



Annual Report 2012 –2013



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

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

WESTERN LINK PROGRAM FOR CHILDREN AND YOUNG PEOPLE

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Welcome everyone,

I would boldly say that the past year has been one of DADAA's best in terms of Board involvement, organisational stability and artists' accomplishments. The continued success of DADAA, its programs and partnerships owe much to Executive Director David Doyle, the dedicated and skillful staff, a small and committed band of volunteers and the artists themselves.

Thanks and appreciation must also be extended to the Board's sub-committees and in particular the Finance and Risk Management committee (FARM) for their diligence and skillful management of core governance areas.

I take this opportunity to extend the Board's acknowledgement and deep appreciation to all who have contributed tirelessly but joyously throughout 2012–2013 to maintain DADAA's highly regarded reputation as WA's peak arts organisation for people with disability.

Governance and Board Development

This year the Board undertook to review its processes and participation through an independent external assessment. This opportunity for self-reflection and analysis – while at times personally revealing – assisted board members in clarifying our strategic focus, identifying personal development needs and setting individual performance expectations. It also provided the opportunity to identify skill gaps on the Board necessary to ensure good governance is maintained.

The Board recognises that a coherent, confident and harmonious working relationship between members and senior management is critical to the ongoing pursuit of excellence and accountability for DADAA. The experience so far has been rewarding and illuminating, and has brought a freshness of purpose and direction to all those who have participated. We look forward to the completion of this process toward the end of 2013.

Executive Committee

The Board has also established an Executive Committee whose function it is to strategically place DADAA ten years into the future. We have started earnest conversations for a 10-year plan, succession planning for both Board and Executive Director and new/additional accommodation for our staff and artists. We have achieved much over the past year but the best is yet to come. A dream yet to materialise is a greater emphasis on mainstream studios where artists with disability are simply expected to be an integral part.

Strategic Planning

With the advent of a number of national strategies and policies released during 2012–2013 designed to maximise social inclusion for people with disability, the Board and some of its members worked together with the Executive Director and a consultant to produce our 2014–2016 Business Plan.

One of the biggest reforms was the National Disability Insurance Scheme, which no doubt will change the face of the delivery of services to people with disability. With this in mind it became clear that DADAA needed to produce a plan that was responsive to the new paradigm for disability services and reflected contemporary thinking around arts communities, ownership, leadership and disability arts culture.

People with disability want and have earned a place of their 'own' in which their art encompasses positive social identities – individually as well as collectively – and which expresses 'their' experience of being impaired and disabled. Our new Plan captures these sentiments and acknowledges that disability arts culture is entering a new phase – the choice by disabled artists to be 'insiders' on a much broader scale. Great examples of this can be found in exhibitions at the Lawrence Wilson Art Gallery at UWA, PICA, Central Metropolitan College of TAFE, Fremantle Arts Studio and Central Institute of Arts Studios.

Partnerships

DADAA's partnerships are the life-blood of the organisation and they are ever-increasing. Through these partnerships DADAA has increased its level of funding over six years enabling new artistic work to be produced by the many and varied communities we serve. They have enabled a depth and breadth of involvement by artists at a national and international level and have pioneered new ground in areas such as digital inclusion, emerging curator development, regional targeting of mental health and a new body of national research focused on the barriers to and recommendations around the employment of artists with disability.

I would like to offer my sincere thanks to the key funding organisations that have joined with DADAA to provide artistic opportunities for people with disability, that not only make a difference to the artists themselves but also challenge the ever-present value laden presumptions of disability as 'abnormal'.

Community Reference Group

Last year I mentioned that DADAA had established the Community Reference Group (CRG) as required under our constitution. The purpose of the CRG is to provide a voice for participants in our programs to offer feedback, ideas and comments directly to the Board about their experience of DADAA.

The challenge has been to encourage people to participate and to capture voices from the length and breadth of such a large state. Thankfully we have on our CRG Committee a smattering of youth well versed in the advantages of using social media as a mechanism to reach a wider audience.

The use of Facebook, Twitter and other similar social media outlets will allow greater access for people with disability from far and wide to participate. Arts Access Australia is in the process of establishing something similar so we are happy to wait and use that as a model, adapting it to suit our particular circumstances.

Nexus Program

The Nexus Arts Grants for young people with disability is a very exciting breakthrough for individual artists with disability. These grants truly change the nature of funding disabled artists bringing them into line with their non-disabled counterparts. It's refreshingly bold and empowering, and engenders a respect for the ideas and dreams of young people with disability who, with early development, will become the next generation of artists.

2012–2013 has been a year of clarifying our purpose, securing our programs, consolidating our finances and deepening our partnerships. It is now my hope that in the ensuing years, disability arts and culture will move more strongly into a movement – a movement where we continue to demand to be the way we are and, as a result, viewers learn about disability as a political, social and revolutionary identity of our times.

We reject categorically the notion of disability as 'tragedy' and continue to resist the domination and tyranny of the concept of 'normal'. This is our time, our place and our expression of our art. I look forward to a future where we truly embrace 'equal but different'.

Helen Errington

Proud Chair of DADAA

During 2012–2013, we looked to the future, interrogated our purpose and undertook to develop the 2014–2016 Business Planning process. Together with a dedicated Board, working party and consultant Michelle Hall, we seriously drilled down into our purpose and the impacts of our work in order to set our future direction.

It's rare for the Boards and staff of arts organisations to commit to truly setting the future of an organisation together. It was a great process and I thank the Board, staff and Michelle for working with me to produce our next Business Plan.

One of the big questions we set ourselves was: Why is DADAA still here? Working at a time after the National Social Inclusion Agenda and the National Arts and Disability Strategy, and anticipating the time when the National Disability Reform Agenda will have gained significant traction at a federal level, we are just beginning to see the impacts hitting the ground across Australia as Disability Care Australia starts to see huge changes in the way in which our key partners Disability Services Commission, the Mental Health Commission and HaCC will continue to support the sector.

Our business planning concluded that DADAA provides statewide Arts and Disability and Arts and Health infrastructure that benefits both our stakeholders and competitors in a manner which is unmatched by government or the Arts sector in WA. DADAA remains the first point of call for resources, advice and partnership brokerage in this space.

DADAA brokers the resources and policy reforms on behalf of the Arts and Disability and Arts and Health sectors in WA to meet the demand and need, and supports the cultural access rights of the communities that we are mandated to work with across WA. Take the DADAA lobby and cultural action away, and Arts and Disability in WA would be a hollow concept.

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

In setting a new Vision and Artistic Statement for DADAA we have ensured that DADAA remains vital, with a clear mandate to support a flourishing Arts and Disability sector here in WA:

Vision

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 disability, allowing them to find their place within society through an artistic framework.

