



DADAA ANNUAL REPORT | 2019
2020

DADAA respectfully acknowledges the Whadjuk and Yued people of the Noongar nation and the Southern Yamatji people, the traditional owners of the lands upon which DADAA operates. We recognise their continuing connection to land, waters and culture, and pay our respects to their Elders past and present.

vision, purpose and goals

Art for Social Change —
to be the voice of ambition,
daring and innovation.
To challenge preconceptions
and perceptions, think
differently and freely, and
create great art – art that
changes people's lives.



Olga Cironis, detail of handstitched blanket from *I dreamed you in song*,
exhibited as part of *No Fixed Address*, photo: Jessica Wyld Photography, 2019

dadaa champions
disability-led practices

dadaa operates in a culture
of resilience, change happens

dadaa partners intentionally
for social change

audiences are only
part of our market

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chair's report

As a person with lived experience of disability, my general life philosophy has been to play the cards you're dealt with and make the most of it. Since I stepped into the role of Chair of the DADAA Board, the global pandemic has given us a pretty mixed hand. However, every challenge has been met by DADAA's Board, staff and participants with energy, enthusiasm, and, best of all, creativity.

In many ways this last financial year was a tale of two halves. The first pre-COVID, with my predecessor Harry Bray at the helm, saw a significant restructure of DADAA's internal processes, ensuring that our organisational management could support our expanding service delivery. The second was marked by significant changes largely brought about by the global pandemic and the departure of our Board Chair and Treasurer Harry Bray. Harry's resignation from the Board in February, to focus on business interests affected by the pandemic, was a major loss. I'm grateful, both personally and professionally, for his leadership and legacy.

Interior DADAA Fremantle Executive Office,
photo: Jessica Wyld Photography 2019

We welcomed new Board member Lisa Bowden, who, with her wealth of financial experience, capably stepped in as interim Treasurer. Working with our finance subcommittee Chair Wendy Cox and DADAA's Finance Manager Fiona Brough, Lisa ensured that DADAA not only navigated through the financial challenges posed by COVID-19 but continued to deliver its essential services to people with disability.

COVID restrictions meant that DADAA had to develop new ways of supporting people with disability in their pursuit of the Arts. As a digital access specialist, it's been exciting for me to see how much passion has been poured into DADAA by staff and participants to ensure that programmes continued during COVID-19 restrictions – with all the complexities of transitioning to online delivery of services. I especially thank Executive Director David Doyle for his dedication and preparedness to manage these challenges. David and I worked closely to ensure all necessary governance and operational aspects of the organisation were in step during this time.

The Board has identified ways to improve our governance processes in line with the commencement of DADAA's latest business plan, as well as better support what is rapidly become the 'new normal'. One innovation has been the

establishment of specialised subcommittees that enhance the Board's ability to provide strategic direction and support to DADAA's dedicated team. These include information and communication technology, marketing, and disability and diversity-led subcommittees.

The future impact of COVID-19 remains largely unknown but the Board is taking a conservative-yet-optimistic view. Earlier this year DADAA was pleased to receive funding from the Australia Council for the Arts, which will provide some stability in the delivery of arts services and programmes over the next four years. While there is a lot of anxiety about the future amongst people with disability – myself included – it has been a joy, as Chair, to see great artistic work continuing and the comradery of people coming together to make a difference through sharing their passion and participation in the Arts.

To close, I'd like to acknowledge the great work of DADAA's staff and thank everyone on the Board for their significant contributions: Deputy Chair Marion Fredriksson, Secretary Zel Iscel, Interim Treasurer Lisa Bowden and Board members Wendy Cox, Wendy Martin, Keryth Cattalini and Justin Brown. It's a privilege to work with you all.

Dr Scott Hollier



Dr Scott Hollier, photo: Jessica Wyld Photography 2019

executive director's report



Exterior Old Fremantle Boys' School, DADAA Fremantle, photo: Jessica Wyld Photography 2019

DADAA's story this year has been shaped by numerous challenges, largely due to the global pandemic. It's often in times of great crisis that you see determination, resilience and the capacity for creativity, and the past year at DADAA has been testament to this.

2019/20 began with a period of planning and responding to a changing funding landscape, as the NDIS rollout in Western Australia was finalised and nationally the arts and health sectors underwent significant upheaval and reform. DADAA successfully completed its first external Quality Evaluation under the NDIS Quality and Safeguards Commission, an acknowledgment of the processes, practices and systems at play across DADAA's teams. We invested heavily in policy revision under the new National Disability Standards Continuous Improvement plans. We also commenced a review and transformation process for DADAA's brand, identity and communications, in response to the changing needs of DADAA's clients, audiences and public face.

As Covid-19 began to take hold, people with disability were largely left out of the national response. The situation was uncertain and highly reactive, and as the months rolled on, acknowledgement of the needs of people with disability continued to remain glaringly absent.

In spite of this, DADAA's team mobilised to respond to the cultural and social participation needs of the artists with disability who we work with and for. The Client Services and Arts Services teams focused on maintaining the

wellbeing of highly vulnerable people, reducing social isolation and maintaining participation in the Arts – albeit from participants' homes across the city as art services shifted to online delivery. Drawing kits were packed up and hand-delivered by staff to artists with disability across Perth, and telephone support was provided to the hundreds of people who have chosen Art and DADAA.

If you examine DADAA's statistics pre and mid-Covid, you can see that our direct service hours dropped very minimally as we developed new service responses to a highly vulnerable cohort who were largely self-isolating.

The DADAA Board also rallied around us, supporting DADAA as a designated Essential Service under the National Disability and Insurance Scheme and the Home and Community Care program. It's at times like this when the importance of good governance becomes very apparent. Together governance and operations can effectively tackle big issues together and come out on the other side – more effective, more aligned – and positioned to deliver on organisational strategy.

There have been many lessons for DADAA during this time:

- Responsiveness, rather than reactivity must sit at our core.
- Collective knowledge and group problem solving is one of DADAA's core assets.
- Flexibility and the capacity to re-think, re-set, and try alternatives must be a central approach within DADAA.

As DADAA shifted to digital service delivery, the issue of digital inequality and disadvantage was amplified, further highlighting the importance of DADAA programs like *Digital Transitions*. Moving forward, I'm excited that the Department for Communities, the Paul Ramsay Foundation and the Fremantle Foundation are joining with us to address digital access and participation for people with disability across the City of Swan – an area indentified as particularly disadvantaged.

Amidst the challenges, it's been a year of significant achievements. Along with a rich and varied arts program, including the delivery of several major projects – years in the making, we

- launched the refurbished Old Fremantle Boys' School, which has quickly become a vital asset for Arts and Disability and DADAA's public programs.
- opened the DADAA Fremantle Gallery, a dedicated space with an exciting year-round program of exhibitions, performances, and artist development.
- concluded a complex restructure of DADAA, ending up with three core business units to drive our state, national and international work: Arts Services, Client Services and Corporate Services, and harmonised our services to support the compliance needs of the NDIS.
- produced a new business plan for 2020-24, on the back of which DADAA was granted Arts Organisations Investment Program funding from the Department of Local Government, Sport and Cultural Industries, as well as four-year funding from the Australia Council for the Arts,

in highly competitive state and national funding environments.

- partnered with the Tasmanian Arts and Disability sectors to build a collective response to strengthening the incredible pockets of arts and disability practices across that state.
- shared our IP with the Asian Arts and Disability Sectors through our decade long work with Arts and Disability Hong Kong.

In closing, I thank DADAA's entire workforce: a team that has truly weathered the storm of the past 6 months. I work closely with our management team and wish to thank DADAA's directors, producers, managers and coordinators for their response to our change management, and their contribution to our strategic, operations, productions and client services. It's this workforce that ensures that DADAA delivers, evolves and maintains relevance to disability culture and our audiences.

I also thank the DADAA Board, which delivers support and strategic direction with the help of five specialised sub-committees. As volunteers, they are generous with their time, capacity and collective knowledge: maintaining and building upon the foundations that successive Boards and staff have established within DADAA over the past 26 years.

David Doyle

Arts Worker Dennis Collins,
Midland Studio, photo: Miles Noel
Photography 2020



our people

dadaa board

Chair: Dr Scott Hollier, Harry Bray (part-year)
Vice Chair: Marion Fredriksson
Treasurer: Lisa Bowden (acting), Harry Bray (part-year)
Secretary: Zel Iscel
Members: Justin Brown, Keryth Cattalini, Wendy Cox, Wendy Martin

Executive Director: David Doyle

corporate services

Manager Finance: Fiona Brough
Head of Communications: Alison Hayles
Assistant Accountant: Amina Rauf, Laurette Uwanyuze (acting)
Accounts Payable: Gill Barwell

and we farewelled

Digital Producer: Simone Flavelle
Artistic Director Tracksuit: Paige Gordon
Manager Client Services West: Liana Dolzadelli
Client Services Coordinator: Catia Dolzadelli
Client Services Officers: Val Barron and Yasmin McKenna
Head of Communications: Andrea Lewis and Loretta Martella

art services

Director Art Services: Ricky Arnold
Creative Producers: Christopher Williams
Curator and Project Manager: Katherine Wilkinson
Head of Production/Access All Arts Coordinator: Jacqueline Homer
Project Coordinators: Mayma Awaida, Connla Kerr, Peter Zylstra
Gallery Invigilator: Leah Gale

client services

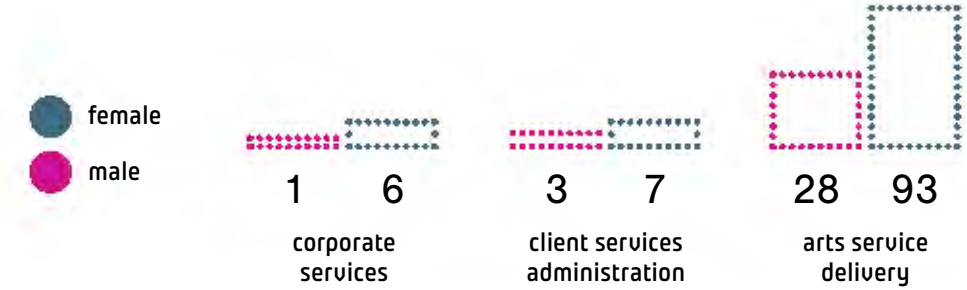
Director Client Services: Mallika Macleod
Centre Coordinator (Lancelin): Julie Grieve
Centre Coordinator (Midland): Andrea Lippiatt
Coordinator: Cynda Empsall
Artlink Coordinator: Ivan Hui
NDIS Transitions Officer: Mark Vandenhurk
Client Services Officers: Dennis Collins, Shelley Elkins, Laura Torrisi
Administration Assistant: Shelley McDonald

DADAA is one of the largest employers of arts workers in Western Australia – many of whom have dual roles as support workers. This skilled, passionate, and dedicated team work to develop the artistic interests and skills of participants and encourage meaningful social connections across the community.

