



Annual Report 2011 –2012



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Our Vision

arts for Social Change

Artists with disability to lead and participate fully in the cultural life of Australia.

Mission

DADAA is committed to providing for the artistic and cultural development needs of people with a disability or a mental illness.

DADAA works from a community consultative framework to ensure that its services and programs reflect the stated needs of the communities with which it works, leading to increasing opportunities in the arts sector for people with disability.

DADAA negotiates the complex interface between the arts, community and health fields, through partnership brokerage and activity that results in the production of new work relevant to the contemporary needs of the populations with which we work.

Our Goals

The capacity of communities and artists to engage in arts and health projects and cultural production is increased.

DADAA is recognised as a leader in advancing inclusion in community and cultural life.

Participation in DADAA programs is increased.

The cultural, social and health impacts of DADAA's work is measured, quantified and shared.

Best practice governance and management is demonstrated, with the resources to deliver DADAA programs.

Our Services

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

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During 2011–2012, I was thrilled to witness a very tangible recognition of the arts as a valued tool in meeting the contemporary needs of Western Australians with disability and/or mental illness.

Both the Disability Services Commission and the Mental Health Commission of WA initiated a raft of new strategic funding and partnership activities across the arts, which for me was a very tangible demonstration by these State Government partners that they too see the incredible cultural, social and health benefits of arts participation by people with disability and/or mental illness.

Key projects – including the Esperance-based Emergence Project, the StARTspeak Project, Here and Now 13 and the WA Disability Arts Grants Program – all took shape during this period. You can find out more about these projects in later sections of the report.

Through these projects we are now seeing widening of how Government is realising the potential of the arts to add real value to big issues in WA within the disability and mental health communities. These include:

- The State Suicide Prevention Strategy
- Regional arts access
- Digital participation for people with intellectual disability and learning difficulties
- Professional development and supported access to the professional arts industry
- Access to individualised funding for artists with disability to develop their skills and creative potential.

We work in a unique environment here in WA. I can think of no other part of Australia where the State Government, resources sector, community sector and arts sector actively partner to undertake bold cultural projects that are literally tackling the National Social Inclusion Agenda at a time when the Federal Government's attention to social inclusion is on the wane.

Nationally, it was with huge pleasure that I and the team at DADAA worked with the Australia Council for the Arts, our collective national partners and our peer companies across the nation to establish a national conversation at the Sydney Opera House around the place of Community Arts and Cultural Development in the Draft National Cultural Policy development. The three key elements that we were seeking to be included in the National Cultural Policy were:

- Community Arts and Cultural Development
- Disability Arts
- Arts and Health.

With the delay of the release of the National Cultural Policy, we wait to see just how inclusive the final version of the policy will be, resulting from the Opera House forum, and a subsequent national Arts and Health forum at Parliament House in Canberra. We have had fantastic access to the Federal Minister for the Arts Simon Crean and his advisors, the Australia Council for the Arts and many of the State arts, health, regional and disability sectors. For me the important thing is to be closely involved in driving these conversations to ensure that DADAA is mandated to work with people and communities to have their cultural participation rights recognised in these emerging areas of national policy.

At a local level here in WA, 2011–2012 was a brilliant period of consolidation. Long-term strategic projects like The Lost Generation Project were reviewed, evaluated, deeply reflected upon and closed, as the project had – after six years of intense partnership activity – resulted in huge outcomes at participant storyteller levels, as well as within the culture of WA Local Governments Associations, DSC Accommodation Services Directorate and DADAA itself. Nationally, The Lost Generation Project had been recognised through ABAF on many occasions and, internationally, the project has been strongly received.

Our increased national research agenda has been strengthened through partnerships with Rio Tinto, SBS/Stvido, Arts Access Australia and the Australia Council for the Arts, with whom DADAA's Disseminate Research and Publishing team have been undertaking State and national research into arts employment for people with disability, and access to arts funding for people with disability. Disseminate has, through this period, become a self-sustaining project, which is a huge testament to the strength of our team and the caliber of their work.

DADAA's Midland-based Disability and Health programs – supported by HaCC, the Disability Services Commission and the Mental Health Commission – operate across a massive region from Lancelin in the North, Midland in the East, Fremantle in the West and Mandurah in the South. DADAA's most complex and intensive programs including HaCC, Alternatives to Employment and Mental Health Social Support provide for many the first supported entry point into the arts for people with a disability and people with mental health issues. Under Denise Bowyer, DADAA's Disability and Health programs continue to meet the growing shifts in need for Western Australians with a disability and/or mental health issue. I was thrilled in 2011–2012 to witness the huge growth in these programs, evident in the annual exhibition held at Midland Junction Arts Centre each year.

Regionally with support from Department of Culture and the Arts and the Mental Health Commission, DADAA commenced a new regional project in Esperance. The Emergence Project – focused on the local mental health community and closely aligned with the State Mental Health Plan – has been a pleasure to work on. With a local team of five artists and coordinators now in place, we look forward to our next five years in Esperance. I thank our local partners in Esperance and the great welcome that DADAA has received in establishing this program.

During 2011-2012, I was thrilled to witness a very tangible recognition of the arts as a valued tool in meeting the contemporary needs of Western Australians with a disability or mental illness.



DADAA exited from our Bunbury program at the end of December 2011, after six years of support. I was very pleased that Disability Services Commission decided to provide ongoing direct local support to this program, which is becoming increasingly localised, owned and strongly embedded in the Bunbury community. Sustaining a regional program after our exit is complex and fraught and I acknowledge all in Bunbury and the Disability Services Commission for their energy in transitioning to a local, independent service model.

Our work in the Kimberley under Justine Walsh continues strongly, with our fourth MarshART event held in July 2011. Justine continues her epic travels across the Kimberley ensuring that people with disability in this remote region continue to get access to the arts. Aquinas Crow received an Australian Film Industry Award and Lisa Uhl held sell-out exhibitions in the NT and QLD, which is a huge testament to the strength of both of their artistic practices.

DADAA's Arts Development and Production programs continued strongly under Chris Williams. Key outcomes have been the doubling of exhibitions at Freight Gallery and a huge increase in audience numbers for the work of artists and community members working with DADAA. Our ongoing status as one of 11 nationally funded Key Producer Organisations with the Australia Council for the Arts during this period, ensures that DADAA's practices remain closely focused on communities, through Community Arts and Cultural Development practices.

DADAA's Strategic Projects activity exploded during 2011–2012 with a raft of significant new projects, many of which will become public in 2012–13. These include:

- **Here and Now 13.** A professional development visual arts project for 12 WA artists with disability who, with support from DCA and DSC, will have 12 months of supported development as they work towards a major exhibition of contemporary disability arts practice at Lawrence Wilson Art Gallery in 2013.
- **WA Disability Arts Grants Program.** Funded by DSC, this will support a two-year grants program for artists with a disability to gain access to resources that will assist them in developing their arts practice, through training, mentoring or studio practice.

