



Annual Report

2014–2015



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



RioTinto

Mission

Our vision

ARTS FOR SOCIAL CHANGE

Develop communities that value diversity, respect equality and provide opportunities for people to realise their full potential through the arts.

Artistic Statement

We make 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
- Brokering partnerships that provide sustainability to vulnerable communities
- Being strategic, sustainable and socially inclusive in our collaborations and in our communities.

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.

Be a sustainable organisation that operates with integrity.

Our Services

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



» In Focus 2015 Exhibition, Focus Art Studios (Photo Danielle Nicole Photography)

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This has been a very busy and challenging year for the DADAA Board in a number of exciting ways.

BOARD DEVELOPMENT

Once again I have had the pleasure of working with a very committed and active Board. We have, during the 2014–15 year, faced new challenges together, particularly with regard to changes in funding for DADAA.

Board membership itself has flourished over the past year. The Board has been proactive in ensuring gender, age and disability diversity bringing a dynamic and cultural shift to Board participation and agenda setting.

The profile of the Board also falls in line with our Constitution with three or more people with disability being represented. This complements our vision of DADAA promoting a future where the concept of 'disability-led' becomes a common feature.

The Board has fully embraced the principles of the Affirmation Model as a major focus of DADAA's program development, delivery and outcomes. We continue to lead the way with this model in the knowledge that pivotal to the notion of inclusion is the full recognition of disability culture and people's lived experience of disability.

We are keen to include key elements of this model in DADAA's Constitution following consultation with the Community Reference Group (CRG) and other significant parties.

At a recent meeting with representatives of the Mental Health Commission I was pleasantly surprised to learn that they have more than a passing interest in the Affirmation Model and are looking at its application across the mental health sector.

MARKETING

The new era of the NDIS (National Disability Insurance Scheme) has changed the policy and funding environment from block funding to individual funding and as a consequence the way in which DADAA now attracts people to its programs. This new development is a significant change within DADAA and necessitates us developing new ways of connecting with NDIS planners and participants.

In this regard, the Board's Marketing and Communications has developed a comprehensive plan that will now DADAA's key strategic and marketing for 2016. And DADAA now operates in a competitive market place and it is critical that we position DADAA as offering a unique service and articulate the organisation's points of difference. Messaging to our customers, while conveying that we offer services in the arts, will also make clear that we offer services in 'life stages' and 'life skills'.

DADAA is well placed to meet these new challenges and we look forward to a bright future where people with disability and mental illness grow and flourish beyond recognition.

3.2.2016

With the advent of the federal government's suspension of what was promised to be six year funding through the Australia Council for the Arts, I represented the Board with David Doyle, Executive Director of DADAA, and attended a number of high-level meetings with state and federal government ministers and/or their representatives to discuss the implications of the cuts to DADAA's arts and research programs.

The meetings were an opportunity to express our profound concern and disappointment and to provide a detailed analysis of DADAA's operations, our large and complex constituency, and the unique way in which DADAA develops and delivers arts and research programs.

David and I appeared on the ABC News Breakfast Show as part of a national campaign of action. The campaign gave a voice to the 400 arts organisations that will be seriously affected by the federal government's cuts to the Australia Council. We are hopeful that the current Senate Inquiry into the decision for the funding cuts will make recommendations that positively affect the future of community arts organisations around Australia.

INTERNATIONAL PARTNERSHIP WITH ANNA

The Board ventured onto the international arena and recently partnered with the Centre for Social Impact, UANW to host a forum on 'Women with Disability and Leadership'.

The forum was part of a month long exchange program between DADAA and Sri Lanka and was funded by the Department of Foreign Affairs and Trade under the Australia Awards Fellowships program.

The visiting fellows from Sri Lanka represented AKASA - an arts organisation working with rural women with disability - and the Social Scientist Association, a research organisation focused on multi-ethnic dialogue for peace, security and inclusion.

The forum was an opportunity to bring current leading women with disability together to share, cross culturally, their experiences of women in leadership, governance, human rights and barriers to full participation.

BUSINESS PLAN 2016-2021

The Board's Business Planning sub-committee worked closely with the Executive Director to develop and finalise our new Business Plan for 2016-2021. During the development phase of the Plan, the Board held a meeting with members of the CRG seeking their feedback on the goals and objectives of the Plan. Working with the CRG participants and having them be 'insiders' instead of 'outsiders' has proved to be invaluable in ensuring DADAA's programs are in alignment with participant needs.

The Plan also reflects and addresses the many changes and challenges DADAA will need to make to stay relevant to people's artistic and health needs in light of the NDIS and federal government funding changes and cutbacks. The Plan will be available at the Annual General Meeting in October 2015.

APPRECIATION AND ACKNOWLEDGEMENTS

I take this opportunity to extend appreciative thanks to Tony Riggio and Gavin Dolan for their long standing commitment as previous Board members. Tony held the position of Vice Chair, while Gavin chaired the Finance and Risk Management Committee. Both were significant champions of DADAA and critical to influencing DADAA's good governance policies and financial stability.

2015 has been a year of focusing on attracting new members to the Board, particularly those with the skills required to drive the Board agenda into the future and we welcome Kieran Cranny, Steve Kesich and David Carrington. Collectively, they bring a depth of legal, political and policy knowledge and skills in negotiation, building design, government systems and social planning.

The combined skills of the Board, the Executive Director and the staff have been invaluable in continuing to drive the DADAA agenda of innovation, professionalism and diversity in the arts.

BUILDING DADAA'S FUTURE

DADAA will continue to explore and develop areas of excellence and professionalism in our programs, further expand the concept of a disability-led organisation, and ensure the Affirmation Model of disability and mental health is applied more fully across the whole organisation.

We are also focused on securing a range of venues and facilities necessary to meet the diverse needs of both organisation and artists. Underpinning our accommodation requirements, amongst a number of others, are the principles of geographical location, artist independence, accessibility and the maximising of opportunities for social integration.

Our continued commitment to being a global citizen features strongly in our vision. We will be partnering with representatives from Bangladesh and Sri Lanka to provide skills, training and support to enhance the arts opportunities for people from these countries, many of whom have suffered post-war trauma.

In closing, I assure everyone that in response to the recent funding challenges, DADAA has a renewed zest for ensuring that government and private enterprise continue to invest in arts and disability, not just for one-off projects but for long-term sustainable development over five to 10 years.

My sincere thanks and appreciation to everyone involved for their dedication and unrelenting desire to enrich the lives of people with disability and mental illness in our journey towards Arts for Social Change.

Helen Errington
Chair of DADAA

Report From The Executive Director

The 2014–2015 year saw a raft of government reforms affecting DADAA and extending across most of our government partners: The Australia Council for Arts, Department for Culture and the Arts (DCA), the Disability sector (through the NDIS and NDIS My Way trials), the Mental Health sector and HaCC (through the Department of Health).

The federal arts sector reformed as the Australia Council for the Arts underwent a full review, resulting in the Australia Council Act being reviewed for the first time since its formation in 1973. A new Australia Council Strategy was adopted, which saw attempts to bring all Key Organisations (of which DADAA is one) under six-year funding agreements. Sadly, this significant step in reforming how Australian Arts organisations were funded was dramatically halted early on, with the release of the 2015–16 Federal budget.

After submitting DADAA's EOI to the Australia Council early this year, the assessment process was suspended, and DADAA's planning and development – like that of other small-to-medium arts sector organisations – was seriously disrupted.

DADAA has traditionally used its national and state arts funding to leverage significant non-arts partnerships.

In 2014 DADAA leveraged 89.5 per cent of additional financial resources from the Australia Council for the Arts and DCA monies.