arts workers

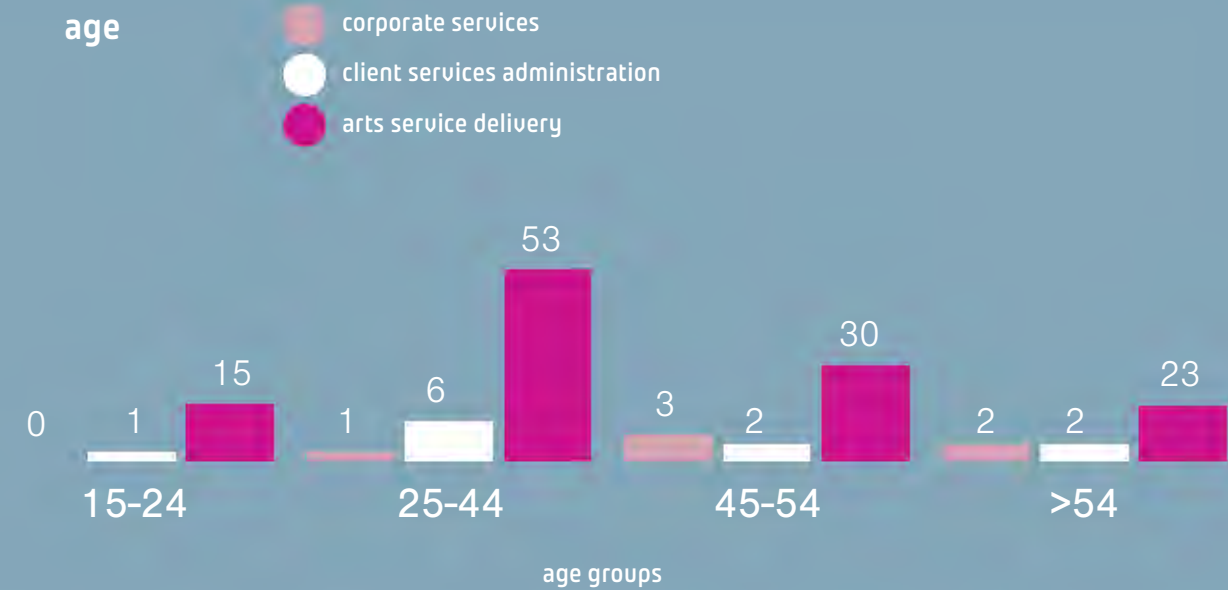
Jennifer Amram | Antasia Azure | Claire Bailey | Valerie Barron
Claire Bailey Rosemary Barton | Jane Barwell | Katherine Bennison
Holly Bloxham | Laura Boynes | Amelia Burke | Elysia Bullen | Caroline Calvet | Cameron Campbell | Charlotte Campbell | Christine Carles | Jake Carlshausen
Sophie Carson | Janet Carter | Beth Chrisp | Olga Cironis
Abigail Clarke Lyndall Cochrane | Katherine Cole | Olivia Colja | Dennis Collins | Margaret Cook | Eduardo Cossio
Ben Crappsley | Peter Dailey | Jo Darbyshire | Jane Devine
Alison Dredge | Marcia D’Souza | Concetta Dumbleton | Shelley Elkins | Neil Elliott | Lucy Eyre | Lindy Fabriziani | Angela Ferolla
Peter Flavelle | Naomi Forsey | Ofa Fotu | Jordan Fyfe | Sarah Gale
Bridget Gaynor | Milton Glazier | Elspeth Glen | Paige Gordon
Richard Green | Dimity Gregson | Dominika Grotowski | Rachel Haines
Julia Hales | Tracy Hartley | Regula Hill | Thomas Hoareau | Nadja Homer
NoelHowell | LyndsayHumphries | CoreyHutchinson | DanelleHutchinson
Noemie Huttner-Koros | Hannan Jones | Holly Jones | Melissa Justins
Johanna Keyser | Paul Kilpin | Daley King | Catherine Knipe
Daniel Kristjansson | Annie Lawrinson | Freya Leat | Tanya Lee
Thomas Linden-Wood | Camilla Loveridge | Ruth Loveridge
Carly Lynch | Caroline Lyttle | Lincoln MacKinnon | Kristen Martin
Amber Masterson | Deborah May | Inderjit McCavanagh | Shelley McDonald | Matthew McVeigh | Owen Measday | Phillip Measday
Shirley Melville | Belinda Mettam | Finn Mickle | Pauline Miles | David Morton | Michael Moshos | Kerry Munns
Pamela Murape | Chloe Nelson | Kylie O’Connell
Rebecca O’Neil | Charlotte O’Shea | Shana O’Shea | Matthew Pavlinovich | Dorota Podhajska | Anna Powell | Sally Renshaw | Lisa Reynolds | Jessica Richards | Lizzy Robinson | Rebecca Riggs-Bennett
Anna Rutherford-Bird | Shannan Ryan | Aimee Sadler | Karin Scheiwiller | Natalie Scholtz | Carol Small | Stephen Smith | Bianca Swift
Andrea Tenger | Phoebe Tran | Mariner Tutavaha | Emma Vickery | Ailsa Waddell | Amy Wilson | Charlie Wilson | Suzanne Woodhead
Rachael Woodward

gender



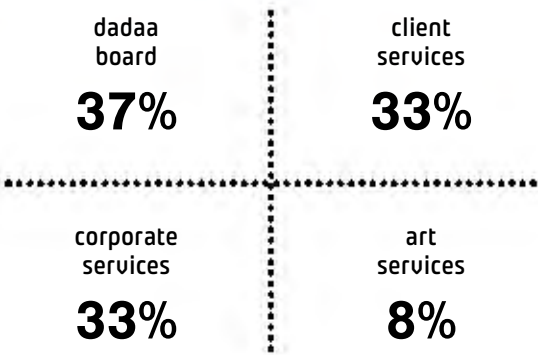
workforce statistics

age



Lancelin Centre Coordinator Julie Grieve, photo: Miles Noel Photography 2020

lived experience of disability



our partners



Miles Noel Photography 2020



core funding partners

~~Australia Council for the Arts~~
~~Crown Foundation and Packer Family Foundation~~
~~Department of Communities~~
~~Department of Local Government, Sport and Cultural Industries~~
~~Healthway~~
~~Home and Community Care Program (HACC)~~
~~Lotterywest~~
~~NDIS~~

local government partners

~~City of Fremantle~~
~~City of Perth~~
~~City of Swan~~
~~Shire of Gingin~~

project partners

~~Arts Tasmania~~
~~Arts With The Disabled Association Hong Kong~~
~~Centre for Accessibility~~
~~Free State Arts and Health (South Africa)~~
~~Fremantle Foundation~~
~~Melbourne University~~
~~Perth Festival~~
~~RMIT~~
~~Salamanca Arts Centre~~
~~Telethon~~
~~Telethon Kids Institute~~
~~The Alexandra and Lloyd Martin Family Foundation~~
~~Vrystaat Arts Festival (South Africa)~~

community partners

~~Arts Access Australia~~
~~Arts Access Victoria~~
~~Arts Front~~
~~Centre for Social Impact, UWA~~
~~CircusWA~~
~~Curtin University~~
~~Kalparrin~~
~~Kenwick School~~
~~Pianoeasy~~
~~Salon Art Projects~~
~~Screenwest~~
~~St Pat's Community Support Centre~~
~~The University of Notre Dame~~
~~Western Australian Youth Theatre Company~~

presentation partners

~~Awesome Arts~~
~~City of Cockburn~~
~~City of Joondalup~~
~~Ellenbrook Arts~~
~~Fremantle Biennale~~
~~Fringe Festival~~
~~Gallery Central, North Metropolitan TAFE~~
~~John Curtin Gallery, Curtin University~~
~~Lawrence Wilson Art Gallery, UWA~~
~~Midland Junction Arts Centre~~
~~Mundaring Arts Centre~~
~~Perth Theatre Trust~~
~~Sculpture by the Sea~~

snapshot 2019/20

participation

clients

366 (268 NDIS recipients)

age groups

<18 years = 37
18 - 25 years = 79
26 - 64 years = 212
65+ years = 38

workshops

3,798 workshops and studio sessions
> 62,700 hours of service delivered
(including 46,400 hours of services to NDIS participants)

projects

28 creative developments (metro)
1 creative development (international)
15 new works (WA)
2 new works (Australia/international)
6 exhibitions (metro)
5 exhibitions (regional)
5 other exhibitions
15 performances
66 artists employed across arts projects

audiences

5017 attendances at exhibitions and performances (metro)
2437 attendances at exhibitions and performances (regional)



Workshop at DADA Fremantle, photo: Miles Noel Photography 2020

client services



DADAA Fremantle office, photo: Miles Noel Photography 2020

Over the course of 2019–2020 the work of Client Services responded to a time of tremendous change and upheaval, requiring flexibility and adaptation to ensure client Choice and Control, a key pillar of the National Disability Insurance Scheme (NDIS), was maintained.

Service provision for every DADAA client was managed and facilitated by a creative and dedicated team of Client Services administrators who showed commitment and flexibility during a most challenging year.

Amidst all the challenges some key achievements included:

- Consolidating Client Services as part of a significant organisational restructure: moving from three separate teams located at our three hubs to one highly connected, unified team. Processes and procedures were systematized and aligned to both the new team structure and client needs, which proved critical in the face of the global pandemic.
- Working together with the Corporate Services team to successfully prepare for the NDIS Quality and Safeguards Commission's external quality audit which guaranteed continuation of DADAA's registration as an NDIS provider.
- Initiating client-run meetings in each hub, a first for the Fremantle office. In addition, client surveys, including a client communication survey, fed into the design of services for 2020.

As the NDIS continued to rollout across WA and the global pandemic hit, the Client Services Team worked in strategic partnership with the Arts and



Declan White, *Zebras*, 2018, coloured pencil on paper, 94cm x 74cm, courtesy the artist

Corporate Services teams to minimise impacts on clients and programs, as well as provide clients with much-needed additional support.

DADAA has a significant number of clients, staff, and board who are highly vulnerable to the potential harm of the ongoing global pandemic, including the impact of increased social and physical isolation due to government restrictions. For many DADAA clients, the places they call home profoundly changed: losing when they could leave, who could visit, and how they could continue to connect with peers and mentors. Furthermore, clients in aged care services and those who lived in accommodation service settings, such as group homes and hostels, experienced far greater restrictions around their home environments due to government requirements and reduced access to face-to-face services.

Thus DADAA's role in providing ongoing support: maintaining routines, social connection as well

as client's art practices; became more critical than ever. This value was further confirmed when DADAA was designated an Essential Service, and required by Government to maintain continuity of service for all DADAA clients.

DADAA adjusted its service delivery in line with Government restrictions and public health guidelines. Clients were initially given the option to continue to access studios in a restricted environment and then moved to online delivery for shared studio work and arts mentoring which required increased service and social support.

Access to reliable and relevant information continues to be a major barrier to full participation by people with disability. DADAA's diverse client base, including people who live in supported accommodation, added to the complexity of communication and support provision. DADAA worked hard to provide clear, consistent, up-to-date information as the crisis unfolded, helping

Workshop at Midland Junction Arts Centre, photo: Miles Noel Photography 2020



people to understand the raft of restrictions that came into effect in March 2020 and would likely continue for many months into the future.

The Client Services and Art Services Teams worked together to ensure art studio and mentoring services remained as reliable and seamless as possible. This collaborative approach proved invaluable in the retention of clients across the studio and workshop program, during a time when many clients were facing significant barriers to full-participation.

With no on-site art workshops for over 10 weeks, including the entirety of Term 2 2020, it was expected that a reduced number of clients would attend services. Surprisingly, however, hours of support increased over the first half of 2020, much of which can be attributed to responsively changing over 80% of the service model, and keeping clients informed of the changes and options and therefore in control of their individual goals.

Mallika MacLeod



Miles Noel Photography 2020

digital transitions program

The move to digital and online delivery during COVID-19 further highlighted the digital inequality facing many of DADAA's clients. This digital-divide further entrenches socio-economic disadvantage and presents yet another hurdle to active participation in the community.

DADAA's Digital Transitions program was developed with this in mind. Funded by the Department of Communities, this program offers people with disabilities living in supported accommodation the opportunity to develop their digital and arts skills in weekly workshops. Through these individualised workshops, artists are mentored in the use of digital technology

including apps, new technology and other digital platforms, combined with more traditional artforms.

Since its inception in October 2018, the program has had 67 participants across its 3 workshop locations in Midland, Coolbinia and Fremantle. Recently, as clients completed the program, the Program Coordinator and Client Services team worked together to transition participants into DADAA's ongoing studio and workshop program, bringing with them the skills, goals and artistic practices they had developed within the Digital Transitions Program.



I
HAVE THE
TIME TO
DREAM

art services



Interior DADAA Fremantle Gallery, photo: Jessica Wyld Photography 2019

Previous page: Olga Cironis, handstitched blanket from *I dreamed you in song*, exhibited as part of *No Fixed Address*, photo: Jessica Wyld Photography

From the delivery of arts development projects years in the making and the opening of DADAA Fremantle's new gallery, to the impact of the global pandemic, 2019/20 has had immense highs and lows. We acknowledge all of the Art Services team at DADAA, for their commitment to disability arts practice through an extremely difficult time.

