

**WESTERN
EDGE**



ANNUAL REPORT

2025



ACKNOWLEDGEMENT

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 fueled 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



The Hyena, Act 1, 2025. Photo by Damian Vincenzi.

CHAIR'S MESSAGE

This year has been one of reflection, recalibration and quiet strength for Western Edge. Across the arts sector, organisations continue to navigate the aftershocks of economic pressure, shifting cultural expectations and the ongoing precarity faced by artists and communities. For those of us working in Melbourne's west, these pressures are felt acutely – yet they also reaffirm why our work matters, and why we remain committed to creating spaces where young people can lead, imagine and transform.

At Western Edge, our practice has always been grounded in community – in listening deeply, responding with care, and holding space for the truths and creative power of young people. This year, we have focused on strengthening the foundations that make this possible. We have taken time to reflect on our systems, our culture, and our ways of working, ensuring that our organisation remains a place where people feel safe, valued and able to contribute their best. This work is not always visible, but it is essential to sustaining the integrity and impact of our programs.

I want to acknowledge the extraordinary commitment of our artists, creative teams, staff and community. Despite the challenges of the broader environment, you have continued to show up with generosity, courage and imagination. Your work reminds us that while funding and resources are vital, they are not the source of our strength – our strength lies in the relationships we build, the stories we honour, and the collective leadership that shapes our organisation.

Our shared leadership model has long been a defining feature of Western Edge. It reflects our belief that leadership is not held by one person or one role, but is distributed across the many voices, talents and lived experiences that make up our company. This year, that model has supported us to navigate complexity with integrity, to make decisions grounded in equity and self-determination, and to remain accountable to the communities we serve.

I would like to acknowledge our three Co-CEOs – Georgina Naidu, Chanella Macri and John Marc Desengano – for their dedication, collaborative spirit and fierce advocacy for the young people at the heart of our work. During the year, we farewelled Chanella and John Marc. Their departure brings both sadness and pride, as we see them continue to flourish as cultural leaders beyond our organisation. Their impact over many years has been profound and immeasurable, leaving a legacy of creativity, courage and friendship that will remain part of Western Edge's story.

We also acknowledge the steady leadership of Georgina, whose clarity, generosity and commitment have enabled us to look forward with confidence and continue strengthening the foundations of our shared leadership model. And we are delighted to welcome back the wonderful Tariro Mavondo in the role of Artistic Director, bringing her deep artistic vision and longstanding connection to our community into this next chapter.

I also extend my gratitude to our funders, partners and supporters. Your willingness to engage in honest conversations, to adapt alongside us, and to champion the work of young people has been invaluable. These relationships – built on reciprocity, trust and shared purpose – have enabled us to continue creating pathways for artistic expression, cultural leadership and community connection.

As you read this report, I hope you feel the depth of what has been achieved this year. The performances, workshops and creative developments captured in these pages reflect more than artistic output – they reflect a community of young people telling their stories with clarity, pride and agency. Their voices continue to challenge, inspire and expand what is possible in our sector.

On behalf of the Board, thank you for your commitment to Western Edge and to the ongoing work of building a more just, creative and equitable future. We look forward to the year ahead with optimism, grounded in the knowledge that our greatest asset will always be the people who make this organisation what it is.

VERONICA PARDO
CHAIR, WESTERN EDGE



Photo by Deshani Berhardt.

EXECUTIVE DIRECTOR'S MESSAGE

2025 has been a year when global politics and local realities have collided sharply for young artists in Victoria. The ongoing conflicts, along with the rise of far-right rhetoric and deepening social divisions, have profoundly shaped how young people, particularly those from marginalised communities, feel about their voices, visibility, and safety. Across many cities, including our own, the space for free artistic expression has narrowed. Global reports show that political interference, moral panic, and self-censorship are increasingly constraining artistic freedom, especially when artists address issues of identity, race, gender, and solidarity with oppressed peoples.

Here in Victoria, many young people have shared that they feel less safe being out late, performing, or gathering to create; public spaces that once felt like zones of possibility can now feel charged with uncertainty and risk, and compounding this is the erosion of arts funding and community arts initiatives, including those that nurture emerging creatives and provide platforms for underrepresented voices. This has left artists feeling undervalued and anxious about their futures.

The philanthropic landscape, too, has tightened, with donors often retreating from politically complex or socially engaged work. For young artists from migrant, First Nations, and other marginalised backgrounds, this means fewer opportunities, not just for performing, but for professional development, mentorship, and belonging. Yet despite these pressures, 2025 also affirmed the resilience of a generation unafraid to speak, to collaborate, and to imagine new ways of being together. The work of Western Edge continues to be rooted in that courage, the belief that art, even in troubled times, remains a radical act of hope, connection, and freedom.

It's impossible to reflect on 2025 without acknowledging the extraordinary impact of our outgoing Co-Artistic Directors and Co-CEOs, John Marc Desengano and Chanella Macri. Having worked closely with them since I began at Western Edge in 2024, I've been continually inspired by their deep artistic integrity, radical care, and steadfast belief in the brilliance of young creatives from Melbourne's west. Their leadership has defined this chapter in Western Edge's story, shaping both programs and how we think about community, representation, and the power of shared authorship in the arts. Under their guidance, Western Edge truly

celebrated, encouraged and created a space where truth-telling, humour, and heart, all coexist on stage. John Marc and Chanella modelled what collaborative leadership can look like, generous, rigorous, and unafraid to ask the big questions. I am immensely proud and grateful of what they've built with us: a living legacy that will continue to ripple through every rehearsal, every performance, and every young person who dares to tell their story.

