



DADAA

ANNUAL REPORT
2017-2018



DADAA LTD

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EAST ELEVATION

Cover field of the
Unwanted Photo
Gail Campbell

Opposite Experience
Collider Photo
Peter Cheng



ARTS FOR SOCIAL CHANGE

ARTISTIC VISION AND PURPOSE

To be the voice of ambition, daring and innovation, that challenges preconceptions and perceptions, thinks differently and freely, and creates great art – art that changes people's lives.



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CHAIR'S REPORT



With the members of DADAA's Board of Directors, it is with great pleasure that I present the Annual Report for 2017-18. DADAA's achievements during this period have been extraordinary, particularly given the rapidly moving external environment in which DADAA has operated over the past 12 months across the arts and disability sectors.

As we close the financial year, the National Disability Insurance Scheme (NDIS) is continuing to roll out across Western Australia. Following trials of two delivery systems in Western Australia, the State and Federal governments have opted for the nationally designed delivery model. We have joined the rest of the nation in delivering a fairer, more robust individualised support system around people with a lived experience of disability. It is exciting to witness the way in which DADAA's participants, new and old, are designing their NDIS plans around the arts, making headway towards their chosen development as professional artists, recreational artists and audiences.

At our DADAA Lancelin Hub, we were thrilled to gain work with the Shire of Gingin and Health and Community Care (HACC) to open Men's Shed in the grounds of Wangaree Community Centre – radically expanding the opportunities for men living across the Shire.

The Board was thrilled that DADAA was successful in working with the City of

Fremantle to take on a 30-year lease for the Old Fremantle Boys' School. The City of Fremantle spent the year completing Stage 4 capital works, to ensure that this historic building was made universally accessible and to bring it into the 21st century as an exciting focal point for the community.

We acknowledge the significant efforts that our Executive Team – David Doyle and Ricky Arnold – played in visioning and securing this huge opportunity for artists with disability, as we are now primed to redevelop the site into an outstanding contemporary hub for artists with disability, to develop their artistic practice and to engage with audiences into the future through our expanded public programs and facilities.

It is with great thanks that the Board and I acknowledge the vital investment of Lotterywest in the upcoming Stage 5 of the Old Boys' School capital works program. Stage 5 will see the development of a B-class art gallery, a cinema, digital studios, visual arts studios, a café and overall modifications

of this historic building for the needs of WA artists with disability, arts workers and the broader Fremantle community.

The Board of DADAA is a highly strategic and diverse group of community members, who collectively invest their time, expertise and networks in supporting DADAA and its staff. It is a highly collaborative approach that has led to an active focus on Board diversity, through our Board Diversity Committee, which over the past 12 months, has resulted in us welcoming two amazing people with lived experience to the Board – Zel Iscel and Scott Hollier. I thank the members of this committee – Marion Fredriksson, Keryth Cattalini and Kieran Cranny – for bringing an active focus on disability-led practice at a governance level across DADAA.

DADAA has moved from a block-funding environment to an increasing individual funding environment under the NDIS. It has been a huge shift in our operations; however DADAA has continued to grow and develop. I thank those members of the Board Finance, Audit and Risk Management (FARM) Committee, chaired by Gill McKinlay, who with Harry Bray, Kieran Cranny, David Doyle and Wijayakhanthan have overseen the introduction of our Data, Client Access Management (DCAM) system, which is now near full operation and greatly supports our capacity to respond to the NDIS environment. Our thanks also go to Chris Ball and Mark Vandenhurk who have brought their IT, finance and systems development skills

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CHAIR, DADAA BOARD





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Ten months in to the Fremantle Old Boys' School, one year in to the Wangaree Community Centre in Lancelin, and in the early stages of scoping out a new home for DADAA Midland, we have focused on securing, designing, resourcing and developing the DADAA hubs over the last 12 months.

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- Lotterywest have provided \$1,362 million for our Fremantle Hub – a significant and vital investment for DADAA, the City of Fremantle and most importantly, the WA disability community.
- Osnat Harlap and her team at Urbanframeworks have worked with us for over two years, ensuring that every element of the Stage 5 capital works is customised to meet the operational and access needs of people with a lived experience of disability.
- Harry and Emma Bray from Brayco have donated the commercial kitchen for our new café, Humble Pantry Fremantle. This generous donation kickstarted the fundraising for this new initiative and helped us to engage over 120 individual donors through a crowdfunding campaign,

knowing that it takes an ambitious team to realise big ideas and I acknowledge and thank the DADAA Board who have backed us all the way in creating amazing facilities for Western Australian artists with a disability.

Below DADAA Fremantle Studio, Old Boys' School

Opposite Field of the Nowhere, Photo: Gary Parry

Previous Spread *For Every One Bringing Together*, Kate Theatre Centre of the Shire, Tom Wilkinson

ensuring that Fremantle's first café to train and employ people with disability becomes a reality in 2019.