DADAA opened the year in July with a major retrospective by senior Aboriginal artist, Desmond Woodley at Ellenbrook Arts. This exhibition, *Here, There and Back Again*, curated by emerging curator, Esther MacDowell, surveyed Des' works held in private and public collections produced during his sixteen-year relationship with DADAA. An animated film based on his work was produced and screened on Yagan Square's Digital Tower during NAIDOC Week in 2019. This was a celebrational year for Des, where he was also selected for the City of Joondalup Invitation Art Prize, acquired by the City of Perth and the Turner Gallery Art Angels, and a large mural of his work was installed in Yagan Square, cementing his importance as a Western Australian artist.

In December 2019 DADAA hosted a major creative development lab. From London's Graeae Theatre we welcomed Artistic Director Jenny Sealey to begin development of a new interpretation of Sarah Kane's *4:48 Psychosis*. A follow-on from Jenny's masterclass in the 2017 Perth Festival Connect program, this creative development brought together Australian performers with disability: Sarah Houbolt and Georgia Cranko from New South Wales, Matt Shilcock from South Australia, and Michael Moshos from Western Australia. A second development stage is planned for 2021.

Whilst DADAA's regular exhibition program was reduced for capital improvement works at the Old Fremantle Boys' School, DADAA continued to activate exhibition spaces in Lancelin, Geraldton and Midland, before DADAA Fremantle's new Gallery opened in October 2019.

DADAA's studio program and artists showed great resilience in 2019/20. In response to COVID-19 restrictions, the program moved to online delivery of workshops and one-to-one mentoring.

This took great skill and patience by the DADAA arts team and the engagement formed an essential response to maintaining positive community connection and wellbeing for artists. All the knowledge gained from DADAA's digital arts program and the *Digital Transitions* project came to the fore, Act-Belong-Commit drawing kits were sent to each participant's home, and the experience proved to be positive for many. An exhibition showcasing the outcomes of this period is planned for 2020, online workshop options continue into the new year, and a development project is planned to assist those participants who could not take part due to lack of access to technology and experience.



Online mentoring,
DADAA Fremantle,
photo: Miles Noel
Photography 2020

artist perspective

Visual artist Fiona Williams was initially skeptical about the online workshops, worried that that they would be too impersonal but they became “a lifeline” during a time when Fiona, who is immunosuppressed, was feeling anxious both about the virus and being confined to her home.

“It was incredibly reassuring and comforting to see the inside of the DADAA building: the familiar spaces, people and sounds, as well as connect with other participants and the workshops helped me keep in touch with my art practice. My workshop facilitator Andrea Tenger focused on developing and refining drawing skills and encouraged participants to engage with our home environments in different ways, using surrounding sounds and spaces to inform our work. I was really thrilled with the artwork I produced during this period as a result of honing my techniques and the experience was a reminder of how simple things can go a long way to improving both my artwork and my mental and emotional wellbeing”

Fiona Williams



Experience Collider, State Theatre Centre,
photo: Deborah May, 2019

projects

Experience Collider, a performance work combining dance, circus music and theatre, opened the 2019 Awesome International Arts Festival for Bright Young Things before capacity crowds at the State Theatre Centre. Under the guidance of Artistic Director Sam Fox, and produced by DADAA's Simone Flavelle and CircusWA's Jo Smith, *Experience Collider* brought together a cast of 21 from CircusWA's Youth Troupe and young people with disability and high support needs. The work developed over 18 months, exploring new choreographic movements with inclusion at their core.

In partnership with Circus WA, funded by Telethon, and presented by Awesome Arts, the project was also part of a Quality of Life study conducted by a research team from the Telethon Kids Institute. One of the first studies of its kind, the research was focused on the application and evaluation of an inclusive circus intervention

to enhance participation and wellbeing in individuals with high support needs. The study's findings highlighted the critical importance of participatory arts practice in building community, meaningful relationships and inclusion, and therefore significantly impact wellbeing and quality of life.

Artists: Caleb Barrett, Amelie Bobojcov, Benjamin Brewer, Belle Butler, Isaac Campbell, Lila Campbell, Sebastian Caruso, Arlo Corfield, Jana Crommelin, Hugo Flavelle, Samuel Freeman, Evan Gallant Harvey, Josh Harvey, Mikayla Kennelly, Harriet Kenworthy, Dawn Kunum, Ashton Mackessy, Storme McCleod, Emily Millen, Richter Mortensen, Edie Serra-Barker, Charlie Schmäh, Emily Shoesmith, Leila Shrestha, Eliza Skinner, Dayna Sulaiman, Hayley Tucker, Isabel Turpin, Mohammed Waheedy, Harrison Wunderlich

Artists/Collaborators: Laura Boynes, Tyler Hill, Bernadette Lewis, Nel Simpson, Roly Skender

This year saw the culmination of a number of large-scale development projects for DADAA. Two of these projects focused on some of the amazing young people DADAA works with.

The *Catapult 1* exhibition showcased the works of 13 young and emerging artists with disability, developed through DADAA's Nexus grants program. This grant program, provided by the Department of Communities, has funded 87 artists over six years to a total in excess of \$350,000. *Catapult 1* was hosted by Gallery Central, North Metropolitan TAFE in Perth.

Artists: Tom Brokenshire, Brittney Coutts, Aaron Heathwood, Christopher Hummel, Dylan Madurun, John Morrison, Katelyn Murphy, Brittany Plummer, Brent Stanley, Oliver-Max Taylor, Marie Tierney, Declan White, Tom Linden-Wood

Ricky Arnold



Oliver Max-Taylor, *Wuppet 2*,
2019, photographic print,
48cm x 48cm, courtesy
the artist

new gallery

dadaa fremantle gallery

Exhibition opening Dion Beasley's *Cheeky Dogs*, DADAA Fremantle Gallery, 2020, photo: Cam Campbell



The DADAA Fremantle Gallery opened to the public in October 2019 with the launch of the newly refurbished Old Fremantle Boys' School.

Modelled as a social-artistic platform, the Gallery program aims to promote dynamic, experimental, and disability-led practices, and provide a space for critical discussions around social and cultural diversity and inclusion in contemporary art.

The new DADAA Gallery presents a year-round program of exhibitions, performances and residencies as well as a creative lab program, as reflected in its first year of programming.

The Gallery aims to build and connect diverse audiences and over the course of the first three exhibitions featured 12 artists over 99 days, reaching an audience of 1,718. Due to the COVID 19 restrictions, the Gallery was closed in March 2020.

Still from George Khut's *Contemplative Interactions*, 2019, photo: Jessica Wyld Photography



contemplative interactions

25 October – 9 November 2019

Cross-sector partnerships and explorations of creative access sit at the centre of the Gallery program. This ethos was reflected in the opening exhibition *Contemplative Interactions*, an exhibition of interactive and participatory artworks by pioneering new media artist George Khut.

George Khut is an artist and interaction-designer, based in Sydney, working across the fields of electronic art, interaction design and arts-in-health. His works are most often intimate body-focused artwork experiences that use immersive electronic soundscapes and visuals to re-frame experiences of embodiment, health and subjectivity. For *Contemplative Interactions*, Khut spent three weeks in-residence at DADAA facilitating an interactive live laboratory which explored the connections between thinking, feeling and being. Creating a deeply meditative space, Khut invited visitors to the DADAA Gallery to reflect on the creative and transformative potential of artworks that trace the quality of our attention, breathing and emotional orientation.

This exhibition was supported by the Australia Council for the Arts and presented as a part of a new partnership between DADAA and the 2019 Fremantle Biennale – a festival of site-responsive art in Fremantle.

cheeky dogs

7 February – 21 March 2020

The exhibition *Cheeky Dogs* by Dion Beasley continued a long-standing partnership between DADAA and Perth Festival and was presented as a part of the 2020 Festival's focus on First Nations artists, in association with Salon Art Projects and with supported from Perth Festival Visual Arts Program Partner Wesfarmers Arts.

Dion Beasley is an Alywarr artist who lives in Tennant Creek in the Northern Territory. His Cheeky Dogs artworks and children's book illustrations are renowned throughout Australia and the world. A selection of original works was displayed, exploring Beasley's fascination with dogs and his distinct approach to mapping place. Beasley has exhibited across Australia, including at the Museum of Contemporary Art, Sydney and the National Gallery of Australia, Canberra. For the past eight years he has collaborated with Darwin-based author Johanna Bell on the Cheeky Dogs children's books series. Beasley was the 2019 recipient of the Australia Council's National Arts and Disability Award (Emerging Artist), and his works were included in the 22nd Biennale of Sydney, NIRIN WIR.



Dion Beasley, untitled, cutout pencil and graphite on paper pasted to paperboard, 33.5 x 33cm. Installation view from Dion Beasley's *Cheeky Dogs*, DADAA Fremantle Gallery, 2020 photo: Jessica Wyld Photography

artistic adaptation & survival – creative lab with loren kronemyer

18 – 22 November 2019

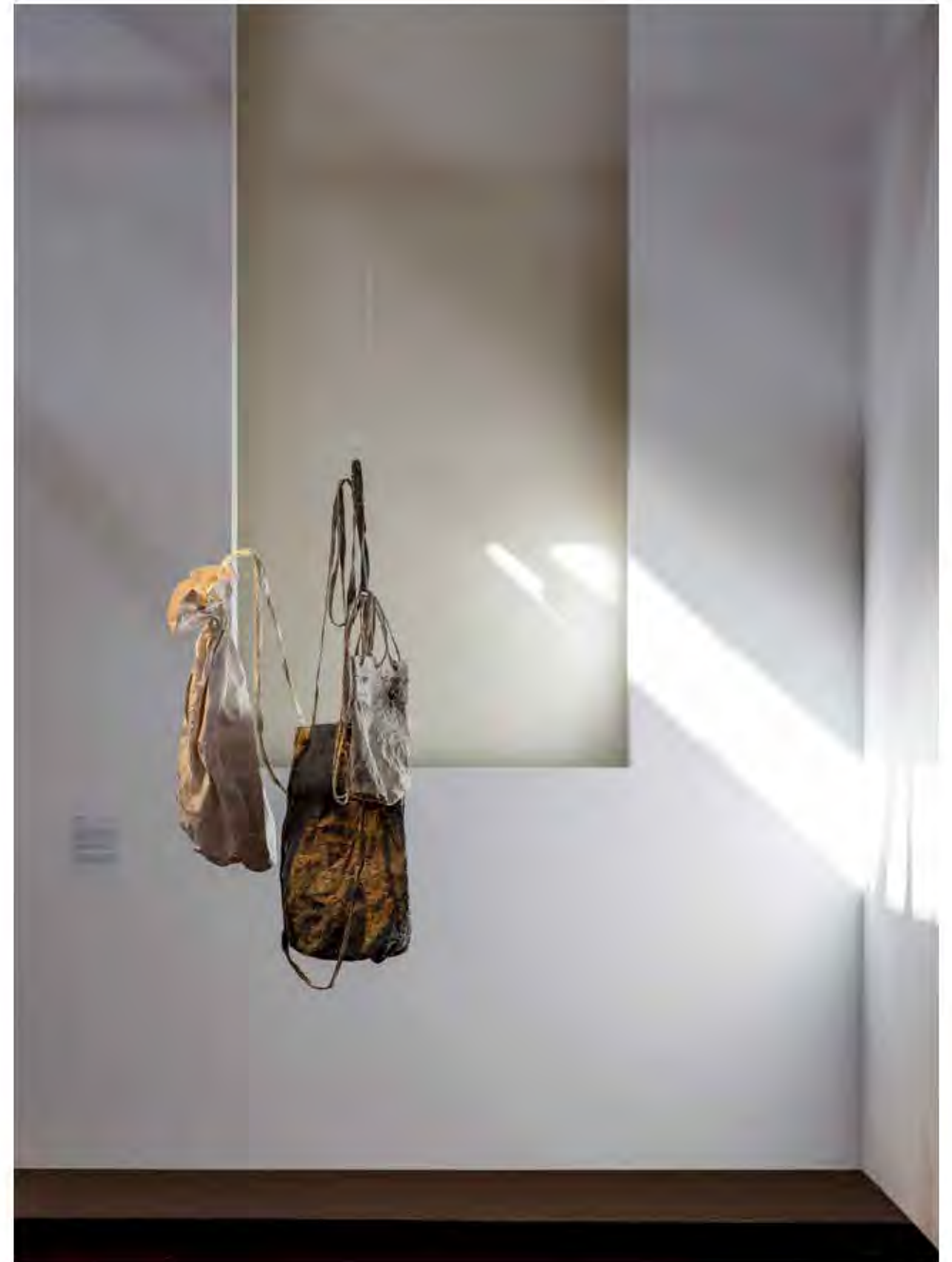
DADAA Gallery hosted a lab led by artist Loren Kronemyer, the first of what will be a series. Currently living and working in remote lutruwita (Tasmania), Loren's work spans interactive and live performance, experimental media art, and large-scale worldbuilding projects aimed at exploring ecological futures and survival skills.