We have used our arts monies in a powerful way to build extensive non-arts partnerships across State and Federal government, around people living with disability and/or mental illness, to support active participation in the arts. Supporting this is an incredible team of highly skilled CACD artists and community partners. Artists from the WA community are at the core of our work.

The Australia Council for the Arts was the architect of this approach to community arts. Collectively, the national CACD sector has been incredibly effective at building sustained partnerships around complex Australian communities.

DADAA's arts funding is vital in supporting DADAA to broker non-arts partnerships around the cultural participation and arts development needs of the 16,000 community members with whom DADAA works annually.

DADAA asserts that the cultural participation of people with disability and targeted health population groups nationally and internationally is a basic human right. We work across the arts and health divide through a partnership approach that mobilises the right resources and people around the communities with whom we work. Our work is community-led, disability-led, rigorous and long haul. In 2014 DADAA continued to be the arts and disability, as well as the more general arts and health, infrastructure for one-third of Australia.

As we trawled our way through the myriad government reforms around DADAA, we embarked on some of DADAA's largest projects. With our partner Rio Tinto, we rolled out the second year of the FIVE project across WA. More than 7,000 Western Australians participated in FIVE. Significant WA and national artists and producers worked across remote and regional WA communities with project participants to create outstanding digital, ephemeral and public artwork. I was thrilled to receive the social impact research report produced by Dr Peter Wright from Murdoch University and DADAA's Natalie Georgeff. The report provides a significant evidence base using the Five Ways to Wellbeing model to quantify the human impact of DADAA's work in regional WA.



This Annual Report covers all of DADAA's activities throughout the year, showing the breadth of the company's work from South Africa to Sri Lanka and, of course, covering the focus of our practices here in WA.

During the period, DADAA undertook massive regional arts and health project, such as FIVE, and launched additional initiatives and projects in our Digital Inclusion program, stARTSPEAK. Various apps, platforms and accompanying training programs are having a huge impact as DADAA moves through this project to tackle digital exclusion for Western Australian artists with an intellectual disability.

After 21 years in operation, I am thrilled by the growing number of inclusive mainstream arts partnership and co-productions that DADAA is generating to truly support the cultural inclusion of Western Australians with disability or mental health issues. Standout partnership projects over the period include DADAA and Awesome International Arts Festival; DADAA and Regional Arts Australia, through the National Regional Arts Conference; and DADAA and the Centre for Social Impact (UNSW) with DFAT, who supported our exchange project with women with disability from Sri Lanka.

The Disability Services Commission continues to strategically support DADAA's work through both the Nexus Arts Grant and stARTSPEAK programs, ensuring that DADAA is resourced to support young and emerging artists with disability to enter the arts and that our stARTSPEAK team prepares people with intellectual disability to participate in the digital life of Australia.

DADAA operates across a broad church, responding to the ever-expanding cultural access needs of West Australians with disability or lived experience of mental illness.

The artistic vibrancy that is occurring across DADAA is the result of an increasingly confident and self-directed demand for cultural access from the communities in which we work.

I am thrilled that through the DADAA Board's leadership – by way of the adoption of the Affirmation Model of Disability – DADAA's culture is adapting to make tangible space for disability-led cultural practices across the organisation.

The 16,000 people with whom DADAA worked during the period were supported by 24 FTE staff or 120 part-time staff. It's incredible when I look at the scale, depth and scope of DADAA's practices that such a small team can achieve such a significant reach across one-third of this huge country. I sincerely thank the entire DADAA team of paid staff and volunteers who bring rigor, joy and huge commitment into the front door of DADAA's buildings every day. The backbone of DADAA is its staff and they continue to be DADAA's single most valuable asset. Thank-you all.

DADAA's Board of Directors has likewise set a cracking pace across the year, leading the introduction of the Affirmation of Model of Disability and reforming their structure to now include far more Directors with a lived experience of disability. DADAA's highly inclusive Board is a true reflection of a contemporary approach to disability governance. Their support and level of engagement in DADAA's strategic and cultural direction has been significant, and is a reflection of a mature organisation that is forward looking and fully reflective of the cultural mechanisms that are required to underpin the rights of artists with disability.

David Doyle

Executive Director of DADAA



IVE Paraburdoo, RESILIENCE sculpture (Photo Leanne Murphy/Paragon Images)

CHAIR	Helen Errington
DEPUTY CHAIR	Jan Court
TREASURER	Gavan Dolin
SECRETARY	Emma Bray
MEMBERS	David Carrington
	Wendy Cox
	Kieran Cranny
	Vanessa Freedman
	Steve Kesich
	Gill McKinlay



¹ In focus 2015 Exhibition, Focus Art Studios (Photo Danielle Nicole Photography)

EXECUTIVE DIRECTOR

David Doyle

DIRECTOR OF DEVELOPMENT

Ricky Arnold

HEAD OF COMMUNICATIONS

Andrea Lewis

HEAD OF PRODUCTION

Jacque Homer

RESEARCH

Natalie Georgeff

FINANCE AND ADMINISTRATION

Manager Finance

Naomi Dorrington

Accounts and Payroll Officer

Mandana Arani

Accounts Payable

Gillian Barwell

Administration Assistant

Pauline Miles

PRODUCTION

Creative Producer

Chris Williams

Program Producer Arts Development

Sarah Wilkinson

Coordinator Be Active Artlink Program

Connla Kerr

Zoe Martyn

PARTICIPATION

Manager Participation, Arts and Health

Mallika Macleod

Coordinator Staff Development

Peter Zylstra

Coordinator Lancelin Partnerships and Services

Julie Grieve

Coordinator Midland Partnerships and Services

Cynda Empsall

Key Support Worker

Ella Draffin

Administration Assistant

Danielle Parrella

Rebecca Banks

PARTNERSHIPS

Digital Producer

Simone Flavelle

Digital Project Support

Zoe Martyn

Johanna Keyser

Connla Kerr

DADAA THANKS ALL THE WONDERFUL ARTS WORKERS AND SUPPORT WORKERS WHO HAVE WORKED IN OUR TEAM DURING THIS YEAR.

EXHIBITIONS

In 2014-15 **DADAA** held 24 exhibitions over a total of 431 days, showing more than 1,000 works from 400 artists to an audience of 15,081.

Significantly the Beyond the Western Edge exhibition showcased works of 11 artists originally included in **HERE&NOW13** at Lawrence Wilson Gallery, The University of Western Australia, to a national audience of 750 at the Arts at the Edge national Regional Arts Australia Summit in Kalgoorlie in October 2014.

Four of these artists – Julian Poon, Clive Collender, Tim Maley and Katrina Barber – were featured in a group show at Alcaston Gallery in Melbourne, alongside the Outsider Art Conference program.

DADAA's Fremantle Freight Gallery and spaces hosted 14 exhibitions to a total audience of 2,845 visitors.

PERFORMANCES

DADAA held 10 performances with a total of 900 people attending.

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

WORKSHOPS

In its core art workshop program (including Fremantle, Midland, Wanneroo, Lancelin, Esperance and the Artlink program), **DADAA** held over 1,000 workshops for 210 participants for more than 29,000 contact hours.

The Hostels Project in Midland held 150 workshops for an average of 12 participants per session for over 2,400 contact hours.

startSPEAK held 637 workshops for 57 participants over 1,324 contact hours.

FIVE workshop programs took place, with projects in Derby, Esperance and Paraburdoo being completed. More than 250 sessions worked with over 1,500 participants across 6,000 contact hours.

New access tour projects explored Fremantle Street Arts Festival and Sculpture at Bathers attracting 199 participants over 14 events.



