

# Annual Report

2013-2014



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**We want to ensure the value of every person's ability and provide opportunities to express that in programs through the arts**

**We want spaces for people with a disability, allowing them to find their place within society through an artistic framework**

**We do this because we:**

- Value the diversity of humanity
- Believe the individual is as important as the community collectives
- Believe activation of new artistic opportunities leads to increased engagement, ownership and leadership
- Want to present new artistic expressions that represent Australian contemporary culture

**We will achieve this by:**

- Producing new work relevant to the contemporary needs of our communities
- Developing our artists' local to international exposure
- Influencing policy and programs
- Brokerage partnerships that provide sustainability to vulnerable communities
- Being strategic, sustainable and socially inclusive in our collaborations and in our communities



» FIVE Geraldton, community drop-in workshops at the ACDC Gallery, 2014 (Photo Hiromi Tango)

## Our Goals

Influence Policy, Practice and Perceptions through practice based research, evaluation, advocacy and audience development.

Position **DADAA** as a national and international centre of excellence in CACD and Arts and Disability practice.

Be a lead innovator, informing the development of contemporary CACD practice.

Lead and broker partnerships between the communities with whom we work and the sectors that are placed across government and community to support them.

To be a sustainable organisation that operates with integrity.

## Our Services

**DADAA** services are designed to be relevant, accessible, practical and leading.

# Remembering Denise Bowyer



It was with great sadness in September that we heard that DADAA's long-term Manager of Health and Disability Denise Bowyer passed away. The Chair, Board, Staff and communities across DADAA acknowledge the nine years of great work that Denise undertook in DADAA. Denise grew DADAA's Health and Disability program area into a



significant program from Lancelin in the Wheatbelt to Mandurah in the south. Passionate about getting people's lives back on track, Denise was instrumental in extending our Arts and Health program outcomes to truly build a wellness approach across all aspects of the service.

Through this, large numbers of people got their lives back on track, gained employment, maintained control over complex mental health issues and found a place in the WA community.

DADAA's 'Policy Queen', Denise worked tirelessly to develop new policies across the organisation in line with the service improvement frameworks across DADAA. Her work resulted in a service grounded in contemporary approaches to Disability and Mental Health.

Always focused on individual needs, Denise championed clients with complex needs such as poverty, homelessness and challenging behaviours. Denise was amazing in advocating for people who fell through the systems around Disability and Mental Health. A fearless fighter for the rights of people with disability, Denise's leadership and contribution to the WA Disability and Mental Health communities will be greatly missed.

Denise made a difference in the lives of so many throughout her long career in disability and mental health. Denise has left behind a significant service within DADAA that will continue to ensure access to the Arts that is underpinned by a real commitment to the health and wellbeing of Western Australians with disability or mental illness. She will be missed by us all at DADAA.

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# Report From The Chair



There is something very exciting happening at DADAA!

The Board is driving DADAA's ten-year vision focusing on, and having as a context for our continued operations, the Affirmation Model of Disability. The Affirmation Model is a model designed by disabled people for disabled people and requires that disabled people continue to build on its principles and ideals. This model, when fully embedded and understood by staff, participants and the Board, will be the catalyst for discussion and thinking that propels DADAA into the future.

Why is this exciting?

As first mentioned in my 2012–2013 report, the Affirmation Model is designed in part to redress the balance of power for people with disability and to encourage them to have a greater say as a collective in the ongoing development of, and future for, their organisation. After all, it was the disability arts movement that expressed most clearly the need for such a model in direct contrast to the 'tragedy model' of disability/mental illness and impairment.

Disabled people themselves will have the opportunity and an environment in which they can work towards interrupting the 'social death' notion of having a disability/mental illness through their artistic endeavour. Often people with disability/mental illness are seen as 'passive recipients' of programs and services rather than being viewed as a resource for opinion, feedback and critique of the organisation's programming, delivery, staffing personnel and artistic leadership.

This is a critical role our Community Reference Group (CRG) will play to ensure the organisation operates from a disability-led paradigm. DADAA recognises that policies, provision and practice can only be inclusive through full recognition and acceptance of disability culture and the affirmation model generated from the lived experiences of disabled people. DADAA is also aware that having a disability is a political issue, and mechanisms of representing how politics impacts on disabled people's lives in the arts will be a continuing pursuit for DADAA artists.

## Community Reference Group

The formation of the CRG has entered its final stages. We have Terms of Reference and, through a series of events, participants in our programs will be invited to be part of the CRG. The aim of the CRG is to advise and provide critical feedback on existing current service delivery. Members of the CRG will identify barriers and issues facing artists with disability/mental illness and recommend potential solutions for Board consideration.

The role of the CRG will also be to provide a voice for the communities they represent and to participate in strategic business planning projects. Members will have the opportunity to participate in professional development in areas of artistic leadership and governance.

### **DADAA Ltd**

As a sign of DADAA's maturity, stability and increasing national and international scope, and with the support of the Board and the working team, DADAA's legal status transferred from Incorporated Association to a Company Limited by Guarantee. DADAA Ltd ensures that our members, participants, partners and stakeholders, have higher-level controls in place to support DADAA's reporting and governance requirements. In the interests of transparency, it is important that our systems, controls and reporting requirements are open, compliant and professional.

DADAA Ltd positions us to lead and grow DADAA into the future and increase our local, state, national and international work in communities, to achieve our mission of ARTS FOR SOCIAL CHANGE.

### **Farewelling our Colleague**

During this year DADAA Board employees and participants experienced the sad passing of Denise Bowyer, Manager of our Midland branch. I want to take this opportunity firstly to offer the Board's heartfelt condolences to her family and secondly to publicly acknowledge Denise's passion, drive and skill in making a difference in the lives of others. Denise will be sorely missed for years to come and we wish her loved ones the very best for their future.

### **DADAA Board**

DADAA Board is a dream team of committed, skilful and passionate people all working in the same direction to ensure DADAA remains financially and strategically positioned in the disability arts arena. The Board's relationship with Executive Director David Doyle, along with his energy for the job, has delivered on some of the most extraordinary programs in 2014. And in 2015 there is more to come.

I extend my appreciation to Board members, staff, our wonderful volunteers, David Doyle and Ricky Arnold for the continued creative, innovative and unrelenting desire for DADAA excellence.

Thank-you.

**Helen Errington**

**Chair of DADAA**



# Report From The Executive Director

With our partners and communities across Western Australia, we get to undertake some really significant community arts and cultural development (CACD) projects that make a tangible impact on the lives of Western Australians and set the scene for a very contemporary approach to the arts for people with disability or mental illness.

What we have embarked upon in this period now promises something very exciting for DADAA and the communities with whom we work. DADAA is very close to some big announcements and internally we are shifting our culture to focus more strongly on the cultural values of the lived experience of disability and mental illness.

The FIVE project has been at the forefront of my work in DADAA for nearly two years. It is huge and achieved far greater artistic and community outcomes than either I or our partners had expected.

FIVE is a cutting-edge regional arts and health project being delivered through an incredible partnership with Rio Tinto and the communities of Paraburdoo, Geraldton, Derby, Busselton and rural Esperance.

Truly statewide, FIVE covers one-third of Australia. For my team it's a logistical nightmare, moving artists, staff and freight across the State at an ever-rapid rate.

Two things underpin FIVE: mental health and participatory arts practice. For me FIVE is the democratisation of the arts backed by a statewide conversation about mental health and wellbeing.

FIVE has resulted in a statewide conversation about the contemporary state of mental health in regional WA. It has directly involved more than 6,000 people in the conversation thus far – from farmers in Esperance to fly-in-fly-out (FIFO) and residential miners in Paraburdoo and – and has, importantly, seen the production of a vast new body of artwork, including digital portraits from the BELONGINGS project, paste-ups in the side alleys of Geraldton and a huge and innovative public art work on the outskirts of Paraburdoo.

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for people with  
a disability,  
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through an artistic  
framework.

FIVE has engaged a whole section of our community who normally don't have access to the arts in the making of really important work that talks about regional identity, life in the boom state, mental health and wellbeing. It's beautiful work.

Our team of managers, artists and producers with the team at Rio Tinto, local governments across Western Australia and at operating sites – particularly Paraburdoo – have all given so generously to FIVE. It's a tough labour of love that has required most to become FIFO simply to get out and into the communities in which we work. I thank them all and urge you all to check our platform at [www.five.org.au](http://www.five.org.au).

While big projects like FIVE have been working away, we have been thinking hard about the shape of DADAA as the Western Australian Statewide Infrastructure for Arts and Disability, looking to DADAA and the State's future accommodation needs. Capital works makes up a significant component of this planning.

With the help of many partners from the Country Local Government Fund, HaCC, Bendigo Bank and the Shire of Gingin, we have been building a significant new community center in Lancelin and I'm thrilled that in a few weeks, with the Shire of Gingin, we will open the Wangaree Community Centre in Lancelin.

With expanded studios in Fremantle, through the J-Shed, in the Cannery Arts Centre and independent studios in Esperance, and with some major works in progress in Midland, DADAA is finally realising some exceptional cultural places inclusive of the artistic access needs of the communities with whom we practice.

Quite frankly after 20 years of operation, it's time that artists with disability get to create work in highly accessible, community-based arts centers of a professional level. We thank all partners who have supported us on our venue and capital works projects.

The Affirmation Model is now core to DADAA's practices. Over the past 12 months under the leadership of DADAA's Chair Helen Errington, Board members and staff Ricky Arnold and Mallika Macleod, we have worked to embed disability-led practices across DADAA.