Eleven emerging artists came together over four days to work with Kronemyer to produce new work which responded to notions of creative adaptation and future thinking. In our ecologically precarious times, this lab encouraged artists to consider possibilities and alternatives for survival and adaptation: co-creating futures which contested mainstream survival narratives and centred on the experiences of diverse minds, bodies and knowledge systems.

Artists: Antasia Azure, Megan Baker, Carolina Duca, Helen Fisher, Rafael Gonzalez, Joanne Hayward, Noemie Huttner-Koros, Daley Rangi, Ana Palacios, Daisy Sanders and Aisyah Aaqil Sumito.

This lab was supported by the Australia Council for the Arts.

Susan Roux, *Bags*, 2018–19,
canson paper, thread, ink, carbon,
dimensions variable. Installation
view from *No Fixed Address*,
photo: Jessica Wyld Photography



project spotlight

no fixed address



Sun McIntyre and Lincoln Mackinnon, *The Guest*, 2019, video still, courtesy the artists

Taking up themes of resilience, adaptation and displacement, *No Fixed Address* was a collaborative project between DADAA, Perth contemporary artists, and the St Pat's community, based in Fremantle's East End precinct.

The East End of Fremantle in Western Australia is an area undergoing rapid gentrification. At the centre of this changing landscape sits DADAA and St Patrick's Community Support Centre (St Pat's), an NGO that supports those who are at risk of or experiencing homelessness.

Developed over 18 months in 2018 and 2019, *No Fixed Address* explored survival tactics, social rituals and ways of moving within and occupying public space as strategies to subvert environmental and economic precarity.

Unfolding as a series of arts workshops, public events, site-specific installations, film works and an exhibition at DADAA Fremantle (29 November 2019 – 25 January 2020), *No Fixed Address*

responded to the social and built environments of this radically changing part of Fremantle.

No Fixed Address was presented by DADAA in partnership with St Patrick's Community Support Centre. The project was generously supported by the Australia Council for the Arts, Lotterywest and The Alexandra and Lloyd Martin Family Foundation.

Artists: Janet Carter, Olga Cironis, Hannan Jones, Tanya Lee, Lincoln MacKinnon, Mike Moshos, Rebecca Riggs-Bennett, Susan Roux and Wade Taylor

In collaboration with: Tony Borg, Adrian Maximiw, Sun McIntyre, The Starlight Hotel Choir and the St Pat's staff and community

Producers: Katherine Wilkinson and Chris Williams

lincoln mackinnon and mike moshos

Across 18 months in 2018 and 2019 filmmakers Lincoln MacKinnon and Mike Moshos worked with members of the St Pat's community including, Tony Borg, Adrian Maximiw, Sun McIntyre and the St Pat's Starlight Hotel Choir, to create a series of new film and video works.

Subverting preconceptions of homelessness, each of these works began with personal and lived experiences of displacement shared through the collaboration. Collectively they reconsider the relationship of home and freedom to transience, explore social and spiritual rituals for engaging with public spaces, and celebrate the community created by the St Pat's day centre.

Each film work was presented as a part of the *No Fixed Address* exhibition at the DADAA Fremantle Gallery, 29 November 2019 – 25 January 2020. Film screenings also took place at St Pat's and at various events throughout Fremantle.

Artists: Lincoln MacKinnon is a Fremantle-based filmmaker and musician. Predominately working in documentary, Lincoln collaborates with communities across Australia to create cultural, artistic and social justice films. Lincoln also makes experimental films, music videos, interactive digital works and soundscapes.

Mike Moshos is an emerging screenwriter, director and actor based in Perth.



Tony Borg & Lincoln MacKinnon
—Less

Less, 2019
single channel video
19.26 minutes
Featuring Tony Borg
Director: Lincoln MacKinnon
Camera: Lincoln MacKinnon
Camera Assistant: Mike Moshos
Audio Recording: Lincoln MacKinnon, Mike Moshos
Editor: Lincoln MacKinnon



Lincoln MacKinnon & Adrian Maximiw
— Adrian Adrift

Adrian Adrift, 2019
single channel video
4.43 minutes
Poem by Adrian Maximiw
Featuring Adrian Maximiw
Director: Lincoln MacKinnon
Camera: Lincoln MacKinnon, Mike Moshos
Audio Recording: Lincoln MacKinnon, Mike Moshos
Editor: Lincoln MacKinnon



Lincoln MacKinnon & The Starlight Hotel Choir
—I Shall be Released

I Shall be Released, 2019
4.16 minutes
Featuring The Starlight Hotel Choir
Director: Lincoln MacKinnon
Camera: Daniel Holliday (2D Films)
Song Recording and Mixing: Elliot Smith (Sundown Studios)
Song Performed by: The Starlight Hotel Choir
Editor: Lincoln MacKinnon



Lincoln MacKinnon & Sun McIntyre
— The Guest

The Guest, 2019
two channel video and sound installation
8.16 minutes
Featuring Sun McIntyre
Director: Lincoln MacKinnon
Camera: Daniel Holliday (2D Films), Lincoln MacKinnon
Location Audio Recording: Mike Moshos
Sound Design: Tom Allum (Barking Wolf)
Editor: Lincoln MacKinnon

olga cironis — i dreamed you in song

Every Thursday for a period of six months, Fremantle-based artist Olga Cironis worked with Joan and Fang at St Pat's to create a series of collaborative artworks that drew on personal memories and shared stories.

Beginning with simple materials and methods (blankets, text and stitching), a Thursday morning ritual of talking and sewing emerged. During this time their conversations crossed to flags, protest banners, the feeling of wool against skin, and intimate moments from their pasts. These conversations and connections are echoed in the messaging on each blanket or banner.

The works offer a glimpse into the realities of each maker's life, their identities, connections and search for belonging. They explore personal, collective and archetypal meanings connected to the material and purpose of a blanket.

The words on each blanket reference home, love, childhood and safety, and they speak to the makers' understandings of nurturing, innocence and family. A series of photographs and a video were also created which foreground the women's bodies and allude to the intimate memories held within each blanket.

Olga Cironis is a multidisciplinary artist who explores the murky undertones and impact that history and memory have on personal and shared identity. She examines the notions of belonging in today's cultural globalisation — in particular, appropriated histories and accepted attitudes on belonging in the Australian cultural and social landscape.

Within her work are layers of research, collected stories, muted voices and cultural heritage, which are often founded upon her Greek, Czech and Australian heritage.

I dreamed you in song (Joan, Fang), 2019, digital print on hahnemuhle satin archival paper, hand-stitched blankets, trolleys, brown paper 93 x 130 cm (each)

Installation view from *No Fixed Address* exhibition, DADAA Fremantle Gallery, photo: Jessica Wyld Photography



Of an address, 2019, laser cut concrete slabs, 50 x 50cm (each). Installation view from *No Fixed Address* exhibition, DADAA Fremantle Gallery, 29 November 2019 – 25 January 2020; relocated to various locations in Fremantle's East End, March 2020 – ongoing. photo: Jessica Wyld Photography

hannan jones — of an address

Of an address is an initial response to exchanges, conversations and actions that were shared, overheard and undertaken during artist Hannan Jones' engagement with St Pat's and whilst sauntering through the East End of Fremantle. Fleeting and ambiguous moments, jokes, advice and snippets of conversation have been etched into concrete pavers as gestures to the people, those moments and the ever-changing cityscape. These gestural scores are encountered in various locations, both at the DADAA Gallery and in the well-travelled footpaths of Fremantle's East End.

Hannan Jones is a multidisciplinary artist who hasn't settled down, living between Mandurah, Western Australia and Glasgow, Scotland. Her work often negotiates language and rhythms which are shaped by personal cultural histories, and collectively in social and cultural geography. Practicing at the intersection of artist, performer, facilitator and collaborator, Hannan's recent projects include the retracing of free speech movements, celebrating non-verbal language in club environments, co-founding and curating a gallery and studio in a shopping centre, programming public screenings in the pursuit of finding cross-over narratives and archival materials, and bus tours exploring parallel histories in personal recollections. Hannan has exhibited and performed widely in galleries, libraries, basements and bedrooms in the UK, Australia and Europe.



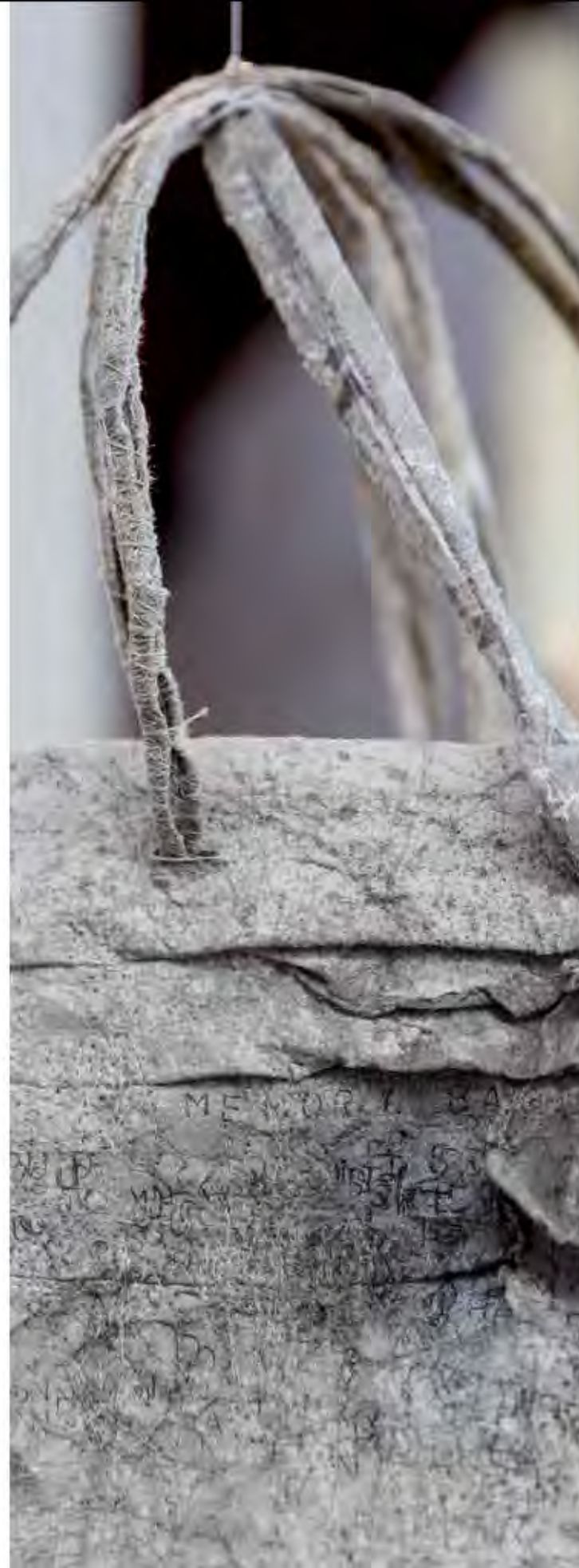
The Table, 2019, (detail), pool table, interactive cue sticks, billiard balls, arduino sensor module, stereo speaker dimensions variable, interactive programming by George Ashforth. Installation view from *No Fixed Address* exhibition, DADAA Fremantle Gallery, photo: Jessica Wyld Photography

rebecca riggs-bennett — the table

The Table is an interactive sound installation by Rebecca Riggs-Bennett made from raw audio recordings taken directly taken from the recreation room of St Pat's. Featuring an amplified pool table at its centre, *The Table* is a glimpse into the atmosphere of the room that sits at the heart of St Pat's. Over a period of Thursday mornings spent observing, recording and conversing, the artist found that the recreation room's pool table was a key component in the thriving and supportive community that is St Pat's.