2014-15 Annual Report

STAFF TRAINING AND DEVELOPMENT

General staff training during 2014-15 continued across the organisation as did more targeted training in program-specific and site-specific arenas. DADAA's training programs aim to achieve a range of goals, including providing recent graduates and early career CACD professionals with opportunities and foundational skills, ensuring professional development for existing DADAA staff, and developing an ethically and professionally trained workforce in the arts and health sector.

Induction for all new DADAA arts workers and support workers was held. The induction covers workplace issues such as personal-professional boundaries, risk management, workshop approaches, epilepsy management and mental health training. It also addresses broader CACD sector and policy issues such as community engagement, artistic vibrancy, consumer co-production and the NDIS.

Our training of graduates and early-career CACD staff and artists continued to strengthen. Tracksuit continued its internship program in partnership with WAAPA. In-situ training and mentoring took place in the stARTSPEAK, FIVE, Sculpture at Bathers, Fusion, Arts Development and other programs.

DADAA's core staff participated in several professional development opportunities including NDIS training, national conference attendance, social impact workshops, and a range of cross-sector and cross-organisational partnership and projects.

COMMUNITY REFERENCE GROUP

2014–15 saw the first meetings of the Community Reference Group (CRG).

The purpose of the CRG is to represent artists with disability and/or mental illness who engage with DADAA's programs.

Specifically, the CRG will:

- Advise the DADAA Board, providing critical feedback on existing and current service delivery
- Identify barriers and issues facing artists with disability and recommend potential solutions for the DADAA Board's 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.

Feedback on DADAA's programs was received by the Board through the Chair, Helen Errington, and was directly fed into DADAA's new Business Plan 2016–2021.



© Community Centre, Workshop by artist Denver Chadd (Photo Peter Zylstra)

CAPITAL WORKS PLANNING

During 2014 and 2015, new negotiations with the City of Fremantle secured a 12-month lease of the J-Shed at Bathers Beach as an interim option for increasing the studio space for DADAA programs. The venue has provided artists with space to work on their own projects, for workshops, and for community groups to hold sessions, including workshops with Autism West. The lease will end in September 2015. DADAA continues to negotiate with the City of Fremantle for other accommodation options for the future.

2014-15 saw the completion and opening of the new DADAA premises at Lancelin, the Wangaree Community Centre. The new centre has additional rooms that will allow access to visiting health professionals, allied health programs and other service providers.

Negotiations continue 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 in the near future. With the Midland Oval redevelopments on the horizon for 2017, the DADAA Midland studio lease will not be renewed.

Discussions about DADAA occupying the Midland Junction Art Centre as a multi-purpose arts space following its refurbishment continue, alongside continuing our growing work in community, building a range of new partnerships in 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.



PROJECTS AND PERFORMANCES

Over the past 12 months DADAA's Production program has worked to effect a wide range of impacts across DADAA's statewide operations through a highly collaborative approach. In Geraldton and Derby, the Production team led projects that added enormous value to FIVE. In Kalgoorlie, the team supported the HERE&NOW13 tour as part of the National Regional Arts Conference. And in Perth, we managed the 12-month lease of the J-Shed studio that supported independent artists with disability to develop studio practices.

Partnerships between DADAA's individual artists, professional artists and community partners continued through 2014–15 to underpin DADAA's Production programs. The Department of Culture and the Arts and Australia Council for the Arts funded projects Intervention, Sight Unseen and Walk that supported individual artists in creative development processes and the development of new performances and sight-specific interventions across Perth.

ARTS DEVELOPMENT

The public face of DADAA's Arts Development program has long been DADAA's Freight Gallery, which remains the human interface between DADAA's operations and audiences, providing a critical meeting point for artists with a lived experience of disability to share their culture and connect with audiences.

Freight is underpinned by DADAA's Arts Development program. Weekly workshops provide an entry point for new participants and are the site of ongoing skills development, engagement and participation for experienced artists. Participants from these workshops are, when ready, offered mentorships, exhibitions and other opportunities.

In 2014–15, Community Access, Freight 2 and Approaches to Mediums continued to be our core Arts Development workshops. They serviced large groups and – along with artistic development – fostered group participation, socialisation, peer support and purpose. During the year, each of these workshops progressed towards an immediate outcome – whether exhibitions or public performances – but also taught the professional cycle of artists through skills development, production, presentation and promotion.



Triumph Gallery: Group Show 2015 (Photo Sarah Wilkinson)

J-SHED STUDIO SPACE

It's been an exciting 12 months for the artists of DADAA, having access to a new studio space in Fremantle at the J-Shed. Much larger than our Beach Street studio, it enabled the establishment of individual art spaces and a dynamic group space.

The artists who used the space managed the space. The solo residents held regular meetings discussing logistics and artistic pursuits. It enabled the artists to network, meet new peers, problem solve and work collaboratively.

The J-Shed location was inspiring and each person who took up residency enjoyed the coastal vista, high ceilings, glass wall, stunning doors and ocean breezes.

Creatively, the J-Shed was a hub of arts production. New artworks were created for exhibitions, both group and solo shows, commissions, competitions, site specific works, research, development, festivals and performances.

CREATIVE EXCHANGE

An important part of the year for the arts workers of DADAA has been the introduction of the Creative Idea Exchange, a regular gathering where the arts workers come together and discuss their creative ideas and workshop processes. The diversity and scale of DADAA often means artists work independently on their projects, so the chance to share has been a great opportunity. At the crux of these professional development sessions has been art making and how to optimise creative delivery to the participants of DADAA.

LOOSE TOOTH AND SPIRAL

Now in its 10th year, the Loose Tooth music ensemble has established an international collaboration with Spiral dance group from First Movement in the UK. Through live Skype sessions aimed at providing a professional development opportunity, Loose Tooth participants have also had the chance to meet new friends from Spiral. The collaborative work opens a whole new world to band members, providing an extension to their already very social weekly meetings. During the 2014-15 year, the group held eight Skype sessions, most notably those in October and November to celebrate the SMALL WORLD exhibition in Fremantle and Rowsley. Their work will be premiered on the STARTSPEAK website throughout the upcoming year.





Tracksuit, Performance of ROYAL at Studio Underground, State Theatre of WA (Photo Paige Gordon)

ie of consolidation as Tracksuit continued to strive to change
 7. Rather than a program of breadth, it was a program that
 nderstanding and experience of dance for participants. Key
 i project in partnership with Scitech for each Tracksuiter; the
 of a new dance work, ROYAL; and the continuation of our
 way, providing students with experiential learning in an
 ent.

was held at the State Theatre Centre of WA, Studio
 ed the screening of the short films, performances of ROYAL
 t Forum. Tracksuit was shortlisted for a WA Dance Award in
 tegory in 2014. Performer Serina Dosen was also shortlisted
 he Year Award in 2014.



GALLERY AND EXHIBITIONS

It has been a very exciting and successful year for the Freight Gallery. The team worked on a diverse program encompassing both emerging artists having their first solo shows as well as the most renowned WA practitioners participating in group collectives. New audiences have been streaming in with each new show, all celebrating the art makers and beautiful location of the gallery.

Freight Gallery also hosted the National Gallery touring exhibition the Travelling Suitcases, which was an absolute delight and rare opportunity for DADAA audiences to engage intimately with precious sculptures. Freight participated in the 2015 Fremantle Festival and incorporated an exhibition and live performances with DADAA's house band Loose Tooth. This year also saw the successful delivery of a series of digital projects and collaborations using live Skype events and exhibitions.

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

BE ACTIVE 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 100 artists with 190 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.



COMMUNITY ARTS AND RECREATION PROGRAM

Based in Midland, DADAA's Community Arts and Recreation Program continued to create a supportive environment that presented a suite of different pathways by which participants can connect and engage with the arts. Programs adopted a forward-looking model that recognises the diverse cultures of communities in Western Australia.