We are witnessing significant contraction at state government levels and across the resources sector here in WA, combined with the massive Disability Reform Agenda. DADAA used 2012–2013 to invest in its future fiscal and operational security to ensure we were well placed to weather the future.

The success of our collective work in securing a second six-year term of Key Organisation funding from the Australia Council for the Arts ensures that DADAA is resourced and mandated to lead the national and state Arts, Disability and CACD sectors through our practices in and with communities into the future.

DADAA's communities, partners and stakeholders are the backbone of our work. It is through DADAA's incredible web of partners – both large and small – that we make impacts at political, cultural, social and individual levels. I thank them all for continuing their commitment to cultural inclusion.

We took some big steps during 2012–13 that were designed to result in desperately needed impacts for the communities in which we work. Critical shifts that we want to achieve were focused on:

Digital Inclusion – through the stARTSPEAK Project

Mental Health Intervention – through the statewide FIVE project

Resource access for young and emerging artists with a disability – through the Nexus Arts Grant program

New National Research – into Arts employment for Australians with a disability working in the national Arts sector

Capital works infrastructure projects – in Lancelin together with early planning to look at just how we might develop DADAA as a national center for artistic excellence in CACD and Arts and Disability practices

Allocation of significant resources into our Artform practices – particularly Dance through Tracksuit and Arts intervention programs through DADAA's Arts Development projects

Restructuring of DADAA's ArtLink Children's programs – to expand service hours

Cultural partnerships – to increase audience development for Western Australian artists with a Disability through HERE&NOW¹³ and studio access across the city for artists with a disability through partnerships with Lawrence Wilson Art Gallery at UWA, Central Institute of Technology, Perth Institute for Contemporary Arts, Fremantle Arts Centre and Midland Junction Art Centers

International Exchange – for young and emerging UK and Australian artswomen through our partnership with Durham University, our focus being to build the next generation of artswomen to carry the practice into the future.

New and continuing Regional Arts Development programs – in Derby, Esperance, Geraldton, Busselton and Paraburdoo.

DADAA's process plays a key role in social inclusion for the most disenfranchised. Our programs also generate independence and innovation.

Our artistic evaluation focuses not only on increasing our presence and engagement but also on measuring change in the places, people and partners with whom we invest our intellectual property. DADAA has long demonstrated its capacity to balance the commitment to artistic ideals with community relevance through its evaluation methodology.

Our vibrancy indicators provide a vehicle for demonstrating the impact of arts-led processes and also an evidence base for artistic impact within communities.

Projects like HERE&NOW13, FIVE, Freight, Focus and stARTSPEAK are demonstrating significant impacts for the artists and communities who access DADAA. Increasingly we are witnessing WA artists with disability creating their work in mainstream arts centers and studios, exhibiting and performing their work in the State's best art galleries and theatres, reaching new mainstream audiences and, through that, accessing the arts economy and being collected at State, national and international levels.

Government departments, particularly DSC, DCA and the Mental Health Commission are partnering with us to pool resources and achieve real changes for Western Australians with disability or mental illness.

This has deepened the conversations between DADAA and government significantly, to the point where there is a real sense of joint action around the cultural inclusion and participation needs of these communities. Through this is flowing a set of outstanding projects and outcomes.

Our work with Rio Tinto through FIVE has scaled up to a point where we are working across all levels of the company. Our teams are working with Rio's teams and, through FIVE, we are building whole-of-state regional impacts that take art into working life to achieve positive mental health impacts. Our relationship with Rio feels incredibly mature and it's a huge pleasure to be working with the Rio team into the future.



In closing I acknowledge the work of **DADAA's** incredible team of Managers, Coordinators, Artists, Support Workers, Volunteers and partners, who drive the huge program that **DADAA** offers across WA each year.

During 2012–13 **DADAA** employed 115 staff who provided direct services to 5,421 people with disability and/or mental illness through 627 workshops, projects and events, and reached an audience of 156,771.

Their combined efforts are huge, and **DADAA's** real value lies in its staff. Their work is complex, multi-disciplinary and based in hybrid practices. It takes time to learn how to work within the **DADAA** framework and, at times, there is no road map or framework for our work. That's when our staff really excel, innovate and succeed.

David Doyle
Executive Director

Board Of Directors

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Deputy Chair

Treasurer

Secretary

Members

Helen Errington

Tony Riggio

Gavan Dolin

Emma Bray

Jan Court

Vanessa Freedman

Mallika Macleod

Gill McKinlay

Executive Director

David Doyle

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Manager Finance
Accounts and Payroll Officer
Accounts Payable
Administration Assistant

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Naomi Dorrington
Mandana Arani
Gillian Barwell
Pauline Miles

Production

Manager Arts Development
Coordinator Artlink

Chris Williams
Anna Dunnill

Participation

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Coordinator Lancelin Services
Coordinator Midland Services
Coordinator Services Administration
Key Arts Worker
Coordinator Midland Studio
Administration Assistant

Denise Bowyer
Julie Grieve
Cynda Empsall
Peter Zylstra
Joy Henderson
Bill Wernham
Rebecca Banks Pareila

Partnerships

Manager Ageing and Disability
Coordinators FIVE
Film and Digital Production
Regional Project Officer (West Kimberley)
Regional Project Officers (Esperance)

Simone Flavelle
Jacque Homer and Andrea Lewis
Kelvin Ha
Justine Walsh
Lyndel Taylor and Clare Bestow

Research and Publishing

Coordinator Disseminate Project and Publishing
Coordinator Disseminate Research

Andrea Lewis
Natalie Georgeff

Strategic and Special Projects

Manager Strategic Projects and Philanthropy
Coordinator Special Projects

Jacqueline Homer
Sarah Wilkinson

Overview

The 2012–2013 year has seen an implementation to new approaches as a result of the experimental approach taken in the previous year. With a focus on one-on-one or smaller group mentoring, the production team has identified strong outcomes and accelerated skills development from an intensive and focused individualised approach.

Whilst not at all abandoning group workshops, the mentoring has shown the extent to which individualised investment can project participants on a speedier and more professional trajectory. Implicit within this acknowledgement is an obvious but easily forgotten lesson that change comes from investing in people.

Projects and Performances

The strengths of the projects and performances from this period rested, as mentioned above, in a strong individual approach, pairing professional artists and makers with artists and performers living with disability or a mental illness. This approach has given a richness and diversity to each of the projects and each artist's works. The works have been so refreshingly different, such a celebration of the individual themselves and their ability. This break from a single medium or approach – one that invariably creates variations on the same theme – is thus shifted and from a group identity an individual one emerges.