The Table was an invitation for the public to engage in a game of pool, surrounded by a soundscape that captured the atmosphere and the feelings of comfort and sanctuary found in the recreation room.

Rebecca Riggs-Bennett (or Elsewhere/ Rebecca) is an emerging sound artist, sound designer, and electronic music producer. Her practice is interdisciplinary and branches across performance, installation, and live music. For Rebecca, sound is the heartbeat of her work and she strives to highlight its ability to share stories or convey feelings, whether that be through participation, immersion or interactivity. She has an interest in sharing experiences that can't always be seen, and works with field recordings, audio interviewing, archival audio and electronic music composition in order to create her pieces.



susan roux — bags

Taking post-colonial inheritance and her own personal history as a departure point, Susan Roux's *Bags*, began as a response to the artist's research into the historical traditions and uses of the sailor bag. Often on long sea journeys, sailors and migrants travelling by boat would embroider their loved ones' names and images of importance onto their belongings. Often a single bag was the only item allowed on a journey and was most likely filled with tools of the owner's trade.

Placed within the *No Fixed Address* exhibition, and with a new work developed in response to Susan's engagement with St Pat's, this series acknowledged the continued use of bags as not only carriers of material possessions, but of emotion, memory, and personal history.

Susan Roux is a South African-born Western Australian artist. Her work is a critique on, and a response to, cultural and social change regarding gender and body politics. Her work often uses specific historical events as a point of departure, and makes visible the female experience within colonial narratives. Susan creates large-scale paper installations using machine stitching, thread and ink.

Bags, 2018–19, (detail), canson paper, thread, ink, carbon, dimensions variable. Installation view from *No Fixed Address* exhibition, DADAA Fremantle Gallery, photo: Jessica Wyld Photography

wade taylor

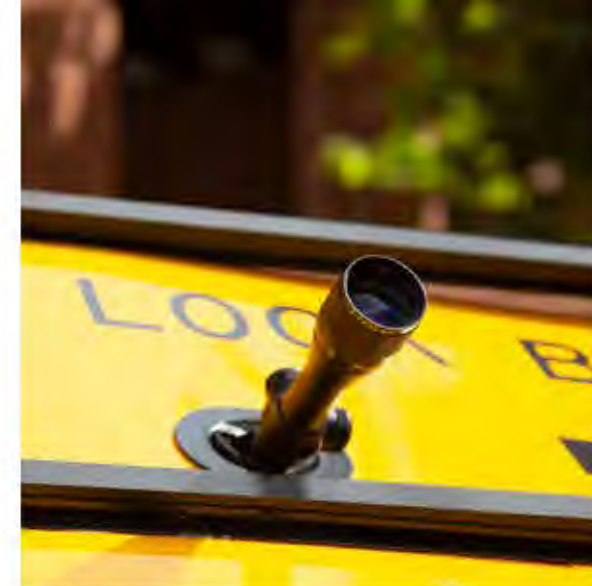
Wade Taylor is an early career artist from Perth, Western Australia who holds a Bachelor of Arts (Fine Arts) from the University of Western Australia. While working primarily with paint, his practice often extends into sculpture and ceramics. Most of Wade's works explore issues surrounding Australian identity and landscape. These issues connect with common themes including ideas of suburbia, nostalgia, the everyday, and cultural artefacts.



(l) *Encounter: Tail Light*, 2016, oil on wood panel, 40 x 40 cm

(r) *Lagoon*, 2016, oil on Canvas 102 x 76 cm

Installation view from *No Fixed Address* exhibition, DADAA Fremantle Gallery. photo: Jessica Wyld Photography



Object for anti-gentrification 1, 2020 steel, corflute signage various locations, Queen Victoria Street, Fremantle, 17 – 26 February 2020, photo: Yvonne Doherty

tanya lee — objects for anti-gentrification

Objects for anti-gentrification developed out of artist Tanya Lee's reflections on the way Fremantle's Queen Victoria Street is rapidly changing around the St Pat's hub.

Public Art's role in gentrification is often a questionable one, masking the way that spaces are demarcated to be for certain communities and excluding others, with the rosy lens of aesthetics. Public Art structures can act both as territorial stakes in the ground, whilst also becoming decoys to draw attention away from the lack of diversity gentrification can usher in.

Based on duck hunting blinds and bunkers – tactics the artist learnt from the St Pat's community – and in opposition to many of the CPTED (Crime Prevention Through Environmental Design) principals employed by city councils, these proposed objects playfully antagonise the dynamic of a changing streetscape.

Installed in the East End, *Object for anti-gentrification 1* aimed to blend in and stake ownership, inviting audiences to step inside this constructed bunker to survey Queen Victoria Street, its residents, and its users.

Tanya Lee is a Western Australian artist based in Perth whose cross-disciplinary practice includes sculpture, performance and drawing. Her often-humorous work constructs incongruous, farcical and even futile narratives that subvert the protocols and politics of every day social environments.

Tanya's studies included a year as a visiting scholar at the École Nationale Supérieure d'Art de Dijon (ENSAD) in Dijon, France, before completing her MA in Visual Art at Curtin University of Technology in 2009.



view from inside *Object for anti-gentrification 1*, 2020 steel, corflute signage
various locations, Queen Victoria Street, Fremantle, 17 – 26 February 2020,
photo: Yvonne Doherty

janet carter — carpe noctem 30 November and 9 December 2019

Carpe Noctem was a night walking group created by artist Janet Carter. Presented for *No Fixed Address*, these walking tours through Fremantle's East End addressed the fear of walking at night, questioning who has the right to occupy our urban spaces after dark.

Carpe Noctem walks were led by members of the St Pat's community (Cheryl and Linda) and facilitated by Janet Carter.

Janet Carter's practice embraces a range of practices and forms, including drawing, sculpture, performance, new media and installations. Her

work is now focused on creating collaborative, non-gallery based, transient and participatory works that are concerned with building resilience in an increasingly precarious world.

She has shown work in the Proximity Festival (Perth) twice and, with Elizabeth Pedler, was involved in International Art Space's inaugural Know Thy Neighbour program (2016). She designed and built the craft at the centre of the RAFT ARI and has been an ongoing member of the RAFT curatorial team. She recently participated in Artshouse Melbourne's Time_Place_Space: Nomad program and Performance Space Sydney's Queer Development Program.

no fixed address — public panel 23 January, 2020

The *No Fixed Address* panel brought together social impact researchers, urban planning experts and the St Pat's community in a discussion on the importance of social housing, compassionate design and building diversity in Fremantle's urban centre.

speakers

Dr Mariana Atkins (Research Associate Professor at the Centre for Social Impact, The University of Western Australia and the UWA Living Lab) Mariana has worked in research and planning across developed and developing countries, and has an interest in how the design of cities impacts on social life and connections.

Dr Holly Farley (Research Fellow, Fremantle School of Architecture, The University of Notre Dame Australia) Holly holds a PhD in Architecture and Anthropology. Her research focuses on lived experience and architectural design for culturally inclusive built environments.

Dr Shane Greive (Urban and Regional Planning, School of Design and Built Environment, Curtin University) Shane is a planning academic whose research includes central city planning, economic development and housing. He was previously employed as an urban planner and has a long

association with Foundation Housing, a not-for-profit community housing provider and developer.

Michael Piu (CEO, St Patrick's Community Support Centre) Michael has a 20-year association with the homelessness sector and has worked with St Pat's for over 10 years.

Heather Thompson (Senior Assertive Outreach Worker, 20 Lives 20 Homes Program, St Patrick's Community Support Centre), Heather has worked in the community service sector for over 16 years, and has worked with St Pat's for the past 10 years.

Facilitated by Lisette Kaleveld (Senior Consultant at the Centre for Social Impact, The University of Western Australia).

financials

directors’ report

The Directors present their report, together with the financial statements, on the Company for the period ended 30 June 2020.

directors

The following persons were Directors of the Company during the whole of the financial year and up to the date of this report, unless otherwise stated:

Director	Appointment / Resignation	A	B
Marion Fredriksson		8	8
Wendy Cox		6	8
Zeliha Iscel		7	8
Wendy Martin		4	8
Justin Brown		7	8
Keryth Cattalini		5	8
Dr Scott Hollier	Appointed 26 October 2019	8	8
Lisa Bowden	Appointed 14 January 2020	3	3
Harry Bray	Resigned 29 January 2020	5	5
Gill McKinlay	Resigned 26 October 2019 (term expired)	2	3

column A is the number of meetings the Director was entitled to attend during the financial year
column B is the number of meetings the Director attended during the financial year

review of operations

The net surplus achieved by the Company for the year ended 30 June 2020 is \$864,344 (2019: \$218,537).

principal activity

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

objectives

The Company’s short-term objectives are to:

- produce new work relevant to the contemporary needs of our communities
- develop our artist – local to international exposure
- broker partnerships that provide sustainability to vulnerable communities

The Company’s long-term objectives are to:

- influence policy and programs
- be strategic, sustainable and socially inclusive in our collaborations and in our communities

strategies / goals

To achieve its stated objectives, the Company has adopted the following strategies / goals:

- influence policy, practice and perceptions through practice based research, evaluation, advocacy and audience development
- position the Company as a national and international centre of excellence in Community Arts and Cultural Development (CACD) and Arts and Disability practice
- lead and broker partnerships between the communities with whom we work and the sectors that are placed across government and community to support them

key performance measures

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

client	2020 actual	2019 actual
Number of new clients	107	119
Number of continuing clients	346	394
Client participation rate in programs	76%	90%

staff and volunteers

Total number of FTE's (across F/T, P/T and casuals)	28.11 FTE	30.5 FTE
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operational and financial

Proportion of funding provided by: government grants	\$2,288,316	\$2,290,603
other	\$125,046	\$168,183
Proportion of funding spent on: client contact and programs	73%	67%
administration	27%	33%

information on directors

dr scott hollier chairperson

Appointed 26 October 2019. Elected
Chairperson on 4 February 2020

Qualifications | PHD in Internet Studies, which
focused on supporting technology-related
access needs of people who are blind or vision
impaired. Masters of Management (Community
Management). Bachelor of Science (Computer
Science Major).

Experience | Dr Scott Hollier specialises
in the field of digital accessibility and is the
author of the book ‘Outrunning the Night: a
life journey of disability, determination and
joy’. With a PhD in Internet Studies and project
management experience across the not-for-
profit, corporate and government sectors, Scott
is an internationally-recognised researcher and
speaker. Scott currently holds an Adjunct Senior
Lecturer position at Edith Cowan University.

*Board Sub-Committees and Special
Responsibilities* | Lead of Disability Led
Committee, Finance Risk Management and
Audit (FARM) Committee Member, Information
Technology Committee (ITC) Member

harry bray previous chairperson and treasurer

Resigned 29 January 2020

Experience | Business experience,
Australia and Asia

*Board Sub-Committees and Special
Responsibilities* | FARM Committee Member,
Treasurer and Lead of Business Planning
Sub-Committee

marion fredriksson vice chair

Appointed October 2015, reappointed
21 October 2017

Qualifications | Bachelor (Architecture) UWA

Experience | 30 years in the design industry
in Perth. Director Marion Fredriksson Design
(current), Director of Design, Urbis. Associate
Tract WA, Acting Urban Design Manager,
Subiaco Redevelopment Authority, Honorary
Fellow – Australian Institute of Architects.

*Board Sub-Committees and Special
Responsibilities* | Lead of Board Diversity
Committee (BDC), Marketing and Programming
Committee (MPC) Member

keryth cattalini secretary

Appointed 22 October 2016, reappointed
21 October 2017

Qualifications | Bachelor of Pharmacy, Curtin
University

Experience | Long-term member
of DADAA’s Fundraising Committee, playing
a central role in connecting DADAA to the
WA resources sector, which resulted in the

establishment of a 13 year partnership with Rio
Tinto. Active member of Fremantle Foundation’s
Fundraising Committee and local business
owner.

*Board Sub-Committees and Special
Responsibilities* | BDC Committee Member,
MPC Committee Member

wendy cox director

Appointed 25 October 2014

Qualifications | Bachelor of Arts (Psychology)

Experience | Over 30 years of experience in
the disability field, including 17 years in senior
management positions in non-government and
government sectors.