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DADAA has employed 109 staff during this period, across an expansive geographic region, including South Africa. The team is made up of highly skilled arts managers, producers, arts workers, support workers, drivers, administration and finance staff, cleaners and consultants – and each person is integral to our success.

In particular, I would like to thank my executive team member, Director of Development Ricky Hold, who works with me to deliver on the DADAA strategic priorities. Ricky's capacity is significant as we work through the complexities in relation to our hub plans, along with most of other projects that require huge drive and a whole lot of detail.

As the NDIS rolled out across WA in 2017/18, the DADAA team of managers and producers made significant shifts in how they designed and implemented arts programs in this new environment. From onboarding new participants to resourcing, communicating and delivering on our partnerships, to producing significant cultural outcomes at grass roots and mainstream arts outcomes, they take our work out to new audiences and ultimately support WA artists with a disability to add to our state and national cultural narrative. Thanks to Simone Flavelle, Mallika Macleod, Christopher Williams, Liana Dolzadelli, Jacqueline Homer, Andrea Williams and Loretta Martella.

This year I have been thrilled by the growth in the number of young and emerging arts workers with lived experience of disability that

now core to our workforce. Our producers are actively focused on growing the next generation of arts leaders and arts workers, ensuring that DADAA moves closer to being disability-led.

Partnerships have always been the backbone of DADAA's capacity and we have seen major shifts in the external environment in the last 12 months. I would like to pay particular thanks to the former Disability Services Commission – now the Department of Communities – for their continued support of our Nexus grants, Digital Arts and Artlink programs and our work with the Disability Resource Centre.

This year DADAA became a partner on the team for the Accessability project, along with the University of the Western Cape, Dr Scott Hollier. We were proud to launch this significant national resource for digital accessibility with funding provided from an ILC (Information, Linkages and Capacity Building) grant through the Department of Communities.

Our partnership with Screenwest has built significant momentum towards the inclusion of people with a disability in the state and national screen industry. The entire

national arts sector should be looking at the potential for deep social change that arises when peak bodies strategically position to democratise how we develop culture in this country, consider who we include and exclude and then make a whole of organisation commitment to change how we move forward into the future.

Arts and Health South Africa has been a joint initiative of DADAA, the University of Free State (UFS) and the Vyrstaart Festival for the past four years, supported by the Australia Council for the Arts and the Mellon Foundation. In a challenging learning curve for all project partners, the project has developed and created a cultural and population-centered approach to arts and health in the highly complex environment of South Africa. In the process, we have driven a national conversation about the state of health care across the country and the vital role that the arts could play in managing population health issues. The output has been extensive – from hosting the national Arts and Health Summit, to facilitating First Nation printmaking projects, to setting up rapid HIV testing and counselling programs across the UFS campus, to staging health promotion campaigns across



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Our Manager MC Roodt has been extraordinary to work with. I wish him every success now that he has accepted a new arts and health role in the United States of America. I thank Angela de Jesus and Dr André Rose from UFS and the Director of the Vrystaat Arts Festival, Dr Ricardo Peach, for working to make this critical practice take hold in South Africa. This project has been an incredible opportunity for DADAA to export, adapt and share our international property while creating new conversations around disability and population health issues through participatory community arts practices. I look forward to staying involved in this work and seeing it gain local traction and ultimately national policy support in South Africa. Finally, I acknowledge the huge support of the Australian High Commission in Pretoria for their strategic and financial support of the project.

David Doyle
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Centre for Accessibility Launch. Jaimen Hudson, Screenwest and DADAA funding recipient.

Field of the Unwanted filmed by Gardening Australia 2018. Photo courtesy ABC Gardening Australia





BOARD

Chair

Vice Chair

Treasurer

Secretary

Members

Jan Court

Marion Fredriksson

Harry Bray

Keryth Cattalini

Wendy Cox

Kieran Cranney

Gill McKinlay

Scott Hollier

Zel Iscel (part-year)

Taryn Harvey (part-year)





DADA

**PROJECT HIGHLIGHTS
2017-2018**



PROJECT HIGHLIGHTS

In a busy year that saw DADAA develop its hub spaces, the exhibiting program at DADAA Fremantle was reduced and the creative team shifted focus to creating large-scale, external public projects. In particular, three major projects were highly successful in meeting the organisation's goals and spreading our reach into communities.

PERTH FESTIVAL CONNECT

2018 saw the third year of DADAA's four-year partnership with the Perth Festival. DADAA was delighted to partner with the festival and Black Swan State Theatre Company for the first time to bring the work of actor Julia Hales to the stage in *You Know We Belong Together*. A deeply personal story of love, relationships, acceptance and belonging, this special co-production captivated audiences and received critical acclaim.