Key project outcomes included:

The Walk project paired professional artists to the skills of the participants, rather than the inverse, resulting in participant artists getting exactly the skills they desired. Within this project we 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 and to a non-clinical and non-workshop space, which has resulted in a breakdown of teacher–student relationship and the development of a more artist-to-artist or peer-to-peer approach.

Sight Unseen moved away from an artswoker–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 led to the Sight Unseen performances of five performers with disability showing at the rehearsal room of the State Theatre of Western Australia. The success of the showing and the one-on-one approach will see an extension of this project to further the outcomes and seek a larger production, promotion and presentation of the works. Intervention has seen the ongoing development of five individual artists' works in a collective model workshop. Each artist worked on developing an interventionist artwork with the assistance of the other artists within the group. This particular workshop places a strong focus on conceptual development and tactics of engagement of audiences both in and out of traditional presentation spaces. The diversity of mediums in this particular workshop has seen an ongoing injection of a diverse range of skillsets from professional artists, awakening a broad and contemporary approach to use of media for the participant artists involved.

The 2012–2013 year has seen an implementation to new approaches as a result of the experimental approach taken in the previous year.



above: Vinodha Dines, *SHOUT HERE* (2013), Photo: www.1111

Arts Development

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

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.

In 2012–2013, 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 – foster group participation, socialisation, peer support and purpose. Each of these workshops progress towards an immediate outcome – whether exhibitions or public performances – but also fulfill a bigger goal: to teach the professional cycle of artists within these mediums skills around development, production, presentation and promotion.

Gallery and Exhibitions

2012–2013 saw 18 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 eight exhibitions from the mental health and disability community (20 artists exhibiting), four exhibitions from community organisations (22 artists), one national touring show and five exhibitions (eight artists) from the wider arts community.

Overview

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

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

Workshop Participation

Focus held 15 visual art and sculpture workshops a week and delivered a total of 41,899 hours during 2012–2013. The workshops were held at four centers: in the east region at Midland Art Studios; in the southeast region at the Wanneroo community recreation centre; in the north region at Lancelin; and in the south region at Fremantle.

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

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

Bugs, Birds and Beasts Exhibition

Students explored the animal kingdom and produced a major exhibition featuring works from 78 artists. The exhibition took a journey into the world of Bugs, Birds and Beasts. The artists, who represent a broad range of community members, were inspired to produce a vast collection of work, which presents some fascinating and evocative expressions. A record number of 306 people viewed a total of 170 works on display, including visual art, sculpture and video.

During the final term in 2012 the art team introduced mini workshops where students could gain insight into specific chosen cultures and were given tasters into new cultural perspectives. This was essentially a time to discover and plan for the theme 'CULTURE'. A major highlight was witnessing growth in confidence and willingness to try new practices as each individual had genuine opportunity to gain insight into other valuable members of their multicultural community.

Policy and Organisational Development

In Quality Improvement and Management, DADAA Midland developed a significant number of new policies and procedures that were implemented across the organisation. In 2013 DADAA identified the need to focus its whole-of-organisation training on OHS and risk-thinking as part of our ongoing quality improvement. Due to the diverse circumstances of consumers and varied geographical regions where DADAA provides services, the focus area will be workshopped by all program areas in order to develop policies and protocols directly relevant to the arts and disability sector that also pay adequate attention to the unique needs of diverse regions and cultural or social groups participating in areas where DADAA delivers services.

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

A major highlight was witnessing growth in confidence and willingness to try new practices as each individual had genuine opportunity to gain insight into other valuable members of their multicultural community.



LANCELIN

Overview

DADAA's Lancelin program provides services in the greater Wheatbelt region across an area covering 154,862 square kilometers over 43 local government areas, with the key objective of promoting wellness and community inclusion. This is achieved through centre-based arts programs, community-based services and transport that provide opportunities to be involved in local community events and have access to the wider community.

2012–2013 saw the continued development of the new **DADAA** premises at Lancelin, which will run existing programs and include newly developed male-focused and children's programs. The new centre has additional rooms that will allow access to health professionals, allied health programs and other service providers.

Key Outcomes

By invitation **DADAA** Focus Community Arts and Recreation Program in partnership with the Mental Health Commission continued to produce the Mental Health Commission's Good Outcomes Awards in 2012. This year 13 awards were presented and provided award recipients with a piece of artwork as opposed to a trophy. This allowed 13 students to recognise and celebrate excellence in mental health in Western Australia through the medium of art.

BE ACTIVE ARTLINK PROGRAM FOR CHILDREN AND YOUNG PEOPLE

Overview

The Be Active Artlink Program for Children and Young People has grown and stabilised this year. The program's northern branch moved to a new location in Quinns Rocks, while the Fremantle branch continued to flourish. Participants worked with a variety of visual art forms to develop new skills and encourage creative thinking.

A key focus this year has been integrating new technologies into the Artlink program. A Telstra Foundation 'Everyone Connected' Grant enabled Artlink to invest in 10 iPads for use in workshops. This has given us the opportunity to utilise new technologies in art, and increase digital literacy while opening up communication possibilities for participants. This has been a great success as participants have been able to explore digital applications in depth and have created a series of animated films.

Into the Dark

Our exhibition this year was Into the Dark, which showcased works by all Artlink participants from both Fremantle and Merriwa. It was held at Freight Gallery in Fremantle during December 2012. Through a partnership with Big Kids Magazine, work from this exhibition was featured in Issue 4, 'Into the Dark', and launched in June 2013. Big Kids brings together work by professional artists, children and young people. This was a positive opportunity for participants to showcase their artwork in a nationally distributed magazine.

This has given us the opportunity to utilise new technologies in art, and increase digital literacy while opening up communication possibilities for participants.



88 Eve, Artwork performance with Artworker Zoe Martyn and Support Worker Pauline Mies, 2013. Photo: Rhiannon Neville.

Established in early 2013, FIVE is a two-year pilot project that will be delivered in partnership with Rio Tinto Iron Ore. It will implement arts programs in five Western Australian communities – Paraburdoo, Derby, Busselton, Esperance and Geraldton – with goals to use artistic and cultural interventions to break down stigma around mental health and to promote prevention of and early intervention in poor mental health or mental illness. FIVE is aligned both with Rio Tinto Iron Ore's mental health strategic framework and with the Mental Health Commission's Western Australian Mental Health Strategy.

1.1 Paraburdoo

Working with the FIFO workforce, mining professionals and mining men living and working in Paraburdoo, FIVE commenced the facilitation of a public sculpture project that will explore working men's thinking about living and working in the Pilbara, identity and mining men's lives. Artist Alex Mickle worked with CCRE teams at Rio Tinto's Paraburdoo site and DADAA staff in order to determine a process for developing the sculpture. Extensive community consultation also commenced.