Individuals with a wide range of abilities attended workshops during 2014–15 and received individual services improving health, work opportunities and education skills that also empowered the consumer to take responsibility for their choices.

The community arts and recreation programs are delivered through four centres:

- Focus Arts Studios in the east region at Midland
- Flight Art Studio in the northeast region at the Wanneroo Community Recreation Centre
- Wangaree Community Centre in the north region at Lancelin
- Freight Arts Studios and J-Shed Studio 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.

With more than 20 visual arts workshops a week in the Participation programs, DADAA delivered over 56,000 hours during 2014–2015. Of that time, more than 22,000 hours were in arts programs and more than 17,000 hours were provided as social support.

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

DADAA continued to plan and resource, with the Swan Alliance, a two-year arts project in Bullsbrook for primary school aged children with disability and their siblings, and including peer support activities for parents. Bullsbrook serves as a catchment not just for City of Swan residents, but also for people living in the Shires of Gingin and Chittering. Planning is underway to establish a Memorandum of Understanding with the Bullsbrook College for use of local community arts resources.



Be Active Artlink Program for Children and Young People, Spare Parts Puppet Theatre Holiday Program (Photo Conna Kerr)

ARTS

Multiple opportunities for people to celebrate their arts achievements formed a large part of the work in the arts studios program, with exhibitions featuring the work from artists at Focus, Flight, Freight and Wangaree Community Centre, including:



- **MIDLAND:** In Focus 2015, CONNECTION, Partners in Recovery first birthday celebrations, and the statewide celebration of aboriginal arts and culture with Revealed 2015.
- **LANCELIN:** The opening exhibition for the Wangaree Community Centre was followed closely by the Wanderings exhibition featuring local talent and, subsequently, a very special ANZAC exhibition in Lancelin.

Artists worked on a diverse blend of art mediums and themes throughout the year, culminating in the largest **DADAA** annual exhibition, In Focus 2015. Held at the Midland Junction Arts Centre, **DADAA** celebrated returning to the heritage venue to showcase a year's work. The venue will become our new home after 2017 when the City of Swan gets underway with the Midland Oval redevelopment plans.

In Focus 2015 saw over 450 people visit to view a total of 120 works on display, including printmaking, drawing, painting, wood carvings, clay, pottery, mixed media and collaborative sculpture.

ON TRACK

In 2015, Tracksuit entered its sixth amazing year, and after many requests for additional performance programs and opportunities for local residents, the Midland team initiated On Track. The weekly back-to-basics performance and human movement workshop also operates from the Midland Junction Arts Centre, home of Tracksuit. On Track explores music, dance and staying physically active for all participants.

WANGAREE COMMUNITY CENTRE

2014–15 saw the launch of the new DADAA premises in Lancelin, the Wangaree Community Centre. DADAA relocated programs from the old Shire building and grew to include new programs such as a program for local men and various programs for children and young people.

Because of our new location in the centre of town, we have really been able to start building more community-based projects and inviting more community interaction.

Our first official exhibition in our new space, Wanderings, was very well received from the community with strong attendance at both the opening and beyond. All artists sold the most artwork ever for them individually, and we attribute this to the space, which is not only great for exhibiting but has given our artists a real self-respect that has followed through into the artwork they are creating.

Our second and highly successful exhibition – the ANZAC 100 Years commemoration exhibition – involved both the local RSL Club and Lancelin Primary School students. Participants created 100 ceramic poppies that were placed in a white cross as a collaborative piece. We sold out and took orders for more poppies. This also started an ongoing partnership between DADAA, Lancelin Primary School and the RSL.



Focus Art Studios,
artist Danika Newton
(Photo Rebecca Banks)



➤ Focus Art Studios, artist Rodney Eichorn (Photo Rebecca Banks)

BE ACTIVE ARTLINK PROGRAM FOR CHILDREN AND YOUNG PEOPLE

The Be Active Artlink Program has continued to develop and flourish across its two sites in Quions Rocks and Fremantle. In 2014, the program partnered with The AWESOME Festival and Book Incubator to give participants the opportunity to design their own professionally published books. During the festival, participants held an exhibition of their artwork at The Hive in Northbridge.

2015 has brought about further opportunities for the Artlink program. An NGCS grant has allowed Artlink to deliver some exciting school holiday programs including a puppet-making workshop with the Spare Parts Puppet Theatre. Artlink looks forward to further workshops and collaborations later in the year including a robot-making workshop with Cake Industries.

THE CUBBY HOUSE PROJECT

The Cubby House Project is collaboration between children involved in DADAA's Be Active Artlink Program and designers Duncan McGrath and Lachlan Brett from Dunc'n'Wagnell. The children have worked alongside the designers as well as DADAA's arts workers and support workers to make their own architectural models, inspired by the theme of Alice in Wonderland. The final cubby house will be a life size amalgamation of the models created in the school holiday workshop and will be displayed at the 2015 AWESOME International Festival for Bright Young Things.



2014-15 Annual Report

DIGITAL INCLUSION AND stARTSPEAK

Over the 2014-15 financial year, the stARTSPEAK project has collaborated with people with disability living in Disability Services Commission, Nulsen and Brightwater accommodation settings, digital content producers at Inkubator and artists from Hydra Poesis and the Centre for Interdisciplinary Arts (CIA) to continue to research and develop experimental and accessible arts and technology processes and digital tools.

Funding was secured from Lotterywest, Australia Council for the Arts and Department of Culture and the Arts for the 2015 stARTSPEAK program to extend arts development, touchpad training, research and development of digital tools and community engagement strategies. Major developments included new partnerships, bigger build of the stARTSPEAK website, ROOM R&D and Digital Dialogues projects.

AWESOME DOCUMENT

The stARTSPEAK Touch & Create app was released in June 2015 and has, since that time, had two bug fixes and sales of 289 units: 244 from the Asia Pacific, 27 from the USA and Canada and 18 from Europe. The project team has since delivered Touch & Create workshops to more than 100 children as part of the 2014 AWESOME Festival and an additional 100 children with disability at Sir David Brand, Kenwick and Carson Street Schools. In 2015 stARTSPEAK team commenced the Touch & Create project with 38 people who have high support needs living in the Cities of Stirling and Armadale.



TOUCHPAD TRAINING

stARTSPEAK's Touchpad Training continued its evolution with a brilliant new partnership with Brightwater Disability Services which continues into the upcoming year. The partnership sees us working with 36 people living in Brightwater managed accommodation to unlock imagination through arts and technology. Further training development occurred during 2014-15 with the Touch & Create project, which worked with 19 people living in government

accommodation in the City of Stirling to assess, document and customise a training manual with specific reference to the stARTSPEAK Touch & Create app usage.

Individuals living in Brightwater and DSC accommodation have contributed enormously to the ongoing development of touchpad training.

COMMUNITY ENGAGEMENT

stARTSPEAK's blog site went through a bigger design and build which was published at the end of July 2014. The site attracted 2332 users (between July 2014 and June 2015) who viewed 10,798 pages. This website recently underwent further review, with a significant rebuild expected to be complete by August 2015.



The website's strength continues to be in building individual profiles of artists. We also documented ROOM, blogged on studio activities, and shared partnership and collaboration news. stARTSPEAK visual artists exhibited in Beyond the Western Edge (Regional Arts Australia Summit), From the Outside (Alcaston Gallery), As We Are (Nulsen) and SMALL WORLD (LEVEL and DADAA) exhibitions in Perth, Kalgoorlie, Melbourne and Rowsley (UK).

ARTS DEVELOPMENT

Visual, performance and multi media artists worked in the stARTSPEAK Studio at DADAA in Midland, the ROOM and Digital Dialogues studios with Hydra Poesis at the Centre for Interdisciplinary Arts in Leederville and the Freight Gallery for Skype sessions with the UK.