Throughout 2025, Western Edge embodied the year's theme, THRIVE, through our programs, that deepened our connection to community and invested in the next generation of artists. Our VUSC in-school residency and school workshops continued to nurture creative confidence among young people in Melbourne's west, building pipelines from the classroom to professional artistic practice. The Edge Ensembles flourished, offering spaces where collaboration, storytelling, and shared authorship could evolve into bold new work.

A major highlight of the year was the premiere of our professional production *The Hyena* at The Bower Theatre, a captivating one-person show written and performed by Ras-Samuel. Drawing from his migration from Ethiopia to Australia as a child, Ras-Samuel delivered a deeply personal story of resilience, belonging, and love, especially the bond with his grandmother at the heart of the work. Developed in collaboration with dramaturg Bernadette Fam, *The Hyena* powerfully examined how immigrant identities are represented in the media and explored what it means to find balance between cultural heritage and contemporary life. The production was widely celebrated for its emotional depth, honesty, and magnetic performance, standing as a clear reflection of Western Edge's mission to champion authentic voices from Melbourne's west.

We also proudly launched Seed, our new First Nations initiative supporting emerging voices, with Ella Ferris as its inaugural recipient. Ella, is a Taribelang writer and actor from far north Queensland who is now based in Naarm. Ella brings extraordinary insight and versatility to her practice. Her artistry and leadership set an exciting precedent for the cultural and creative legacy Seed seeks to nurture.

Across professional development sessions, mentoring, and tailored pathways, we supported our lead and support artists, connecting them with training and opportunities both within and beyond Western Edge. In every space we created, from classrooms to theatres, 2025 was about more than survival, it was about growing roots, taking risks, and thriving together.

None of what we achieved in 2025 would have been





Photo by Mandy Wu.

possible without the extraordinary people who make up Western Edge. Our staff work with immense care and generosity, going above and beyond every day to create spaces where young people feel seen, supported, and inspired. Our Board continues to guide the organisation with tireless commitment and integrity, contributing their time and wisdom on a voluntary basis with unwavering belief in our mission. We are deeply grateful to our funders and partners, whose trust and investment enable us to nurture emerging artists and sustain our programs across the West. And above all, we honour and thank the Western Edge community, the young people, families, artists, and audiences who fill our spaces with energy, courage, and heart. They are the pulse of everything we do, and it remains our greatest privilege to create, learn, and thrive alongside them.

GEORGINA NAIDU
EXECUTIVE DIRECTOR, WESTERN EDGE

598

**YOUNG PEOPLE
PARTICIPATED**

54

**ARTISTS PROVIDED
PAID OPPORTUNITIES**

11

PROGRAMS

4

**NEW
CREATIVE
WORK**

749

AUDIENCE

92

WORKSHOP SESSIONS

\$815,593

TURNOVER

EDGE ESEMBLES

Edge Ensembles continued to thrive as Western Edge's flagship program, offering a vital creative platform for young people aged 18–30 from Naarm's west to develop original performance work and share it with their communities.

Running from April to August, the program brought together three ensembles across Footscray, St Albans and Wyndham. Through weekly workshops, participants built skills in devising, collaboration, storytelling and performance, while developing their confidence, creative voice, and sense of connection.

The program culminated in Mosaic: **The Thrive Anthology**, a powerful anthology performance that wove together distinct stories, perspectives and lived experiences into one dynamic new work. Touring from August to September, Mosaic was presented at Wyndham Cultural Centre, The Bowery Theatre and Bluestone Church Arts Space, bringing audiences across the west together to celebrate original, self-authored work by young artists. Mosaic reflected the cultural richness, complexity, and imagination of the western suburbs. It celebrated young people as artists, storytellers and creative leaders, placing their voices at the centre of the stage. Through the process, participants not only strengthened their artistic and performance skills, but also built confidence, connection, and belonging.

Edge Ensembles continues to play a vital role in nurturing diverse creative talent in Naarm's west and supporting the next generation of artists to tell stories on their own terms.

PROGRAMS REPORT

CREATIVE TEAM

Lead Artists: Ricardo Magno, Kudakwshe and Rashidi Edward.

Support Artists: Kiril Stamenkov, Milana Markovic-Matovic and Natasha Mohamed

Production and Stage Manager:

Stephanie Lee

Set & Costume Designer:

Louisa Fitzgerald

Lighting Designer: Arielle Roberts

Sound Designer: Mofiz Ul Haq

PARTNERS

Hugh D.T. Williamson Foundation, 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.

79 PARTICIPANTS

55 SESSIONS

3 PERFORMANCES

248 AUDIENCE

(76 Footscray, 113 Wyndham, 75 St Albans)

FEEDBACK FROM PARTICIPANTS

"Western Edge provided a genuine community and a safe place."

"I was able to discover different versions of myself and learn more other ways to be a better artist."

"It was good to have the opportunity to write our own stories."

"The vibe of being able to leave the world at the door was joyous."

"The anthology format provided something for everyone in the audience."