FIVE: Busselton

Planning also began for FIVE Busselton, which is scheduled to work with FIFO wives, partners, families and friends – as well as the broader community – from September to November 2013. The project will explore issues around living the FIFO lifestyle in the Busselton region, where Rio Tinto has its largest FIFO hub.

Highly regarded community artist Nicole Mickle commenced planning with staff from the City of Busselton, DADAA and Rio Tinto to establish an ephemeral arts project involving FIFO wives and partners. Planning and community consultation around additional projects that include a whole-of-community sculpture project with artist Hiromi Tango, and a digital artwork by Craig Walsh, also commenced. Public exhibitions from all projects are scheduled for November 2013 in Busselton.

Key Outcomes:

- Significant planning and consultation work completed in both Paraburdoo and Busselton, followed by commencement of projects in both locations
- Development of evaluation framework to capture key impacts of FIVE
- Establishment of local partnerships in Paraburdoo and Busselton that will facilitate community involvement and impacts.

Disseminate

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

Research Projects

Disseminate was granted a National Disability Research and Development Agenda grant to research and develop a practical model of a mentoring program for artists with disability. The research is based on the year-long mentorship program, HERE&NOW13, a multi-sector initiative involving DADAA, Department of Culture and the Arts, Disability Services Commission and the Lawrence Wilson Gallery at The University of Western Australia. The research maps processes and impacts of the HERE&NOW13 project and will present a collective case study looking at a variety of mentorship models that will be shared with the arts and health sector in early 2014.

Production and Publishing

The Art Works report was published, in a full and a short version, in both print and online formats. The report documents methods and results from national research into the current status of employment for artists with disability and provides a current snapshot of 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. Five case studies were also published separately.

In late 2012, the Tapping into Talent report was also published. The report documents results from investigation into the accessibility of arts and cultural funding processes for artists with disability. The report was distributed across the sector in efforts to improve access to professional development opportunities for artists with disability. Both projects were completed in partnership with Arts Access Australia.

Consultancy

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

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

An evaluation of Sensorium Theatre, a two-way dramaturgy with selected classes of students with disability at Kenwick and Carson Street education support schools, was continued.

Awards, Participation and Recognition

Disseminate team presented the Art Works research at the Fourth International Arts and Health Conference in Perth. Natalie Georgeff and Andrea Lewis from the Disseminate team were awarded the Arts and Health Australia Awards for Excellence 2012 in the category of Arts and Health Research, for their presentation, 'Art Key Findings from National Research into Arts Employment for People with Disability.'

AGEING AND DISABILITY

DADAA's partnership with the Disability Services Commission's Accommodation Services Directorate (DSC ASD) moved into its eleventh year and celebrated the end of The Lost Generation Project and the beginning of the new initiative, the stARTSPEAK Project. Partnership maintenance included 11 monthly partnership meetings with additional stARTSPEAK partners, Inkubator, Independent Living Centre, Challenger IAIT and the Department for Training and Workforce Development.

The Lost Generation Project

The Lost Generation Project continued with film production with and for 11 Storytellers living in the City of Stirling with film maker, Kelvin Ha. Twelve films were completed and went into post-production from November 2012 to February 2013. In April, Storytellers, family and support networks attended the screening of their films at Event Cinemas, Innaloo.

stARTSPEAK - Sensory Touchpad ARTSPEAK

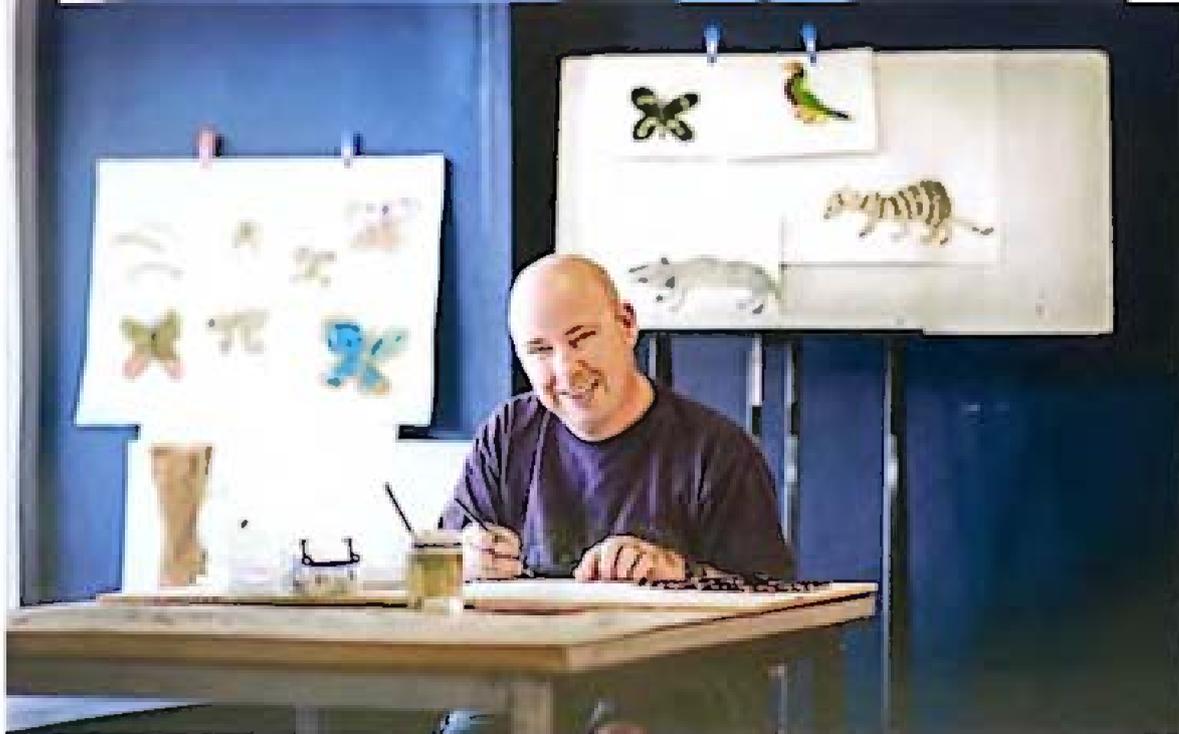
From July 2012, the stARTSPEAK Project worked on developing and implementing a range of initiatives designed to deliver the stARTSPEAK Project touchpoints:

Touchpad App

The Touchpoint project was funded through a Community Arts Network WA Catalyst Grant for the amount of \$15 000. This was granted to 17 people with high support needs living in the Town of Victoria Park to work with four artswomen (Kate Campbell Pope, Steve Richter, Michelle Locke and Michael Barlow), Project Manager (Simone Flavelle) and digital team (Danielle Giles from Inkubator) to develop and document new ways of engaging people with disability in arts and cultural activities.