- **FIFO Mental Health Platform.** Initial planning began for a project to be developed in partnership with Rio Tinto.
- **National Alliance.** A national partnership project between DADAA, Beyond Empathy NSW, Feral Arts QLD and the Australia Council for the Arts will see the development of a sector body and resources for the national Community Arts and Cultural Development sector.
- **Wangaree Community Centre.** A partnership in Lancelin with the Shire of Gingin, HaCC, Bendgio Bank and the Lancelin community. After three years, we are close to turning soil on the development of this important capital works project that will provide a central hub for DADAA's work in ageing and the local mental health and disability community in this fast-growing region.
- **Sculpture by The Sea Tactile Tours.** DADAA's second partnership with Lotterywest and Sculpture By the Sea, this year realised the inclusion of over 400 adults and children with disabilities through guided tactile and access tours. It is this kind of partnership that is now realising, through DADAA and our partners, increased access to one of the best contemporary arts programs in Australia. It's great to be working with Sculpture By the Sea and opening up mainstream arts to people with disability as a valued audience.
- **Arts and Health Australia.** DADAA staff were thrilled to again to present their work at the Third International Arts and Health Conference in Canberra last year. It was through this conference that we decided to partner with AHA and bring this important international event to Fremantle with the objective of showcasing to the international sector the significant work happening here in WA. We are looking forward to partnering with AHA through the conference in November this year and thank the many State Government partners who worked with us throughout 2011 to make this possible.
- **KCAT Residency.** In November and December 2011, DADAA hosted Executive Directors Nortja Van Deurson and Paul Bokslag from the Kilkenny Collective for Arts Talent in a six-week residency that incorporated knowledge exchange through seminars, collaborative projects, sharing of artistic and evaluation materials and processes, and discussion around future collaborations. The initiative is part of our ongoing international exchange program.

Our Program Teams – Arts Development; Arts and Health; Ageing and Disability; Regional; Research and Publishing; Administration and Finance; and Strategic Projects – worked to achieve vastly increased levels of collaboration, cross-program support, iteration and cohesion. Gone to a large extent was the siloed approach that had crept in across DADAA, due to our huge geographic spread and highly dispersed operating environment.

DADAA's staff navigate a huge raft of funding and compliance issues, complicated by the discreet nature of the communities, local and government agendas with which they work, a highly complex policy environment and complexity of methods and approaches. It's with huge thanks that I acknowledge the fantastic effort of our team in reaching the level of resource sharing, joint activity and collaboration that they have all achieved. The outcomes of an increased collaborative approach across DADAA for participants, communities, clients and staff cannot be underestimated.

My job is only possible because of the brilliant support and work of the DADAA team and Board. A review of DADAA once stated that the great strength of DADAA lay in its staff and Board and this remained true throughout 2011–2012 as our team again grew the scale and scope of our services whilst remaining deeply embedded in our Community Arts and Cultural Development practices. We are measured on innovation and artistic excellence each year by government, with our staff required to innovate, adapt, modify and invent new approaches to the complexity of the issues facing the communities in which we work daily. To offer 16,000 places across DADAA in 2011 was an outstanding achievement. The level of our artistic excellence in both product, audience development, strategies and processes continues to be refined and shoots way beyond our capacity at times. That is due to the huge commitment and professionalism of our team.

I thank them all.

I know I have one of the best arts jobs in the country. The combination of brilliant team, a Board that gets what we do on a very deep level, the passion of the communities with which we work and the support of our partners, makes it such a great job.

I can think of very few arts Boards that invest so heavily in the future development and strategic planning of an organisation like DADAA. Our Board under Chair Helen Errington provided huge strategic and personal support to me throughout the year, and it is rare to have the staff, Board and community whom we service all on the same page, heading towards the same goals. I thank our Board, particularly Helen Errington, for leading us throughout 2011–2012, a time when many across Australia were contracting and suffering in the wake of the GFC.

Together with our partners we weathered a tough time and grew.

Thank you.

David Doyle
Executive Director



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Jacqueline Khoo Homer

Film and Digital Production

Kelvin Ha

Regional Project Officer (West Kimberley)

Justine Walsh

Regional Project Officers (Esperance)

Lyndel Taylor and Clare Bestow

Research and Publishing

Coordinator Disseminate Project and Publishing

Andrea Lewis

Coordinator Disseminate Research

Natalie Georgeff

Strategic and Special Projects

Manager Strategic Projects and Philanthropy

Jacqueline Homer

Coordinator Special Projects

Sarah Wilkinson

Manager Operations

Catherine Peattie

Production

Overview

Over the 2011–2012 period, DADAA's Production area took a more experimental approach, ceding permission and encouraging new approaches to see what emerged from shifts in the structure of how things can be run. This saw the production team approaching things with a sense of play, a confidence to trust in the resilience of people and a feeling of security to take small risks.

Projects and Performances

These have all worked outside of our traditional formats. The shifts in structures of project workshops had significant outcomes, with a marked movement in the types of works generated, their quality and the spaces in which they were shown.

The Walk project disposed of traditional workshop spaces, with participants and arts workers instead meeting in cafés and city sites. This led to forging a stronger relationship to the city landscape itself, with urban landscape being one of the implicit themes within the Walk project. The active connection to public spaces contributed to an artistic payout.

Sight Unseen moved away from an arts worker–participant ratio of 1:10 and instead placed a professional artist working in the field of performance to develop a solo work with a single person living with disability. This model approached working with a large group of participants as we have formerly done.

Pack & Send resulted in multiple interventions over 24 sites in metropolitan Perth, a gallery installation exhibition and an online presence. This layering approach encompassing various aspects of presentation heightened the energy of the work and widened the audiences accessed.

Arts Development

DADAA's ongoing workshop program is our 'garden' – the space in which we grow our artists. Here artists develop their skills by being exposed to different mediums, approaches, mentorship opportunities and directions by arts workers and other artists. The more established artists currently working at DADAA have all moved through this part of our program.

In 2011–2012, Community Access, Freight 2, Low Level Noise and Tracksuit continued to be our core Arts Development workshops. They service larger groups and – along with artistic development – also foster group participation, socialisation, peer support and purpose. Each of these workshops works progress towards an

The team approached things with a sense of play, a confidence to trust in the resilience of people and a feeling of security to take small risks

immediate outcome – whether exhibitions or public performances – but also fulfill a bigger goal: to teach the professional cycle of artists within these mediums skills around development, production, presentation and promotion.

Seemingly not the most exciting part of the program, these workshops are possibly most active in the difference that they make to the lives of the people participating. And while not highly visible, the unseen and highly internal effects these workshops have on the individuals involved are the most important outcomes.