"Western Edge gave me the opportunity to connect with local youth more intimately. I think it helped bridge the gap between cultures and how we interact with other artists in Australia."



Photo by Damian Vincenzi.

VUSC IN-SCHOOL RESIDENCY

The Victoria University Secondary College In-School Residency continued to strengthen Western Edge's longstanding partnership with VUSC in 2025, embedding a sustained, artist-led creative process within the school community.

Bringing together students from Years 7–12, the residency created a dynamic space for young people to collaborate, experiment and develop their creative voices. Working alongside Western Edge artists, students co-devised **CoRperation**, a bold and original production shaped by their ideas, perspectives and lived experiences.

The program culminated in a major performance featuring more than 50 student performers, supported by a fully student-led technical and backstage crew. This holistic model of participation allowed students to engage with all aspects of theatre-making, from performance to production, design, leadership, and backstage collaboration.

Through the residency, students built confidence, communication skills, creative agency and a strong sense of ownership over the work. **CoRperation** celebrated what becomes possible when young people are trusted as artists and collaborators, and when their ideas are placed at the centre of the creative process.

The VUSC In-School Residency continues to be a vital part of Western Edge's work with schools, creating meaningful pathways for young people in Naarm's west to experience the power of performance, storytelling and collective creation.



Photo by Damian Vincenzi.

CREATIVE TEAM

Lead Artists and Co-Directors:

John Marc Desengano and Ricardo Magno
Support Artists: An Dang, Edith Quiobia and Maze Nau

Production and Stage Manager:

Stephanie Lee

Set and Costume Designer:

Bianca Pardo

Lighting Designer:

Giovanna Yate Gonzalez

Sound Designer: Rexson Pelman

PARTNERS

Victoria University Secondary College,
 Department of Education, and Newsboys Foundation.

60 PARTICIPANTS 19 SESSIONS

220 AUDIENCE

FEEDBACK FROM PARTICIPANTS

"Production made me realise how important diversity and creativity is, [and] how much diversity there is at this school. Western Edge values our creativity and our diversity and always shows us this by taking in everyone's ideas, giving students the opportunity to showcase their culture within our performances and also educate others in the audience."

"Before I joined production, I was very ignorant [of] people with a different social identity to me. But joining production and meeting new people educated me and... brought me closer to different people, and I have made so many new friends. all the people in the production support each other."

"After the shows, I felt an even deeper connection to my ethnicity and I was so grateful to represent my culture, and to be educated in the many other cultures presented in production."

"Throughout this year and this show I have many changes in identity and every time production was here for me welcoming and understanding about my choices in gender identity, sexual identity and religion."

THE HYENA: ACT 1

The Hyena: Act 1 continued its development in 2025, marking a powerful step forward for original storytelling by artists connected to Melbourne's west. Written and performed by Ras-Samuel the work is a deeply personal and compelling solo performance grounded in lived experience, cultural memory and the urgent need for stories too rarely centred on Australian stages.

Presented at The Bowery Theatre, St Albans, in partnership with Creative Brimbank, **The Hyena: Act 1** follows Samuel, a young shepherd whose life is transformed by displacement, survival and the search for belonging. Moving between the highlands of Tigray and the harsh realities of life in western Sydney and Melbourne, the work explores identity, transformation, vulnerability and resilience.

The production brought audiences into an intimate and confronting coming-of-age story, carried by Ras-Samuel's

commanding presence as writer-performer. It reflected Western Edge's commitment to creating space for artists from Melbourne's west to tell their own stories, in their own voice, and on their own terms. The season also embedded care and access into the audience experience, including an Auslan-interpreted performance, prayer rooms, a no-one-turned-away-for-lack-of-funds approach, and post-show Ethiopian coffee ceremony and refreshments. **The Hyena: Act 1** was a bold and significant work: artist-led, culturally specific, emotionally charged and deeply connected to community. It demonstrated the power of Western Edge's model in supporting emerging and independent artists to develop ambitious new performance work that speaks from the west to wider audiences.

CREATIVE TEAM

Writer & Performer: Ras-Samuel

Director: İbrahim Halaçoğlu

Dramaturg: Bernadette Fam

Production and Stage Manager:

Harry Dowling

Lighting and Sound Designer:

Joe Paradise Lui

PARTNERS

Creative Brimbank and The Bowery Theatre.

304 AUDIENCE 3 PERFORMANCES



Photo by Damian Vincenzi.

SEED (FIRST NATIONS WRITING PROGRAM)

SEED marked the beginning of Western Edge's First Nations initiative in 2025, laying the foundation for a long-term commitment to First Nations leadership, storytelling and cultural practice within the organisation.

The inaugural SEED Writing Program supported a young First Nations artist with a connection to Naarm's west through a three-month, artist-led development process grounded in care, time, mentorship and creative autonomy. Rather than centring a public outcome, SEED prioritised process: creating the conditions for an idea to take root, be nurtured and grow at the artist's own pace, within a culturally responsive framework.

The program attracted an exceptional pool of applicants, reflecting the depth of First Nations creative talent connected to the west and the urgent need for dedicated, self-determined pathways for new work. SEED responds to that need by investing in First Nations artists at the earliest stages of creative development, with support that honours sovereignty, cultural integrity and artistic ambition.