Tim Maley collaborated with an artist in UWA's Second Life and now has 'Tim Maley's Butterfly Garden' on UWA's Second Life platform. Loose Tooth (Australia) and Spiral (UK) have continued their Skype collaboration and performed at the opening of the Australian SMALL WORLD exhibition on October 2014. They continued to Skype in 2015.

Artists have emerged out of the Brightwater and Touch & Create projects and are beginning to develop online galleries alongside career artists from the various studios. Recreational artists have created in-app artworks and shared over 75 works to the stARTSPEAK online gallery.

The ROOM Live Kit and new Skype equipment have been tested and promise to increase access and inclusion to arts and technology for existing and new artists.



FIVE Resubudoo, Artist Alex Mickle (centre) with Rio Tinto Senior Staff at the RESILIENCE Unveiling. (Photo: Christian Sprögel)

FIVE

20

Our two-year regional mental health pilot phase of the FIVE project wrapped up in the first half of 2015. FIVE was established two years ago and aims to use artistic and cultural interventions to break down stigma around mental health and to build both individual and community resilience and wellbeing. In total, more than 7,000 people from five regional settings participated in the project.

In August, FIVE received a Silver Award in the Mental Health Services Awards in the category of 'Prevention and Early Intervention.' DADAA staff presented the project at the 13th Rural Health Conference in Darwin in May 2015.

FIVE FUTURE

In one of the highlights of the FIVE project, the community-built public sculpture in the Pilbara town of Paraburdoo was completed and unveiled in December 2014 by Parliamentary Secretary for Mental Health, Andrea Mitchell MLA.

The partnership with Rio Tinto enabled artist Alex Mickie to work with mining employees to use 'blast forming' to create unique sculptural forms. The local community built and finished the 4.2-metre-high sculpture at the Para Men's Shed. More than 450 people were involved in building the sculpture.

The sculpture received extensive local and national media attention and has pushed the boundaries of CACD practice in Australia. A master class on the project was presented at the Arts and Edges Conference in Kalgoorlie in 2014.

DERBY

During October 2014, artists Hiromi Tango and Craig Walsh collaborated with the Derby community in two projects: a whole-of-community project to make a giant lizard tail sculpture, and a digital project featuring elder Lena Buckle as well as a series of large-scale light sculptures projected around town of portraits from the *My Face, My Place* project.

Strong local partnerships with the Shire of Derby and West Kimberley, Mowanjum Arts and Culture Centre, Derby Scouts, local schools and other arts organisations made FIVE Derby a great success. A community celebration as part of the MarshArt festival took place over three days.

FIVE ESPERANCE

Multi-artform artist Trevor Flinn took up residency on two farms in the Esperance area, working with families, neighbours and schools to create site-specific sculptural works from old farming equipment and natural materials. An evening of celebration on each farm that included exploration of the artworks and interactive theatre brought the local community together in a way that enabled them to re-see familiar land and landscape.



^a FIVE Esperance, Artist Trevor Flinn and participants consider (Photo Dewi Hyde)



FIVE Derby, Digital Projection of elder Lenn Buckle, artist Craig Walsh in collaboration with the local community, 2014 (Photo Craig Walsh)

EVALUATING THE FIVE PROJECT AND PARTNERSHIP

An evaluation of FIVE was undertaken by Professor Peter Wright from Murdoch University as chief investigator and Natalie Georgeff from DADAA as co-investigator. The report provided significant evidence of the way in which the project facilitated dialogue about mental health and connected communities. Mapping data across the Five Ways to Wellbeing framework showed that 87.5% of participants ranked 'connecting' as the strongest way to wellbeing.

In Paraburdoo, the majority of respondents said that FIVE made the greatest difference by getting more people talking about mental health. In Paraburdoo, the highest ranked benefit from the sculpture project was 'increased capacity for Rio Tinto to understand, support and implement mental health strategies', followed by 'getting involved in the Paraburdoo community'.

The report has been provided to key stakeholders. Results from the evaluation have been shared more broadly with the arts and health sector. A separate review of the DADAA–Rio Tinto partnership was undertaken by Sonia Nolan Consulting, with findings being integrated into planning for the next iteration of FIVE.

DISSEMINATE

OVERVIEW

Disseminate continued to build the resources on its online hub in addition to offering research, evaluation and publishing consultancy services to external arts and health organisations around three key partnerships.

ODDYSEA: EVALUATING THE ODDYSEA TOUR

A second evaluation report for Sensorium Theatre was completed in October 2014 by Disseminate. During the 2014 Oddysea tour of workshops and performances at Education Support Schools and Centres, a case study evaluation using a framework of engagement was completed. An impact survey was also distributed electronically to participating Teachers and Educational Assistants. Key findings provide evidence that Oddysea provides students with a multi-dimensional experience of engagement and multiple benefits to Teachers and Education Assistants.

HERE&NOW13: ACCESSIBLE ARTS CONFERENCE PRESENTATION

In October 2014 at the Accessible Arts Conference in Sydney, Project Manager Catherine Peattie, Artist Julian Poon and Researcher Natalie Georgeff presented 'HERE&NOW13: A best practice mentoring project for artists'. The presentation included three case studies of HERE&NOW13 artists, with artwork and installation visuals, an explanation of the project model and a collective impacts and successes analysis.

YOUTH AFFAIRS COUNCIL OF WA

In March 2014, Disseminate secured a six-month contract to evaluate the Music Feedback project, run by the Youth Affairs Council of WA. The project's key message for young people is 'music talks about mental health, so can you'. The project consists of music and media workshops and the creation, promotion and distribution of music and interviews by and with music artists from WA. The evaluation will run until December 2015.

CIRCUS AND FUSION

DADAA maintained and built on its long-term partnership with the Mundaring Arts Centre (MAC) and the Shire of Mundaring through the CircUS project from July to December 2014. Twenty fun CircUS workshops engaged 10-17 year olds with disability, with three performances completing the program.

In 2015, MAC received funding from the National Disability Insurance Agency to build on the successful FUSION arts workshop model. FUSION is a series of whole-of-community arts workshops, activities and events designed to increase social inclusion and engage people with disability to take part in creative activities within their local community. Working closely with community contacts, participants from Perth's eastern region will take part in free exhibition tours and talks, recreational tours and outings, arts workshops and exhibitions.



NEXUS Arts Grant, Celebration of Works at Freight Gallery (Photo Jacque Haines)

REGIONAL PROGRAMS

DERBY AND WEST KIMBERLEY PROGRAM PARTNERSHIP 2014

MarshArt 2014 incorporated DADAA's FIVE project into residencies by artists Hiromi Tango and Craig Walsh resulting in whole-of-community sculpture and digital artwork projects. A series of puppet-making workshops at Mowanjum Art and Culture Centre also took place with performances at the Derby Picture Garden by puppet artists and Theatre Kimberley.

MarshArt 2014 was the final DADAA-led MarshArt, after six years. DADAA is working with local organisations and the community to hand over running of the festival to Derby and West Kimberley arts organisations.

ESPERANCE THE EMERGENCE PROJECT

During the 2014-15 year, the Emergence delivered a strong program of workshops, exhibitions and engagement in local arts activities. Arts activities aimed to provide opportunities for participants to address their own lived experiences of mental health through socially inclusive arts processes.

2014-15 was the final full year of the project as a DADAA-led program, with BOICO, Esperance Community Arts and Cannery Arts Centre as core partners. Planning for transference of the model and program to the local community began, with wide consultation undertaken in late 2014 to determine the way forward to further develop Emergence. The project will transition to local community management by the end of 2015.