*Board Sub-Committees and Special
Responsibilities* | Lead of Finance and Risk
Management and Audit (FARM), Disability Led
Committee member, Business Planning
Sub-Committee member.

zeliha (zel) iscel director

Appointed May 2017

Qualifications | Bachelor of Politics
and Government (ECU)

Experience | Zel was born blind and migrated
to Australia from Turkey as a child. Zel is the
Principle Consultant at Inclusive World through
which she focuses on Disability Awareness
Training, Consultancy and special projects.
She is also a partner of The Include Program,
which conducts policy reviews. Zel has been
a Senior Policy Officer with the National Ethnic
Disability Alliance, Women’s Health and Family
Services Project Officer and radio Producer
and Presenter for Ethnic Ability (radio program
of the Ethnic Disability Advocacy Centre). Zel

brings to DADAA a strong working history in
Systemic Disability Advocacy.
*Board Sub-Committees and Special
Responsibilities* | MPC Committee Member,
Disability Led Committee Member, Advisor for
DADAA’s Tactile and Audio Described services
and projects.

justin brown director

Appointed 11 April 2019

Qualifications | PhD into rules-based e-learning
systems, ECU

Experience | Associate Professor and the
Associate Dean (Teaching & Learning) for the
School of Science at Edith Cowan University
in Perth, Western Australia. Justin has been
teaching web based technologies for nearly
20 years, with a focus on web applications
and markup languages.

*Board Sub-Committees and Special
Responsibilities* | Lead of ITC

wendy martin director

Appointed 11 April 2019

Qualifications | Bachelor of Arts
Degree (Journalism) from Sturt University, NSW

Experience | Wendy Martin is an international
arts producer and curator. For the past twenty
years as Artistic Director of Perth Festival
and Head of Performance and Dance at the
Southbank Centre, London and Sydney Opera
House she has created compelling multi-artform
festivals, commissions, events and public
engagement programs driven by commitment
to place, context, community, diversity and
inclusion.

At Southbank Centre she curated and produced
Unlimited a festival of new work by Deaf and
disabled artists for the London 2012 Cultural

Olympiad. Now a bi-annual event Unlimited has elevated the world class work of disabled artists provoking a significant shift in the international contemporary arts scene. Under her leadership Perth Festival (2016-19) forged a four-year partnership with DADAA that placed disability arts front and centre of the program.

Board Sub-Committees and Special Responsibilities | Lead of MPC

lisa bowden
acting treasurer

Appointed 14 January 2020

Qualifications | Bachelor of Physiotherapy Honours, Post Graduate Diploma Sports Physiotherapy

Experience | Lisa Bowden is a practicing Physiotherapist and has extensive, in-depth experience in managing private enterprise businesses is complemented by volunteer roles in the not-for profit space, particularly in dance and theatre. Underpinned by keen business sense and love of the Arts, these interests combine to create a unique understanding of business and performing arts requirements. Lisa brings to DADAA strong organisational skills, leadership, emotional intelligence and creative problem solving are demonstrated by success across both sectors.

Board Sub-Committees and Special Responsibilities | FARM Committee Member

contribution on winding up

The Company is incorporated under the Corporations Act 2001 and is a Company limited by guarantee. If the

Company is wound up, the constitution states that each member is required to contribute a maximum of \$1 each towards

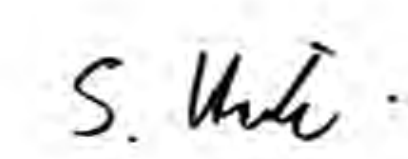
meeting any outstanding obligations of the entity. At 30 June 2020, the total amount that members of the Company are liable to contribute if the Company is wound up is \$10. (2019: \$10).

auditors independence declaration

A copy of the auditor’s independence declaration as required under section 60-40 of the Australian Charities and Not-for-Profits Commission Act 2012 is set out on the next page.

This report is made in accordance with a resolution of Directors.

On behalf of the Directors:



Chairperson | Dr. Scott Hollier
2 October 2020

auditor’s independence declaration



statement of comprehensive income

	Note	2020	2019
		\$	\$
Revenue & Other Income	3	4,113,379	3,409,104
Expenditure			
Programme Delivery		373,995	301,307
Employee Benefits	4	2,241,642	2,259,143
Depreciation		209,862	103,964
Administration & Other	5	423,536	526,153
Total Expenditure		3,249,035	3,190,567
Net surplus/(deficit) for the year		864,344	218,537
Other Comprehensive Income		-	-
Total comprehensive income for the year		864,344	218,537

The accompanying notes form part of these financial statements

statement of financial position

	Note	2020	2019
		\$	\$
Current assets			
Cash & Cash Equivalents	6	673,469	1,242,258
Trade & Other Receivables	7	350,857	403,591
Other Assets	8	56,178	50,966
Total current assets		1,080,504	1,696,815
Non-current assets			
Right-Of-Use Assets	9	598,606	-
Property, Plant & Equipment	10	1,482,647	419,837
Assets Under Construction	11	-	325,914
Total non-current asset		2,081,253	745,751
Total assets		3,161,757	2,442,567
Current liabilities			
Trade & Other Payables	12	107,945	331,970
Provisions	13	183,088	188,541
Other Liabilities	14	387,529	993,855
Lease Liabilities	16	21,182	-
Total current liabilities		699,744	1,514,366
Non-current liabilities			
Provisions	13	43,568	36,002
Lease Liabilities	16	592,000	-
Total non-current liabilities		635,568	36,002
Total liabilities		1,335,312	1,550,368
Net assets		1,826,445	892,199
Accumulated funds			
Reserves	15	164,632	112,359
Accumulated funds		1,661,813	779,840
Total equity		1,826,445	892,199

statement of changes in equity

	Accumulated funds	Reserves	Total
	\$	\$	\$
Balance at 1 July 2018	470,260	203,402	673,662
Net Surplus/(Deficit) for the Year	218,537	-	218,537
Other Comprehensive Income	-	-	-
Transfer (from)/to Reserves	91,043	(91,043)	-
Balance at 30 June 2019	779,840	112,359	892,199
Balance at 1 July 2019			
First time adoption of AASB 15 and AASB 1058	779,840	112,359	892,199
Net Surplus/(Deficit) for the Year	69,902	-	69,902
Other Comprehensive Income	864,344	-	864,344
Other Comprehensive Income	-	-	-
Transfer (from)/to Reserves	(52,273)	52,273	-
Balance as at 30 June 2020	1,661,813	164,632	1,826,445

The accompanying notes form part of these financial statements

statement of cash flows

	Note	2020 \$	2019 \$
Cash Flows From Operating Activities			
Receipts from Operations		3,623,538	2,851,481
Payments to Suppliers & Employees		(3,237,859)	(3,020,163)
Interest Received		6,152	8,987
Net Cash Flows From Operating Activities		391,831	(159,695)
Cash Flows From Investing Activities			
Acquisition of Property, Plant & Equipment		(914,099)	(200,726)
Disposal of Property, Plant & Equipment		1,818	-
Acquisition of Right-of-use Assets		(633,082)	-
Net Cash Flows From Investing Activities		(1,545,363)	(200,726)
Cash Flows From Financing Activities			
Proceeds from Lease Liabilities		633,082	-
Repayment of Lease Liabilities		(48,338)	-
Net Cash Flows From Financing Activities		584,744	-
Net (Decrease)/Increase In Cash & Cash Equivalents		(568,788)	(360,421)
Cash & Cash Equivalents At The Beginning Of The Year		1,242,257	1,602,678
Cash & Cash Equivalents At The End Of The Year	6	673,469	1,242,257

notes to the financial statements

1 company information

The financial statements of DADAA Limited for the year ended 30 June 2020 were authorised for issue in accordance with a resolution of the Directors on 23 September 2020. The Company is a not-for-profit unlisted public Company limited by guarantee and is incorporated and domiciled in Australia.

2 statement of significant accounting policies

The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

a) basis of preparation

These general purpose financial statements have been prepared in accordance with the requirements of the Australian Charities and Not-for-profits Commission Act 2012 and the Australian Accounting Standards - Reduced Disclosure Requirements. The financial statements have been prepared on an accrual basis and is based on historical costs, except for long service leave provision that takes into account the changing value of money. The financial statements are presented in Australian dollars, which is the functional

and presentation currency of the Company.

b) significant accounting judgement, estimates & assumptions

When preparing the financial statements, management undertakes a number of judgements, estimates and assumptions about the recognition and measurement of assets, liabilities, income and expenses. Information about estimates and assumptions that have the most significant effect on recognition and measurement of assets, liabilities, income and expenses is provided below. Actual results may be substantially different.

impairment

In assessing impairment, management estimates the recoverable amount of each asset or cash generating unit based on expected future cash flows and uses an interest rate to discount them. Estimation uncertainty relates to assumptions about future operating results and the determination of a suitable discount rate.

long service leave

The liability for long service leave is recognised and measured at the present value of the estimated cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

c) new accounting standards

The Company has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board that are mandatory for the current reporting period. Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

AASB 16

For the reporting period ended 30 June 2020, AASB 16 - Leases replaces AASB 117 - Leases, with the date of initial application being 1 July 2019. The adoption of this new Standard has resulted in the Company recognising a right-of-use asset and related lease liability in connection with all former operating leases, except for those identified as low value or having a remaining lease term of less than 12 months from the date of initial application. On transition, leases previously accounted for as operating leases with a remaining lease term of less than 12 months and for leases of low-value assets the Company has applied the optional exemptions to not recognise right-of-use assets but to account for the lease expense on a straight-line basis over the remaining lease term. The Company has applied the optional exemption from the requirement to fair value the right-of-use asset arising from their peppercorn lease for which they incur no consideration. The Company has opted to apply the modified retrospective approach to account for operating leases applicable at the transition date. Furthermore, the Company has opted to apply the transitional arrangement allowing for the value of the right-of-use asset to equal the lease liability value at the transition date. Accordingly, no adjustment to the opening balance of accumulated funds were made in relation to the first time adoption of AASB 16 and no prior periods have been restated.

The following is a summary of the transactions recorded as at 1 July 2019:

	Carrying Amount at 30 June 2019	Reclassification under AASB 16 \$	Carrying Amount at 1 July 2019 \$
Right-of-use asset	-	633,082	633,082
Lease liability	-	633,082	633,082
Reconciliation of the lease liabilities recognised as at 1 July 2019:			\$
Operating lease commitments as at 1 July 2019 (AASB 117)			967,534
Operating lease commitments discount based on the weighted average incremental borrowing rate of 5% (AASB 16)			(320,004)
Low-value assets leases not recognised as a right-of-use asset (AASB16)			(14,448)
Lease liabilities recognised 1 July 2019			633,082
Lease liabilities - current (AASB 16)			19,900
Lease liabilities - non-current (AASB 16)			613,182
			633,082

AASB 15 and AASB 1058

AASB 15 - Revenue from Contracts with Customers replaces AASB 118 - Revenue, AASB 111 - Construction Contracts, AASB 1004 - Contributions and several revenue-related Interpretations. AASB 1058 - Income of Not-for-Profit Entities became applicable to the Company during the current reporting period. The initial application date of these Standards was 1 July 2019.

The adoption of these new Standards has resulted in differences in the timing of when revenue should be recognised for funds that were received prior to 30 June 2019. Accordingly, the Company has reclassified income that was deferred to future periods as at 30 June 2019, to accumulated funds at the transition date, consistent with the requirements of the modified retrospective approach. No prior periods have been restated.

The following is a summary of the transactions recorded as at 1 July 2019:

	Carrying Amount at 30 June 2019	Reclassification under AASB 16 \$	Carrying Amount at 1 July 2019 \$
Accumulated Funds	779,840	69,902	849,742
Other Liabilities	-	(69,902)	(69,902)

d) revenue & other income

Revenue arises from the provision of cultural activities for people with disability or a mental illness. These activities are provided through a range of programs and workshops offered by the Company at arts and community centres operated by the Company, as well as activities offered at venues not operated by the Company. The activities are provided in a group setting as well as on a one-to-one basis. These activities are primarily funded from claims against participants National Disability Insurance Scheme (NDIS) plans, as well as grant funding received from local government, federal government, and philanthropic organisations.