The inaugural recipient, Ella Ferris, pitched a beautiful and compelling idea that deeply excited the Western Edge team. Across the program, Ella was supported by mentorship from acclaimed First Nations artists Jane



Harrison and Tahlee Faraday, creating a rich environment for reflection, experimentation and growth. As a first step in Western Edge's broader First Nations strategy, SEED represents more than a single program. It is a commitment to embedding First Nations voices at the heart of Western Edge's artistic future, ensuring that stories are developed with integrity, care and sustained support from the very beginning.

INAUGURAL RECIPIENT

Ella Ferris is a Taribelang writer and actress based in Naarm. She has received training in multiple fields, including in ballet at the Australian Ballet School, in commercial dance and musical theatre at Patrick Studios Australia and in theatre at the Victorian College of the Arts Secondary School & the Victorian College of the Arts. Ella has written for the Australian Good Food Guide, Broadsheet, Veraison and Fashion Journal. Her poem, Citronella, was published in Meanjin in 2023 and in 2024, Ella was the inaugural recipient of the Meanjin inPlace Autumn Residency, where she wrote her first memoir, **Crocodile**.

CREATIVE TEAM

Writer: Ella Ferris

Mentors: Jane Harrison and Tahlee Fereday

1 NEW WORK



STEP UP!

Step Up! is Western Edge's professional development intensive program, supporting young and emerging artists to build the skills, knowledge and confidence needed to move into the arts industry.

Designed to bridge the gap between community arts participation and sustainable, paid creative pathways, Step Up! offered practical, industry-focused training for emerging creatives from Melbourne's west. Across two intensive sessions, participants explored audition preparation, artist self-determination and the realities of navigating the professional arts landscape.

In 2025, the program supported participants to strengthen their approach to text analysis, rehearsal and performance, including preparing for both in-person auditions and self-taped opportunities. It also centred creative agency, encouraging artists to generate, shape and present their own ideas, and to see themselves not only as performers, but as makers and creative leaders.

Alongside practical skills, Step Up! demystified key aspects of the industry, including rights, representation, fees and pathways into theatre and screen. The program recognised that talent alone is not enough when industry systems can be difficult to access, understand, and navigate.

By combining craft, professional knowledge and a strong focus on self-advocacy, Step Up! responded to a critical need for accessible professional development in Melbourne's west. It supported participants to step forward with greater confidence, clarity and sector readiness, continuing Western Edge's investment in the next generation of diverse, self-determined artists.

CREATIVE TEAM

Guest Artists: Alice Qin and Tahlee Fereday

PARTNERS

Hobsons Bay City Council's Make It Happen Grants program

2 SESSIONS | **5 PARTICIPANTS**

Mosaic, 2025. Photo by Damian Vincenzi.



SCHOOL WORKSHOPS

Western Edge provides curriculum-based short programs that give students the opportunity to engage with text or creative practice through collaborative performance and devising.

IN 2025

we delivered 13 workshops to a total of 439 secondary school students.

FEEDBACK FROM PARTICIPANTS

"I got to gain more knowledge and have a deeper understanding of different views and how I can make others feel better about themselves."

"I learnt lessons that are applicable in life, not just in drama."

"I learnt the importance of connecting and communicating with one another."

"Connection doesn't always have to be about similarities, it's about interactions and empathy."

"The workshop made me realise and reflect on even the smaller things in my life and view the world with different perspectives."

CREATIVE TEAM

Lead Artists: John Marc Desengano

Support Artists: Maze Nau, Edith Quoibia, Natasha Putri

PARTNERS

Victoria University Secondary College, Department of Education, and Point Cook College

8 SESSIONS | 193 PARTICIPANTS

OUR CURRENT IN-SYLLABUS WORKSHOPS INCLUDE:

**OTHELLO
ROMEO AND JULIET
MUCH ADO ABOUT NOTHING
MACBETH**

OUR DRAMA WORKSHOPS INCLUDE:

**THERE'S NO "I" IN IMPRO
CREATE AND CONNECT**



THERE'S NO I IN IMPROVISATION

Created and facilitated by professional actor and improviser John Marc Desengano, There's No I in Improvisation introduced Year 8 students at Victoria University Secondary College to improvisation as both an artistic practice and a way of building confidence, connection and responsiveness. Through a series of drama games and ensemble activities, students explored core improvisation principles including listening with the whole body, failing happily, accepting offers and making each other look good. The workshop encouraged students to take creative risks, support one another's ideas and discover what inspires them and their peers. As the session progressed, students began to understand improvisation not as being funny or clever on their own, but as working together to create something shared. The workshop helped strengthen ensemble awareness, playfulness and trust within the cohort.

ROMEO & JULIET

Western Edge returned to Victoria University Secondary College to support Year 10 English students with their Romeo and Juliet assessments, offering a dynamic and accessible entry point into Shakespeare's text. Through live performance, discussion and participatory activities, professional actors brought key scenes, monologues, characters and themes to life. Students were guided through the language, emotional stakes and dramatic world of the play, while also having opportunities to explore scenes and ideas through performance and improvisation. This workshop allowed students to encounter Shakespeare as a living theatrical experience rather than only a written text, supporting different learning styles and deepening understanding of the play's central conflicts, relationships and imagery. By seeing professional actors perform and then stepping into the work themselves, students gained confidence engaging with the story of Shakespeare's star-crossed lovers.