Essentially the Affirmation Model validates the lived experience of disability as central to informing how decisions are made around disability culture, politics and the daily lives of people with disability. The Affirmation Model comes from the lived experience of disability rather than from notions 'about' people with a disability.

It supports a clear shift of power from able-bodied decision-making around the lives and services for people with disability, to ensure that the historical power imbalance of people with disability is shifted, bringing the lived experience of disability into the center of decision making and service design.

For DADAA it is essentially a non tragic view of disability and impairment, which encompasses positive social identities, both individual and collective, for people with disability grounded in the benefits of lifestyle and life experience of being impaired and disabled. This view has arisen in direct opposition to the dominant personal tragedy model of disability and impairment, and builds on the liberatory imperative of the social model.\*

Strategically DADAA has brokered, modeled and produced some significant new partnerships and projects that are opening up digital Australia to artists with an intellectual disability through STARTSPEAK. Now available on iTunes the Touch & Create app was developed in collaboration with a core group of artists with an intellectual disability, app developers, occupational therapists and accommodation staff from the Disability Services Commission. Finally, there is a customised app driven by the user needs of the communities in which we work. Get on board and check it out at [www.startspeak.org.au](http://www.startspeak.org.au). It's brilliant to see digital place-based spaces developed specifically around the arts and cultural needs of this community.

HERE&NOW 13, Emergence and MarshArt saw us support artists and communities to develop their practice and transfer their work into mainstream galleries, collections, arts centers and festivals. It's critical that DADAA supports individual artists with disability to develop their practice, integrate with the mainstream arts sector and get their work in front of audiences. The level of artistic excellence in these projects is a real testament to the participating artists and DADAA's staff.

DADAA's participation levels jumped by 4,000 this year to 16,000. When you consider that we have only 121 staff working across a third of Australia, that's huge and incredible value for the public, corporate, private and philanthropic investment in our work.

I thank our many partners, but particularly the staff inside of our partnerships who collaborate with us every day to make sure that we have vibrant partnership activity that results in social change for the communities with whom we work.

Recently Denise Bowyer, a very key member of DADAA's Management team, died after months of fighting an illness. Denise was tough, incredibly committed to people with disability and mental illness, a whole lot of fun and a brilliant leader.

I acknowledge the great developments that Denise drove within DADAA over many years of work here – particularly in relation to policy development and service development. She would be incredibly proud of the way in which her team is managing. All of us here at DADAA will benefit well into the future from Denise's work. She is greatly missed and the impacts of her work on personal and organisational levels will be felt for many years into the future.

I thank our team of managers, producers, artists, administrators and support workers for the passion that they bring to DADAA. Our staff are DADAA's biggest asset. This year it's been great to see significantly increased levels of collaboration across DADAA, our sites and many disciplines. Silos within have collapsed. I love nothing more than coming across five or so staff from different parts of DADA collaborating and transferring their knowledge and skills into new contexts.

Sincere thanks to all of the DADAA team. It's a pleasure to make the significant impacts that we get to make on people's lives with you – to dream, design and produce huge projects like FIVE and HERE&NOW13 that stretch us thin, but are so worth the doing.

David Doyle

Executive Director



# Board Of Directors

<b>Chair</b>	Helen Errington
<b>Deputy Chair</b>	Tony Riggio
<b>Treasurer</b>	Gavan Dolin
<b>Secretary</b>	Emma Bray
<b>Members</b>	Jan Court Mallika Macleod (resigned March 2014) Gill McKinlay Vanessa Freedman



**Executive Director**

David Doyle

**Finance and Administration****Manager Finance**

Naomi Dorrington

**Accounts and Payroll Officer**

Mandana Arani

**Accounts Payable**

Gillian Barwell

**Administration Assistant**

Pauline Miles

**Staff Development Coordinator**

Peter Zylstra

**Production****Manager Arts Development**

Chris Williams

**Program Producer Arts Development**

Sarah Wilkinson

**Coordinator Be Active Artlink Program**

Zoe Martyn

**Participation****Manager Health and Disability**

Denise Bowyer/Mallika MacLeod

**Coordinator Lancelin Services**

Julie Grieve

**Coordinator Midland Partnerships and Services**

Cynda Empsall

**Midland Studio Technician**

Bill Wernham

**Administration Assistant**

Rebecca Banks/Danielle Parrella

**Partnerships****Manager Ageing and Disability, stARTSPEAK**

Simone Flavelle

**Coordinators FIVE**

Jacqueline Homer and Andrea Lewis

**Regional Project Officers (Esperance)**

Lyndel Taylor and Clare Bestow

**Research and Publishing****Coordinator Communications and Publishing**

Andrea Lewis

**Coordinator Disseminate Research**

Natalie Georgeff

**Strategic and Special Projects****Manager Strategic Projects and Programs**

Ricky Arnold

**Manager Strategic Projects (Partnerships)**

Jacqueline Homer

**Manager Strategic Projects (Arts)**

Catherine Peattie

# REPORT 2013-2014

## 2013-2014

### **Exhibitions**

In 2013-14 **DADAA** held 23 exhibitions over a total of 531 days, showing more than 1,000 works from 400 artists to an audience of 10,875.

Significantly the **HERE&NOW13** exhibition at the Lawrence Wilson Gallery at UWA showcased works of 11 artists to an audience of 5000.

**DADAA's** Fremantle Freight Gallery and spaces hosted 16 exhibitions to a total audience of 3,925 visitors.

### **Performances**

**DADAA** held 13 performances with a total of 1,038 people attending.

These performances included Tracksuit contemporary dance performances at the State Theatre of WA in front of a national audience for the Australian Dance Awards, as well as theatre and music performances from the Sight Unseen and Loose teeth programs.

### **Workshops**

In its core art workshop program (including Fremantle, Midland, Wanneroo, Lancelin and Esperance and the Artlink program), **DADAA** held 1,012 workshops for 203 participants over 29,260 contact hours.

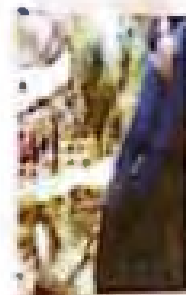
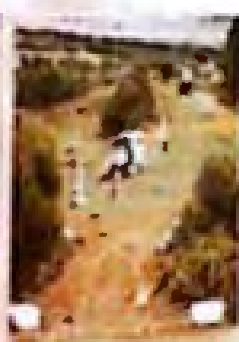
**HERE&NOW13** held 189 workshops for 17 participants over 567 contact hours.

**Sculpture by the Sea** held 36 tours for 492 participants over 492 contact hours.

**stARTSPEAK** held 163 workshops for 324 participants over 23,141 contact hours.

The new Hostels Project in Midland held 30 workshops for 20 participants over 750 art contact hours.

During residencies in three regional locations, more than 5,000 people participated in workshops and other projects as part of the FIVE project.





# Organisational Development

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## Staff Training and Development

In Quality Improvement and Management, DADAA Midland developed a significant number of new policies and procedures that were implemented across the organisation. In 2014 DADAA finalised its whole-of-organisation training on OHS, Wellness and Risk-Thinking as part of our ongoing quality improvement. DADAA workshopped all program areas in order to develop policies and protocols directly relevant to the arts and disability sector that also pay adequate attention to the unique needs of diverse regions and cultural or social groups participating in areas where DADAA delivers services.

DADAA's organisational OHS, Wellness and Risk-Thinking training package required innovative action to meet current industry best-practices designed specifically for all our statewide program areas. Feedback from all program areas will provide our support workers, art teams, coordinators and managers with the best tools for Risk-Thinking: identifying, preventing, managing and responding to risks, health and safety.

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### **Community Reference Group**

In 2014, the Board sub-committee met to determine the Terms of Reference for the Community Reference Group (CRG).

#### **Purpose**

The Community Reference Group represents artists with disability and/or mental illness who engage with DADAA's programs.

The CRG will:

- Advise DADAA Board, providing critical feedback on existing and current service delivery
- Identify barriers and issues facing artists with disability and recommend potential solutions for DADAA Board consideration
- Participate in DADAA's strategic and business planning projects
- Provide a voice for the communities they represent
- Participate in professional development in areas of artistic leadership and governance.

The Board is currently arranging key functions in Fremantle and Midland to engage with clients of DADAA and to recruit the first CRG members for consultation in 2014.

### **Ten Year Visioning**

On Thursday 1 May 2014, the DADAA Board held a planning meeting with key stakeholders to begin looking at DADAA's future. There was a great turn out, including representatives from Department of Culture and the Arts, Board members, staff from Fremantle, Midland and Lancelin sites, parents and clients of DADAA programs.

Consultant June Moorhouse led the group through considerations of our most exciting memories of DADAA, the environmental factors affecting DADAA's future and the participants' ideas for the future development of studios, buildings, programs and approaches.

This work will be considered in a larger ten year visioning process, starting with the Community Reference Group in late 2014.

## Capital Works Planning

The new DADAA Business Plan references the goal of a centre of excellence. The ten-year visioning work is the start of planning for the future needs of DADAA, and the scoping of what it means to be a national and international centre of excellence for community and cultural development and arts and disability practice.

In 2014, new negotiations with the City of Fremantle are exploring the extension of the lease on the Beach Street building, which expires in 2016, as well as options for expansion. J Shed 1 at Bathers Beach has been offered to DADAA for up to twelve months as an interim option for increasing the studio space for DADAA programs. DADAA is currently confirming the lease arrangements and it is hoped will be resident there in late 2014.