Furthermore, the Company receives funding for capital works projects to be undertaken at the arts and community centres operated by the Company.

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

grant revenue

Government and other grants are recognised as follows:

- a grant that does not impose specific future performance obligations on the Company is recognised as revenue the earlier of when the grant proceeds are received or receivable
- a grant that imposes specific future performance obligations on the Company is recognised as revenue only when the performance obligations are met; and
- a grant received before the revenue recognition criteria are satisfied, is recognised as a liability.

These principals are applied to the grant revenue recognised by the Company as follows:

Grant funding for the delivery of specific activities are mostly received in advance, with the grant funding being recognised as income once the associated activity has been delivered. Most funding agreements require the return of any unspent funding.

Grant funding received for capital works projects are recognised as income once the associated capital works costs have been incurred.

The Company recognises liabilities for consideration received in respect of unsatisfied performance obligations and reports these amounts as other liabilities in the statement of financial position.

NDIS

Income from the delivery of activities that are claimed from participants NDIS plans are recognised as income once the associated activity has been delivered.

e) income tax

The Company is exempt from income tax pursuant to the Income Tax Assessment Act 1997 . Accordingly, Australian Accounting Standard AASB 112 has not been applied and no provision for income tax has been included in the financial statements.

f) goods & services tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Cash flows are presented in the cash flow statement on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

g) employee entitlements short-term employee benefits

Short-term employee benefits are benefits, other than termination benefits, that are expected to be settled wholly within 12 months after the end of the period in which the employees render the related service. Short-term employee benefits are measured at the undiscounted amounts expected to be paid when the liabilities are settled.

long-term employee benefits

The Company's liability for long service leave is included in other long-term benefits if they are not expected to be settled wholly within 12 months after the end of the period in which the employees render the related service. It is measured at the present value of the expected future payments to be made to employees. The expected future payments incorporate anticipated future wage and salary levels, experience of employee departures and periods of service, and are discounted at rates determined by reference to market yields corporate bonds that have maturity dates that approximate the timing of the estimated future cash outflows. Any re-measurements arising from experience adjustments and changes in assumptions are recognised in profit or loss in the periods in which the changes occur.

defined contribution plans

The Company provides post-employment benefits through defined contribution plans. The amount charged as an expense in respect of superannuation represents the fixed contributions made or payable by the company to the superannuation funds of employees. The Company has no legal or constructive obligations to pay contributions in addition to its fixed contributions.

h) cash & cash equivalents

Cash and cash equivalents in the statement of financial position comprise cash at bank and in hand and short-term deposits with an original maturity of three months or less where the investment is convertible to known amounts of cash and is subject to insignificant risk of changes in value. For the purposes of the statement of cash flow, cash and cash equivalents consist of cash and cash equivalents as defined above, plus term deposits with maturity dates of less than twelve months from balance date net of any outstanding bank overdrafts.

i) leased assets

As described in Note 1(c), the Company has applied AASB 16 using the modified retrospective approach and therefore comparative information has not been restated. This means comparative information is still reported under AASB 117.

For any new contracts entered into by the Company as a lessee on or after 1 Jul 2019, the Company considers whether a contract is, or contains a lease. A lease is defined as 'a contract, or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration'. To apply this definition the Company assesses whether the contract meets three key evaluations which are whether:

1 The contract contains an identified asset, which is either explicitly identified in the contract

or implicitly specified by being identified at the time the asset is made available to the

2 The Company has the right to obtain substantially all of the economic benefits from use of the identified asset throughout the period of use, considering its rights within the defined scope of the contract; and

3. The Company has the right to direct the use of the identified asset throughout the period of use, assessing whether it has the right to direct 'how and for what purpose' the asset is used throughout the period of use.

measurement and recognition of leases as a lessee

At lease commencement date, the Company recognises a right-of-use asset and a lease liability on the statement of financial position. The right-of-use asset is measured at cost, which consists of the initial measurement of the lease liability, any initial direct costs incurred by the Company, an estimate of any costs to dismantle and remove the asset at the end of the lease, and any lease payments made in advance of the lease commencement date, net of any incentives received.

The Company depreciates the right-of-use assets on a straight-line basis from the lease commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term. The Company also assesses the right-of-use asset for impairment when such indicators exist. At the commencement date, the Company measures the lease liability at the present value of the lease payments unpaid at that date, discounted using the interest rate implicit in the lease if that rate is readily available, or the Company's incremental borrowing rate. Lease payments included in the measurement of the lease liability are made up of fixed payments. Subsequent to initial measurement, the liability is reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification.

When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset, or profit or loss if the right-of-use asset is already reduced to zero. The Company has elected to account for short-term leases and leases of low-value assets using the practical expedients. Instead of recognising a right-of-use asset and lease liability, the payments in relation to these are recognised as an expense in profit or loss on a straight-line basis over the lease term. During the previous year, where the Company was a lessee, payments on operating lease agreements were recognised as an expense on a straight-line basis over the lease term.

j) **property, plant & equipment**

Property, plant and equipment are measured using the cost model. Property, plant and equipment are carried at its cost less any accumulated depreciation and any impairment losses. Costs include purchase price, other directly attributable costs and the initial estimate of the costs of dismantling and restoring the asset where applicable. Property, plant and equipment that have been contributed at no cost, or for nominal cost are valued and recognised at the fair value of the asset at the date it is acquired.

depreciation

The depreciable amount of all fixed assets is depreciated on a straight line basis over the assets useful life to company commencing from the time the asset is held ready for use. The depreciation rates used for each class of depreciable assets are shown below:

In the case of leasehold property, expected useful lives are determined by reference to comparable owned assets or over the term of the lease, if shorter.

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. Any revisions are accounted for prospectively as a change in

estimate. When an asset is disposed, the gain or loss is calculated by comparing proceeds received with its carrying amount and is taken to profit or loss.

impairment

At each reporting date, the Board reviews the carrying values of its assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value-in-use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the statement of profit or loss.

Fixed Asset Class	Depreciation rate
Furniture, Fittings & Equipment	20%
Motor Vehicles	20%
Computer Equipment & Software	33% – 40%

k) **assets under construction**

Development costs incurred on assets where the development has not been completed at year end are classified as assets under construction. Once the development is completed the costs will be transferred to the relevant asset classification.

l **financial instruments**

initial recognition and measurement

Financial assets and financial liabilities are recognised when the Company becomes a party to the contractual provisions of the financial instrument, and are measured initially at fair value adjusted by transactions costs, except

for those carried at fair value through profit or loss, which are measured initially at fair value. Subsequent measurement of financial assets and financial liabilities are described. Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and all substantial risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

classification and subsequent measurement of financial assets

Except for those trade receivables that do not contain a significant financing component and are measured at the transaction price, all financial assets are initially measured at fair value adjusted for transaction costs (where applicable). The Company's financial assets include cash & cash equivalents, trade & other receivables and term deposits. After initial recognition, these are measured at amortised cost using the effective interest method. Discounting is omitted where the effect of discounting is immaterial. The Company is not party to any financial instruments that are required to be carried at fair value through profit or loss or fair value through other comprehensive income.

impairment

The Company recognises a loss allowance for expected credit losses on financial assets that are measured at amortised cost. Expected credit losses are the probability-weighted estimate of credit losses over the expected life of a financial instrument. A credit loss is the difference between all contractual cash flows that are due and all cash flows expected to be received, all discounted at the original effective interest rate of the financial instrument. The Company uses the general approach for impairment, which is applicable to trade receivables.

general approach

Under the general approach, at each reporting period, the Company assesses whether the financial instruments are credit-impaired, and:

- if the credit risk of the financial instrument has increased significantly since initial recognition, the Company measures the loss allowance of the financial instruments at an amount equal to the lifetime expected credit losses; and
- if there is no significant increase in credit risk since initial recognition, the Company measures the loss allowance for that financial instrument at an amount equal to 12-month expected credit losses.

recognition of expected credit losses in financial statements

At each reporting date, the Company recognises the movement in the loss allowance as an impairment gain or loss in the statement of profit or loss. The carrying amount of financial assets measured at amortised cost includes the loss allowance relating to that asset.

classification and measurement of financial liabilities: financial liabilities

Financial liabilities consist of trade and other payables which are initially measured at fair value, and, where applicable, adjusted for transaction costs, and subsequently measured at amortised cost using the effective interest method. The effective interest method is a method of calculating the amortised cost of a debt instrument and of allocating interest expense in profit or loss over the relevant period.

classification and measurement of financial liabilities: derecognition of financial liabilities

A liability is derecognised when it is extinguished (i.e. when the obligation in the contract is discharged, cancelled or expires). An exchange of an existing financial liability for a new one with substantially modified terms, or a substantial modification to the terms of a financial liability, is treated as an extinguishment of the existing liability and recognition of a new financial liability. The difference between the carrying amount of the financial liability derecognised and the consideration paid and payable, including any non-cash assets transferred or liabilities assumed, is recognised in profit or loss

m) income received in advance

The liability for deferred income is the unutilised amounts of grants and project income received on the condition that specified services are delivered or conditions are fulfilled.

n) economic dependence

The Company has historically been dependent on the Department of Health (HACC) and the Disability Service Commission (DSC) for a significant portion of its operating funds. At the date of this report the HACC funding and the DSC funding were extended to 30 June 2021. The transition of clients to the National Disability Insurance Scheme as well as successfully attracting other funding have decreased the reliance placed on the funding received from HACC and the DSC.

o) provisions, contingent liabilities and contingent assets

Provisions are measured at the estimated expenditure required to settle the present obligation, based on the most reliable evidence

available at the reporting date, including the risks and uncertainties associated with the present obligation. Where there are a number of similar obligations, the likelihood that an outflow will be required in settlement is determined by considering the class of obligations as a whole. Provisions are discounted to their present values, where the time value of money is material. Any reimbursement that the Company can be virtually certain to collect from a third party with respect to the obligation is recognised as a separate asset. However, this asset may not exceed the amount of the related provision.

No liability is recognised if an outflow of economic resources as a result of present obligation is not probable. Such situations are disclosed as contingent liabilities, unless the outflow of resources is remote in which case no liability is recognised. The liability for deferred income is the unutilised amounts of grants received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided or the conditions usually fulfilled within 12 months of receipt of the grant. Where the amount received is in respect of services to be provided over a period that exceeds 12 months after the reporting date or the conditions will only be satisfied more than 12 months after the reporting date, the liability is discounted and presented as non-current.

3 revenue & other income

Unexpended grants as at 1 July 2019 of \$811,993 were recognised as income in the 2020 financial year, following confirmation that the performance obligations were met.

The liabilities recognised for unexpended grants and income received in advance as at 30 June 2020 are reported in note 14. Included in other income for the period ended 30 June 2020, are COVID-19 Government Stimulus receipts totalling \$356,690.

	2020	2019
	\$	\$
Revenue		
Grant Income	1,074,008	1,195,978
Activities & Workshops	1,507,824	1,440,316
Fee for Service	68,481	10,540
	2,650,312	2,646,834
Other Income		
Donations, Fundraising & Sponsorships	208,218	247,765
Grant for Capital Works	814,373	443,742
Interest Received	6,152	8,987
Other Income	434,324	61,776
	1,463,067	762,270
Total revenue & other income	4,113,379	3,409,104

4 employee emuneration

Expenses recognised for employee benefits are analysed as follow:

The liabilities recognised for employee benefits are reported in note 13.

Salaries	1,917,632	2,028,717
JobKeeper Top Up	108,476	-
Workers Compensation Insurance	19,745	15,000
Superannuation	167,970	181,025
Employee Benefit Provisions	2,113	6,270
Other Employee Benefits	25,705	28,131
	2,241,642	2,259,143

5 expenditure

Programme Delivery expenses includes the following:

	2020	2019
	\$	\$
Contractor Fees	212,353	126,664

Administration & Other expenses includes the following:

Auditor Remuneration		
Audit Fees	10,500	11,725
Other Services	1,500	-
Total Auditor Remuneration	12,000	11,725

6 cash & cash equivalents

Cash at Bank	672,100	1,240,890
Cash on Hand	1,369	1,368
	673,469	1,242,258

7 trade & other receivables

Trade Debtors	362,001	271,455
Provision for Bad Debts	(11,144)	(11,144)
Other Receivables		143,280
	350,857	403,591

8 other assets

Prepayments	56,178	47,667
Deposits Paid	-	3,299
	56,178	50,966

9 right-of-use assets

Included in depreciation on the statement of profit or loss and other comprehensive income is depreciation totalling \$34,476 relating to right-of-use assets.