Perth Festival Artistic Director Wendy Martin saw the potential of developing Julia's new work into a major theatre presentation for the 2018 festival, after seeing her short film *Finding Love*: 'It seemed the right time to do something with a local artist and Julia's determination and clarity about the project made it the right one to do', Wendy said in an interview with Victoria Laurie from *The Australian*.

A long-time DADAA participant, Julia Hales received an Australia Council Arts and Disability grant and a Blue Room Loft grant for the creative development of this work, together with Finn O'Branagáin and Clare Watson, Black Swan State Theatre Company Artistic Director.

You Know We Belong Together was performed at the Studio Underground at the State Theatre Centre of WA as part of the Black Swan State Theatre Company season in March 2018. The performance included interviews with the artists' colleagues and a total of seven artists with Down syndrome were employed for three weeks on the production. The process and production of the show was documented through a blog featuring Julia Hales, her cast-mates and the creative team.

The success of *You Know We Belong Together* will continue to be celebrated in 2019 as it is restaged for the new season of Black Swan State Theatre Company.

FIELD OF THE UNWANTED

Commissioned by International Art Space as part of *Know Thy Neighbour #2*, and in partnership with DADAA, *Field of the Unwanted* was an inclusive arts project that created an ordered garden of weeds on a vacant plot of land in Fremantle. Seemingly simple in its premise, this unique project dealt with complex themes of perceived productivity and value, inviting to question parallels between plant and human species.

You Know We Belong Together



Together with St Patrick's Community Support Centre, the DADAA interventionist art program Green Brigade and local community members, the project created an evolving and ephemeral installation in response to Perth's vast urban sprawl. It attempted to elevate the status of weeds through the formation of an ordered garden to unpack ideas around value, contribution and displacement experienced by members of our own communities.

Supported by the Australia Council for the Arts and the Department of Local Government, Sport, Arts and Culture this project created dialogue about caring for the unwanted and the maligned, asking people to take a second glance beyond their initial assumptions. Acting as custodians of the various weed plots, the community were invited to create, grow and tend the emerging installation, caring for the plants until the end of their lifespan. A weed rescue and resettlement service collected weeds from surrounding suburbs to give them a home at the cultivated plot in Fremantle.

This project engaged people in a number of ways:

- Direct participation through planting and maintenance
- An evolving street presence from passing traffic and pedestrians
- Fence-side chats and questioning from passersby
- A number of community open rove days
- Online and social media following
- Media engagement across radio, print and television, including national coverage on ABC TV's Gardening Australia

COMMITMENT TO RECONCILIATION AND ABORIGINAL ARTISTS

DADAA's commitment to reconciliation and the development of Aboriginal artists aims to contribute to reducing the gap in living standards between Aboriginal and Torres Strait Islander and non-Aboriginal Australians. It redresses the imbalance of unequal opportunity by seeking increased ways for the traditional owners of Australia to share cultures and celebrate achievements, and to work with individual and groups of Aboriginal artists to ensure that their voices through arts practice are heard and can form part of the contemporary political dialogue.



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*Inventories of Bodies in
Movement. Photo Christophe
Canato (detail)*



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Opposite Felting workshop,
DADAA Lancelin.

Previous Spread Field of the
Unwanted. Photo: Cam Lancelin

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Below DADAA (Fremantle
Old Boys' School)

Opposite End of the
Photo Day Room

Previous Spread: 6-2-11
We Belong: 10-11-11
Theatre Centre of WA
Ioni Wilkinson

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Centre for Accessibility Launch.

Jaimen Hudson, Screenwest and DADAA funding recipient.

Field of the Unwanted filmed by Gardening Australia 2018. Photo courtesy ABC Gardening Australia

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Jan Court

Vice Chair

Marion Fredriksson

Treasurer

Harry Bray

Secretary

Keryth Cattalini

Members

Wendy Cox

Kieran Cranny

Gill McKinlay

Scott Hollier

Zel Iscel (part-year)

Taryn Harvey (part-year)



STAFF

DADAA FREMANTLE

Executive Director

Director of Development

Manager of Finance

Accounts and Payroll Officer

Accounts Payable

Administration Assistants

Digital Producer

Artistic Producer

Gallery Program Coordinator

Manager, Client Services West

Client Services Coordinator

Client Services Liaison

Coordinator Artlink

Head of Communications

Head of Production

David Doyle

Ricky Arnold

Wijayakhanthan (Wijay)

Chris Ball (part) and Fiona Brough

Gillian Barwell

Pauline Miles and Gillian Barwell

Simone Flavell

Christopher Williams

Katherine Wilkinson

Liana Dolzadelli

Catia Dolzadelli

Juliana Auriemma

Connla Kerr

Andrea Lewis/Loretta Martella

Jacqueline Homer

DADAA MIDLAND

Manager of Disability and Health

Coordinator Program and Development

Coordinator Partnerships and Services

Centre Coordinator, Midland

WA/NDIS Transitions Officer

Administration

Administration Assistant, Finance

Mallika Macleod

Peter Zylstra

Cynda Empsall

Andrea Lippiatt

Mark Vandenhurk/Chris Ball

Shelley Macdonald/Shelley Elkins/Val Barr

Amina Rauf

DADAA LANCELIN

Coordinator Partnerships and Services

Julie Grieve

SNAPSHOT 2017-18

WORKSHOPS

At its core hubs in Fremantle, Midland and Lancelin and at satellite locations, DADAA held