2013–2014 saw the continued development of the new DADAA premises at Lancelin – the Wangaree Community Centre – where in late 2014 existing DADAA programs will relocate from the old Shire building and grow to include new programs for local men and various programs for children and young people. The new centre has additional rooms that will allow access to visiting health professionals, allied health programs and other service providers.

In March 2014, conversations began with the City of Swan about the growth of DADAA Midland's community reach through health, disability and mental health services covering visual and performing arts, social support, advocacy, and work in hostels in the eastern region, along with the need to be considered for a new building into the near future. With the Midland Oval redevelopments on the horizon for 2017, the DADAA Midland studio lease will not be renewed. Discussions about a multi-purpose arts space for DADAA Midland to call home have commenced, alongside continuing our growing work in community, building a range of new partnerships into eastern region spaces, and working with new organisations such as the Swan Alliance, the Noongar Institute of WA and the Richmond Fellowship's outreach mental health services.



• HERE&NOW13, artist Liva Uhl working on her sculpture (Photo Katherine Wilkinson)

## **Overview**

For the production area, 2013–2014 has been a steady year, with the flow of activities calm, settled and well paced. We have found ourselves with some great artswriters, participant numbers high and almost all workshops full of people learning, growing and generating content. The stable arts programs have fed into participants who themselves seem calm. Used to hearing chatter and laughter, a fiery discussion and an excitable idea shared, the quieter studio environment has come as a new experience, perhaps borne from the idea that, at DADAA, we give participants purpose, a drive to live, make and contribute – the right to shake things up and be heard, to play in the field not sit behind quiet doors.

Congratulations to all on a good year, as we celebrate the growth of our artists and the contemplative space that we all need sometimes.

## **Projects and Performances**

The projects and performances over the past year have held some common ground in collective workings, small and large groups coming together in artistic exchange. Working with disability and mental health communities, these projects draw on the experiences of individuals and wider community dialogues and concerns to create themes and expressions for exhibitions, installations and performances.

## **Key Outcomes**

### **Tracksuit**

Under the direction and drive of Paige Gordon, Tracksuit has seen an ever-growing expansion and public awareness of this performance group. 2013 saw a number of public outcomes: a dance film screening, a performance season at Midland Junction Arts and King Street Art Centre, an invitation to perform at the West Australian Dance Awards, another invitation to perform at the State Theatre as part of the Department of Culture and the Arts 'Day of Disability'. On top of this already busy year, a number of solo performances were produced by Tracksuit dancers who then performed these works within 'Sight Unseen' – a short performance event. Tracksuit continues to grow with over 20 participants and a clear focus on developing WA's first inclusive dance company.



"FACEBOOK" participant's Jack and Josh (Photo Paige Gordon)

#### Intervention

This program has seen the ongoing development of five individual artists' works in a collective model workshop. Each artist worked on developing an interventionist artwork with the assistance of the other artists within the group. This particular workshop places a strong focus on conceptual development and tactics of engagement of audiences both in and out of traditional presentation spaces. The diversity of mediums in this particular workshop has seen an ongoing injection of a diverse range of skillsets from professional artists, awakening a broad and contemporary approach to use of media for the participant artists involved.

## Arts Development

DADAA's weekly workshop program is often the entry point for new participants but also provides a number of individuals with ongoing skills development, engagement and participation. Whilst constantly moving and working through different artistic mediums and approaches, it also offers stability and consistency for those who need a grounding or connection point. This is a very safe zone, where participants can explore different mediums and approaches before taking on more challenging projects. Participants from these workshops are, when ready, offered mentorships, exhibitions and other opportunities.

In 2013–2014, Community Access, Freight 2, Low Level Noise, Upper Level Painting and Tracksuit continued to be our core Arts Development workshops. They service larger groups and – along with artistic development – foster group participation, socialisation, peer support and purpose. Each of these workshops progress towards an immediate outcome – whether exhibitions or public performances – but also fulfill a bigger goal: to teach the professional cycle of artists through skills development, production, presentation and promotion.

## Production Mentorships

The Production team through Freight x4, selected a number of artists who were ripe for the opportunity to be chosen for more intense periods of support and mentorships to push their practice and also open up new opportunities outside of DADAA. The benefit to the individual shifting from the once weekly format of most of our workshops to a one-on-one mentorship proved a rich awakening for those involved:

Catia Doizadelli worked with mentor Clare Bailey to examine new practices in sculpture. Following this Catia applied for a grant from the City of Melville to create a sculpture for the Melville Sculpture Walk, winning the peoples choice and coming second overall. Within this project Catia worked with others and, in this instance, the mentoree became the mentor, heading up a project and pulling it off with great success.

Terry Mathews was supported to do his first exhibition in a commercial gallery. The exhibition of photographic and digital drawings marked Terry's first step into the commercial arts market, the experience opening up a new pathway and recognition of his own ability to further his own opportunities.

Jane Ryan entered a mentorship with Aquilla McKenzie to extend on her painting and colour use. This partnership was very fruitful and initiated a new project funded by the Department of Culture and the Arts that will see Jane mentored by three acclaimed artists over the coming year and an exhibition outcome at the end of the period.

Simon Marchment was supported in house by Sarah Wilkinson to enter into a number of external DADAA exhibitions. His selection for the City of Cockburn 'Show Off' saw Simon's entry becoming an acquisition and part of the City of Cockburn collection.

### Gallery and Exhibitions

The 2013 and 2014 exhibition program has largely been managed by Sarah Wilkinson with the help of a small gallery/exhibitions crew. With 13 exhibitions at the Freight Gallery it has been a busy year with an ever-growing audience base and profile. The gallery continues to enjoy its diversity, mediating a space between a professional gallery and a space that is open to the community. Always working toward the professional presentation of any artist who shows in the space, the gallery seeks to both elevate and value the works of any person(s) exhibiting.

The exhibition line-up included six exhibitions from the mental health and disability community (53 artists exhibiting), 2 exhibitions from community organisations (31 artists), and six exhibitions (nine artists) from emerging and wider arts community.

### Be Active Open Minds Open Doors

The 15th annual Be Active, Open Minds, Open Doors Exhibition marks one of DADAA's longest partnerships. Working with the Fremantle Hospital Alma Street Centre the exhibition had almost 200 entries filling the walls and spaces of the hospital. A yearly draw card with some of our biggest audience numbers, the exhibition continues to inspire people living with a mental illness and those working in the field of mental health to see things differently. The original aims of the exhibition still holds relevance, challenging the stigma of mental health hospitals interiors and inviting people in.



• Loose Tooth, Skypa with Spiral from First Movement in the UK (Photo Simone Clavelle)



# Participation

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## MIDLAND

### **Overview**

**DADAA** Focus Community Arts and Recreation Programs continue to create a supportive environment that present a suite of different pathways to connect and engage with the arts. Programs adopt a forward-looking model that recognises the diverse cultures of communities in Western Australia.

Individuals with a wide range of abilities attended workshops and received individual services improving health, work opportunities and education skills that also empower the consumer to take responsibility for their choices. In order to ensure services are person-centered and powerful, our values contribute toward opportunities to shape an individual's ongoing wellness.

### **Workshop Participation**

Focus held 15 visual art and sculpture workshops a week and delivered a total of 61,255 hours during 2013–2014. The workshops were held at four centres: in the east region at Midland Art Studios; in the northeast region at the Wanneroo community recreation centre; in the north region at Lancelin; and in the south region at Fremantle.

Our workshop program saw arts workers offer high-quality advice from their respective fields of expertise, with overall attendance at workshops continuing to be a major outcome from all projects.

Workshops have shown the continued growth of students in maintaining wellness and development of their own arts practices by acquiring new skills in all aspects of their lives. Students recognise their strengths, existing knowledge and development, in which they can identify changes in their lives that enhance social and emotional competency, individual protective factors and a sense of identity.

### **'Culture' Exhibition**

Students explored culture and produced a major exhibition featuring works from 78 artists, held at the Midland Junction Arts Centre. The exhibition took a journey around the world. The artists, who represent a broad range of cultural community members, were inspired to produce a vast collection of work, presenting some fascinating and evocative expressions. A record number of 435 people viewed a total of 170 works on display, including visual art and sculpture.

Students gained insight into specific chosen cultures and were given tasters into new cultural perspectives. A major highlight was witnessing growth in confidence and willingness to try new practices as each individual had a genuine opportunity to gain insight into their multicultural community through art making.

## LANCELIN

### Overview

DADAA's Lancelin program provides services in the greater Wheatbelt region across an area covering 154,862 square kilometres over multiple local government areas, with the key objective of promoting wellness and community inclusion. This is achieved through centre-based arts programs, community-based services and transport that provides people with opportunities to be involved in local community events and have access to the wider community.

2013–2014 saw the continued development of the new DADAA premises at Lancelin, the Wangaree Community Centre, where in late 2014 existing DADAA programs will relocate from the old Shire building and grow to include new programs such as for local men and various programs for children and young people. The new centre has additional rooms that will allow access to visiting health professionals, allied health programs and other service providers.



By invitation DADAA Focus Community Arts and Recreation Program in partnership with the Mental Health Commission continued to produce the Mental Health Commission's Good Outcomes Awards in 2013. This year 12 awards were presented and provided award recipients with a piece of artwork as opposed to a trophy. This allowed 12 students to recognise and celebrate excellence in mental health in Western Australia through the medium of art.

yo. participant Vanessa De Bari sculpting bustle (Photo Julia Greeve)

## BE ACTIVE ARTLINK PROGRAM FOR CHILDREN AND YOUNG PEOPLE

### **Overview**

The Be Active Artlink Program for Children and Young People was located in two regions during 2013–2014, with both Fremantle and Quinns Rocks having an exciting year. In Quinns Rocks, the focus has been on printmaking and creating sculptures from found objects, while Fremantle has explored masks and puppetry and expanded into videoing their productions.