MACBETH

Alongside the Romeo and Juliet workshops, Western Edge delivered a Macbeth workshop for Year 9 English and Literature students at Victoria University Secondary College. Led by skilled professional actors, the workshop supported students to navigate the language, characters, atmosphere and major themes of Shakespeare's Scottish tragedy. Using improvisation, text analysis, tableau and physical storytelling, students explored ambition, power, fear, loyalty and the consequences of violence. The workshop gave students practical tools to understand Shakespeare's heightened language through action, image and embodied performance. A highlight of the session was the creation of a choreographed and safe group fight sequence, which allowed students to investigate tension, conflict and stagecraft while working collaboratively and responsibly. The workshop opened up Macbeth as a theatrical world full of danger, imagination and moral complexity.

CREATIVE TEAM

Lead Artists: Brooke Lee, Clarisse Bonello, Kudakwashe, Michael Logo, John Marc Desengano

PARTNERS

Victoria University Secondary College, Department of Education

3 SESSIONS | 170 STUDENTS

FEEDBACK FROM PARTICIPANTS

"The workshop made me realise and reflect on even the smaller things in my life and view the world with different perspectives."

CREATIVE TEAM

Lead Artists: Brooke Lee, Clarisse Bonello, Kudakwashe, Michael Logo, John Marc Desengano

PARTNERS

Victoria University Secondary College, Department of Education

1 SESSIONS | 51 STUDENTS

FEEDBACK FROM PARTICIPANTS

"I loved the arts that we expressed on stage, people sharing their views and values and beliefs".

"It [helped] me understand this rich community of culture as the ensemble we are. The way we effortlessly pitch in with our very own spice of culture has inspired me to do so myself."

CREATE & CONNECT

Create and Connect extended the learning from There's No I in Improvisation, with a stronger focus on building ensemble culture, trust and cohesion within the classroom. Delivered for Year 9 Drama students at Victoria University Secondary College, the workshop used drama and improvisation activities to encourage students to work together, notice one another and strengthen their awareness of the group. Drawing on the principles of listening, happy failure and making each other look good, students developed skills in collaboration, generosity and creative risk-taking. The workshop created space for students to connect beyond everyday classroom dynamics, building confidence and a stronger sense of belonging within the cohort. Through play, movement and shared problem-solving, students experienced how drama can support communication, empathy and collective creativity.

CREATIVE TEAM

Lead Artists: John Marc Desengano

Support Artist: Natasha Putri

PARTNERS

Victoria University Secondary College, Department of Education

1 SESSIONS | 25 STUDENTS

FEEDBACK FROM PARTICIPANTS

"I loved the arts that we expressed on stage, people sharing their views and values and beliefs".

"It [helped] me understand this rich community of culture as the ensemble we are. The way we effortlessly pitch in with our very own spice of culture has inspired me to do so myself."

POTLUCK

Potluck is Western Edge's most relaxed and organic gathering: a welcoming space where people bring a plate, share a meal and connect without pressure or expectation. Centred on food, conversation and community, Potluck creates room for artists, participants and friends of Western Edge to come together informally, share ideas, ask questions and spark new connections. The gathering might move from a deep discussion to a dance-off, from playing games to testing a new creative idea, from laughter around the table to generous feedback on a work-in-progress.

Artists are welcome to share early ideas or developing work in a supportive environment, gaining encouragement and insight from peers and community. There is no pressure to present something polished; Potluck is about openness, curiosity and the joy of being together. At its heart, Potluck celebrates the simple but powerful act of gathering. People leave with more than just leftovers: they take home new connections, fresh ideas and a heart enriched by community.

CREATIVE TEAM

Lead Artists: John Marc Desengano

PARTNERS

Juan Camilo Riano Rodriguez, Victoria University

1 SESSIONS | 15 PARTICIPANTS



Edge Ensembles rehearsal, 2025. Photo by Damian Vincenzi.

OTHER PROGRAM PARTNERSHIPS AND COLLABORATIONS

In 2025, Western Edge collaborated with Melbourne Writers' Green Room, Bell Shakespeare, Polyglot, Arts Centre Melbourne and the Melbourne Theatre Company, each partnership supporting our collective capacities to engage with our diverse artistic communities, bringing new insights into shared practice, and building new audiences.

ARTS CENTRE MELBOURNE

New Writers' Collective is an invigorating writer's masterclass program for aspiring female, non-binary and transgender youth writers by Arts Centre Melbourne since 2020. Over the course of eleven intensive workshops spanning six months with mentorship by established playwrights, participants have written and developed full-length first drafts. In Western Edge's 2025 partnership with the Creative Learning team, directors Bernadette Fam and Kudakwashe supported seven emerging playwrights and worked with ten diverse actors to bring their plays to life in a stunning two-night showcase of staged readings.

BELL SHAKESPEARE COMPANY

Partners since 2022 as part of the Hearts In A Row program, Western Edge work with Bell Shakespeare to increase young artists' access to professional development, shows and industry insights. Young artists are offered complimentary tickets to two Bell Shakespeare productions annually, alongside a Q&A with actors and a workshop with Bell Shakespeare teaching artists.

MELBOURNE THEATRE COMPANY

Across their 2025 season, Melbourne Theatre Company invited young westside artists to community nights and provided complimentary and subsidised tickets through Western Edge. Supporting representation in theatre on and off stage is critical for diverse young people to feel and be seen in our creative landscape.