The process spanned a four-month period and transitioned participants from paper-based artistic practice to digital engagement in the visual arts, performance and music domains. The 17 participants allowed the arts team to document their process, which was then handed to the digital team as research and development for the stARTSPEAK app. A range of works from paper-based to digital that were created during this project were exhibited at the Victoria Park Arts Centre in April 2013.

From December 2012 to July 2013 Danielle Giles from Inkubator and her team began working on the development of the stARTSPEAK app. They had their first test in February with six Touchpoint participants who are now paid research partners. Another test with the six research partners on May this year confirmed that the digital team were on track with the stARTSPEAK app and that the design interface was working for the end user with high support needs. App development continues into the current financial year with release and launch aimed for December this year.



100 Tim Maley - STARTSPEAK 2013. Photo: Joe Westhead

Natural Activities

Two visual and performing artists, Tim Maley and Patrick Carter, worked with mentor Kate Campbell Pope in a studio provided by the City of Swan at the Midland Junction Arts Centre (MJAC) from late October to late December.

As an outcome of the MJAC Studio experience, stARTSPEAK negotiated a studio space at the Centre for Interdisciplinary Art (CIA) in Leederville from July to December 2013.

Both Pat and Tim were supported to attend and present at the Arts and Health Australia Conference in Fremantle in November.

Tim and Pat were supported by stARTSPEAK to apply for inclusion in the HERE&NOW13 exhibition in 2013. Both were accepted.

Pat was supported to apply for an Arts Access Australia Cultivate Grant to extend his work with multimedia artist, Sohan Ariel Hayes. His application was successful.

Tim was supported by Kate Campbell Pope from stARTSPEAK and Katherine Wilkinson from HERE&NOW13 to realise work for exhibition.

Pat and Sohan were supported by stARTSPEAK and HERE&NOW13 to realise a digital work – 'No More Cryin' – for inclusion in the HERE&NOW13 exhibition.

Community Engagement

Local activities include:

- collaboration with local disability and arts agencies to build awareness of the project and products
- exhibition in Victoria Park of outcomes from the Touchpoint project. Three artists sold over \$1700 worth of work donating individually (20% each) back to the Victoria Park Arts Centre (VPAC). One artist continues to attend workshops at the VPAC.

National activities included:

- development of a national contact list for marketing around the project and product
- presentations of the project and partnerships at the Regional Arts Australia Conference (Goolwa, SA, 2012); Arts and Health Australia Conference (Fremantle, WA, 2012); and NDIS conference (Melbourne, 2013).

International activities included:

- visits to companies in the UK to build international networks for app release and marketing; key contacts with major disability service providers in UK include First Movement, Looking Well, and Roots and Wings
- attendance and presentation at the Culture, Health and Wellbeing Conference in Bristol, UK, in June 2013
- additional contact with OCAD University in Canada to their connected with digital futures program, as well as with Manchester Metropolitan University to their iPad engage project.

Touchpad Training

DADAA commenced touchpad training in partnership with the Independent Living Centre. From September to November 2012, stARTSPEAK staff trained 69 staff and 57 trainees with intellectual disability living in local government areas of Victoria Park, South Perth and Canning. From April to June 2013, stARTSPEAK staff trained 60 staff and 43 trainees living in local government areas of Gosnells and Belmont.

During the 2012–2013 year, stARTSPEAK blog site published 36 blogs covering app research and development, studio activities from artists, touchpad training and other related articles.

The stARTSPEAK Partnership Committee worked on the development of a Business Plan including Risk Management strategies. This continues to evolve with the project.

• Fusion Project

In recognition of the earlier success of the reCreate and Convergence projects, the Shire of Mundaring, Mundaring Arts Centre, Disability Services Commission and **DADAA** developed the Fusion Art Project. The workshop component of the project commenced in March 2013 with a two-year program of 'whole-of-community' arts and cultural activities including customised disability awareness and accessible arts training.

DADAA's Ageing and Disability Manager's role to date has included participating in the Steering Committee, mentoring project officer Ella McDonald and designing customised artworker training that will be delivered later in 2013.

REGIONAL PROGRAMS

DADAA successfully completed the annual MarshART event in July as part of the Derby Boab Festival 2012. This year's theme was 'fire' and evolved to include artistic practices in a variety of arts including ephemeral installations on the marsh, performance, music, sculpture, painting, film and photography.

MarshART is a free community event with free workshops held in the lead-up to the event, working with local and visiting artists. Strong partnerships were developed with the Shire of Derby/West Kimberley and were essential to this year's theme, which relied on the local FESA team. This year's program included the following artists:

Derby Artists and Community Artists

Onyon playgroup, Walking the Marsh (ephemeral sculpture)

Mowanium playgroup

Peter Croll (ephemeral sculptures)

DARC Inc (epic-scale community ephemeral sculpture)

Derby Youth Centre and Jean Conroy (teepee driftwood sculptures)

Derby District High School and Chris Hill (marsh fire lanterns)

Perth Artists

Alex Smee from ABC Open and Justine Walsh from DADAA

Scary Stories, BOO! (community sound-based installation)

National and Australian Artists

Helen Seiver, Willy Willys and Cock-Eyed-Bobs (ephemeral sculptures)

Jean Conroy, Fire Drawings (community sculptural installation)

Joanne Hayward (community ephemeral sculptures)

MarshART event itself was highly successful, drawing about 150 participants and an audience of about 200. DADAA's presence on the marsh throughout the two-week set-up and installation stages of the event creates interest throughout the community, with curious onlookers subsequently returning on the day of MarshART to see it unfold.



Emergence - an Arts and Health Project

Overview

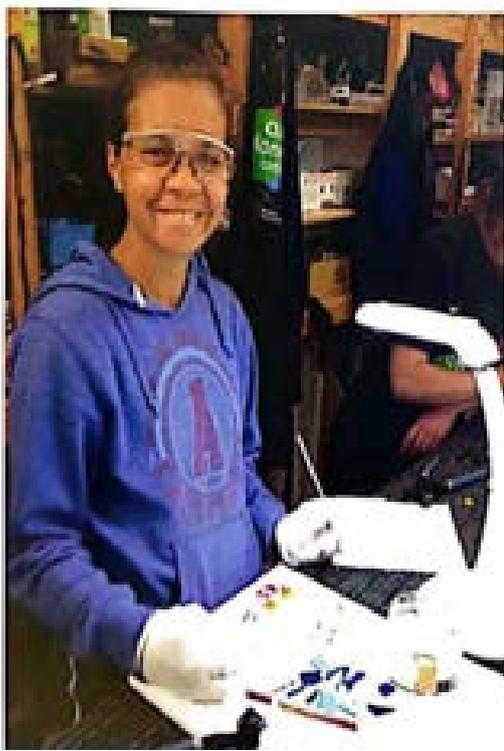
A long term, cross-sector partnerships around the needs of the local mental health community, the Emergence project provides arts activities for people experiencing mental health issues or disability. The project gives participants the opportunity to work with artists to build cultural approaches to the experience of mental illness. During 2012–2013 Project Coordinators Lyndel Taylor and Clare Bairstow oversaw and promoted the workshop program, managed local partnership and led a team of four local artists who continued to develop their workshop programs to meet the needs of clients.