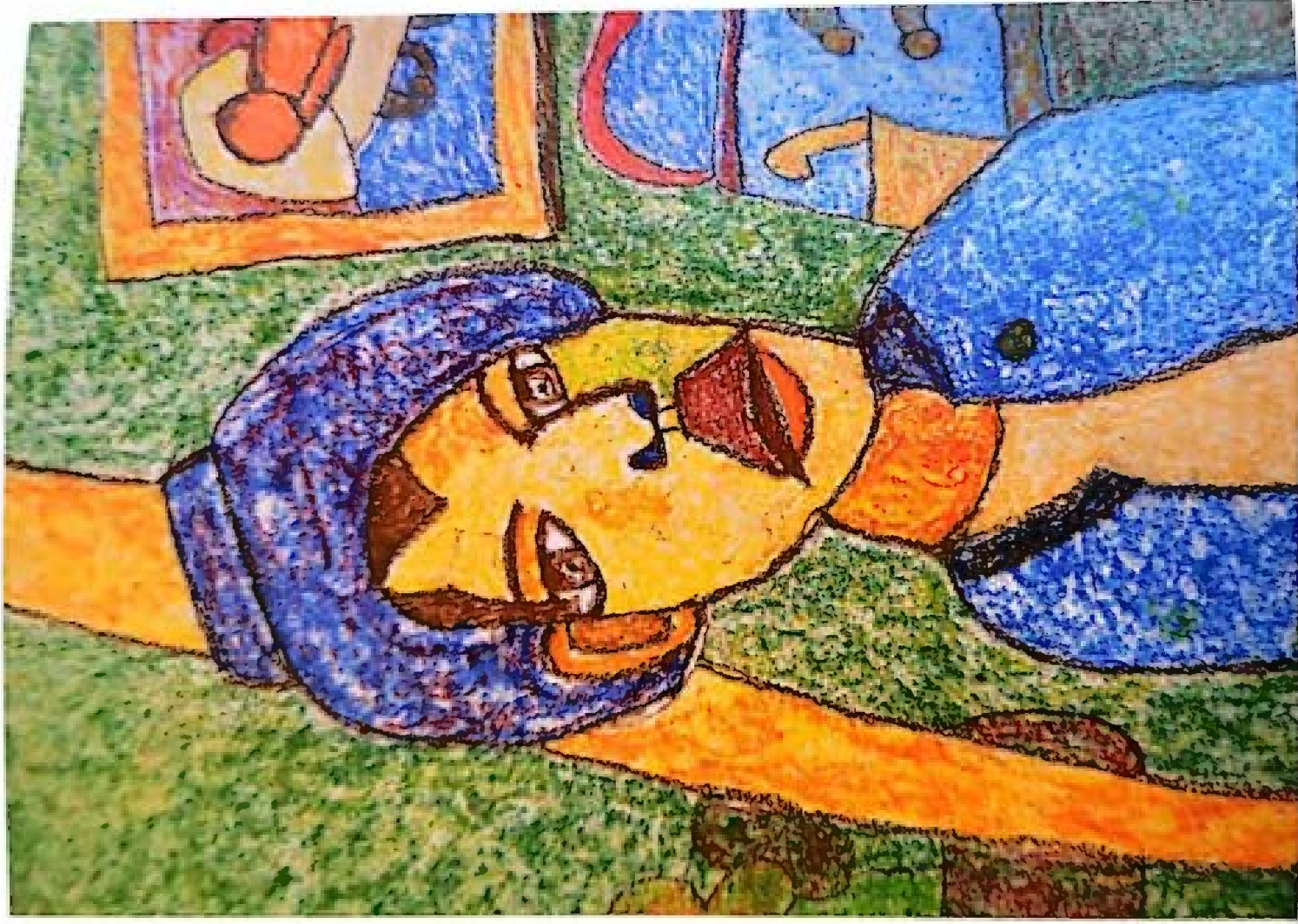
Galleries and Exhibitions

2011–2012 saw 13 exhibitions at the Freight Gallery. The gallery continued to enjoy its diversity, mediating a space between a professional gallery and a space that is open to the community. The gallery pursued its wider purpose beyond just the showing of art and the raising of commissions, by aiming to be supportive in offering opportunity where there are fewer options – to show and showcase well what others are sometimes afraid or unable to, and to embrace our difference both as a gallery and in what we exhibit.

The exhibition line-up included 6 exhibitions from the mental health and disability community (16 artists exhibiting), 3 exhibitions from community organisations (22 artists), 1 national touring show and 4 exhibitions (6 artists) from the wider arts community.



cksuit Performance King Street. Photo: Matt Scutfield.



* Tony Granishoff, *After Gauguin, 2012*. Freight Exhibitions. Photo DADA Inc.



Pauline Miles. *Black Dog Drop Day, 2011*. Walk. Photo: Malt Scurfield.

Participation

MIDLAND

Overview

DADAA Focus Community Arts and Recreation Program continued to provide opportunities for people who would otherwise have no avenue for engaging with the arts. People attending Focus can work toward achieving a high standard of personal confidence and independence in making choices and achieve significant recognition of their personal, social and community value.

Focus held 14 visual arts workshops a week and delivered a total of 40,000 hours during 2011–2012. The workshops were held at four centers: in the east region at Midland Art Studios; in the northeast region at the community of Cullacabardee; in the north region at Lancelin and Wanneroo; and in the south region at Fremantle. 150 individuals with a wide range of abilities attended workshops and received individual services.

Workshop Participation

Our workshop program saw arts workers encouraging students to use traditional and historical artistic practices – including painting, drawing and sculpture – to produce vibrant and dynamic work. The use of these mediums allows students to completely own their projects from planning and concept to the finished product: a physical, tangible object that they have created and now own.

The continued growth of students developing their own arts practice and acquiring new skills empowers confidence in all aspects of their lives. Maintaining wellness and personal contact further increased the



development of social participation in the wider community with long-term aims of building an inclusive, sustainable and creative atmosphere through a combination of artistic and educational practices involving health, wellness, and community arts and cultural development.

Mother Earth Exhibition

Through the continued use of visual diaries, exploration of techniques, experimentation using various materials, consultation and brainstorming sessions, students gave birth to the theme Mother Earth Recycled. Students felt encouraged to think about the earth, the environment and the use of recycled materials in their work. Planning and execution of the work began for the annual exhibit titled EARTH (Every Artistic Reason To Be Here) held at Midland Junction Arts Centre. A record number of 230 people viewed a total of 164 works on display, including visual art and sculpture.

Policy and Organisational Development

DADAA Midland developed a significant number of new policies and procedures that were implemented across the organisation. They provide opportunities for DADAA to use standards monitoring as a tool to form part of the organisation's quality management framework. The framework captures the inclusive practices and manages diversity and equal access that is reflected in the actions implemented to enhance the delivery of high-quality services to our clients.