Polyglot artistic exchange 2022.

MELBOURNE WRITERS' THEATRE AND WYNDHAM CULTURAL CENTRE THEATRE

Western Edge's partnership with Melbourne Writers' Theatre and Wyndham Cultural Centre Theatre's Green Room Project in 2025 created a platform for emerging artists from Melbourne's west to engage with new writing in a professional context. Co-directed by Western Edge artists Ricardo Magno and Stephanie Lee, the collaboration brought together a team of theatre-makers across, with Support Artists Kiril Stamenkov, Natasha Putri and An Dang performing alongside Edge Ensembles participant Shivam Gupta. The project also centred emerging writing talent, with Edge Ensembles participant Gwendolyn Sathiaselalan contributing as one of the writers. This partnership embedded emerging artists within an established new writing platform and expanded pathways into the industry, while amplifying diverse voices and stories from Melbourne's west.

POLYGLOT CREATIVE EXCHANGE AND ACCESSIBLE ARTS PRACTICE PROFESSIONAL DEVELOPMENT

The creative exchange with Polyglot Theatre in 2025 offered Western Edge artists a valuable opportunity to engage with one of Australia's leading companies in participatory theatre. The exchange created space for artists to experience Polyglot's child-led methodologies and reflect on how these approaches might translate across Western Edge's youth and community contexts. The exchange also strengthened sector relationships while expanding Western Edge's artistic toolkit, supporting the development of inclusive, participant-driven practices that place agency and imagination at the centre of the creative process.

Five Western Edge staff, artists and participants got to expand their accessible arts practise through a training session conducted by Arts Access Victoria as part of Polyglot Theatre's project to strengthen the Victorian Theatre for Young Audiences sector, supported by The Ian Potter Foundation.

WYNDHAM CITY COUNCIL, MAMMALIAN DIVING REFLEX AND MELBOURNE FRINGE

Western Edge supported the engagement of local young creatives in Nightwalks with Teenagers. Produced by Betiel Beyin, westside young artists co-created a walking performance over a series of rehearsals and workshops with Mammalian Diving Reflex to present at Melbourne Fringe Festival with Wyndham City.

PARTNERS & SUPPORTERS

GOVERNMENT

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

FOUNDATIONS & TRUSTS

Betty Amsden Foundation
Newsboys Foundation

PROGRAM PARTNERS

Bell Shakespeare
Bluestone Church Arts Space
Juan Camilo Riano Rodriguez
Melton Secondary College
Phoenix Youth Centre
St Albans Community Centre
Point Cook College
Polyglot Theatre
Mammalian Diving Reflex
Melbourne Theatre Company
Melbourne Writers' Green Room
The Bowery Theatre
The Substation
Victoria University
Victoria University Secondary College
Wyndham Cultural Centre
Milanote Creative Fund

SUPPORTING ORGANISATIONS

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

WESTERN EDGE 2025 TEAM

LEAD ARTISTS

Brooke Lee
Kudakwashe
Michael Logo

Rashidi Edward
Ricardo Magno
Clarisse Bonello

PERFORMERS

Alpha Kargbo, **New Writers' Collective**
Effie Nkrumah, **New Writers' Collective**
Gabriella Barbagallo-Balogun, **New Writers' Collective**
Jo Chen, **New Writers' Collective**
Kristie Nguy, **New Writers' Collective**
Miranda Anwar, **New Writers' Collective**
Ras-Samuel Welda'abzgi, **The Hyena**
Slone Sudiro, **New Writers' Collective**
Versie Tamblyn, **New Writers' Collective**
Victory Ndukwe, **New Writers' Collective**

KEY CONTRACTORS

Alice Qin, **Workshop Facilitator**
Damian Vincenzi, **Photographer**
Eman Khai, **Videographer**
Isabella Vadiveloo, **Workshop Facilitator**
Kate Sulan, **Workshop Facilitator**
Prue Stevenson, **Workshop Facilitator**
Tahlee Fereday, **Workshop Facilitator**
Alex Duong, **Graphic Designer**
Jennifer Barry, **Consultant**
Tinaye Nyathi, **Videographer**
Shaan Lim, John Paxinos & Associates, **Bookkeeper**
Summayyah Sadiq Ojibara, **Wellbeing**

STAFFS

Georgina Naidu, **Executive Director and Co-CEO**
John Marc Desengano, **Co-Artistic Director and Co-CEO**
Chanella Macri, **Co-Artistic Director and Co-CEO**
Reis Low, **Business and Operations Manager**
Aisha Trambas, **Program Manager**
Navera Ari, **Marketing Manager**
Ricardo Magno, **Programs and Development Support**
Fardows Abdulkadir, **Marketing Assistant**
An Dang, **Marketing Assistant**

SUPPORTING ARTISTS

An Dang
Edith Quoibia
Milana Markovic-Matovic

Kiril Stamenkov
Maze Nau
Natasha Putri

PRODUCTION ARTISTS AND DESIGNERS

Arielle Roberts, **Lighting Designer**
Bernadette Fam, **Dramaturg**
Bianca Pardo, **Production Designer**
Ella Ferris, **Writer**
Giovanna Yate Gonzalez, **Lighting Designer**
Harry Dowling, **Production and Stage Manager**
Jane Harrison, **Writing Mentor**
Joe Lui, **Lighting and Sound Designer**
Louisa Fitzgerald, **Production Designer**
Mofiz Ul Haq, **Sound Designer**
Rexson Pelman, **Sound Designer**
Stephanie Wright, **Costume Assistant**
Tahlee Fereday, **Writing Mentor**

BOARD

Liss Gabb, **Deputy Chair,**
Child Safety Officer
Veronica Pardo, **Chair**
Anushka Wijendra

Allie Stapleton
Erin Milne
James McKinnon
Kiera Moloney

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 2025.