1,342

ADULT VISUAL ARTS
WORKSHOPS

613

PARTICIPANTS
PER WEEK

40,989

CONTACT HOURS

552

DIGITAL
WORKSHOPS

82

PARTICIPANTS
PER WEEK

3,836

CONTACT HOURS

211

PERFORMANCE
WORKSHOPS

37

PARTICIPANTS
PER WEEK

3,823

CONTACT HOURS

226

CHILDREN & YOUNG
PEOPLE WORKSHOPS

71

PARTICIPANTS
PER WEEK

3,400

CONTACT HOURS

MENTORING

31

ONE TO ONE MENTORING

3,080

CONTACT HOURS

EXHIBITIONS

31

EXHIBITIONS

492

DAYS

4,368

ATTENDANCE

PERFORMANCES AND SCREENINGS

2,000

OVER 2,000 PEOPLE
SAW DANCE AND
THEATRE WORKS
BY DADAA

1,449

OUR VIMEO AND
START SPEAK
DIGITAL ACCOUNTS
HAD 1,449 VIEWS

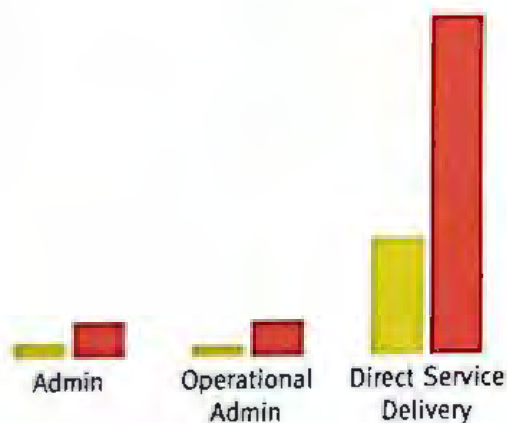
NATIONAL

DADAA ALSO PARTICIPATED IN A
NUMBER OF LARGE SCALE EVENTS
WITH PUBLIC OUTCOMES IN
ADELAIDE, CANBERRA AND HOBAI

WORKFORCE ANALYSIS

GENDER

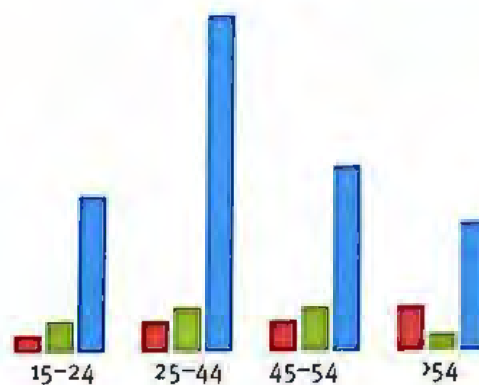
■ Male ■ Female



Gender	Male	Female
Administration	3.00	7.00
Operational Admin	2.00	7.00
Direct Service Delivery	23.00	67.00
	19.00	81.00

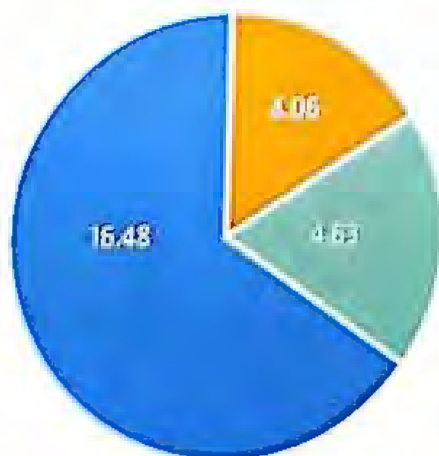
AGE

■ Admin ■ Operational Admin ■ Direct Service Delivery



Age	15-24	25-44	45-54	>54
Administration	1	2	2	3
Operational Admin	2	3	3	1
Direct Service Delivery	11	24	13	9
	14	29	18	13

FTE



Hours/Week	FTE
162.45	Administration 4.06
175.80	Operational Admin 4.63
626.36	Direct Service Delivery 16.48
964.61	25.17



ARTS DEVELOPMENT AND PATHWAYS



DADAA pursues progression pathways for people with disability, supporting them to add to Australia's cultural fabric by developing skills and practice within the arts through professional and community-level pathways.