LANCELIN

Overview

DADAA's Lancelin program provides services in the greater Wheatbelt region with a distance covering 154,862 square kilometers over 43 local government areas. The main objective at Lancelin is to promote wellness and community inclusion. This is achieved through centre-based arts programs and community-based services that provide opportunities to be involved in local community events.

Programs run four days a week and, within the foreseeable future, the development of the new DADAA premises at Lancelin will commence with the view of running existing programs and including male-focused and children's programs.

Maintaining wellness and personal contact further increased the development of social participation in the wider community.

Key Outcomes

- Lancelin students were promoted to be finalists in the Dowerin Field Day wearable Art awards. And in June 2012 DADAA students represented Australia in New Zealand at the National Agricultural Field Days. This was a result of winning 2011 Dowerin Agriculture Wearable Arts Avant Guard award.
- The Melbourne Cup came to Lancelin as part of a tour around Australia. A cocktail event for the community to be involved in, participants were invited by Lancelin Chamber of Commerce to create and install the backdrops for the event. The eldest consumer who is 93 was interviewed on the night.
- The Annual Exhibition for Lancelin Consumers showcased 141 artworks, while the Annual Exhibition at Ledge Point showcased 20 artworks.



Mathaway, Paper Bowl, 2012. Mother Earth Exhibition, Midland. Photo: Matt Scurfield.

ARTLINK: CHILDREN AND YOUNG PEOPLE

Overview

The Artlink Program for Children and Young People has seen a year of consolidation with regular workshops held in both Fremantle and Merriwa. The staff team has also stabilised, providing continuity and a more individualised support approach for participants.

A key focus has been to assist long-term participants to transition out of the Artlink program and into post-school arts opportunities in their local community. While there is currently no funding to progress this development, networks and new partnerships are being explored with local government agencies, with local arts associations and through projects to map out future possibilities.

With the commencement of a new program coordinator, there are plans to undertake more consultation with participants, particularly around their interests and use of technology in the arts. Development of new audiences for the Artlink program is also a priority, with galleries, print media and online spaces in mind.

Colourful Creatures

Our major exhibition this year was Colourful Creatures, which showcased works by all Artlink participants from both Fremantle and Merriwa. It was held at the YMCA HQ Gallery in Leederville during April and May 2012. This was a positive opportunity for participants to showcase their artwork in a public gallery space. Exhibiting work in a prominent local youth-specific gallery brought significant value to the work of children and young people with disability as artists in their own right.



» Luke McClennan, *The Yellow Cat*, 2012. Merriwa Artlink. Photo: Lex Randolph. Artist on project: Renae Coles.

Partnerships

DISSEMINATE

Overview

Disseminate continued to strengthen its evaluation and publishing initiatives. Partnership development continued to be a fundamental goal of Disseminate, with the evaluation team working closely with key partners Rio Tinto WA Future Fund, and commencing work with a number of new partners. The Disseminate digital platform grew as a major resources hub for the arts and health, with increased case studies and an enhanced evaluation toolkit now available for practitioners.

Evaluation of DADAA Programs

Disseminate completed an impact evaluation of The Lost Generation Project, using case study research and participatory film making to develop a digital collective case study of five of the storytellers involved. Disseminate also developed the Art Partners Survey to evaluate the effectiveness of individual mentorships for artists with disability during the Bunbury-based Arts Partners Project. In addition, the evaluation framework for the Emergence Project using a health promotion and empowerment model was established.

Research Projects

In the past year, Disseminate led two research projects with Arts Access Australia.

- Art Works investigated the current status of employment for artists with disability and provides a snapshot of current employment types and levels for artists with disability, as well as a ranking of the most important barriers and strategies to open and meaningful arts employment in the cultural sector. Following an extensive literature and policy review, Disseminate researchers developed and launched three surveys to three target audiences: arts and cultural organisations, artists and art workers with disability, and disability employment services.
- Tapping into Talent investigated the accessibility of arts and cultural funding processes for artists with disability and the widespread use of the written application format. Results will inform the sector of innovative grant application formats, to improve access to professional development opportunities for artists with disability.

Disseminate submitted an application to the open competitive funding round for the National Disability Research and Development Agenda grants scheme to research and develop a practical model of a mentoring program for artists with disability, based on DADAA's Here and Now 13 project.

In the past year, Disseminate led two research projects on employment for artists with disability.

Production and Publishing

A major outcome for 2011 was the creation of *Findings: The Story of the Lost Generation Project* – a documentary produced in collaboration with The Lost Generation Project team capturing the process and outcomes of the five-year arts and cultural development project for people with intellectual disability. The project resulted in major state and national launches of the documentary in Canberra at the National Gallery of Australia (as part of the Third International Arts and health Conference) and in the Northbridge Piazza in Perth. Each event was attended by an audience of several hundred, including participants, practitioners, academics and policy makers.

Consultancy

Disseminate began offering consultancy services to external arts and health organisations, establishing two projects during the year:

- An evaluation of the YMCA Welcome To My World Project, an arts and cultural exchange project involving young adult refugees and Aboriginal people living in Western Australia.

- A survey for The Arts and Mental Health Network (AMHN) to map arts and mental health programs across Western Australia and improve networks, information and resource-sharing between services.

Conferences

The Disseminate team presented 'Disseminate: Efforts and Evidence' at the Third International Arts and health Conference in Canberra. The presentation shared new frameworks, important resources and key results with the arts and health sector.





AGEING AND DISABILITY

* The Lost Generation Project

The Lost Generation Project continued with evaluation of the project during 2011– 2012 with the Disseminate team. Part of this process was the writing, filming and editing of the Findings documentary launched in November (see below).

Partnership maintenance included 11 monthly partnership meetings with the Disability Services Commission's Accommodation Services Directorate (DSC ASD). The StARTspeak Project was presented to DSC ASD staff on March 21, 2012.

We also maintained and developed partnerships with the Mundaring Arts Centre (MAC) and the City of Swan through the Convergence Project and Eastern Region Arts and Health Network (ERAHN). We worked with MAC on arts worker training as part of the Convergence Project and attended about six ERAHN meetings throughout the year.

The DADAA–MAC partnership has been sustained over a six-year period and evolved into a new iteration with the Fusion Project funded through DSC Community Directorate.

* StARTspeak

In February 2012, the StARTspeak Project commenced with a Premier's Social Innovation Grant for \$300,000 over three years and a Department of Training and Workforce Development EDI Grant for Touchpad Training.

In April 2012, the StARTspeak team of DADAA and Inkubator won a place at XMediaLab at the State Theatre Centre to be mentored by digital artists and experts for two days. The project gained an enormous amount from the XML experience and received advice, in kind and cash donations and created opportunities for StARTspeak artists such as the Future Music Festival.