FIVE Derby, Community Sculpture
Workshops, artist Hiromi Tango in
collaboration with the local community
(Photo Hiromi Tango)

REGIONAL ARTS AWARDS 2015

DADAA was a steering process for the Regional Arts Australia Summit in 2015. The summit was a key opportunity for DADAA to engage with the regional arts community and to develop the first formal Regional Arts Australia Summit. The summit was a partnership between DADAA and the Regional Arts Australia Summit.

Key activities included:

- The re-presentation of the artists from HERFANOW 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 work 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
- Mentoring project development sessions facilitated by DADAA + Ricky Arnold in the Power up sessions.

SCULPTURE AT BATHERS

In partnership with Sculpture at Bathers and the City of Fremantle, DADAA provided Access Tours at the second Sculpture at Bathers exhibition at Bathers Beach in Fremantle in March 2015.

It was the first year that DADAA conducted Access Tours at Sculpture at Bathers for people with disability and their carers. Sculpture at Bathers is a uniquely Western Australian event that showcases the work of over 70 sculptors and extends across the historic site at Bathers Beach Art Precinct and Kidogo Arthouse.

DADAA's Access Tours facilitated discovery through dialogue and touch. They were designed to introduce participants with disability to new ways of experiencing and enjoying contemporary sculpture.

Participants were taken on a guided tour along accessible areas in the Bathers Beach precinct with experienced DADAA guides. They were encouraged to engage with a selection of sculptures through informed discussion, audio description and touch. 180 participants and their carers took part in the Access Tours this year and many are looking forward to participating in the bi-annual exhibition in 2017.

NEXUS ARTS GRANT

NEXUS Arts Grant supports young Western Australians with disability from across the State to develop their artistic practice and move into the professional arts sector. Young people with disability are funded between \$2,000 to \$10,000 to develop their artistic practice and skills through project-based activities, mentorships and/or formal study that result in a public outcome through exhibition and or screenings of their work.

A total of 12 recipients received \$46,760 in the first funding round in 2014. An exhibition celebrating the successes and outcomes of the artists was held at the Freight Gallery in Fremantle in April 2015.

In 2015, 15 recipients have received a total of \$72,409 funding in the second round. The diverse art forms they will be exploring include animation, dance, music, visual arts and puppetry.

The Disability Services Commission, which funded The NEXUS Arts Grant in 2014 and 2015, has extended funding for the program till 2017.

AUDIO DESCRIBED SHOWS

In partnership with VisAbility and the City of Fremantle, Audio Description was trialed, possibly for the first time in Australia, during performances at the Fremantle Street Arts Festival in April 2015. It was a resounding success with participants citing positive experiences.

Audio Description is essentially a verbal commentary for people who are blind or vision impaired. It captures the visual elements of a theatre work or artwork that a blind or vision impaired person might otherwise miss, and describes those visual elements in clear, vivid language.

From the Street Festival trial, DADAA is exploring an Access All Arts program, aimed to be piloted in 2016.

Midland-Guildford Hostels Project

DADAA received funding to work with Partners in Recovery (PIR) to design, develop and deliver an exciting hostels pilot project for people living in Honeybrook, Salisbury and St Luke's hostels in Midland and Guildford. The project concluded in November with several residents transitioning to the community setting at DADAA Midland to continue their art making.

The CONNECTION exhibition opened in May 2015 and featured the work of Anne Marie Barker, Andrea Carter, Tony Chan, Claire Emmerson, Ian Eldridge, Mark Harding, Mervyn Harper, Rebecca Javars, Patricia Lui, Rebecca Markham, Michael Pascoe, Urszula Trafalski and Dawn White. Held at Guildford Village Potters, the exhibition was a collection of work produced during the PIR project with some work continued through the DADAA programs at Focus Arts Studios.



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 starting in early 2015 at the J-Shed studio in Fremantle and continuing until the end of DADAA's lease of the iconic beach-side arts space in September 2015.

The work by DADAA with hostel residents continues to draw strength from the previous project successes and engagement by residents in community arts of various forms. The NDIA further invested grant money with DADAA to create a deeper engagement project back in Midland Guildford with the private psychiatric hostels around community arts and engaging people with the NDIS.

DEAT SRI LANKAN FELLOWSHIP

As part of the Australian Awards Fellowships program, DADAA partnered with the Centre for Social Impact (UNSW) to host three Sri Lankan female fellows travelling to Perth and Sydney. The international exchange promoted knowledge exchange and professional development in the areas of contemporary practice and policy around arts and disability, social impact measurement and evaluation, resource brokerage, partnership building and advocacy. In April, DADAA hosted a one-day Women in Governance Forum as part of the fellowship exchange.

SOUTH AFRICAN ARTS DEVELOPMENT PROJECT

DADAA Executive Director David Doyle visited Bloemfontein in South African as part of an Australia Council for the Arts international exchange program between Australia and South Africa, aimed at sharing innovative arts practice and participating in new arts development. The two-week visit introduced South African arts leaders, arts practitioners and artists to DADAA's FIVE and other projects, and contributed to developing participatory arts practice around men's health for the 2016 Vry Festival in Bloemfontein.



Art Gallery of WA
Arts and Health Australia
Arts and Health Foundation
Alma St Hospital
Australia Council for the Arts
Autism West
AWESOME Festival
Bay of Islands Community Outreach
Bendigo Bank
Beyond Empathy
Book Incubator
Brightwater
Cake Industries
Cannery Arts Centre
Centre for Interdisciplinary Arts
Centre for Social Impact (UNSW)
City of Busselton
City of Fremantle
City of Gosnells
City of Greater Geraldton
City of Swan
City of Wanneroo

Cockburn Medical Centre
Creative Expressions Unit
Community Arts Network WA
Country Arts WA
Department for Communities
Department for Local Government
and Communities
Department for Training and
Workforce Development
Department of Culture and the Arts
Department of Foreign Affairs and Trade
Dunc'n'Wagnell
Durham University –
Centre for Medical Humanities
Esperance Community Arts
Feral Arts
Fremantle Arts Centre
Fringeworld
GIFSA
Goldfields Arts Centre
Healthway
Independent Living Centre WA
Inkubator

Home and Community Care
 Hydra Poesis
 Kerry Street Community School
 KIRA
 League Artists Natural Design
 Studio and Gallery (New York)
 LEVEL (UK)
 Lotterywest
 Mangkaja Arts Centre
 Mental Health Commission
 Midland Junction Arts Centre
 Mundaring Arts Centre
 Murdoch University
 Museum of Modern Art (New York)
 National Disability Insurance Agency
 NGCS
 Nulsen
 Partners In Recovery
 Perth Institute for Contemporary Arts
 Perth International Arts Festival
 Propelarts
 Regal Theatre

Rio Tinto
 RISE
 Rocky Bay/Getabout
 Sculpture at Bathers
 Senses Asuatralia
 Shire of Derby/West Kimberley
 Shire of Gingin
 Shire of Mundaring
 Spare Parts Puppet Theatre
 Strategic Airlines
 St John of God Hospital
 Swan Clinic
 TEEM Treasure
 The Blue Room Theatre
 The University of Western Australia
 Theatre Kimberley
 Town of Victoria Park
 TRUST
 WA Aids Council

ANNUAL FINANCIAL REPORT

Year Ending 30th June 2015

ABN: 64 648 228 527

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Fremantle WA 6160

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www.dadaa.org.au

DADA LIMITED
ADNWA 648 338 537
FINANCIAL REPORT FOR THE YEAR ENDED TO JUNE 2015

Your directors present this report on the company for the financial year ended 30 June 2015.