The Emergence project is based at Innerspace at the Cannery Arts Centre, which has become a home for the project's staff and participants, fostering an important sense of belonging. In addition, two of the workshops – photography and printmaking – are conducted at Innerspace. The other two – glass and sculpture – take place in the studios of the artists involved, allowing Emergence to access purpose-built spaces with all the required equipment that also allow clients access to aspects of their community they may not normally explore.

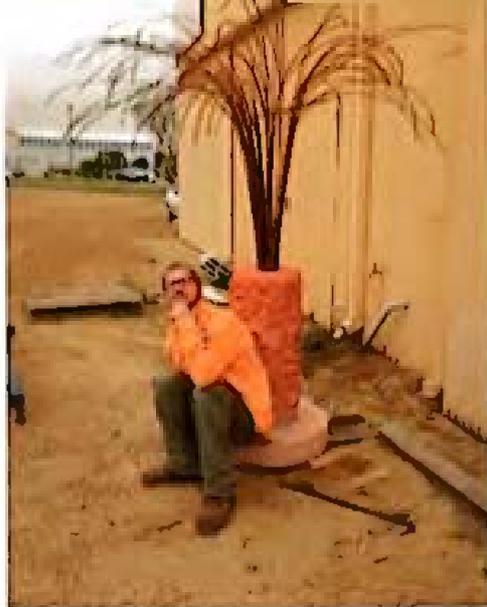
Program and Participant Developments

During 2012–2013, four four-hour workshops in different artforms were offered each week. Under the guidance of local artists Cindy Poole, Dewi Hyde, Phil Shelton and Clare Bairsto, participants developed skills in glass, photography, sculpture and printmaking. In December 2012, participants showcased their work through the 'Insight' exhibition. 2013 workshops had an initial intake of about 25 clients, with participants continuing to explore their chosen media and working towards a major exhibition at the Cannery Arts Centre in November 2013.

Plans are also underway to involve Emergence project participants in a number of significant new regional arts projects, including an IAKSA initiative in partnership with the Cannery Arts Centre.



The project gives participants the opportunity to work with artists to build cultural approaches to the experience of mental illness.



Program Promotion

Through DADAA and Bay of Isles Community Outreach (BOICO), the program was promoted widely during 2012–2013 to potential participants. Clients are referred from BOICO, Mental Health Services, Disability Services Commission, GIFSA and local GPs. The program was also promoted to the wider community through local media and via posters, enrolment booklets and a series of postcards featuring participants' artwork.

Partnerships

The following partnership continued to strengthen during the 2012–2013 year with key contributions including:

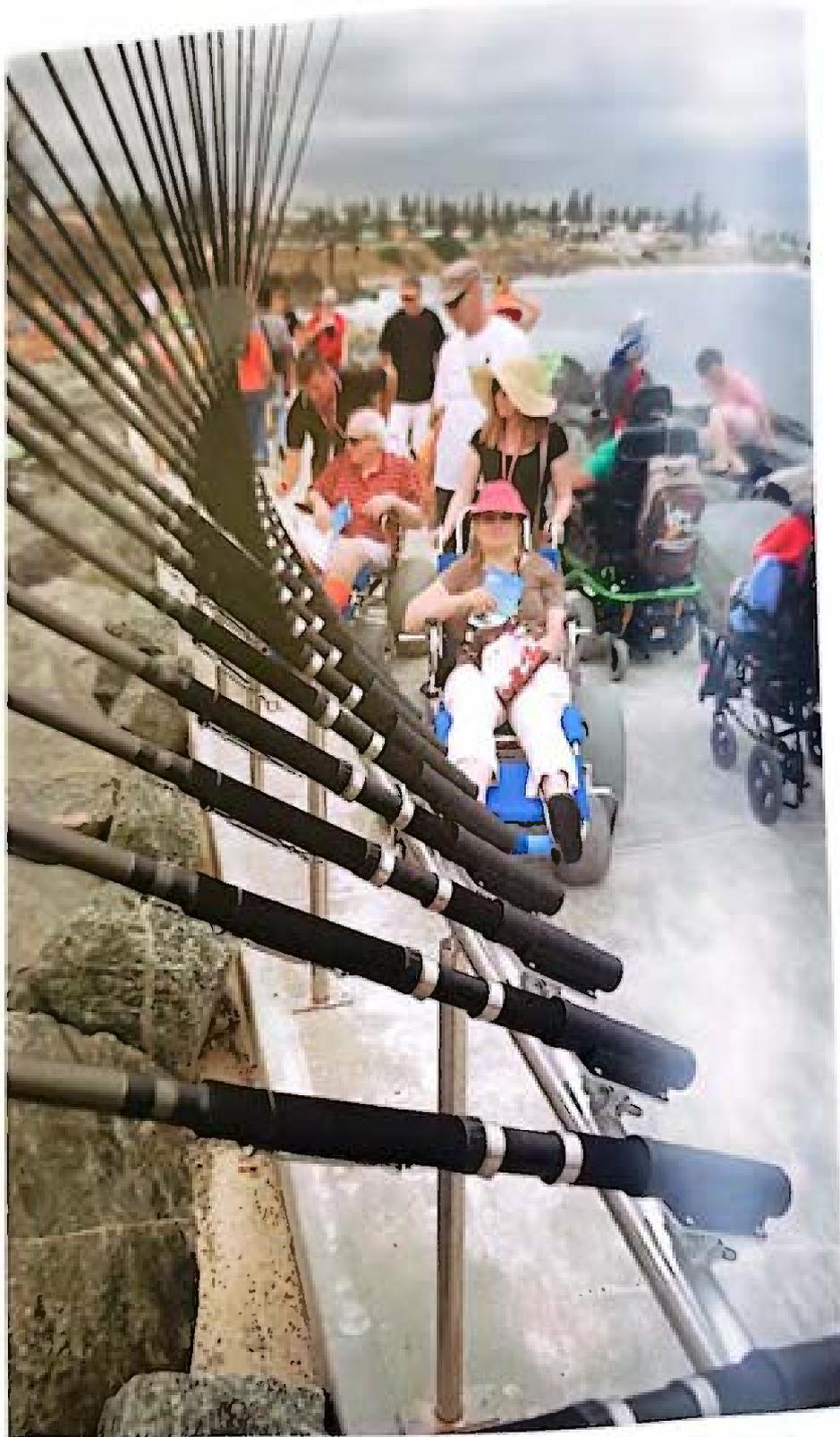
- The Cannery Arts Centre provided a physical base for the project, making available studio space for workshops and office space for the coordinators. Cannery management and committee have also provided excellent support to the program on an ongoing basis.
- BOICO provided support workers, client transport and client coordination. This partnership is particularly valuable as it provides a direct link to clients in a very practical way.
- Esperance Community Arts, as the region's peak arts body, offered practical support in promoting the program coming from the ECA Coordinator.
- Other partnerships were initiated throughout the community through the Project Reference Group, which includes representatives from local Police, Disability Services Commission, Esperance Mental Health Services and other interested parties.