Working in partnership with Inkubator, the team has also designed and built the StARTspeak blog site to engage community around individual artists and the research and development process of the project. This

went live in May 2012 and the project went into research and development mode. The site can be viewed at <http://www.startspeak.org/index.html>

Key Outcomes

- National launch of Findings: The Story of The Lost Generation Project as part of The Art of Good Health and Wellbeing Conference at the National Gallery of Australia in Canberra in November.
- State launch of Findings: The Story of The Lost Generation Project at the Northbridge Piazza with storytellers and their families in November.
- STVDIO Artbreak interstitial for which we worked with SBS/Foxtel to edit a seven-minute Artbreak piece to be aired on STVDIO over the next few years. First aired on STVDIO in March 2012.
http://www.youtube.com/watch?v=LgDNQ-nF49M&feature=player_embedded
<http://www.studiotv.com.au/arts-news/dadaa-the-lost-generation-project/>
- Continuation of film production with final 12 storytellers from the City of Stirling with completion date in November 2012.
- The Sharing Your Story strategy in partnership with storytellers, their communities and their support workers was launched at a DSC ASD Learning and Development Forum in September 2011.

Premier's Social innovation Grant for StARTspeak Project (\$300,000/three years).

StARTspeak won a place to be mentored at XMediaLab in April 2012 where the project received a \$5000 donation from Big World Games, in-kind legal services from Samuel Seouw Law Corporation and five scholarships offered from The Art Department.

StARTspeak rebranded from MultiModal and blog site went live in May 2012.

StARTspeak team worked with Derek Woodgate and Plutopia Future Music Festival to profile four musicians in the Festival in Austin Texas in May.

17 people with complex support needs living in Victoria Park won a Catalyst grant to work with arts workers on researching for the StARTspeak app design and development.

In May 2012, Manager of Ageing and Disability Partnerships, Simone Flavelle, spoke at the Creating A New Old Conference in Dublin, and visited KCAT, Waterford Healing Arts Trust and the Bealtaine Festival team in Ireland, as well as the First Movement company in the UK. The development opportunity resulted in benchmarking DADAA's work through connecting with arts, disability, health and ageing professionals from the US, UK, EU and Australia.



REGIONAL PROGRAMS

▼ West Kimberley Program

Overview

DADAA's Kimberley program has been worked on a project-to-project basis during the 2011–2012 year. Early 2012 started with programming based on invitation by and consultation with Derby and Fitzroy Crossing organisations at the completion of the 2011 program.

The **DADAA** Kimberley program is based on a 5-day project timeline that suits the long distances travelled to allow for more intensive and productive workshop.

DADAA completed its long-term project with the Jalaris Kids Club project in Derby after many successful years of providing artistic and cultural after-school opportunities for Indigenous children living in Derby. In addition, **DADAA** also completed its work with clients in Fitzroy Crossing, after each has achieved study and professional income generated by their chosen arts practice. Lisa Uhl is now a full-time artist with a national profile, and Aquinas Crowe is enrolled in TAFE film studies in Perth.

The early part of 2012 has been focused on scoping new projects with the community in Derby and Fitzroy Crossing.

Key Outcomes

Key projects completed during 2011–2012 were shaped around the themes of Story Telling and Digital Media and include:

- Scary Stories BOO! STORY TIME I: Derby Healthy Community; Digital photos & Audio Recording .
- Scary Stories BOO! STORY TIME II: Derby Youth Centre; Digital photos & Audio Recording.
- STORY TIME III: Yakanarra Aboriginal Community; Digital photos & Audio Recording.

Story Time IV 'I remember...': Recording the spoken word with Leena Buckle Fraiser and friends; Workshop Audio Recording – Derby Women's Resource Centre.

DADAA and Act Belong Commit Sandfly Outreach Program: Fitzroy Valley District High School; Digital Media Workshops.

Overview

MarshART 4 worked to a digital theme, embracing film, digital photography, projection and installation. Paying careful attention to the interface between technology and the natural landscape that hosts MarshART, efforts were made not to interrupt elements of the landscape such as its outstretching flatness. These considerations led to artistic and creative decisions by the artists and artistic staff, such as Matt Scurfield's photographic installation that had the works embedded in the earth of the marsh and backlit with solar powered lights.

The artist in residence aspect of MarshART moved away from pre-arranged group interaction with the visiting artists and instead encouraged creative ways to engage with the community, extending creativity beyond just the outcome but to include the process, a creative process of interacting with and gathering content from the people of Derby. Sarah Nelson's Mobile Moments is an example of this; her work struck a playful bargain with Derby townspeople, a ride/journey on her customised bicycle in exchange for a story or a video portrait from the camera mounted on her bike handles. It is these kind of creative processes that we aim to push further in the future MarshART series.

Key Outcomes

- MarshART Artist in Residence (AIR) artist Jean Conroy, Ireland, visited Derby for four weeks while Helen Seiver, Australia, visited for three weeks.
- MarshART Free Community Workshops were held at Derby District High School with Chris Hill; at Derby Youth Centre; and, with Helen Seiver, at Derby Onion Playgroup and Mowanjum Playgroup.

The MarshART event itself was highly successful, drawing about 150 participants and an audience of about 350.

Esperance The Emergence Project

Overview

The first year of the Esperance-based Emergence Project has seen considerable progress towards program goals. This long-term arts initiative has been established to address significant mental health issues – including high rates of suicide – in the local community. Over six years, the project will use artistic interventions including visual arts workshops, exhibitions and storytelling – in a whole-of-community approach to generate much-needed opportunities for people with mental illness and disability. Audience development is so central to the project's whole-of-community approach.

Community Consultation

Whole-of-community consultation was completed during late 2011 to ensure stakeholder participation and development of an appropriate community-based and community-owned model. This included holding community meetings with consumers of Mental Health Services, mapping of existing levels of and resources for community cultural participation, and identifying barriers and support required. We also established a framework for evaluation of arts and health outcomes for the project, in partnership with DADAA's Disseminate team. Continued work with local partners and in identification of new partners for the future of the project aimed to ensure both immediate and long-term effectiveness of the project in terms of meeting the strategic goals of the Esperance community.

Staff Recruitment and Training

Two Esperance-based program coordinators were recruited and began the work of establishing workshops, and managing local partnerships. Local artists and arts workers received training in facilitating workshops for participants with disability and/or mental health issues.

Workshop Program

In April, workshops commenced with an intake of about 17 clients. The inaugural program comprised four four-hour weekly workshops, offered over a 10-week block – to be offered three times a year. Under the guidance of four local artists – Cindy Poole, Dewi Hyde, Phil Shelton and Clare Bairstow – participants developed skills in glass, photography, sculpture and printmaking. The project has been flexible enough to allow two artists to offer workshops from their own purpose-built studios, enabling a broader range of workshops to be offered.