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 & Resigned on 23/07/ 2025)
Liss Gabb	Deputy Chairperson (Elected on 23/07/2025)
Kiera Moloney	Secretary (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)

PRINCIPAL ACTIVITY

The principal activities of the Association for the year ended 31 December 2025 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 surplus incurred for the year is \$121,881 (2024: net deficit of \$8,754).

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
Chairperson


Liss Gabb
Deputy Chairperson

20/05/2026
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 2025 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.

NFPAS

KESWICK SA 5035



Ian Mostert CPA Registered Company
Auditor No 539768

20/05/2026

DATE

WESTERN EDGE YOUTH ARTS INC.

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2025

	Note	2025 \$	2024 \$
Earned Income			
Box Office		1,225	2,271
Federal Government Grants	3	315,000	266,872
State Government Grants	3	241,800	439,787
Local Government Grants	3	93,000	90,000
Project Delivery Fee		61,764	20,793
Total Earned Income		712,789	819,723
Corporate and Private Giving			
Philanthropic Income	3	80,000	145,727
Donations and Fundraising		15,652	879
Total Corporate and Private Giving Income		95,652	146,606
Other Income			
Interest Income		6,621	13,128
Sundry Income		531	33,201
Total Other Income		7,152	46,329
TOTAL REVENUE & OTHER INCOME		815,593	1,012,658
EXPENDITURE			
Wages, Fees & Allowances		584,252	834,080
Production & Program Operating		31,088	78,240
Marketing & Promotion		12,727	17,215
Administration & Infrastructure		63,254	87,729
Fundraising Costs		2,391	4,148
TOTAL EXPENDITURE	4	693,712	1,021,412
NET SURPLUS/(DEFICIT) FOR THE YEAR		121,881	(8,754)
Other Comprehensive Income			
TOTAL COMPREHENSIVE INCOME/(LOSS) FOR THE YEAR		121,881	(8,754)

The accompanying notes form part of these financial statements

WESTERN EDGE YOUTH ARTS INC.

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2025

	Note	2025 \$	2024 \$
CURRENT ASSETS			
Cash & Cash Equivalents	5	731,200	622,152
Trade & Other Receivables	6	13,334	12,293
Prepayments		6,227	7,589
TOTAL CURRENT ASSETS		750,761	642,034
NON-CURRENT ASSETS			
Property, Plant & Equipment	7	1,525	3,856
Right-of-use Assets	8	18,370	9,631
		19,895	13,486
TOTAL ASSETS		770,656	655,520
CURRENT LIABILITIES			
Trade & Other Payables	9	48,572	60,846
Provisions	10	28,800	34,526
Contract Liabilities	14	210,015	207,500
Lease Liability	11	8,917	9,630
TOTAL CURRENT LIABILITIES		296,304	312,501
NON-CURRENT LIABILITIES			
Provisions	10	9,864	9,864
Lease Liability	11	9,453	
TOTAL NON-CURRENT LIABILITIES		19,317	9,864
TOTAL LIABILITIES		315,621	322,365
NET ASSETS		455,035	333,155
ACCUMULATED FUNDS		455,035	333,155

The accompanying notes form part of these financial statements

WESTERN EDGE YOUTH ARTS INC.

STATEMENT OF CHANGES IN EQUITY AS AT 31 DECEMBER 2025

	Accumulated Funds \$
BALANCE AT 1 JANUARY 2024	341,909
Net Deficit for the Year	(8,754)
Other Comprehensive Income	
BALANCE AT 31 DECEMBER 2024	333,155
BALANCE AT 1 JANUARY 2025	333,155
Net Surplus for the Year	121,881
Other Comprehensive Income	
BALANCE AT 31 DECEMBER 2025	455,035

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 2025**

	Note	2025 \$	2024 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from operations		810,446	820,729
Interest received		6,621	13,128
Payments to suppliers and employees		(708,018)	(1,043,340)
NET CASH FLOWS FROM OPERATING ACTIVITIES	12	109,048	(209,483)
NET INCREASE IN CASH & CASH EQUIVALENTS	7	109,048	(209,483)
CASH & CASH EQUIVALENTS AT THE BEGINNING OF THE YEAR	8	622,152	831,635
CASH & CASH EQUIVALENTS AT THE END OF THE YEAR		731,200	622,152

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 2025

1. CORPORATE INFORMATION

The financial statements of Western Edge Youth Arts Inc. (Association), for the year ended 31 December 2025 were authorised for issue in accordance with a resolution of the Committee Members on 20 May 2026.

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 2025****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;
- grant that imposes specific future performance obligations on the Association is recognised as revenue only when the performance obligations are met; and
- 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 contract 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.