A Department of Education NGCS grant enabled the formation of two new partnerships. The first with Kerry Street School offered a fantastic opportunity for Artlink artists from both regions to participate in a school holiday 'Book Incubator' workshop. The workshop provided the opportunity for 14 artists to create their own book and become a published author.

The second partnership is with the AWESOME International Festival of Bright Young Things. DADAA will support the festival's program in October 2014 through an exhibition of Artlink outcomes, as well as a solo display by one of the participants.





FIVE Geraldton artist Hiroshi Inago weaves together individual artworks into a collaborative whole of community sculpture. 2014 (Photo Man Cao)

## DISSEMINATE

### **Overview**

Disseminate is DADAA's evaluation and publishing initiative. Disseminate conducts research into the areas of disability and mental health, publishing key findings from across the sector on its digital platform.

### **Research, Consultancy and Publishing**

Disseminate continued to offer consultancy services to external arts and health organisations, further progressing two projects during the year:

- An evaluation of the YMCA Welcome To My World Project, an arts and cultural exchange project involving young adult refugees and Aboriginal people living in Western Australia, was completed and the final report published.
- An evaluation of Sensorium Theatre, a two-way dramaturgy with selected classes of students with disability at Kenwick and Carson Street education support schools, was continued. The final report was prepared and distributed in print and online.
- The year-long evaluation of the HERE&NOW13 mentorship project was wrapped up, and included the publishing of a report now disseminated to stakeholders and available on the Disseminate site.
- A partnership with the statewide FIVE project and with Murdoch University was established to deliver the social impacts evaluation of the project.
- Disseminate staff were invited to present at the WA Chapter of Social Impact Measurement Network Australia on social impact frameworks and approaches used in evaluation of community arts and cultural development
- A grant was secured from Lotterywest for design enhancement to the Disseminate website and for the migration of content to an improved Content Management System.

## AGEING AND DISABILITY

PADA's partnership with the Disability Services Commission's Accommodation Services Directorate (DSC ASD) entered its twelfth year with continuation of the stARTSPEAK project. There were ten partnership meetings across 12 months with additional stARTSPEAK partners Inkubator, Independent Living Centre, Challenger TAFF and the Department for Training and Workforce Development.

### stARTSPEAK (sensory touchpad ARTSPEAK)

The stARTSPEAK project continued work on developing and implementing a range of initiatives designed to deliver the stARTSPEAK touchpoints:

#### **Touchpad App**

The app design and iterative development period from July 2013 to the release of the Touch & Create app on 25 June 2014 engaged research partners in another two out of four testing sessions and worked with artists in the stARTSPEAK Studio to license their artworks for inclusion in the app.

Market testing in January/February 2014 led to the final changes to the app before its first release in June. A launch of Touch & Create on 25 June at the State Theatre Centre resulted in 45 purchases of the app from 25 to 30 June.





### **Community Arts and Cultural Development Activities**

- Two visual and performing artists, Tim Maley and Patrick Carter, were supported in the stARTSPEAK Studio to exhibit in the HERE&NOW13 exhibition at the Lawrence Wilson Art Gallery from July to September.
- The stARTSPEAK Studio began a relationship with the Centre for Interdisciplinary Art (CIA) in Leederville with an eight-month studio residency that supported Tim Maley and Clive Collender.
- Pat continued Cultivate grant work with multimedia artist Sohan Ariel Hayes and dancer/choreographer Sam Fox; three new digital works add to Pat's work for HERE&NOW13, "No More Cryin".
- Tim was supported by mentor Kate Campbell Pope to visit the WA Museum to draw and paint natural history specimens.
- Clive and Tim were supported to enter works into the As We Are exhibition; Tim won a highly commended mention.
- stARTSPEAK was successful in securing Australia Council funding for Digital Research and Development for the ROOM concept.
- Seven artists living the City of Gosnells were mentored by Zoe Martyn and Kate Campbell Pope.

### **Community Engagement**

#### **Local activities include:**

- Collaboration with local disability and arts agencies to build awareness of the project and products
- App launch activities
- Morning tea with stARTSPEAK and CIA artists
- Website profiling of 15 visual artists
- Website profiling of local partnerships
- Website profiling of local collaborations such as between Tim Maley and The University of Western Australia's Second Life and the WA Museum
- New partnership with Brightwater for the Re-Imagining Lives consultation (2014/2015).

#### **National activities included:**

- Marketing of stARTSPEAK Touch & Create to national arts and disability sector and government organisations
- Presentation of the project at the Art of Good Health and Wellbeing Conference, Sydney, November 2013
- Attended Australia Council Marketing Summit: The Art of Connectivity, Hobart, May 2014



- Facebook postings – 51 posts between March and June, 2014. Audience and community development with 213 page likes by 30 June 30 2014 and audience of up to 10,500 (for one post on 11 June 2014)
- Website development highlighting national collaboration with Beyond Empathy on ROOM Project (still to be implemented)
- App sales – 45 from June 23 to June 30, 2014.

#### International activities included:

- Facilitation of Skype collaboration between the Loose Tooth (DADAA) and Spiral (First Movement)
- Hosting Churchill Fellow Katie Ward from First Movement (Sept/Oct 2013)
- SMALL WORLD exhibition development between First Movement and DADAA's stARTSPEAK including profiling of stARTSPEAK Touch & Create app
- Facebook advertisements for Touch & Create app
- Small sales of app in UK, US, Canada and NZ
- Marketing app to UK contacts.

#### Touchpad Training

- Touchpad Training was delivered to 41 people with high support needs living in Gosnells from May to July 2013 as part of the Department for Training and Workforce Development grant.
- Another 11 people with high support needs and living in group homes completed touchpad training in the City of Melville in partnership with Challenger TAFE over a 17-week period.
- Additionally, DSC ASD contracted stARTSPEAK to deliver touchpad training to 235 staff and intensive training in situ with 15 adults with high support needs as part of an Independent Living Centre/Information, Communication and Technology grant. This commenced in August 2013 and was completed in May 2014.
- stARTSPEAK also delivered touchpad training to DADAA's Artlink and Participation team members.

#### Fusion Project

DADAA's role in the Fusion project over the last financial year has included participation in the Steering Committee, mentoring of the project officer Ella McDonald, and designing and delivering customised arts worker training which was delivered to around 20 arts workers living the eastern metropolitan region in September 2013.

Also in September, artists and support workers participating in Fusion visited the HERE&NOW13 exhibition at the Lawrence Wilson Art Gallery to meet artists Tim Maley and Clive Collender. Fusion completed a successful 18 month community arts and cultural engagement in December 2013.

In early 2014 DADAA re-engaged with partners Mundaring Arts Centre, Shire of Mundaring and RISE to plan for the CircUS project, which commenced in July 2014. Funded by the Shire of Mundaring and the Australia Council for the Arts, with in-kind support from DADAA, other partners on CircUS are the Seen and Heard program as part of Parkerville Children and Youth Care and the Eastern Hills Senior High School.



• START/PIAR project, Simone Flavell (right) and artist Tim Maley at the HERE&NOW13 symposium (Photo Carrie McGee)

## PROJECT PROGRAMS

### My Face, Our Place - MASHAN ART

Mashan Arts worked with a combination of visiting artists with a long history of working with MASHA and a partnership project with Mowanjum Arts and Cultural Centre. The underlying objective for each of the artists involved is to push creative ways of community engagement. This can be in the process stage of the work or in the way the work itself seeks to engage with its audience.

#### Projects

##### My Face, Our Place

The My Face, Our Place project, coordinated by Katie Breckon and the Mowanjum Arts and Culture Centre, took an expansive and ambitious view of the idea of a community portrait, inviting the whole of the Derby community to step forward and have their picture taken. These portraits then formed the basis of a large-scale, high-impact painting across a number of stacked up shipping containers on the marsh.

##### Driftwood Portals

Derby is surrounded by a vast marsh. Along the rim of the marsh, the land is fringed by a river of scattered drift wood that has been washed up by successive king tides. Left drying and bleached under the Kimberly sun, the wood forms one of the many layers that make the Derby landscape.

Artist Catia Dolzadelli gathered these elements to create driftwood portals. Designed as visual gates, the installation invited the viewer to re-examine and make connections with the landscape, the marsh and their town and surrounds.

##### Shelter

Landscapes can be harsh and difficult to survive. Shelter can be more important than food or water if a person is to exist in their environment. While the Derby marsh on first impression appears to be a hostile and barren landscape, you don't have to look far and nature will provide.

Artist Catia Dolzadelli gathered materials found on the marsh to create a physical shelter inviting people to enter, to feel protected, to take some refuge and feel safe in an enclosing driftwood cocoon in an otherwise assaulting landscape.

### Birds Nest

Artist Joanne Haywood collected beach cuts from the local area and painted them with soil and acrylic to create egg like forms and shades. Jo approached people on the street and in their day to day activities across town, asking their place of origin or where they call home. She then dedicated each person as an egg, labeled with this information. The eggs were nestled in a vast nest feathered with driftwood collected from the marsh and wrapped in maps of the various locations of origin representing the residents of Derby. In this way people in the community, having travelled a variety of paths, were drawn together, nestled in one place.



MarshArt Shelter by Sateq Ismail/John O'Hara Helen Miller

#### Installing Vessels

Nicky Vervest is a fiber artist who constructed boats woven from natural materials found in the local area and installed them on the marsh via fishing pole structures which gave the boats a floating water-like motion.