Program Promotion

With DADAA and Bay of Isles Community Outreach (BOICO), the program was promoted widely to clients come from BOICO, Mental Health Services, Disability Services Commission and local GPs, to ensure access to programs.

Phil Shelton Twilight Beach Workshops, 2012. Emergence Project. Photo: Lyndel Taylor.





Partners: Philip Lymoth, David Broomfield, Sculpture: Paul Caporn, *Dump*, 2012 Tactile Tours. Photo: Matt Scurfield.

CULPTURE BY THE SEA TACTILE TOURS

Overview

Now in its second year, Tactile Tours continues to strengthen. A partnership with Sculpture by the Sea and the Art Gallery of Western Australia, the program continues to be successful in providing much needed cultural access to a mainstream iconic event.

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

The number of bookings rose from 487 in 2011 to 691 in 2012, reflecting an increase of 29 per cent.

Over two weeks in February, more than 425 people with disability, supported by their carers, participated in the Tactile Tours. This success relied primarily on the continued support of the disability service organisations and the community in promoting active participation and engagement in the arts for people with disability in WA.

Outcomes

The number of bookings rose from 487 in 2011 to 691 in 2012, reflecting an increase of 29 per cent.

Participants came from over 28 disability service organisations and the WA community.

Our partnership with the Art Gallery of Western Australia (AGWA) and Sculpture by the Sea completed a successful second year, with a second round of tour guide training sessions conducted at AGWA with DADAA arts workers and AGWA gallery guides.

The tours were extended from 45 minutes in 2011 to 60 minutes in 2012 in response to feedback that participants wanted more time to engage with the sculptures.

Sculpture by the Sea catalogues were distributed free of charge to participants for the first time.

Strategic Plan 2011-2013

» Here And Now 13

Exploring the world from a unique viewpoint, the landmark Here and Now 13 project was established during the 2011–2012 year. The project will mentor 15 outstanding Western Australian artists with disability in a year-long program of professional development under the guidance of a curator. The year will culminate in an exhibition at the Lawrence Wilson Gallery at The University of Western Australia in 2013.

During 2011–2012, core partnerships were established to ensure effectiveness and reach of the program. Through Fremantle Arts Centre and PICA, artist studio space was secured. An emerging curator was selected from a national recruitment process. The curator will oversee the professional development of participating artists in a program of skill development, providing mentorship in terms of artistic practice and professional career opportunities. The curator will also curate the Here and Now 13 exhibition.

In efforts to ensure inclusiveness, the program was promoted widely to the arts and disability sectors to ensure an effective and inclusive recruitment process for the 15 participating artists.

» Fourth International Arts And Health Conference

DADAA partnered with Arts and Health Australia (AHA) in hosting and programming the Fourth International Arts and Health Conference: The Art of Good Health and Wellbeing, to be held in Fremantle, WA, in November 2012. In addition to hosting international visitors and assistance with local on-the-ground event organisation, DADAA will be offering a series of pre-conference arts workshops, as well as activities during the conference itself. The initiative is part of the ongoing collaboration that DADAA and AHA have established over the past five years. The conference aims to showcase the rich arts and health activity in WA, and will see extensive partner engagement from local and state government, as well as community organisations.

» WA Disability Arts Grants Program

DADAA's new small grants program, funded by the Disability Services Commission for two years, was established during 2011–2012. The program is aimed at providing various levels of funding for young artists with disability between the ages of 16 and 25 years. Up-and-coming artists or individuals who are interested in furthering their artistic skills and interests can be supported to pursue their own artistic projects, access trained arts workers or attend accredited arts-based programs. The primary outcome of the small grants program is to provide young artists with disability with an opportunity and impetus to further their artistic talents. The first funding round was announced in early 2012.

Partners

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

Treasurer's Report

In the past 12 months, the financial reporting and accounting systems have proven to be much more efficient, and reliable than in the past. The Board is now able to use meaningful, simplified financial reports in its decision-making.

Reporting to the Board is now very timely with bi-monthly reports consisting of Profit and Loss reports, Cash Flow reports and Balance Sheet statements. Additionally, the Board is able to examine in a regular report the state of all grants and detailed balances of all funding sources. The Profit and Loss reports are now linked to Budgets with variation percentage to highlight anomalies in income and expenditure.

The confidence that the accounting data processing and reporting systems are operating accurately and efficiently, has enabled the Board to look deeper into the functions of DAADA Inc than was previously possible. Part of this process has been the setting up of the FARM (Finance And Risk Management) sub-committee. The sub-committee has developed a risk management process to determine the levels of risk that exist within the organisation, and is adopting a process of reviewing the status of those risks. Part of this process was to commission an independent analysis of our computer software and hardware security to see what weakness existed inside the organisation's computer operations.

During the next 12 months, we will work our way through the review of risk management within DAADA, covering the areas of human resources, the workplace and insurance, as well as new legislation and reporting requirements for not-for-profit organisations.

Gavan Dolin CPA
Treasurer

1 October 2012



Special Report

DADAA INCORPORATED

Statement By Board Of Management

The Board of Management has determined DADAA Inc. is not a reporting entity as defined in Statement of Accounting Concepts 1 "Definition of the Reporting Entity". The Board has determined that this special purpose financial report should be prepared in accordance with those accounting policies outlined in Note 1 to the accounts.

In the opinion of the board:

1. (a) The Statement of Financial Performance for the year ended 30 June 2012 gives a true and fair view of the income and expenditure of the Association for the financial year; and

(b) The Statement of Financial Position as at the 30 June 2012 gives a true and fair view of the state of affairs of the Association as at the end of the financial year.
2. At the date of this statement, there are reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.

Heidi P. Emery

Chair
11.10.12

Susan [Signature]

Treasurer
11.10.12

DADAA INCORPORATED

Statement Of Changes In Equity
for the year ended 30 June 2012

	GENERAL RESERVE	ACCUMULATED FUNDS	TOTAL
Balance at 1 July 2010	-	410,349	410,349
Surplus / (loss) for the year	-	(72,740)	(72,740)
Transfer to General Reserve	50,000	(50,000)	-
BALANCE AT 30 JUNE 2011	50,000	387,609	337,609
Surplus / (loss) for the year	-	27,785	27,785
Transfer to General Reserve	30,000	(30,000)	-
BALANCE AT 30 JUNE 2012	80,000	385,394	365,394

Notes To The Financial Statements

Note 1: Significant Accounting Policies

General Information

This special purpose financial report covers DADAA Inc. The Board have determined that the association is not a reporting entity. The Association is an entity that is incorporated and domiciled in Australia. The following summary of the material accounting policies adopted in preparation of the financial report. The accounting policies have been consistently applied, unless otherwise stated.