Land & Buildings		
Recognised 1 July 2019	633,082	-
Accumulated Depreciation	(34,476)	-
	598,606	-

10 property, plant & equipment

	2020	2019
	\$	\$
Leasehold Improvements		
At Cost	1,358,077	204,469
Accumulated Depreciation	(84,073)	(25,412)
	1,274,004	179,057
Computer Equipment & Software		
At Cost	382,602	362,534
Accumulated Depreciation	(310,901)	(257,176)
	71,701	105,358
Furniture, Fittings & Equipment		
At Cost	344,101	279,581
Accumulated Depreciation	(239,211)	(193,347)
	104,889	86,234
Motor Vehicles		
At Cost	145,930	175,758
Accumulated Depreciation	(113,878)	(126,570)
	32,052	49,188
Total Property, Plant & Equipment	1,482,647	419,837
Reconciliation of movements in the carrying amounts of leasehold improvements:		
Opening Balance	179,057	189,001
Additions	827,694	1,415
Depreciation & Amortisation	(58,661)	(11,359)
Reclassified from Assets Under Construction	325,914	-
Closing Balance	1,274,004	179,057

11 assets under construction

Assets Under Construction included refurbishment and construction costs relating to the Company’s leased Fremantle premises, which were completed during the 2020 financial period and accordingly classified as Property, Plant & Equipment.

Assets Under Construction

2020	2019
\$	\$
-	325,914

12 trade & other payables

Trade Creditors & Accruals
GST Payable
Other Payables

58,346	241,644
27,931	52,382
21,668	37,944
107,945	331,970

13 provisions

Provisions include the following liabilities recognised for employee benefits:

Current

Annual Leave Provision
Long Service Leave Provision

129,691	128,408
53,397	60,134
183,088	188,541

Non-Current

Long Service Leave Provision

43,568	36,002
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14 other liabilities

Unexpended Grants & Income Received in Advance

387,529	993,855
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15 reserves

As part of the Company’s financial risk management strategy the Company sets aside funds for the purpose of sustainability and responding to changing circumstances.

16 lease liabilities

The Company has leases for its head office, its arts & community centres, and some office equipment. With the exception of its short-term leases and leases of low-value underlying assets, each lease is reflected on the balance sheet as a right-of-use asset and a lease liability.

Lease liabilities are presented in the statement of financial position as follows:

	2020	2019
	\$	\$
Current	21,182	-
Non-Current	592,000	-

Included in expenditure on the statement of profit or loss and other comprehensive income is interest totalling \$28,288 relating to lease liabilities.

For the leased head office and arts & community centres:

- the Company must keep these properties in a good state of repair and return the properties to a condition satisfactory to the lessor;
- the lessors have the option to terminate the leases with prescribed notice periods if at any time the buildings are not being used as proposed or maintained to the lessors requirements;
- the leases contain an option to extend the lease for a further term; and
- the Company is prohibited from selling or pledging the underlying leased assets as security.

The leases for the office equipment met the low-value asset exemption criteria and accordingly the lease payments for these leases are expensed.

The Company is a lessee to three leases from which it operates its head office and its arts & community centres. Two of these leases are considered peppercorn leases. The Company has applied the optional exemption from the requirement to fair value the right-of-use asset arising from its peppercorn leases

and accordingly the fair value dollar equivalent for these lease arrangements are not reported in the statement of financial position. The lease terms range from between 10 and 20 years and the option to renew these leases are at the discretion of the Company.

Total cash outflows for leases during the financial period were \$61,168. Included in administration & other expenses are short-term leases and leases of low-value assets expensed totalling \$12,780.

At 30 June 2020 the Company was committed to short-term leases totalling \$11,352.

Right-of-use Asset	Land & Buildings
No. of the Right-of-use Assets Leased	2
Average Remaining Lease Term	15 years
No. of Leases with Extension Options	2

17 related party transactions

The Company’s related parties is its key management personnel and family members of key management personnel.

Transactions with Key Management Personnel

The key management of the Company consists of the Board Members of the Company, the Executive Director, the Director of Client Services and the Director of Arts Services. Key management personnel remuneration includes the following expenses: The Board Members act in an honorary capacity and receive no compensation for their services other than reimbursement of expenses incurred in relation to their capacity as Directors.

Total key management personnel remuneration	273,122	249,659
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18 fair value measurement

There are no financial instruments or non-financial instruments that are carried at fair value as at 30 June 2020.

19 post-reporting date events

No adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation.

20 contingent liabilities

There are no contingent liabilities that have been incurred by the Company in relation to 2020 or 2019.

21 capital commitments

During the current reporting period, the Company secured funding of \$1,362,083 to undertake capital works at the Company’s premises in Fremantle, WA. The funding is received in arrears once the capital expenditure has been incurred by the Company. As at 30 June 2020, the Company committed \$99,667 (2019: \$739,922) for assets which had not been constructed or acquired. The secured funding is expected to be sufficient to settle the commitment.

22 members guarantee

The Company is incorporated under the Corporations Act 2001 and is a Company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of \$1 each towards meeting any outstanding obligations of the Company. At 30 June 2020, the total amount that Members of the Company are liable to contribute if the Company is wound up is \$10 (2019: \$10).

directors' declaration

DADAA LIMITED

(a Company limited by guarantee)

DIRECTORS' DECLARATION

In the Directors' opinion:

1. the attached financial statements and notes thereto comply with Australian Accounting Standards - Reduced Disclosure Requirements and give a true and fair view of the financial position of the Company as at 30 June 2020 and of its performance for the financial year ended on that date;

2. the attached financial statements and notes thereto are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and the *Australian Charities and Not-for-profits Commission Regulation 2013* ; and

3. there are reasonable grounds to believe the Company will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of directors made pursuant to section 60.15 (2) of the *Australian Charities and Not-for-profits Commission Regulation 2013* .

S. Hollier

Dr Scott Hollier

Chairperson

2 October 2020

Date:

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independent auditor's report



MEMBERSHIP

INDEPENDENT AUDITOR'S REPORT FOR DADAA LIMITED

We have audited the financial report, being a general purpose financial report, of DADAA Limited for the year ended 30 June 2020, comprising the statement of financial position, statement of changes in equity, statement of comprehensive income and statement of cash flows for the year then ended, and notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

In our opinion, the financial report of DADAA Limited has been prepared in accordance with the requirements of Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- giving a true and fair view of the registered entity's financial position as at 30 June 2020 and of its performance for the year ended on that date; and
- complying with Australian Accounting Standards – Reduced Disclosure Requirements, and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the entity in accordance with the independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other responsibilities in accordance with the Code.

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

The Board Members of the entity are responsible for the other information. The other information comprises the information included in the entity's annual report for the year ended 30 June 2020, but does not include the financial report and our auditor's report thereon. The annual report is expected to be made available to us after the date of our auditor's report.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

When we read the annual report, if we conclude that there is a material misstatement therein, we will communicate the matter to the Board Members.



REGISTERED ACCOUNTANTS
Chartered Accountants Australia

CPA Australia 2019-2020 Financial Statements and Reporting Guidelines

The Board Members of the entity are responsible for the preparation and fair presentation of the financial report, and have determined that the financial statements have been prepared in accordance with the requirements of the Australian Accounting Standards – Reduced Disclosure Requirements, and the requirements of the Australian Charities and Not-for-profits Commission Act 2012. The Board Members' responsibility also includes such internal control as management determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Board Members are responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Board Members either intend to liquidate the entity or to cease operations, or have no realistic alternative but to do so. The Board Members are responsible for overseeing the entity's financial reporting process.

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

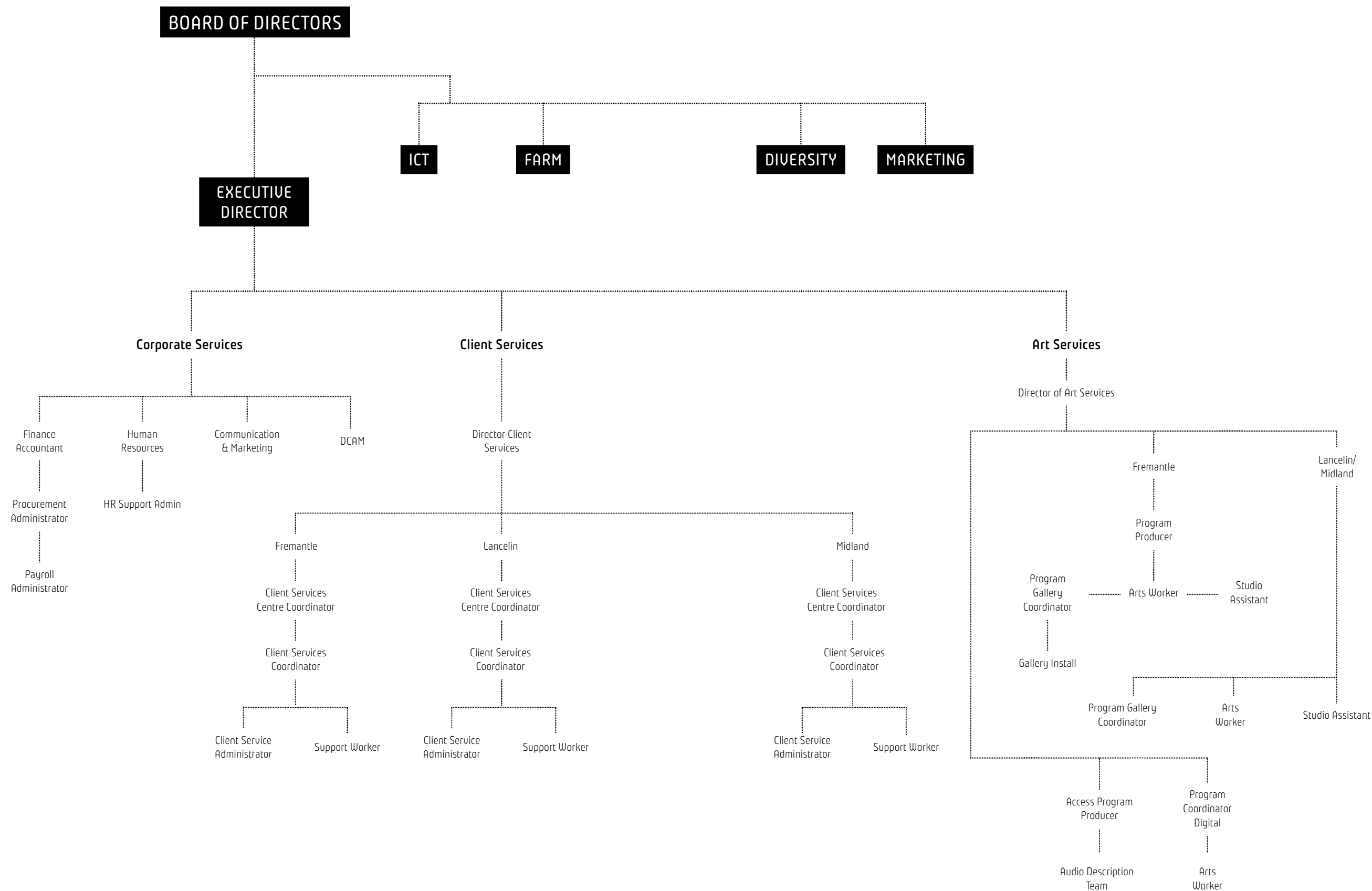
A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Committee website at: [http://www.auditingandassurance.org.au](#). This description forms part of our auditor's report.

KESWICK SA 5035



Nicholas Matsis CPA

Dated: 1 October 2020





FREMANTLE

92 Adelaide Street
Fremantle 6160
08 9430 6616

LANCELIN

131 Gingin Road
Lancelin 6044
08 9250 7633

MIDLAND

6 The Avenue
Midland 6056
08 9655 2808