The project started in response to Nicky discovering that her mother's first port stop when immigrating to Australia from Burma was Derby, resulting in her first sight of Australia. Nicky later researched and found her mother's boat, this being one of six boats that she constructed. Each vessel is modeled on those found in cultures around the world. Currents of migration wash boats and peoples together onto one shore as represented by these beautiful works that float suspended above the tidal plains of Derby.

#### Street Paste Ups

Part of 2013's aims for MarshArt was to have art on the marsh and also support the work to creep across into town and build a street presence of the event across Derby. This was driven by a desire to engage yet more people as participants and audiences.

Katie Bracken of Mowanjum Arts and Cultural Centre worked with young people from Derby and Mowanjum to create large-scale portraits and scenes. Local photographer Dominic Flutter was also approached and his nature photography of small creatures was blown up to a large scale and turned into paste ups inserted into Derby town streets, walls and power boxes.

#### Walk of Fame

Derby Walk of Fame was based on the Hollywood Boulevard stars, but asked members of the Derby community to nominate someone, indeed anyone, who they think is worthy of recognition or has contributed to the town.

DADAA joined Kimberly Mental Health and Drug Services and the Derby Youth Centre to be part of the Community Mental Health Day, during MarshArt 2013. Armed with still cameras and laptops, a colour printer and some paste up glue, we devised mini paste up workshops. People involved struck a pose, took photos, uploaded them onto the computer, printed them out and then arranged and pasted their image onto pathways, paying attention to perspective and devising a visual relationship with other figures already posted.

#### » Esperance: The Emergence Project

- The Emergence Project, now in its third year, works with people with an experience of mental illness to develop arts-based skills and broaden their arts engagement and contribution. The program consists of four weekly workshops in printing and painting, glass, sculpture, photography and digital media.
- Activities in the second year of the Emergence Project were focused on the staging of a major end-of-year exhibition at the Cannery Arts Centre. The Emergence Exhibition, which opened on November 20 to a large gathering of invited guests, contained 85 artworks created by 24 artists over two years. The exhibition saw more than 500 people view it during the two weeks it was open.
- Now based at Innerspace at the Cannery Arts Centre, Emergence in 2014 has continued to examine their mediums and further push their boundaries. The photographic workshops have developed to include more contemporary approaches and spaces in which photography can interplay with other media – including sound and video. 2014 saw some participants step into larger community projects, including inclusion in a project with Esperance Community Arts presenting ephemeral sculptures on the Esperance foreshore.



• MarshArt 2013, Mowanjam town paste ups (Photo Helen Miller)



## SCULPTURE BY THE SEA TACTILE TOURS

### **Overview**

Tactile Tours completed its fourth year. A partnership with Sculpture by the Sea and the Art Gallery of Western Australia (AGWA), the program continues to be successful in providing much needed cultural access to a mainstream iconic event. This year, in addition to training the tactile tour guides to guide people with vision impairment, the WA deaf society was also invited to provide training in deaf awareness.

The project has been designed to introduce the arts to people with disability in a way that transcends culture, language and ability. The target audience includes both people with intellectual disability and people with physical and sensory access needs who have had limited opportunities to engage with sculpture and the arts.

A total of 492 participants and support staff took part in this year's Tactile Tours. This was made possible through the continued support of the disability service organisations and the community in promoting active participation and engagement in the arts for people with disability in WA.

### **Key Outcomes**

- Participants came from over 27 disability service organisations and the WA community.
- Our partnership with AGWA and Sculpture by the Sea completed a successful 4th year, with an increase in the number of AGWA gallery guides being Tactile Tour guides and sharing their skills with DADAA Tactile Tour guides.
- Once again, Sculpture by the Sea catalogues were distributed free of charge to participants in an effort to enhance their Tactile Tour experience.

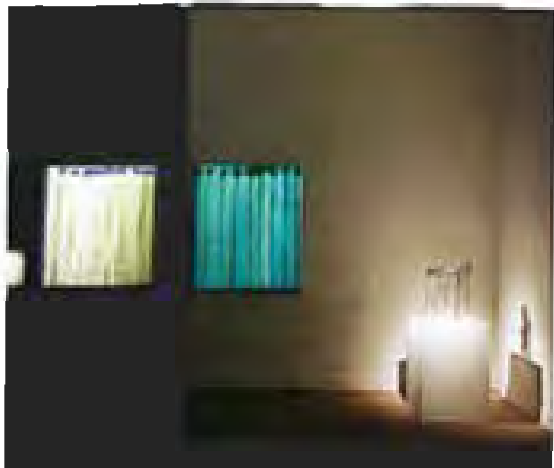


# Strategic Projects



## » HERE&NOW13

In July, **HERE&NOW13** was a major exhibition at the Lawrence Wilson Gallery at The University of Western Australia featuring 11 artists: Katrina Barber, Patrick Carter, Clive Collender, Aquinas Crowe, David Guhl, Tim Maley, Julian Poon, Jane Ryan, Robert



Turpin, Lisa Uhl and Robin Warren. This was the culmination of a mentorship project that featured the professional development of emerging curator Katherine Wilkinson.

Other elements of the exhibition included a high-quality publication on the exhibition – including three critical essays on arts and disability – an interactive e-book, mobile phone applications for the hearing and visually impaired, and an extensive public program that featured guest international speakers Carrie McGee from MOMA and Amanda

Cachia, a California-based Independent curator. Many of the works from the show were bought by public and private collections.

### Key Outcomes

- Over 5,000 visitors attended the exhibition.
- Works were purchased for the UWA Art Collection and for the Myer Foundation.
- Four artists secured a national presentation with Alcaston gallery in Melbourne, Victoria. Artists: Julian Poon, Tim Maley, Clive Collender and Katrina Barber will also participate in the Contemporary Outsider Art: The Global Context Conference hosted by the University of Melbourne and Arts Projects Australia. Department of Culture and the Arts funding support was achieved to support this opportunity.
- Department of Culture and the Arts and the Disability Services Commission provided further funding to re-imagine the show for regional presentation in 2014.

## » REGIONAL ARTS AUSTRALIA SUMMIT POWERSPACE EDGES KALGOORLIE 2014

Significant planning has been undertaken in 2014 for DADAA's presence at the Regional Arts Australia Summit in Kalgoorlie from 16–19 October 2014. Approximately 700 delegates from across Australia will gather for four days of performances, exhibitions, presentations and training.

**DADAA** will be featured strongly in the Summit program, through:

- The re-presentation of the artists from **HERE&NOW13** in an exhibition titled **Beyond the Western Edge**, again curated by Katherine Wilkinson
- Large-scale projections of the digital outcomes from the **FIVE** project, including works created by artist Craig Walsh
- Paste up workshops and installations inspired by **FIVE** Derby, with local groups in Kalgoorlie
- Master class presentations based on risk management across **FIVE** projects, with a special focus on Alex Mickle's sculptural work in **Paraburdoo**, jointly presented with Scott Wilkinson, General Manager **Paraburdoo**, Rio Tinto
- **DADAA's** Ricky Arnold mentoring project development with delegates in the Power-up sessions.

## » NEXUS ARTS GRANT

The Nexus Arts Grant has been designed for young artists with disability, aged between 16 and 25, from metropolitan and regional WA studying in educational institutions or participating in post-school programs, and aims to extend skills in arts practice. The grant also aims to provide opportunities for emerging young artists with disability, including school leavers wishing to develop their careers as artists in their chosen art form.

The grant has three categories: \$2000 for Kickstart projects, \$5000 and \$10,00 for more established artists.

In the first funding round, 12 young artists were successful recipients of the grant. These young artists span a diverse range of art forms including music, writing and visual arts. A new round for the Nexus grant will open early 2015. Keep an eye on the website for updates and details.

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## • ARTS HOSTELS PROJECT

DADAA received funding to work with Perth Central and East Metro Medicare Local's Partners in Recovery (PIR) program to design, develop and deliver an exciting hostels pilot project for people living in Honeybrook, Salisbury and St Jude's hostels in Midland and Guildford.

Arts workers and support workers worked both in the available spaces at hostels, arranged outings and brought residents to DADAA to participate in a range of art-making techniques.

The 20-week arts workshop series began delivery in June 2014 in hostel spaces, due to finish in October 2014 with residents transitioned to DADAA Midland workshops. This staged approach allowed residents to develop new relationships with trained staff from the arts and culture sector, develop artworks they could keep or potentially submit for exhibition, and develop individual goals and new ideas with a range of available staff as they moved into new environments.

The Midland/Guildford hostels project provided a spring board to further fund another hostels project for residents of Romily House in Claremont, with their art sessions set to begin in early 2015 in J Shed in Fremantle.

The Partners in Recovery objectives guiding the project:

- Facilitating better coordination of services and supports to delivery wrap-around care individually tailored to a person's needs
- Strengthening partnerships and building better links between organisations responsible for delivering care to the PIR target group
- Improving referral pathways to facilitate access to a range of services and supports
- Promoting a community-based recovery model.