Key Outcomes

- The establishment of a permanent home for the Emergence Project in the Innerspace building at the Cannery Arts Centre, providing a multi-purpose space used for workshops, exhibitions, administration and meetings

An increase in participation rates as the project embarked on its second year

Refining of participants' skills and the creation of quality work for the public exhibition 'Insight' with planning for a major exhibition at the Cannery Arts Centre in November 2013.



above: Tactile Tours Guide Peter Flavelle with Brightwater care Holiday program. Artwork: Ruth Downes & Geel Webster. Casting Around, 2013. Photo: Howard Jones.

SCULPTURE BY THE SEA TACTILE TOURS

Overview

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

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.

Over two weeks in February, more than 578 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.

Key Outcomes

- The number of bookings at 578 reflected the steady interest in the tours.
- Participants came from over 30 disability service organisations and the WA community.
- Our partnership with AGWA and Sculpture by the Sea completed a successful third year, with an increase in the number of AGWA gallery guides being Tactile Tour guides and sharing their skills with DADAA Tactile Tour guides.

Once again, Sculpture by the Sea catalogues were distributed free of charge to participants in an effort to enhance their Tactile Tour experience.

ARt Open
Australia Council for the Arts
Art Gallery of Western Australia
Arts and Health Australia
Arts and Health Foundation
Alma St Hospital
Bay of Islands Community Outreach
Bendigo Bank
Bentley Mental Health
Beyond Empathy
BOAB Festival
Cannery Arts Centre
City of Fremantle
City of Swan
City of Wanneroo
Collier Foundation
Creative Expressions Unit
Community Arts Network WA
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)

Lotterywest
Mangkaja Arts Centre
Mental Health Commission
Museum of Modern Art (New York)
Nulsen
Perth Institute for Contemporary Arts
Rio Tinto
Sculpture by the Sea
Shire of Derby
Shire of Gingin
Shire of West Kimberley
Strategic Airlines
St John of God Hospital
Swan Clinic
The University of WA
Theatre Kimberley
TRUST
WA Aids Council

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

3 October 2013



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 2013 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 2013 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.

Heber P. Emeryter

[Signature]


DADAA INCORPORATED

Statement of Financial Performance
for the year ended 30 June 2013

	NOTE	2013 \$	2012 \$
Revenue from Continuing Activities	2	2,548,622	2,243,665
Project Funding Expenses		(509,228)	(402,105)
Employee Benefits Expense		(1,456,901)	(1,382,061)
Depreciation		(72,706)	(81,680)
Core Operating Expenses		(392,589)	(350,034)
SURPLUS FOR THE YEAR		117,198	23,785

» The accompanying notes form part of these financial statements.

DADAA INCORPORATED

STATEMENT OF FINANCIAL POSITION
 As of the year ended 31st Dec 2013

	NOTE	2013 \$	2012 \$
CURRENT ASSETS			
Cash and Cash Equivalents	3	1,540,592	1,580,715
Trade and Other Receivables	4	584,440	203,826
TOTAL CURRENT ASSETS		2,125,032	1,784,541
NON CURRENT ASSETS			
Property, Plant and Equipment	5	340,996	412,532
TOTAL NON-CURRENT ASSETS		340,996	412,532
TOTAL ASSETS		2,466,028	2,197,073
CURRENT LIABILITIES			
Trade and Other Payables	6	250,429	339,505
Provisions	7	155,488	160,473
Grants Received in Advance	8	1,562,740	1,316,667
TOTAL CURRENT LIABILITIES		1,968,657	1,816,645
NON CURRENT LIABILITIES			
Provisions	7	14,779	15,034
TOTAL NON CURRENT LIABILITIES		14,779	15,034
TOTAL LIABILITIES		1,983,436	1,831,679
NET ASSETS		482,592	365,394
MEMBERS FUNDS			
Accumulated funds		342,592	285,394
General Reserve		140,000	80,000
TOTAL MEMBERS FUNDS		482,592	365,394

The accompanying notes form part of these financial statements

DADAA INCORPORATED

Statement of Changes in Equity

for the year ended 30 June 2013

	<u>GENERAL RESERVE</u>	<u>ACCUMULATED FUNDS</u>	<u>TOTAL</u>
Balance at 1 July 2011	50,000	287,609	337,609
Surplus for the year	-	27,785	27,785
Transfer to General Reserve	30,000	(30,000)	-
BALANCE AT 30 JUNE 2012	80,000	285,394	365,394
Surplus for the year	-	117,198	117,198
Transfer to General Reserve	60,000	(60,000)	-
BALANCE AT 30 JUNE 2013	140,000	342,592	482,592

Notes To The Financial Statements For The Year Ended 30 June 2013

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:

AASB 101:

Presentation of Financial Statements

AASB 108:

Accounting Policies, Changes in Estimates and Errors

AASB 110:

Events After Balance Sheet Date

AASB 103:

Materiality

No 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.

(a) Going Concern

The Board of Management have prepared the financial report on a going concern basis, which contemplates 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 \$117,308 for the year ended the 30 June 2013. (2012: profit of \$27,296). There is also a net asset surplus at 30 June 2013 \$482,592 (2012: \$365,394), 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 utility rates 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.

Employee Entitlements

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:

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.

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.

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 reviewed 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.

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.