STUDIOS AND WORKSHOPS

Visual Arts: Fremantle, Midland and Lancelin studios

The core strength of DADAA continues to be the relationships that develop between our participants and the hugely committed team of arts and support workers that we employ. Each team member has a creative arts background, some bring a lived experience of disability and mental health, and all are able to jump in and fill in for their colleagues as required, making for a truly dynamic experience where artists and staff can thrive and learn from each other.

The move to the Old Boys' School created both challenges and new opportunities for the visual arts program in the new DADAA Fremantle Hub. The luxury of additional space, after the relative confines of the former Beach Street studio, opened the workshop program up to larger participation numbers and saw the introduction of five new weekly workshops, across artforms. The growth in activity has seen new participants welcomed into the studios and has increased the number of arts workers to deliver an expanded workshop program.

While the studio participants have been eagerly awaiting the Stage 5 capital works on the new building to further improve the facilities, the transition to the new spaces was a smooth one. The building and locality has impacted the works generated in the studios, becoming both subject and inspiration for a number of artworks from the artists.

The studios at the DADAA Midland Hub continue to be a significant part of a thriving arts scene in the eastern suburbs. Delivering a comprehensive program, DADAA Midland puts forward a strong participatory schedule of studio workshops that cover a range of artforms, including sculpture, painting, printmaking and photography. DADAA Midland continues to build excellent relationships with partners across the eastern and northern regions, and the Perth CBD, to expand the exhibition and presentation opportunities for artists, including the development of opportunities for permanent installations.

The Wangaree Community Centre is the creative home for DADAA Lancelin and provides a community-based approach to workshops, projects, installations, collaborations and



surprise artwork appearances in the Shire of Gingin. DADAA's unique and prime location at the intersection of the two main roads in town provides easy access for all, including the large crowds of visitors that flood in over long weekends and for special events. Community inclusion across ages and abilities in the studios allows for local collaborative projects that everyone can connect to, either as a visitor or as a participating artist.

Through the guidance of arts workers, creative support workers and excellent volunteers, DADAA Lancelin hosted a number of local and international visiting artists to add to the variety of mediums, workshops and exhibitions on offer.

In 2017, DADAA commenced a new studios program in Hamersley, running out of the Stirling Recreation Centre. This small group

of artists made work for group exhibitions such as DADAA's annual In Focus and for Mental Health Week WA.

Regionally, the DADAA printmaking group is now in its fourth year and has been a strong contributor to the arts in Geraldton. The group has developed a solid skill base and exhibited work at ACDC (Arts and Cultural Development Council) in the heart of Geraldton, which included community engagement from the general public in the making of new print works. A large-scale print work produced by the team was selected for inclusion in the InkMasters 2018 Print Exhibition in Cairns, Queensland.

Dance: Tracksuit and On Track

The DADAA inclusive dance and performance group, Tracksuit, continued to work towards

Opposite Painting workshop, DADAA Fremantle.

Previous spread Stephen Donovan, Printmaking workshop, DADAA Fremantle. Photo: Cam Campbell

The building and locality of the works generated in it becoming both subject and a number of artworks for

professional practice and audience exposure and weekly meetings focused on the development of content for public performances. With a crew of up to twenty participants from a range of abilities and backgrounds, Tracksuit also has an internship program, offering professionally trained dancers experience in working in community and cultural development settings.

Offering young performers ways to build stage confidence, the On Track workshops in Midland delivered over 640 contact hours in the year. With a steady weekly attendance by dancers, singers and visual artists, the sessions worked collaboratively with other arts studios to create the performance piece Flourish in December 2017, with wall works and singing elements complementing the solo and group dance performances.

In Lancelin, On Track has continued to offer music and artist-led physical activity from the DADAA Lancelin Hub for 49 weeks of the year. With a flash-mob style performance at the end of year celebration, the performers continue to use the sessions to try out new moves.

Digital Arts

As part of DADAA's service innovation for artists and audiences with disability, the integration of technology within the arts remained a strong focus for the digital arts program.

In 2017/18 Mixed Reality saw over 20 artists receive digital and film mentoring from arts

and screen industry practitioners, including two regionally in Albany. Supported by the Australia Council for the Arts, each artist created new work and many are now continuing further development projects through the NDIS and other funding sources, including Screenwest and DADAA Nexus grants.

Mixed Reality continued to introduce new applications for artists to experiment with and DADAA was fortunate to receive a private donation for a Virtual Reality Kit, which has been in constant use since it was purchased in March 2018.

Twelve artists from the Mixed Reality project presented their work to audiences at the Studio Underground at the State Theatre Centre of WA in November 2017 and in the same month six artists presented their work to DADAA staff as part of annual team training. Two artists participated in the Big Draw Festival at Lawrence Wilson Art Gallery in October 2017, giving the artists an opportunity to share their newly found interest in virtual reality, creating worlds for the artists and audiences to delve into.

The digital arts program continued to develop the Paper Project workshops and introduced new workshops – Intro to Digital Art, Film 1, Photography and Virtual Reality – aimed at developing models for young people wishing to extend their skills in digital arts.