ABC Open	Fremantle Arts Centre
Australia Council for the Arts	GIFSA
Art Gallery of Western Australia	Healthway
Arts and Health Australia	Independent Living Centre WA
Arts and Health Foundation	Inkubator
Alma St Hospital	Home and Community Care (HACC)
Bay of Islands Community Outreach	League Artists Natural Design Studio (New York)
Bendigo Bank	Lotterywest
Bentley Mental Health	Mangkaja Arts Centre
Beyond Empathy	Mental Health Commission
Cannery Arts Centre	Museum of Modern Art (New York)
City of Busselton	Nulsen
City of Fremantle	Perth Institute for Contemporary Art
City of Greater Geraldton	Rio Tinto
City of Swan	Sculpture by the Sea
City of Wanneroo	Shire of Derby
Collier Foundation	Shire of Gingin
Creative Expressions Unit	Shire of West Kimberley
Community Arts Network WA	Strategic Airlines
Country Arts WA	St John of God Hospital
Department for Communities	Swan Clinic
Department for Training & Workforce Development	The University of WA
Department of Culture and the Arts	Theatre Kimberley
Disability Services Commission	TRUST
Durham University – Centre for Medical Humanities	WA Aids Council
Esperance Community Arts	
Feral Arts	





# Treasurer's Report



This last year has seen a maturing of DADAA's financial systems and processes. There has been the creation of a management team which oversees the operational, financial and risk aspects of the organisation. There is now a more experienced and robust management team able to meet the challenges that DADAA will face into the future.

I present the audited financial statements of DADAA Ltd. The organisation has managed to operate within its budgets and has a diversified income base which helps it balance the income funding risks. DADAA Ltd achieved a surplus of \$ 29,706 for the financial year ended 30 June 2014.

Gavan Dolin CPA  
Treasurer

3 October 2014





## Annual Financial Report

Year Ending 30th June 2014

ABN: 64 648 228 527

21 Beach Street  
Fremantle WA 6160

Tel: 08 9430 6616  
Fax: 08 9336 4008  
[arts@dadaa.org.au](mailto:arts@dadaa.org.au)  
[www.dadaa.org.au](http://www.dadaa.org.au)

CLIENTS	2014 ACTUAL	2013 ACTUAL
Number of new clients	46	93
Number of continuing clients	134	134
Client participation rate in programs	13,029	18,193

#### STAFF AND VOLUNTEERS

Total number of FTE's (includes F, T, P, T and Casual)	27.07 FTE	24.76 FTE
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#### OPERATIONAL AND FINANCIAL

##### Source of funding provided by:

- government grants	\$2,079,918	\$2,145,578
- corporate sponsorship	\$584,225	\$92,991
- other	\$101,533	\$165,447

##### Proportion of funding spent on:

- client contact and programs	70%
- administration	30%
- fundraising	-

## APPENDIX ON DIRECTORS

### HELEN ERRINGTON

Chairperson

#### Qualifications

Diploma Fine Arts, Bachelor of Social Work;  
Curtin University

#### Experience

Lived experience of disability, worked in areas  
of anti-discrimination legislation, education and  
training, Co-Founder of WA Disability Collective.

#### Special Responsibilities

Chair of Community Reference Group (CRG)

### TONY RIGGIO

Deputy Chairperson

#### Qualifications

Bachelor Arts: Curtin University

#### Experience

35 years as owner operator of small business:  
risk management, project management, media  
and communications.

#### Special Responsibilities

Assist chair, Member of Finance and Risk  
~~Management Committee (FARM)~~

### GAVAN DOLIN

Treasurer

#### Qualifications

Bachelor Commerce: UWA

#### Experience

Certified Practising Accountant

#### Special Responsibilities

Chair of Finance and Risk Management  
committee (FARM)

### EMMA BRAY

Secretary

#### Qualifications

Certificate in Training the Handicapped:  
TAFE, Bachelor of Arts (Sociology); Murdoch  
University

#### Experience

Social Trainer for 'Authority for Intellectually  
Handicapped' (now DSC), Hotel Manager for  
Matilda Bay Brewing Company's group of hotels  
including The Sail and Anchor, The Queens, The  
Brass Monkey, The Captain Stirling and The  
Como, PR and Marketing for ALH ( a subsidiary  
of Carlton United Brewing).

#### Special Responsibilities

Member of Communications Sub committee

<b>IAN CHURCH</b>	Director
<b>Qualifications</b>	Institute of Management
<b>Experience</b>	Deputy Chair CY O'Connor TAFE, Local District Health Advisory Council, and Board member of Planning Commission Local Councillor Shire of Gungahlin
<b>Special Responsibilities</b>	Lancelin Capital development project leader
<b>MAILENA MACLEOD</b>	Director
<b>Qualifications</b>	Bachelor Arts: Politics, Philosophy and Sociology
<b>Experience</b>	Lived experience of disability, Local Government, community development
<b>Special Responsibilities</b>	Member of Community Reference Group committee
<b>GILL MCKINLAY</b>	Director
<b>Qualifications</b>	Bachelor Commerce
<b>Experience</b>	Financial management of a federal government agency's extensive production slate of film and Multimedia projects, previous board position.
<b>Special Responsibilities</b>	Member of CRG and FARM committees
<b>VANESSA FREEDMAN</b>	Director
<b>Qualifications</b>	Bachelor Education: Art and Music
<b>Experience</b>	Disability
<b>Special Responsibilities</b>	Member of CRG committee

## 5. MEETINGS OF DIRECTORS

During the financial year, 6 meetings of directors were held. Attendances by each director were as follows:

### DIRECTORS' MEETINGS

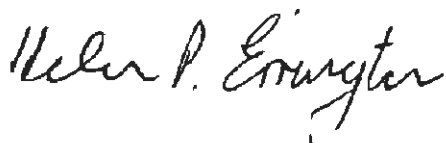
	Number eligible to attend	Number attended
Helen Errington	6	6
Tony Riggie	6	6
Gavan Dolin	6	6
Emma Bray	6	6
Ian Court	6	3
Mallika Macleod	5	2
Gill McKinlay	6	5
Vanessa Freedman	6	6

The company is incorporated under the *Corporations Act 2001* and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$1.00 each towards meeting any outstanding obligations of the entity. At 30 June 2014, the total amount that members of the company are liable to contribute if the company is wound up is \$8 (2013: \$N/A).

### Auditor's Independence Declaration

The lead auditor's independence declaration for the year ended 30 June 2014 has been received and can be found on page 6 of the financial report.

Signed in accordance with a resolution of the Board of Directors.



- » Helen Errington (Chair)
- » Dated this 7th day of October 2014





# Anderson Munro & Wyllie

CHARTERED ACCOUNTANTS

Secret Address:

Unit 8  
241 W. Beach Road  
KONODALIE WA 6029

Postal Address:

PO Box 229  
KONODALIE WA 6019

By Appointment:

Level 20, AARP Tower  
140 St Georges Terrace  
PERTH WA 6000

T: (08) 9200 0400

F: (08) 9200 0400

W: [www.amw.com.au](http://www.amw.com.au) AAN 50 125 425 224

Members of the Institute of Chartered Accountants in Australia

DECLARATION OF INDEPENDENCE  
UNDER SECTION 307C OF THE CORPORATIONS ACT 2001  
TO THE DIRECTORS OF DADA LIMITED

I declare that, to the best of my knowledge and belief, during the year ended 30 June have been:

- i). no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
- ii). no contraventions of any applicable code of professional conduct in relation to the audit.

Dated this 8<sup>th</sup> day of October 2014

AMW (AUDIT) PTY LTD

*Anderson Munro & Wyllie*

ANDERSON MUNRO & WYLLIE  
Chartered Accountants

*Christopher McLaughlin*

CHRISTOPHER McLAUGHLIN  
Director

# **STATEMENT OF PROFIT OR LOSS FOR THE YEAR ENDED 30 JUNE 2014**

	Notes	2013 \$	2012 \$
Revenue from continuing activities	2(h)	2,018,903	2,548,611
Provision for funding expenses		(483,387)	(509,198)
Employee benefit expenses		(1,602,783)	(1,416,901)
Depreciation		(80,692)	(77,706)
Other operating expenses	2(a)	(631,314)	(302,582)
<b>CURRENT YEAR SURPLUS BEFORE INCOME TAX</b>	<b>2</b>	<b>29,706</b>	<b>117,198</b>
Income tax expense		-	-
<b>NET CURRENT YEAR SURPLUS</b>		<b>29,706</b>	<b>117,198</b>
Total comprehensive income attributable to members of the entity		<b>29,706</b>	<b>117,198</b>

**STATEMENT OF FINANCIAL POSITION  
AS AT 30 JUNE 2014**

	Note	2014 \$	2013 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash on hand	3	1,496,055	1,540,592
Accounts receivable and other debtors	4	23,280	582,530
Other current assets	5	48,480	1,910
<b>TOTAL CURRENT ASSETS</b>		<b>1,567,815</b>	<b>2,125,032</b>
<b>NON-CURRENT ASSETS</b>			
Plant and equipment	6	295,125	340,996
<b>TOTAL NON-CURRENT ASSETS</b>		<b>295,125</b>	<b>340,996</b>
<b>TOTAL ASSETS</b>		<b>1,862,940</b>	<b>2,466,028</b>

**LIABILITIES**

**CURRENT LIABILITIES**

Accounts payable and other payables	7	264,976	250,429
Provisions	7	148,005	155,488
Grants received in advance	8	921,994	1,562,740
<b>TOTAL CURRENT LIABILITIES</b>		<b>1,334,975</b>	<b>1,968,657</b>

**NON-CURRENT LIABILITIES**

Provisions	7	15,667	14,779
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>15,667</b>	<b>14,779</b>
<b>TOTAL LIABILITIES</b>		<b>1,350,642</b>	<b>1,983,436</b>
<b>NET ASSETS</b>		<b>512,298</b>	<b>482,592</b>