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

Annual Financial Report for 2013
15 September 2014

	2013 \$	2012 \$
Note 2 Revenue From Continuing Activities		
Grant Revenue		
Grant Revenue	2,404,016	2,101,699
TOTAL GRANT REVENUE	2,404,016	2,101,699
Other Revenue		
Administration Income	16,460	20,701
Project Income	78,995	62,320
Interest Received	49,151	58,945
TOTAL OTHER REVENUE	144,606	141,966
TOTAL REVENUE	2,548,622	2,243,665

Note 3 Cash and Cash Equivalents

Cash at Bank - NAB	1,380,870	1,564,922
Bendigo Bank	158,322	14,893
Petty Cash	1,400	900
	1,540,592	1,580,715

Note 4 Trade and Other Receivables

Trade Debtors	579,030	123,476
Provision for Doubtful Debts	(1,000)	(1,000)
Other Receivables	4,500	52,420
Accrued Interest	-	4,763
Prepayments	1,910	24,167
	584,440	203,826

Note 5: Property Plant and Equipment

Plant and Equipment - Cost	555,138	520,406
Accumulated Depreciation	(373,811)	(318,973)
Motor Vehicles - Cost	257,136	290,698
Accumulated Depreciation	(97,467)	(79,599)
	340,996	412,532

2018 \$ 2017 \$

Note B Trade and Other Payables

Sundry Creditors and Accounts	111,063	141,311
Income Payable	42,080	84,645
GST Payable	86,302	81,861
Superannuation	0,006	8,582
	250,429	319,509

Note 7 Provisions

Current

Provision for Annual Leave	116,870	111,418
Provision for Long Service Leave	38,618	46,025
	155,488	160,473

Non-Current

Provision for Long Service Leave	14,779	15,034
	14,779	15,034

Note 8 Grants Received in Advance

Aust Council for the Arts	69,241	85,536
Arts Access Australia	5,848	28,250
Country Arts	16,142	23,087
BCA	(11,033)	71,694
Dept for Communities	96,117	100,000
Dept of Training & Workplace	22,126	19,978
DSC - ATE	69,239	40,220
DSC - Artlink	4,843	-
DSC - Lost Generation	81,044	17,926
DSC - General	186,562	309,533
HACC	418,380	496,538
Healthway	31,776	37,026
Mental Health Commission	48,303	58,063
Kia Tinto	362,199	7,783
VARIOUS	161,953	21,033
	1,562,740	1,316,667

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 6017

PO Box 1357, Osborne Park WA 6916

Phone: (08) 9445 9955 Fax: (08) 9445 9966

ABN 69 126 425 274

Website: www.amwaudl.com.au

Liability limited by a scheme approved under Professional Standards legislation

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 2013. 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 caused.

Dated the 27th day of September 2013.

Anderson Munro & Wyllie

- » Anderson Munro & Wyllie
- » Chartered Accountants

/s/

- » Christopher McLaughlin
- » Director





Anderson Munro & Wyllie

CHARTERED ACCOUNTANTS

Unit B / 7 Hector Street, Osborne Park WA 6017

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ABN 60 121 435 274

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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 2013, 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.

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

In our opinion, the financial report presents fairly, in all material respects, the financial position of DADAA Incorporated as at 30 June 2013 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 27th day of September 2013 in Perth, Western Australia

MW (AUDIT) PTY LTD

Anderson Munro & Wyllie

Anderson Munro & Wyllie:
Chartered Accountants

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Christopher McLaughlin
Director

DADAA INCORPORATED

Detailed Statement of Financial Performance
for the year ended 30 June 2013

	2013 \$	2012 \$
INCOME		
Arts Access Australia	37,922	35,750
Aust Council for the Arts	244,290	262,457
Aust Council for Arts (Ageing)	-	30,414
Country Arts	31,945	54,678
DCA	266,336	230,595
Dept for Communities	103,883	3,638
DEET	-	17,391
Dept of Training & Workforce	38,712	22
DSC - ATE	241,537	231,955
DSC - Artlink	72,574	74,314
DSC - Lost Generation	86,882	112,335
DSC - General	131,971	3,922
HACC	594,108	589,577
Healthway	61,257	81,874
Lotterywest	106,643	67,920
Rio Tinto	31,734	90,580
Mental Health Commission	258,642	183,710
St George	-	12,172
Various	95,580	18,394
Commission	5,184	5,502
Miscellaneous Income	14,948	10,432
Donations	1,512	7,543
HACC Access Fee	14,555	9,110
Workshop Fees	20,231	18,741
Sale of Artworks	38,821	28,784
Membership Fees	204	183
Interest Income	49,151	58,945
Sale of assets	-	2,727
TOTAL INCOME	3,548,622	3,243,665

SERVICE EXPENDITURE

Cost of Artwork	19,787	27,690
Consultancy Fees	63,699	86,398
Equipment < \$500	12,278	7,139
Equipment, Lighting & Visual	2,659	2,300
Other development, creative co	-	9,030
Other Prod. Exhib/Touring	96,669	34,788
Materials	38,165	29,306
Parking	1,854	2,473
Framing & Painting	589	17
Participant - Workshops	18,491	36
Participant - Catering	-	12
Publications/Recordings	10,414	11,496
Staff Conferences/Training	29,393	13,561
Travel - Accommodation	35,587	37,536
Travel - Mileage, Fuel & Parking	2,494	21,226
Travel - Fares	48,227	49,388
Travel - Per Diems	31,303	17,610
Venue Hire	29,526	9,949
Advertising	4,516	1,202
Auditor Fees	11,617	19,705
Bad Debts Written Off	-	304
Bank Charges	2,409	2,313
Board/Governance Expenses	170	495
Catering	13,009	27,059
Cleaning & Rubbish Removal	11,214	11,049
Computer / Network	21,829	28,171
Maintenance		
Computer / Consumable	2,111	2,151
Contractors	146,129	51,934
Credit Card Fees	831	498
Depreciation - P & E	16,601	21,629
Depreciation - MV	17,869	20,235
Depreciation - Computers	34,520	35,097
Depreciation - Leasehold	3,716	4,719
Dues & Subscriptions	2,082	708
Entertainment	252	3,409
Equipment < \$500	2,288	979

continued overleaf

	2011 \$	2012 \$
Equipment Rental Expense	15,203	13,683
Insurance	14,873	11,006
Internet Fees	10,718	13,853
Maintenance	18,655	7,492
Marketing & PR	-	15
Office Amenities	6,278	5,794
Other promo/marketing/event	1,927	23,380
Photocopying & Printing	22,003	20,063
Postage & Shipping	3,920	6,985
Promotional Material	50	-
Rates	539	516
Rent	19,543	18,953
Security	3,108	2,605
Software	5,055	2,106
Stationary & Supplies	11,006	11,363
Sundry Expenses	6,749	9,558
Telephone - Landlines	9,312	9,469
Telephone - Mobiles	10,544	12,600
Electricity	10,682	8,599
Water	2,428	2,626
Motor Vehicle	43,577	40,947
Employee Expenses	1,456,901	1,382,061
Interest Expense	4,516	4,693
Loss from sale of vehicle	1,539	15,901
TOTAL EXPENDITURE	2,431,424	2,215,880
SURPLUS	117,198	27,785



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