DADAA delivered the second phase of the iIdentify project, in partnership with the Disability Justice Centre. Providing opportunities for residents readying

themselves for a return to the community, the project aims to assist communication through the use of digital arts technology.

Experience Collider – Channel 7's Telethon

DADAA was pleased to announce a new partnership with Channel 7's Telethon for 2018 and 2019. A dynamic and original arts project especially for teenagers with high support needs, Experience Collider was designed to offer young people with disability exciting ways to build physical strength, communication skills and confidence, while developing new friendships and networks. Blending digital media with dance, circus and theatre through a series of workshops over 18 months, the project will culminate in a professional festival-style performance in 2019 and sees DADAA joining creative forces with Circus WA. In a first for DADAA, the project will also involve researchers from the Telethon Kids Institute to further their Quality of Life research program.

Music: Loose Tooth and The Definitive

DADAA's music program for people with disability or mental illness, Loose Tooth continued at the Fremantle Hub throughout the year. Guided through group-devised musical scores, participants work towards public performances and events. During 2017/18, the musicians concentrated on creating new compositions, based on each member's personal experiences.

At the Midland Hub, The Definitive is an emerging musical collaboration of artists that meets weekly during term to grow confidence in making music and to try new ideas. Individual members of the group are keen to take their music further at their own local gigs.

PROGRAMS FOR CHILDREN AND YOUNG PEOPLE

Act-Belong-Commit Artlink Program: Fremantle and Quinns Rocks

This program took place in 2017/18 in Fremantle and Quinns Rocks over four eight-week terms. Funded through Disability Services, Department of Communities and Healthway, the Act-Belong-Commit Artlink program builds skills and offers socialisation opportunities for children and young people from 5 to 18 years. Participants engage with hands-on art activities across artforms that offer new ways of mixing with people. In November 2017, children from Artlink Quinns Rocks participated in the City of Joondalup Twilight Lantern Parade, lighting up the sky with their individual 'feathered' creations.

Artlink School Holiday Programs

The Artlink School Holiday Program received new funding of \$50,000 over two years from the Crown Resorts and Packer Family Foundations. The new partnership enables program to create a comedy and performance program that aims to give young people with





disability a voice, and to have filmic and performance outcomes as part of Awesome and Fringe World festivals in 2018/19.

Over 2017/18 DADAA partnered with Circus WA and delivered school holiday programs exploring performance, clowning and physical theatre in the Big Top adjacent to the DADAA Fremantle Hub.

Artlink Midland and Lancelin

With around 400 contact hours delivered during term to a growing group of children in Midland, this new arts engagement with mainly primary school-aged children is set to grow under the roll-out of the NDIS and the increased understanding by parents and families in having socially healthy activity on weekends as an alternative to sporting interactions.

In Lancelin, Artlink engages local children in well-attended school holiday workshops that included working with visiting Aboriginal artists, the WA Rocks project and a variety of art projects using wide-ranging mediums.

Pop-Up Arts: Project Diversity

A partnership with the City of Bayswater and John Forrest High School, Project Diversity looks at celebrating variety, as well as individuality, and has seen fresh and exciting artworks being generated by young artists. Through workshops, the students created a series of pull-up banners featuring a collage of body mash-ups, along with design elements, photography and video projections. Outcomes were exhibited in 'pop-up' locations such as the Northbridge Piazza, Studio Underground at the State Theatre Centre

new levels of skill and excellence in their artworks, increased capacity for exhibiting and performance opportunities and audience development, with some taking their work to international exposure levels.

of WA, at HQ Leederville during WA Mental Health Week 2017 and at Midland Junction Arts Centre.

This 'pop-up' presentation approach led to new funding from the City of Swan to work with high school-aged young people in Midland and Bullsbrook. Beginning in Term 3 of 2018, the project will utilise techniques for young artists to tell their stories, connect to peers and create exhibition-quality work to reach audiences through a range of temporary creative and community spaces.

Sight Unseen

The Sight Unseen youth performance group started in Fremantle in 2017. Responding to a need for performance options for recent school leavers and young people under 25 years, the group explored performance skills and experimentation with mediated performance through technology.

directions in the artists' practice – a mentor, access to materials, equipment, studio space, or exhibition and performance opportunities.

Over the five years, 71 young and emerging artists have been supported with over \$300,000 in funding. The outcomes reached by Nexus grant recipients are impressive – new levels of skill and excellence in their artworks, increased capacity for exhibiting and performance opportunities and audience development, with some taking their work to international exposure levels.

In 2018, seventeen Nexus grants were awarded to artists, totalling over \$77,000 and reaching from the Perth metropolitan area through to regional locations in Denmark, Albany, Southern Cross and Geraldton. Regional artists were assisted with travel and accommodation to be part of the Nexus group gatherings, offering chances to meet like-minded artists and to share greater experiences.