**EQUITY**

Retained surplus	372,298	342,592
General Reserve	140,000	140,000
<b>TOTAL EQUITY</b>	<b>512,298</b>	<b>482,592</b>

**STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 30 JUNE 2014**

	General Reserve \$	Retained Surplus \$	Total \$
<b>BALANCE AT 1 JULY 2012</b>	<b>140,000</b>	<b>225,394</b>	<b>365,394</b>
<b>COMPREHENSIVE INCOME</b>			
Surplus for the year attributable to members of the entity	-	117,198	117,198
Other comprehensive income for the year	-	-	-
<b>TOTAL COMPREHENSIVE INCOME ATTRIBUTABLE TO MEMBERS OF THE ENTITY</b>	<b>-</b>	<b>117,198</b>	<b>117,198</b>
<b>BALANCE AT 30 JUNE 2013</b>	<b>140,000</b>	<b>342,592</b>	<b>482,592</b>
<b>COMPREHENSIVE INCOME</b>			
Surplus for the year attributable to members of the entity	-	29,706	29,706
Other comprehensive income for the year	-	-	-
<b>TOTAL COMPREHENSIVE INCOME ATTRIBUTABLE TO MEMBERS OF THE ENTITY</b>	<b>-</b>	<b>29,706</b>	<b>29,706</b>
<b>BALANCE AT 30 JUNE 2014</b>	<b>140,000</b>	<b>372,298</b>	<b>512,298</b>

**STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 30 JUNE 2014**

	Note	2014 \$	2013 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from donations, bequests and raffles		105,899	73,180
Grants received		2,889,353	2,524,593
Payments to suppliers and employees		(3,050,463)	(2,644,358)
Interest received		45,500	53,913
<b>NET CASH (USED IN)/GENERATED FROM OPERATING ACTIVITIES</b>	<b>9</b>	<b>(9,711)</b>	<b>7,328</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Payment for plant and equipment		(34,826)	(47,451)
Net cash used in investing activities		(34,826)	(47,451)
Net decrease in cash held		(44,537)	(40,123)
Cash on hand at the beginning of the financial year		1,540,592	1,580,715
<b>CASH ON HAND AT THE END OF THE FINANCIAL YEAR</b>	<b>3</b>	<b>1,496,055</b>	<b>1,540,592</b>

The financial statements cover DADAA Limited as an individual entity, incorporated and domiciled in Australia. DADAA Limited is a company limited by guarantee.

The financial statements were authorised for issue on 7th day of October by the directors of the company.

#### **Note 1: summary of Significant Accounting Policies**

The directors have prepared the financial statements on the basis that the company is a non-reporting entity because there are no users who are dependent on its general purpose financial statements. These financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the *Corporations Act 2001*. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the *Corporations Act 2001* and the significant accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with those of previous periods unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise. The amounts presented in the financial statements have been rounded to the nearest dollar.

### Accounting Policies

#### » a. Revenue

Non-reciprocal grant revenue is recognised in the profit or loss when the entity obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

When grant revenue is received whereby the entity incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position

as a liability until the service has been delivered to the contributor, otherwise the amount is recognised as income on receipt.

NABAA Limited receives non-reciprocal contributions of assets from the government and other parties for zero or a nominal value. These assets are recognised at fair value on the date of acquisition in the statement of financial position, with a corresponding amount of income recognised in profit or loss.

Donations and bequests are recognised as revenue when received.

Interest revenue is recognised as it accrues using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customers.

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

#### • Property, Plant and Equipment

##### **Plant and equipment**

Plant and equipment are measured on the cost basis less depreciation and any impairment losses.

The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the assets' employment and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable amounts.

In the event the carrying amount of plant and equipment is greater than the recoverable amount, the carrying amount is written down immediately to the estimated recoverable amount. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note 1(f) for details of impairment).

Plant and equipment that have been contributed at no cost, or for nominal cost, are recognised at the fair value of the asset at the date it is acquired.

## Depreciation

The depreciable amount of all fixed assets including buildings and capitalised lease assets, but excluding freehold land, is depreciated on a straight-line basis over the asset's useful life to the entity commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable assets are:

CLASS OF FIXED ASSET	DEPRECIATION RATE
Vehicles	10 - 20%
Furniture Fitting & Equipment	20%
Computer & Technical Equipment	33 - 40

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are recognised in profit or loss in the period in which they arise. When revalued assets are sold, amounts included in the revaluation surplus relating to that asset are transferred to retained earnings.

## » c. Leases

Leases of fixed assets, where substantially all the risks and benefits incidental to the ownership of the asset (but not the legal ownership) that are transferred to entities in the economic entity, are classified as finance leases.

Finance leases are capitalised by recording an asset and a liability at the lower of the amounts equal to the fair value of the leased property or the present value of the minimum lease payments, including any guaranteed residual values. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for the period.

Leased assets are depreciated on a straight-line basis over the shorter of their estimated useful lives or the lease term.

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses on a straight-line basis over the lease term.



## Financial instruments

### Initial recognition and measurement

Financial assets and financial liabilities are recognised when the entity becomes a party to the contractual provisions to the instrument. For financial assets, this is equivalent to the date that the company commits itself to either purchase or sell the asset (i.e. trade date accounting is adopted).

Financial instruments are initially measured at fair value plus transaction costs except where the instrument is classified "at fair value through profit or loss", in which case transaction costs are expensed to profit or loss immediately.

### Classification and subsequent measurement

Financial instruments are subsequently measured at fair value, amortised cost using the effective interest method, or cost. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

*Amortised cost* is calculated as the amount at which the financial asset or financial liability is measured at initial recognition less principal repayments and any reduction for impairment, and adjusted for any cumulative amortisation of the difference between that initial amount and the maturity amount calculated using the *effective interest method*.

The *effective interest method* is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction costs and other premiums or discounts) through the expected life (or when this cannot be reliably predicted, the contractual term) of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying amount with a consequential recognition of an income or expense item in profit or loss.

*Fair value* is the price the company would receive to sell an asset or would have to pay to transfer a liability in an orderly (i.e. unforced) transaction between independent, knowledgeable and willing market participants at the measurement date. Fair value is determined based on current bid prices for all quoted investments. Valuation techniques are applied to determine the fair value for all unlisted securities, including recent arm's length transactions, reference to similar instruments and option pricing models.

*(i) Financial assets at fair value through profit or loss*

Financial assets are classified at "fair value through profit or loss" when they are held for trading for the purpose of short-term profit taking, derivatives not held for hedging purposes, or when they are designated as such to avoid an accounting mismatch or to enable performance evaluation where a group of financial assets is managed by key management personnel on a fair value basis in accordance with a documented risk management or investment strategy. Such assets are subsequently measured at fair value with changes in carrying amount being included in profit or loss.

*(ii) Loans and receivables*

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

*(iii) Held-to-maturity investments*

Held-to-maturity investments are non-derivative financial assets that have fixed maturities and fixed or determinable payments, and it is the company's intention to hold these investments to maturity. They are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

*(iv) Available-for-sale investments*

Available-for-sale investments are non-derivative financial assets that are either not capable of being classified into other categories of financial assets due to their nature or they are designated as such by management. They comprise investments in the equity of other entities where there is neither a fixed maturity nor fixed or determinable payments.

They are subsequently measured at fair value with any remeasurements other than impairment losses and foreign exchange gains and losses recognised in other comprehensive income. When the financial asset is derecognised, the cumulative gain or loss pertaining to that asset previously recognised in other comprehensive income is reclassified into profit or loss.

Available-for-sale financial assets are classified as non-current assets when they are not expected to be sold within 12 months after the end of the reporting period. All other available-for-sale financial assets are classified as current assets.

*(v) Financial liabilities*

Non-derivative financial liabilities other than financial guarantees are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial liability is derecognised.

### Impairment

At the end of each reporting period, the company assesses whether there is objective evidence that a financial asset has been impaired. A financial asset (or a group of financial assets) is deemed to be impaired if, and only if, there is objective evidence of impairment as a result of one or more events (a "loss event") having occurred, which has an impact on the estimated future cash flows of the financial asset(s).

In the case of available-for-sale financial assets, a significant or prolonged decline in the market value of the instrument is considered to constitute a loss event. Impairment losses are recognised in profit or loss immediately. Also, any cumulative decline in fair value previously recognised in other comprehensive income is reclassified into profit or loss at this point.

In the case of financial assets carried at amortised cost, loss events may include: indications that the debtors or a group of debtors are experiencing significant financial difficulty; default or delinquency in interest or principal payments; indications that they will enter bankruptcy or other financial reorganisation; and changes in arrears or economic conditions that correlate with defaults.

For financial assets carried at amortised cost (including loans and receivables), a separate allowance account is used to reduce the carrying amount of financial assets impaired by credit losses. After having taken all possible measures of recovery, if the management establishes that the carrying amount cannot be recovered by any means, at that point the written-off amounts are charged to the allowance account or the carrying amount of impaired financial assets is reduced directly if no impairment amount was previously recognised in the allowance accounts.

When the terms of financial assets that would otherwise have been past due or impaired have been renegotiated, the company recognises the impairment for such financial assets by taking into account the original terms as if the terms have not been renegotiated so that the loss events that have occurred are duly considered.

### Derecognition

Financial assets are derecognised where the contractual rights to receipt of cash flows expire or the asset is transferred to another party whereby the entity no longer has any significant continuing involvement in the risks and benefits associated with the asset. Financial liabilities are derecognised where the related obligations are discharged, cancelled or have expired. The difference between the carrying amount of the financial liability, which is extinguished or transferred to another party, and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.