DIRECTORS

The names of each person who has been a director during the year and to the date of this report are:

Helen Errington – Chairperson
Jan Court – Deputy Chairperson (elected 25th October 2014)
Emma Bray – Secretary
Gill McKinlay
Vanessa Freedman
Wendy Cox (appointed 25th October 2014)
Kieran Cranny (appointed 18th June 2015)
Steven Kesich (appointed 18th June 2015)
David Carrington (appointed 23rd July 2015)
Tony Riggio (resigned 25th October 2014)
Gavan Dolin (resigned 20th January 2015)

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

PRINCIPAL ACTIVITIES

The principal activity of the company during the financial year was to promote and foster participation by people with disabilities and/or disadvantage in arts activities of their choice

SHORT-TERM AND LONG-TERM OBJECTIVES

The company's short-term objectives are to:

- Produce new work relevant to the contemporary needs of our communities;
- Develop our artist – local to international exposure;
- Broker partnerships that provide sustainability to vulnerable communities.

The company's long-term objectives are to:

- Influence policy and programs;
- Be strategic, sustainable and socially inclusive in our collaborations and in our communities.

STRATEGIES

To achieve its stated objectives, the company has adopted the following strategies:

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

KEY PERFORMANCE MEASURES

The company measures its own performance through the use of both quantitative and qualitative benchmarks. The benchmarks are used by the directors to assess the financial sustainability of the company and whether the company's short-term and long-term objectives are being achieved.

CLIENTS	2015 ACTUAL	2014 ACTUAL
Number of new clients	59	46
Number of continuing clients	177	134
Client participation rate in programs	23,138	13,029

STAFF AND VOLUNTEERS

Total Number of FTE's (across F.T, P/T and Casual)	21.88 FTE	27.07 FTE
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OPERATIONAL AND FINANCIAL

Proportion of funding provided by:

- government grants	\$1,108,160	\$1,079,918
- corporate sponsorship	\$708,212	\$584,225
- other	\$603,699	\$101,533

Proportion of funding spent on:

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

» INFORMATION 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)

JAN COURT

Deputy Chairperson (appointed as Deputy
25/10/2014, previous role as Director)

Qualifications

Institute of Management

Experience

Deputy Chair CY O'Connor TAFE, Local District Health
Advisory Council, and Board member of Planning
Commission. Local Councillor, Shire of Gingin

Special Responsibilities

Lancelin Capital development project leader

EMMA DRAT

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

GILL MCKINLAY

Director

Qualifications

Bachelor Commerce

Experience

Financial management of a federal government
agency's extensive production slate of film and
Multimedia projects, previous board position.

Special Responsibilities

Member of CRG and FARM committees

VANESSA FREEDMAN

Director

Qualifications

Bachelor Education: Art and Music

Experience

Disability

Special Responsibilities

Member of CRG committee

WILBY COX	Director (appointed 25th October 2014)
Qualifications	Bachelor of Arts (Psychology)
Experience	Over 25 years experience in disability field, including 14 years in senior management position non-government and government sector
Special Responsibilities	Member Strategic & Business Plan sub committee
KIERAN CRANNY	Director (appointed 18th June 2015)
Qualifications	Bachelor of Laws, Graduate Diploma Legal Practice, Bachelor of Social Science
Experience	Advisor to Federal Shadow Minister. Admitted as a practitioner of the Supreme Court of Western Australia. Research Officer Department of Premier and Cabinet
Special Responsibilities	Member of FARM committee
STEVEN KESICH	Director (appointed 18th June 2015)
Qualifications	Bachelor of Architecture (Hons)
Experience	27 years of self-employment working with community groups, corporations and individuals to provide appropriate architectural solutions. Member of various committees and working groups.
Special Responsibilities	Member of the marketing committee
DAVID CARRINGTON	Director (appointed 23rd July 2015)
Qualifications	Bachelor of Arts (Commerce, Public Sector Management, Environmental Science), Post Grad Certificate Housing Management and Policy, Fellow Leadership WA
Experience	Worked in private, government and non-government sectors.
Special Responsibilities	None
TONY RIGGIO	Deputy Chairperson (resigned 25/10/2014)
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 (resigned 20/01/2015)
Qualifications	Bachelor Commerce: UWA
Experience	Certified Practising Accountant
Special Responsibilities	Chair of FARM Committee

DIRECTORS' MEETINGS

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

DIRECTORS' MEETINGS

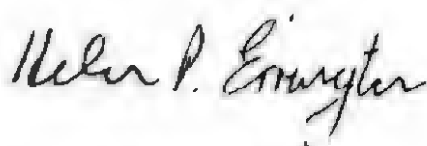
	Number eligible to attend	Number attended
Helen Errington	6	6
at court	6	5
Emma Bray	6	6
Gill McKinlay	6	6
Vanessa Freedman	6	6
Wendy Cox	6	3
Kieran Cranny	1	1
Steven Kesich	1	1
Tony Riggio	1	1
Gavan Dolin	2	2

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 each towards meeting any outstanding obligations of the entity. At 30 June 2015, the total amount that members of the company are liable to contribute if the company is wound up is \$8.00 (2014: \$8.00).

AUDITOR'S INDEPENDENCE DECLARATION

The lead auditor's independence declaration for the year ended 30 June 2015 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 P. Errington, Director

Exhibited to the Annual General Meeting of the Company



Anderson Munro & Wyllie

CHARTERED ACCOUNTANTS

Direct Address:

Unit A
1111 Winton Road
KONNORUP WA 6027

Postal Address:

PO Box 279
KONNORUP DC WA 6919

By Appointment:

Level 28, AMP Tower
140 St Georges Terrace
PERTH WA 6000

T (08) 9300 0400 E reception@amwaudit.com.au

W www.amwaudit.com.au ABN 59 125 425 274

Company limited by a scheme approved under Professional Standards Legislation

**AUDITOR'S INDEPENDENCE DECLARATION
(UNDER S 307C OF THE CORPORATIONS ACT 2001)
TO THE DIRECTORS OF DADAA LIMITED**

I declare that, to the best of my knowledge and belief, during the year ended 30 June 2015 there have been:

- i) no contraventions of the auditor independence requirements as set by 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 7th day of October 2015

AMW (AUDIT) PTY LTD

Anderson Munro & Wyllie

ANDERSON MUNRO & WYLLIE
Chartered Accountants

Martin Shone

MARTIN SHONE
Principal

STATEMENT OF PROFIT OR LOSS FOR THE YEAR ENDED 30 JUNE 2015

	Note	2015 \$	2014 \$
Revenue from continuing activities		2,622,176	2,918,993
Operating expenses		(471,104)	(484,487)
Employee benefits expenses		(1,622,501)	(1,692,789)
Depreciation expenses		(63,917)	(80,697)
Other operating expenses		(474,476)	(631,314)
CURRENT YEAR SURPLUS BEFORE INCOME TAX	2	(9,782)	29,706
Income tax expense		-	-
NET CURRENT YEAR SURPLUS		(9,782)	29,706
Net current year surplus attributable to members of the entity		(9,782)	29,706

STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2015

	Note	2015 \$	2014 \$
ASSETS			
CURRENT ASSETS			
Cash on hand	3	831,938	1,496,055
Accounts receivable and other debtors	4	103,419	23,280
Other current assets	5	31,843	48,480
TOTAL CURRENT ASSETS		967,200	1,567,815
NON-CURRENT ASSETS			
Plant and equipment	6	258,161	295,125
TOTAL NON-CURRENT ASSETS		258,161	295,125
TOTAL ASSETS		1,225,361	1,862,940
LIABILITIES			
CURRENT LIABILITIES			
Accounts payable, other payables and provisions	7	235,986	412,981
Grants received in advance	8	470,651	921,994
TOTAL CURRENT LIABILITIES		706,637	1,334,975
NON-CURRENT LIABILITIES			
Provisions	7	26,200	15,667
TOTAL NON-CURRENT LIABILITIES		26,200	15,667
TOTAL LIABILITIES		732,837	1,350,642
NET ASSETS		502,524	512,298
EQUITY			
Retained surplus		362,516	372,298
General reserves		140,000	140,000
TOTAL EQUITY		502,516	512,298

**STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 30 JUNE 2015**

BALANCE AT 1 JULY 2013

General Reserve \$	Retained Surplus \$	Total \$
140,000	342,592	482,592

COMPREHENSIVE INCOME

Surplus for the year attributable to
members of the entity

-	29,706	29,706
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Other comprehensive income for the year

-	-	-
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TOTAL COMPREHENSIVE INCOME

-	29,706	29,706
---	--------	--------

ATTRIBUTABLE TO MEMBERS OF THE ENTITY

BALANCE AT 30 JUNE 2014

140,000	372,298	512,298
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COMPREHENSIVE INCOME

Surplus for the year attributable to
members of the entity

-	(9,782)	(9,782)
---	---------	---------

Other comprehensive income for the year

-	-	-
---	---	---

TOTAL COMPREHENSIVE INCOME

-	-	-
---	---	---

ATTRIBUTABLE TO MEMBERS OF THE ENTITY

BALANCE AT 30 JUNE 2015

140,000	362,516	502,516
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CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2018

Amount in '000 of \$

CASH FLOW FROM
OPERATING ACTIVITIES

Profit before taxation	155,850	(155,850)
Adjustments for:		
Depreciation	2,102,138	2,102,138
Impairment on investments and employees	(2,918,821)	(2,918,821)
Loss on disposal	32,444	32,444
NET CASH (USED IN) GENERATED	9	(628,389)
FROM OPERATING ACTIVITIES		(9,711)

CASH FLOWS FROM
INVESTING ACTIVITIES

Payments for plant and equipment	(35,728)	(34,826)
NET CASH USED IN	(35,728)	(34,826)
INVESTING ACTIVITIES		
Net decrease in cash held	(664,117)	(44,537)
Cash on hand at the beginning of the financial year	1,496,055	1,540,592
CASH ON HAND AT THE END	3	831,938
OF THE FINANCIAL YEAR		1,496,055

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 the 6th 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

* 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 grant 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.

2. 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

net is equal to the amount of depreciation for the period. The depreciation is the lesser of the estimated useful lives of the asset or the

depreciation period prescribed by law. Loss of depreciation is

Carrying amount of asset	Depreciation rate
100,000	10%
100,000 - 100,000 x 10%	90,000
100,000 - 100,000 x 10%	90,000
100,000 - 100,000 x 10%	90,000

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.

1.4.5.7

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.

2. 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 (ie 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 (ie 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 these 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 of disposal 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.

f. 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.

• 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 in current liabilities on the statement of financial position.

• 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.

• Income and Goods 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.

• 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*.

• 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.

9. Comparative Financial Statements

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

When 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.

9.1 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.

9.2 Critical Accounting Estimates and Judgments

The directors evaluate estimates and judgements 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.

9.3 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.

8. Accounting Standards for Application in Future Period

- AASB 9: *Financial Instruments* (December 2014) and associated Amending Standards (applicable for annual reporting periods commencing on or after 1 January 2018).

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, upfront accounting for expected credit loss 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.

NOTE 2: NET CURRENT YEAR SURPLUS

	2015 \$	2014 \$
a. Expenses		
Depreciation and amortisation - plant and equipment	63,917	80,697
Audit fees	16,890	21,886
Rental expense	22,256	23,592
Loss on sale of assets	-	3,268
Contractors	211,271	326,334
Computer Maintenance	30,617	45,939
Telephones	22,462	23,506
b. Significant Revenue		
Grant Revenue	2,420,070	2,765,678
Administration Income	81,483	16,240
Project Income	83,648	91,575
Interest	32,671	45,500
Profit on sale of assets	4,304	-
TOTAL REVENUE FROM CONTINUING ACTIVITIES	2,612,176	2,918,993

NOTE 3: CASH ON HAND

	2015 \$	2014 \$
Cash at bank – unrestricted	830,826	1,494,955
Cash float	1,112	1,100
	831,938	1,496,055

NOTE 4: ACCOUNTS RECEIVABLE AND OTHER DEBTORS

	2015 \$	2014 \$
CURRENT		
Accounts receivable	99,919	19,780
Provision for bad and doubtful debts	(1,000)	(1,000)
Other receivables	4,500	4,500
TOTAL CURRENT ACCOUNTS RECEIVABLE AND OTHER DEBTORS	103,419	23,280

NOTE 5: OTHER CURRENT ASSETS

	2015 \$	2014 \$
Prepayments	31,843	48,480
	31,843	48,480

NOTE 6: PLANT AND EQUIPMENT

	2015 \$	2014 \$
Plant and Equipment		
At cost	660,049	590,144
Less accumulated depreciation	(489,839)	(437,010)
Net carrying amount	170,210	153,134
<i>Motor Vehicles</i>		
At cost	179,214	229,032
Less accumulated depreciation	(81,263)	(87,041)
Net carrying amount	97,951	141,991
TOTAL NET CARRYING AMOUNT	268,161	295,125

NOTE 7: ACCOUNTS PAYABLE AND OTHER PAYABLES

	2015 \$	2014 \$
CURRENT		
Accounts payable	73,324	176,520
Loans payable	-	34,623
GST Payable	31,597	42,720
Superannuation	14,262	11,112
	119,183	264,975
<i>Employee provisions</i>	116,803	148,005
TOTAL CURRENT	235,986	412,981
NON CURRENT		
Employee provisions	15,208	15,667
TOTAL EMPLOYEE PROVISIONS	143,011	163,673

NOTE 8: GRANTS RECEIVED IN ADVANCE

	2015 \$	2014 \$
Department of Health (HACC)	48,248	35,162
State Government	235,256	625,382
Others	187,147	261,450
	470,651	921,994

NOTE 9: CASH FLOW INFORMATION

	2015 \$	2014 \$
Reconciliation of cash flows from operations with net current year surplus		
Net current year surplus	(9,782)	29,706
Non-cash flows in profit:		
– depreciation and amortisation	63,917	80,697
Changes in assets and liabilities:		
– (increase)/decrease in accounts receivable and other debtors	(80,139)	559,250
– decrease in grants received in advance	(451,342)	(640,745)
– decrease in prepayments	16,636	(46,570)
– (decrease) / increase in accounts payable and other payables	(167,679)	7,951
CASH FLOWS (USED IN)/ PROVIDED BY OPERATING ACTIVITIES	(628,389)	(9,711)

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 [REDACTED] (limited), the directors declare as follows:

1. The financial statements and notes, as set out on pages 9 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 2015 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.

Heidi P. Emery

Director (C1111)
10 October 2015



Anderson Munro & Wyllie

CHARTERED ACCOUNTANTS

Street Address:	Postal Address:	By Appointment:
Suite 11		Level 20, ANA
111 Winton Road	PO Box 229	140 St Georges
CONNELLUP WA 6027	CONNELLUP WA 6919	PERTH WA 6000

T: (08) 9300 0400 E: reception@amwaudit.com.au
W: www.amwaudit.com.au ABN 59 125 425 224
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 2015, 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 8 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 2015 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 7th day of October 2015

AMW (AUDIT) PTY LTD

Anderson Munro & Wyllie

ANDERSON MUNRO & WYLLIE
Chartered Accountants

Martin Shone

MARTIN SHONE
Principal



La Estiva Artistic Program for Children and Young People, Cubby House Project (Photo Connia Kerr)