Basis of Preparation

The financial statements have been prepared in accordance with the recognition and measurement requirements of Australian equivalents to International Financial Reporting Standards (AIFRS), Urgent Issues Group Interpretations and other authoritative pronouncements, of the Australian Accounting Standards Boards. The presentation and disclosure requirements of the following standards have been complied with:

ASB 101:

Presentation of Financial Statements

ASB 108:

Accounting Policies, Changes in Estimates and Errors

ASB 110:

Events After Balance Sheet Date

ASB 1031:

Materiality

Other AIFRS, Urgent Issues Group Consensus Views or other authoritative pronouncements of the Australian Accounting Standards Board have been applied.

The financial report has been prepared on an accrual basis and is based on historic costs and does not take into account any changing money values or the current values of non current assets.

The following material accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of these financial reports.

Going Concern

The Board of Management have prepared the financial report on a going concern basis, which contemplates the continuity of normal business activities and the realisation of assets and extinguishment of liabilities in the ordinary course of business.

The Association reported a net profit of \$27,785 for the year ended the 30 June 2012, (2011: loss of \$72,740). There is also a net asset surplus at 30 June 2012 \$365,394 (2011: \$337,609), and the financial position of the organisation is being largely supported by grant funds received in advance. The ability of the Association to pay its debts as and when they fall due and the appropriateness of adopting a going concern basis of accounting is dependent on the continued support of funding bodies, the receipt of general untied grants, and future profitability.

(b) Accounting for Grants

Grants are recognised at their fair value where there is a reasonable assurance that the grant will be received and the Association will comply with all the attached conditions. Grants relating to costs are deferred and recognised in the income statement over the period necessary to match them with the costs that they are intended to compensate.

(c) Accounting for Capital Grants

Capital Grants are recognised as income when assets are purchased. Depreciation will be expensed at regular intervals for the life of the asset.

(d) Income Tax

The organisation is an exempt body in accordance with Division 50-10 of the Income Tax Assessment Act 1997.

(e) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances, the GST is recognised as part of the cost or acquisition of the asset or as part of an item of the expense. Receivables and payables in the balance sheet are shown inclusive of GST.

(f) Property, Plant and Equipment and Depreciation

Unless otherwise stated, these assets are shown at cost. Depreciable assets are depreciated over their useful lives:

Vehicles:	10 - 20%
Furniture Fitting and Equipment:	20%
Computer and Technical Equipment:	33 - 40%

The assets' residual values and useful lives are reviewed and adjusted if appropriate, at each balance sheet date. An assets' carrying amount is written down immediately to its recoverable amount if the assets carrying amount is greater than its estimated recoverable amount. Gains and losses on disposal are determined by comparing proceeds with carrying amount. These are included in the income statement.

(g) Changes in Accounting Policy for Grant Income

There have been no changes in Accounting Policies for the year ending 2012.

(h) Employee Entitlements

The provisions for employee entitlements relates to amounts expected to be paid for long service leave, annual leave, wages and salaries and are calculated as follows:

(i) Wages, Salaries, Annual Leave and Sick Leave

Liabilities for wages and salaries, including non-monetary benefits, annual leave and accumulating sick leave, expected to be settled within 12 months of reporting date are recognised in other payables in respect of employees services up to the reporting date and are measured at the amounts expected to be paid when the liabilities are settled. Liabilities for non-accumulating sick leave are recognised when the leave is taken and measured at the rates paid or payable.

(ii) Long Service Leave

The liability for long service leave is recognised in the provision for employee benefits and measured as the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the reporting date on national government bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash flows.

(i) Impairment of Assets

Assets that have an indefinite useful life are not subject to amortisation and are tested annually for impairment. Assets that are subject to amortisation are review for impairment whenever events or changes in circumstances indicate that the carrying amount of the asset may not be recoverable. An impairment loss is recognised for the amount by which the assets carrying amount exceeds its recoverable amount. The recoverable amount is the higher of an assets fair value less costs to sell and value in use.

(j) Trade and Other Receivables

Trade receivables are recognised initially at fair value and subsequently measured at amortised cost, less provision for doubtful debts. Trade receivables are due for settlement no more than 30 days for debtors.

Collectability of trade receivables is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off. A provision for doubtful debts is established when there is objective evidence that the Association will not be able to collect all amounts due according to the original terms of the receivables. The amount of the provision is recognised in the income statement.

(k) Cash and Cash Equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities on the balance sheet.

DADAA INCORPORATED

Notes To The Financial Statements
for the year ended 30 June 2012

	2012 \$	2011 \$
Note 2: Revenue From Continuing Activities		
Grant Revenue		
Grant Revenue	2,101,699	1,646,750
TOTAL GRANT REVENUE	2,101,699	1,646,750
Other Revenue		
Administration Income	20,701	16,281
Project Income	62,320	74,896
Interest Received	58,945	38,302
TOTAL OTHER REVENUE	141,966	129,479
TOTAL REVENUE	2,243,665	1,776,229

Note 3: Cash and Cash Equivalents

Cash at Bank - Bankwest	-	45,313
Cash at Bank - NAB	1,564,922	1,238,270
Bendigo Bank	14,893	5,573
Petty Cash	900	700
	1,580,715	1,289,856

Note 4: Trade and Other Receivables

Trade Debtors	123,476	5,181
Provision for Doubtful Debts	(1,000)	(1,000)
Other Receivables	52,420	4,500
Accrued Interest	4,763	-
Prepayments	24,167	34,168
	203,826	42,849

Note 5: Property Plant and Equipment

Plant and Equipment - Cost	520,406	435,098
Accumulated Depreciation	(318,973)	(257,528)
Motor Vehicles - Cost	290,698	221,809
Accumulated Depreciation	(79,599)	(83,909)
	412,532	315,470

	2012 \$	2011 \$
Note 6: Trade and Other Payables		
Sundry Creditors and Accounts	163,417	98,999
Loans Payable	84,645	25,197
GST Payable	84,861	62,515
Superannuation	8,582	6,099
	339,505	193,010

Note 7: Provisions

Current

Provision for Annual Leave	114,448	91,452
Provision for Long Service Leave	46,025	30,239
	160,473	121,691

Non-Current

Provision for Long Service Leave	15,034	13,338
	15,034	13,338

Note 8: Grants Received in Advance

Aust Council for the Arts	85,536	146,709
Aust Council for the Arts (Ageing)	-	30,414
Arts Access Australia	28,250	-
Country Arts	23,087	27,765
DCA	71,694	52,355
Dept for Communities	100,000	3,638
DEET	-	17,391
Dept of Training & Workplace	19,978	-
DSC - ATE	40,220	-
DSC - Artlink	-	138
DSC - Lost Generation	17,926	25,261
DSC - General	309,533	-
HACC	496,538	568,557
Healthway	37,026	38,401
Mental Health Commission	58,063	7,984
Rio Tinto	7,783	31,639
St George Foundation	-	12,172
Various	21,033	20,102
	1,316,667	982,527

*** Subsequent Events**

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



Anderson Munro & Wyllie

CHARTERED ACCOUNTANTS

Unit 8 / 7 Hector Street, Osborne Park WA 6012

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Liability limited by a scheme approved under Professional Standards Legislation

Independent Audit Report To The Members Of Dadaa Incorporated

We have audited the accompanying financial report, being a special purpose financial report, of **DADAA** incorporated (the association), which comprises the assets and liabilities statement as at 30 June 2012, the income and expenditure statement for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the Board.