WESTERN EDGE YOUTH ARTS INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2025

2. STATEMENT OF MATERIAL ACCOUNTING POLICIES (cont.)

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.

Long-term Employee Benefits

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
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2025**

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

3.**GRANTS AND SUBSIDIES RECEIVED****Federal**

	2025 \$	2024 \$
Creative Australia (Multi-Year Funding)	315,000	247,272
Creative Australia - Other Funding		19,600
	315,000	266,872

State

Victorian Department of Education - Annual	56,800	55,619
Creative Victoria Multi Year	150,000	150,000
Vic Health	35,000	234,168
	241,800	439,787

Local

Maribyrnong City Council	40,000	40,000
Wyndham City Council	40,000	40,000
Brimbank City Council	10,000	10,000
Hobsons Bay City Council	3,000	
	93,000	90,000

Philanthropic Trusts

Betty Amsden Foundation	30,000	
Ian Potter Foundation		83,000
Newsboys Foundation	10,000	22,727
Hugh D.T. Williamson Foundation	40,000	40,000
	80,000	145,727
Total Grants and Subsidies Received	729,800	942,386

WESTERN EDGE YOUTH ARTS INC.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2025**

	2025	2024
	\$	\$
4. EXPENDITURE		
Included in total expenditure is:		
Salaries & Wages	584,252	834,080
Auditors' Remuneration Paid & Payable		
Audit Fees	7,000	5,750
Acquittal Audit Fees		1,500
Fees for the Preparation of the Financial Statements	<u>2,100</u>	<u>2,050</u>
	<u><u>9,100</u></u>	<u><u>9,300</u></u>
5. CASH & CASH EQUIVALENTS		
Cash at Bank	<u><u>731,200</u></u>	<u><u>622,152</u></u>
6. TRADE & OTHER RECEIVABLES		
Trade Receivables	<u><u>13,334</u></u>	<u><u>12,293</u></u>
7. PROPERTY, PLANT & EQUIPMENT		
Computer Equipment		
At Cost	29,008	29,008
Accumulated Depreciation	<u>(29,008)</u>	<u>(27,038)</u>
		1,971
Project Equipment		
At Cost	4,545	4,545
Accumulated Depreciation	<u>(4,545)</u>	<u>(4,545)</u>
Furniture and Fittings		
At Cost	2,576	2,576
Accumulated Depreciation	<u>(1,051)</u>	<u>(691)</u>
	1,525	1,885
Total Property, Plant & Equipment	<u><u>1,525</u></u>	<u><u>3,856</u></u>
8. RIGHT-OF-USE ASSETS		
Land & Buildings		
Recognised at Discounted Cost	<u><u>18,370</u></u>	<u><u>9,631</u></u>
9. TRADE & OTHER PAYABLES		
Trade Payables	38,767	50,909
Other Payables	<u>9,805</u>	<u>9,937</u>
	<u><u>48,572</u></u>	<u><u>60,846</u></u>
10. PROVISIONS		
Current		
Annual Leave Provision	<u><u>28,800</u></u>	<u><u>34,526</u></u>
Non-Current		
Long Service Leave Provision	<u><u>9,864</u></u>	<u><u>9,864</u></u>

WESTERN EDGE YOUTH ARTS INC.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2025**

	2025 \$	2024 \$
11. LEASE LIABILITY		
Current	8,917	9,631
Non-Current	9,453	
12. CASH FLOW INFORMATION		
Reconciliation of cash and cash equivalents at the end of the year:		
Operating Result	121,881	(8,754)
Non-cash Flows in Operating Result:		
Depreciation	2,331	2,304
Changes in Assets & Liabilities:		
(Increase)/Decrease in Trade and Other Receivables	(1,041)	(5,497)
(Increase)/Decrease in Other Assets	1,362	(2,774)
Increase/(Decrease) in Trade and Other Payables	(12,274)	(16,846)
Increase/(Decrease) in Provisions	(5,726)	(4,612)
Increase/(Decrease) in Income Received in Advance	2,515	(173,304)
Cash flows from Operating Activities	<u>109,048</u>	<u>(209,483)</u>

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, Business and Operations Manager, 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, and Business and Operations Manager received salaries for employment services provided to the Association.

14. INCOME RECEIVED IN ADVANCE

	B/F 2024	Received 2025 \$	Used 2025 \$	C/F 2025 \$
Australia Council	157,500	316,575	315,000	159,075
Vic Health		4,000		4,000
Hobsons Bay City Council		9,940	3,000	6,940
Maribyrnong City Council	40,000	40,000	40,000	40,000
Brimbank City Council	10,000		10,000	
Total Grants Received in Advance	<u>207,500</u>	<u>370,515</u>	<u>368,000</u>	<u>210,015</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 2025 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 2 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.
- iv) Signed in accordance with a resolution of the Committee made pursuant to section 60.15 (2) of the *Australian Charities and Not-for-profits Commission Regulations 2022*.



Veronica Pardo
Chairperson



Liss Gabb
Deputy Chairperson

20/05/2026

Dated



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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 as at 31 December 2025, the statement of changes in equity, 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 Notforprofits Commission Act 2012*, including:

- giving a true and fair view of the registered entity's financial position as at 31 December 2025 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 Notforprofits 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 Notforprofits 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 2025, 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 Notforprofits 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 Notforprofits 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: 20 May 2026

WESTERN EDGE

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