PROFESSIONAL MENTORSHIPS AND MASTERCLASSES

Nexus Grants

2017/18 was the fifth year of DADAA's partnership with the State Government's Disability Services within the Department of Communities to deliver the Nexus grants program. It continued to provide the opportunity for young and emerging artists with disability to invest in their emerging practice, with the grants enabling new



ACCESS AND AUDIENCE DEVELOPMENT

DADAA offers contemporary responses to artists, participants and audiences through fresh approaches to artistic access for audiences with disability and mainstream audiences alike.

GALLERY-BASED EXHIBITIONS

Fremantle: Freight Gallery

The relocation of DADAA to the Fremantle Old Boys' School building saw the end of the DADAA Freight Gallery exhibition program from the former Beach Street premises. The heritage value of the beautifully conserved building required innovative ways of thinking in relation to the installation of works for an exhibitions program and further capital works were required to make the new space fit for purpose. DADAA has started to work with scaffolding frameworks to design new spaces within the building to house a professional gallery space, along with enhanced studio spaces that will be ready in 2019.

In January and February 2018, the DADAA Fremantle Hub provided a great facility for the inaugural Act-Belong-Commit Artist in Residence with Lizzy Robinson, who brought a highly successful Hard Pressed project to Fremantle from Geraldton. Workshops engaged participants of varying levels in the making

of large-scale prints – with the help of a steamroller! The resulting exhibition in the Big Hall space showed the diverse outcomes of the workshops, including works from the Hard Pressed regional workshop series.

Individual artist pursuits from the DADAA Fremantle Hub remained strong with Tim Maley exhibiting his solo exhibition, Specimens, at the Midland Junction Arts Centre from May to June 2018 and Clive Collender being nominated for the John Stringer Prize, as well as having his work included in an exhibition with the Museum of Everything at MONA in Tasmania.

Midland

With DADAA's move to the new Fremantle building and the gallery being under development, 2017/18 saw a reduced amount of work making its way from Lancelin and Midland to audiences in the southern suburbs. Instead, presentation opportunities were developed with partners such as the Midland Junction Arts Centre, allowing a number of exhibitions from our studio artists to be

hosted, including DADAA's In Focus 2018, First Shout and the Flourish Art Market, as well as the 2017 NAIDOC group exhibition. Artists also exhibited in group exhibitions such as Wadjuk Dreaming at Atwell Gallery; the 2018 Revealed exhibition and marketplace at Fremantle Arts Centre; Menagerie at Guildford Village Potters; and Landscapes of the Mind at Mundaring Arts Centre.

Lancelin: Wangaree Community Centre

DADAA Lancelin hosted a bumper year of exhibitions, including the Lancelin Community Art Exhibition; Life In Colour; and touring shows from the Midland Hub that included the NAIDOC 2017 show and Menagerie, which the Lancelin artists also created new work for.

DANCE AND THEATRE PERFORMANCES

Tracksuit, presented by Act-Belong-Commit, continued to develop a series of artist-led works under the creative direction of Paige Gordon. The performance group focused on the individual performers in the group, with works created by different members about subjects close to them. The result was a series of short performance works choreographed by the artists in collaboration with the larger team. In June 2018, these works were linked together to form the performance series, *Portraits*, presented at the Studio Underground at the State Theatre Centre of WA.

SPECIAL EXHIBITIONS AND FESTIVALS

Artist in Residence – Finnish artist Heidi Lunabba undertook an artist residency hosted by the DADAA Lancelin Hub for the International Art Space program Spaced 3: North by Southeast. The artist investigated how social norms affected the lives of Lancelin residents through a series of workshops, interviews and community events.

Inventories of Bodies in Movement – A new partnership between DADAA's Tracksuit, Link Dance Company and Co3, this inclusive project saw participants undertake an intensive masterclass with French artist and choreographer Christine Fricker, from which a fluid movement score was developed and performed in three different locations around Perth and Fremantle. With a cast of over 50 performers, the works were a celebration of diversity and the experience had a significant impact on the professional development of the Tracksuit participants.

Alone in a Silent World – In March 2018, DADA assisted Deaf artist Peter Blockey to present tri presentations of his multimedia show, *Alone in a Silent World*. Peter worked with artists Stev Paraskos and Lex Randolph to explore sound and video interpretation of one of his poems. The sound exploration was experienced through a Subpac, a wearable speaker system that translates sound into vibrations felt through bodily contact with the pack.



AUDIO DESCRIBED SHOWS AND ACCESS TOURS

In 2017/18 DADAA's Access All Arts program delivered audio description and tactile tour services to 1576 people across 67 tours. The only audio description and access service for live events and outdoor activities in Western Australia, this growing and important program is supported by the Act-Belong-Commit health campaign through Healthway.