#### » Impairment of Assets

At the end of each reporting period, the entity reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair amount less costs to sell and value in use, is compared to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised immediately in profit or loss.

Where the future economic benefits of the asset are not primarily dependent upon on the asset's ability to generate net cash inflows and when the entity would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of an asset.

Where it is not possible to estimate the recoverable amount of a class of asset, the entity estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where an impairment loss on a revalued asset is identified, this is debited against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that same class of asset.

#### » Employee Provisions

##### **Short-term employee benefits**

Provision is made for the company's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service, including wages, salaries and sick leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

The company's obligations for short-term employee benefits such as wages, salaries and sick leave are recognised as a part of accounts payable and other payables in the statement of financial position.

Contributions are made by the entity to an employee superannuation fund and are charged as expenses when incurred.

g. Cash and cash equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with banks, other short term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within short-term borrowings as current liabilities on the statement of financial position.

h. Accounts Receivable and Other Debtors

Accounts receivable and other debtors include amounts due from donors and any outstanding grant receipts. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

i. Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to, the ATO are presented as operating cash flows included in receipts from customers or payments to suppliers.

j. Income Tax

No provision for income tax has been raised as the entity is exempt from income tax under Div 50 of the *Income Tax Assessment Act 1997*.

k. Provisions

Provisions are recognised when the entity has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

## **• Comparative Figures**

Where required by Accounting Standards, comparative figures have been adjusted to conform with changes in presentation for the current financial year.

Where the company retrospectively applies an accounting policy, makes a retrospective restatement or reclassifies items in its financial statements, a third statement of financial position as at the beginning of the preceding period in addition to the minimum comparative financial statements must be presented.

## **• Accounts Payable and Other Payables**

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the company during the reporting period which remain unpaid. The balance is recognised as a current liability with the amount being normally paid within 30 days of recognition of the liability.

## **• Critical Accounting Estimates and Judgments**

The directors evaluate estimates and judgments incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the company.

### **Key estimates**

#### ***(i) Impairment***

The company assesses impairment at the end of each reporting period by evaluating conditions and events specific to the company that may be indicative of impairment triggers.

## **• Economic Dependence**

**DADAA Limited** is dependent on the Department of Health (HACC) for the majority of its revenue used to operate the business. At the date of this report the Board of Directors has no reason to believe the Department of Health (HACC) will not continue to support **DADAA Limited**.

• New Accounting Standards for Application in Future Periods

- AASB 9: *Financial Instruments* (December 2010) and associated Amending Standards (applicable for annual reporting periods commencing on or after 1 January 2017).

These Standards will be applicable retrospectively (subject to the provisions on hedge accounting) and include revised requirements for the classification and measurement of financial instruments, revised recognition and derecognition requirements for financial instruments, and simplified requirements for hedge accounting.

The key changes that may affect the company on initial application of AASB 9 and associated Amending Standards include certain simplifications to the classification of financial assets, simplifications to the accounting of embedded derivatives, and the irrevocable election to recognise gains and losses on investments in equity instruments that are not held for trading in other comprehensive income. AASB 9 also introduces a new model for hedge accounting that will allow greater flexibility in the ability to hedge risk, particularly with respect to the hedging of non-financial items. Should the entity elect to change its hedge accounting policies in line with the new hedge accounting requirements of AASB 9, the application of such accounting would be largely prospective.

Although, the directors anticipate that the adoption of AASB 9 may have an impact on the company's financial instruments, including hedging activity, it is impracticable at this stage to provide a reasonable estimate of such impact.

- AASB 10: *Consolidated Financial Statements*, AASB 11: *Joint Arrangements*, AASB 12: *Disclosure of Interests in Other Entities*, AASB 127: *Separate Financial Statements* (August 2011) and AASB 128: *Investments in Associates and Joint Ventures* (August 2011) (as amended by AASB 2012-10: *Amendments to Australian Accounting Standards – Transition Guidance and Other Amendments*), AASB 2011-7: *Amendments to Australian Accounting Standards arising from the Consolidation and Joint Arrangements Standards* and AASB 2013-8: *Amendments to Australian Accounting Standards – Australian Implementation Guidance for Not-for-Profit Entities – Control and Structured Entities* (applicable to not-for-profit entities for annual reporting periods commencing on or after 1 January 2014).

AASB 10 replaces parts of AASB 127: *Consolidated and Separate Financial Statements* and Interpretation 112: *Consolidation – Special Purpose Entities*. AASB 10 provides a revised definition of “control” and additional application guidance so that a single control model will apply to all investees.

AASB 11 replaces AASB 131: *Interests in Joint Ventures*. AASB 11 requires joint arrangements to be classified as either “joint operations” (where the parties that have joint control of the arrangement have rights to the assets and obligations for the liabilities) or “joint ventures” (where the parties that have joint control of the arrangement have rights to the net assets of the arrangement). Joint ventures are required to adopt the equity method of accounting (proportionate consolidation is no longer allowed).

AASB 12 contains the disclosure requirements applicable to entities that hold an interest in a subsidiary, joint venture, joint operation or associate. AASB 12 also introduces the concept of a “structured entity”, replacing the “special purpose entity” concept currently used in Interpretation 112, and requires specific disclosures in respect of any investments in unconsolidated structured entities.

To facilitate the application of AASBs 10, 11 and 12, revised versions of AASB 127 and AASB 128 have also been issued.

AASB 2013-8 amends AASB 10 by adding an appendix to that Standard to explain and illustrate how the principles in AASB 10 apply from the perspective of not-for-profit entities in the private and public sectors. Similarly, AASB 2013-8 amends AASB 12 by adding an appendix to that Standard to explain the concept of a structured entity in a not-for-profit context. Neither of these appendices apply to for-profit entities, nor affect the application of AASB 10 or AASB 12 by for-profit entities.

These Standards are not expected to significantly impact the company's financial statements.



**NOTE 8: GRANTS RECEIVED IN ADVANCE**

	2014 \$	2013 \$
Department of Health (HACC)	35,162	418,380
State Government	625,382	566,442
Others	261,450	577,911
	<b>921,994</b>	<b>1,562,733</b>

**NOTE 9: CASH FLOW INFORMATION**

	2014 \$	2013 \$
Reconciliation of cash flows from operations with net current year surplus		
Net current year surplus	29,706	117,198
Non-cash flows in profit:		
depreciation and amortisation	80,697	72,706
Changes in assets and liabilities:		
- (increase)/decrease in accounts receivable and other debtors	559,250	(407,635)
- increase (decrease) in grants received in advance	(640,745)	246,073
- (increase) / decrease in prepayments	(46,570)	27,020
- Increase / (decrease) in accounts payable and other payables	7,951	(48,034)
<b>CASH FLOWS (USED IN)/ PROVIDED BY OPERATING ACTIVITIES</b>	<b>(9,712)</b>	<b>7,328</b>

**NOTE 10: ENTITY DETAILS**

The registered office of the company is:	DADAA Limited 21 Beach Street Fremantle WA 6160
The principal place of business is:	DADAA Limited 21 Beach Street Fremantle WA 6160

**NOTE 11: MEMBERS' GUARANTEE**

The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$1.00 towards meeting any outstanding obligations of the entity. At 30 June 2014, the number of members was 8.

In accordance with a resolution of the directors of DADAA Limited, the directors declare that:

1. The financial statements and notes, as set out on pages 8 to 21, are in accordance with the Corporations Act 2001 and:
  - a. comply with the Australian Accounting Standards applicable to the company; and
  - b. give a true and fair view of the financial position of the company as at 30 June 2014 and its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements.
2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.



- » Helen Errington (Chair)
- » Dated this 7th day of October 2014



## Anderson Munro & Wyllie

CHARTERED ACCOUNTANTS

Street Address:	Postal Address:	By Appointment:
Unit 8 210 Winton Road JOONDALUP WA 6027	PO Box 229 JOONDALUP DC WA 6019	Level 20, 1770 Stirling Edinburgh, Scotland EH6 9JF, United Kingdom
T: (08) 9306 0400 E: reception@amwaudit.com.au		
W: www.amwaudit.com.au ABN 59 125 425 774		
Liability limited by a scheme approved under Professional Standards legislation		

### INDEPENDENT AUDIT REPORT TO THE MEMBERS OF DADAA LIMITED

We have audited the accompanying financial report of DADAA Ltd, which comprises the statement of financial position as at 30 June 2014, and the statement of profit and loss, statement of changes in equity and statement of cash flows for the year ended on that date, a summary of significant accounting policies, and other explanatory notes as set out on Pages 7 to 20.

#### Directors' Responsibility for the Financial Report

The directors of DADAA Ltd are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including Australian Accounting Interpretations) and *Corporations Act 2001*. This responsibility includes designing, implementing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

#### Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Company, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

#### Audit Opinion

In our opinion the financial report of DADAA Ltd is in accordance with the *Corporations Act 2001*, including

- (a) giving a true and fair view of the company's financial position as at 30 June 2014 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Regulations 2001.



**Basis of Accounting and Restriction on Distribution**

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist DADAA Ltd to meet the requirements of the Corporations Act 2001. As a result, the financial report may not be suitable for another purpose.

Dated this 8<sup>th</sup> day of October 2014

**AMW (AUDIT) PTY LTD**

*Anderson Munro & Wyllie*

**ANDERSON MUNRO & WYLLIE**  
Chartered Accountants

*/s/*

**CHRISTOPHER McLAUGHLIN**  
Director





Department of Culture and the Arts  
Disability Services Commission  
Mentha Health Commission



RioTinto