» Board's Responsibility for the Financial Report

The Board of **DADAA** Incorporated is responsible for the preparation of the financial report, and has determined that the basis of preparation described in Note 1 is appropriate to meet the requirements of the members. The Board's responsibility also includes such internal control as the Board determines is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

» Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We have conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit 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 association's preparation of the financial report that gives a true and fair view, 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 association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Board, 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.

» Independence

We are independent of DADAA Incorporated and have met the independence requirements of Australian professional ethical pronouncements.

» Opinion

In our opinion, the financial report presents fairly, in all material respects, the financial position of DADAA Incorporated as at 30 June 2012 and its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements, and the Associations Incorporation Act (WA) 1987.

» 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 Incorporated to meet the requirements of Associations Incorporation Act (WA) 1987. As a result, the financial report may not be suitable for another purpose.

Dated the 16th day of October 2012 in Perth, Western Australia

AMW (AUDIT) PTY LTD

Anderson Munro & Wyllie

- » Anderson Munro & Wyllie:
- » Chartered Accountants

/s/

- » Christopher McLaughlin
- » Director



Auditors' Disclaimer

To the members of DADAA Incorporated.

The additional financial data presented in the following page is in accordance with the books and records of the association, which have been subjected to the auditing procedures applied in our statutory audit of the company for the year ended 30 June 2012. It will be appreciated that our statutory audit did not cover all details of the additional financial data. Accordingly, we do not express an opinion on such financial data and we give no warranty of accuracy or reliability in respect of the data provided. Neither the firm nor any member or employee of the firm undertakes responsibility in any way whatsoever to any person in respect of such data, including any errors or omissions therein however used.

Dated the 16th day of October 2012.

AMW (AUDIT) PTY LTD

Anderson Munro & Wyllie

- » Anderson Munro & Wyllie:
- » Chartered Accountants

/s/

- » Christopher McLaughlin
- » Director

DADAA INCORPORATED

Detailed Statement Of Financial Performance

for the year ended 30 June 2012

	2012 \$	2011 \$
INCOME		
Arts Access Australia	35,750	-
AAH Foundation	-	7,000
Aust Council for the Arts	262,457	237,060
Aust Council ft Arts (Ageing)	30,414	32,409
Country Arts	54,678	58,349
DCA	230,595	148,952
Dept for Communities	3,638	19,862
DEET	17,391	47,502
Dept of Training & Workforce	22	-
DSC - ATE	231,955	192,250
DSC - Artlink	74,314	60,559
DSC - Lost Generation	112,335	52,339
DSC - General	3,922	-
HACC	589,577	525,262
Healthway	81,874	39,678
Lotterywest	67,920	-
Rio Tinto	90,580	65,459
Mental Health Commission	183,710	117,697
St George	12,172	6,668
Various	18,394	35,706
Commission	5,502	6,555
Miscellaneous Income	10,432	15,452
Donations	7,543	829
HACC Access Fee	9,110	10,002
Workshop Fees	18,741	24,569
Sale of Artworks	28,784	33,746
Membership Fees	183	25
Interest Income	58,945	38,299
Sale of assets	2,727	-
TOTAL INCOME	3,243,465	4,776,229

SERVICE EXPENDITURE

Cost of Artwork	77,600	40,409
Consultancy Fees	86,308	40,452
Equipment - Sound	7,130	11,840
Equipment, Lighting & Visual	2,300	740
Other development, creative	9,030	7,812
Other Prod, Exhib/ Touring	34,788	7,846
Materials	29,306	17,530
Parking	2,473	855
Framing & Painting	17	1,250
Participant - Workshops	36	2,190
Participant - Catering	12	299
Publications/Recordings	11,496	10,652
Staff Conferences/Training	13,561	5,524
Travel - Accommodation	37,536	10,505
Travel - Mileage, Fuel & Parki	21,226	-
Travel - Flights	49,388	15,151
Travel - Per Diems	17,610	12,190
Venue Hire	9,949	15,940
Advertising	1,202	6,267
Auditor Fees	19,705	25,528
Bad Debts Written Off	304	(4,224)
Bank Charges	2,313	2,424
Board/Governance Expenses	495	-
Bookkeeping	-	17,931
Catering	27,059	10,023
Cleaning & Rubbish Removal	11,049	3,219
Computer / Network	28,171	25,953
Maintenance		
Computer/ Consumable	2,151	861
Contractors	51,934	103,540
Credit Card Fees	498	-
Depreciation - P & E	21,629	22,591
Depreciation - MV	20,235	15,551
Depreciation - Computers	35,097	22,499
Depreciation - Leasehold	4,719	4,809
Depreciation - Buildings	-	-
Dues & Subscriptions	708	6,685

* continued overleaf

	2012 \$	2011 \$
Entertainment	3,400	-
Equipment - \$500	0,70	1,645
Equipment Rental Expense	13,683	12,305
Insurance	11,006	16,742
Internet fees	13,853	7,947
Maintenance	7,492	11,373
Marketing & PR	15	-
Meetings	-	24
Office Amenities	5,794	5,262
Other promo/marketing/ event ex	23,380	641
Photocopying & Printing	20,063	23,097
Postage & Shipping	6,985	3,321
Promotional Material	-	279
Rates	516	358
Rent	18,953	18,001
Security	2,605	3,085
Software	2,106	3,200
Stationary & Supplies	11,363	10,055
Sundry Expenses	9,558	1,798
Telephone - Landlines	9,469	11,451
Telephone - Mobiles	12,600	9,475
Electricity	8,599	8,584
Water	2,626	2,771
Motor Vehicle	40,947	42,371
Employee Expenses	1,382,061	1,187,659
Interest Expense	4,693	2,680
Loss from sale of vehicle	15,901	-
TOTAL EXPENDITURE	2,215,880	1,848,969
SURPLUS (DEFICIT)	27,785	(72,740)



Alex Savkovs, Merriwa Artlink. Photo & Artist on project. Renae Coles.