Across the year, DADAA delivered new audience access at a number of key events, including Festival of Perth and Fringe World events; Castaways Sculpture Awards in Rockingham; Sculpture by the Sea in Cottesloe; Coogee Live; Disney on Ice: 100 Years of Magic and Frozen at Perth Arena; Wearable Art Mandurah; and the City of Perth Australia Day Skyworks. DADAA also continued its partnership with Crown Theatre, making some of the top musicals accessible, including *Matilda* and *Aladdin*.

The program also presented tactile tours and audio described shows with our arts partners – Spare Parts Puppet Theatre, Lawrence Wilson Art Gallery, Curtin University and the Perth Institute of Contemporary Art.

ONLINE GALLERY

DADAA's online gallery has continued to grow and now profiles the work of 41 artists. The stARTSPEAK Vimeo account allows the artists to link their video works to their gallery pages on the site and to post about activities such as exhibitions and performances. The impact on individual artists has been significant, with several artists having work licensed for reproduction and sales resulting from the exposure. DADAA's digital team continues to develop these micro-enterprise opportunities.



SECTOR LEADERSHIP

DADAA operates with integrity, placing people with disability at the centre of our cultural ecology. DADAA is a leading innovator informing the development of contemporary Arts and Disability and CACD practice.

INTERNATIONAL COLLABORATIONS

Free State Arts and Health – South Africa

DADAA was proud to continue our partnership with Free State Arts & Health in South Africa to engage communities in arts practices and projects that address key health aspirations. DADAA Executive Director David Doyle was a keynote speaker at the 2018 Arts & Health Summit held at the University of Free State in Bloemfontein, South Africa, presented with support from the Australian High Commission, the University of the Witwatersrand and the Public Health Association of South Africa. The summit brought together leading local and international practitioners to stimulate growth through critical reflection and cross-pollination, offering new conversations about the impact on community well-being and the importance of good health in the creation of cohesive societies.

ADVOCACY AND LEADERSHIP

Centre for Accessibility

A major new initiative saw DADAA become an important project partner in the newly formed

Centre for Accessibility – an industry and not-for-profit collaboration working to promote digital access. Featuring a highly accessible online resource, the initiative was launched in June 2018 at the DADAA Fremantle Hub by the Honourable Stephen Dawson, Minister for Disability Services and Environment. The Centre's online platform provides a wide range of services – tool kits, resources and engagement programs – that will support improved access and participation by people with disability. The development phase of the project was supported by an ILC (Information, Linkages and Capacity Building) grant. DADAA, along with its project partners – Digital Access Specialist Dr Scott Hollier and design agency Media on Mars – will work to deliver the Centre and statewide training across WA.

WA Screen Industry Diversity

DADAA Executive Director David Doyle was an integral part of the Screenwest diversity initiative, developed in collaboration with the screen industry and diversity interest groups. The collaboration resulted in the WA Screen Industry Diversity and Inclusion Roadmap. DADAA also helped to deliver on the



Screenwest Diversity, Equity and Inclusion Plan; the Screenwest Diversity Fund; and a diversity internship in partnership with ABC Children's Television. DADAA Digital Producer Simone Flavelle was seconded to Screenwest to help filmmakers with disability to access funding from Screenwest and to build artists skills.

Studio Network Forum

In October 2017, DADAA team members attended the Looking Outside the Box: Supported Studio Network Forum, in Melbourne. Organised by the Supported Studio Network members and hosted at Arts Project

Australia, with support by Accessible Arts and Arts Access Victoria, the forum was a lively exchange of projects, activities and ideas, and included discussions on the implementation of the National Disability Insurance Scheme (NDIS) and its impacts on studio practices and systems.

Arts Access Australia International Forum

In October 2017, DADAA supported the first international Meeting Place forum by Arts Access Australia through the provision of Tol Management services at the conference in Berlin.

WA Arts and Health Consortium

DADAA continued to participate in the WA Arts and Health Consortium, which aims to seek innovative, practical and sustainable ways to respond to the National Arts and Health framework. The group consists of representatives from the public and private hospital system, health consumers, arts advocates and the government departments of Health and Culture and the Arts.


RESEARCH AND EVALUATION

In June 2017, DADAA was contracted to conduct a review of the Disability Action and Inclusion Plans (DAIPs) of the Culture and Arts Portfolio agencies in preparation for the development of new plans under the newly amalgamated Department of Local Government, Sport and Cultural Industries.

The consultation identified the strengths and weaknesses of existing DAIPs and collected suggestions and strategies for developing future plans, ensuring that they reflected the needs and aspirations of people with disability wishing to access the arts and cultural sector.

A number of Culture and Arts Portfolio agencies and Organisations Investment Program recipients were consulted in order to gather data, along with a wide range of artists and audiences with disability and families and carers. Information was gathered through interviews, an online survey and venue audits, with desktop research conducted to isolate





best practice in DAIPs nationally and internationally. The report's recommendations will enable portfolio agencies to take up the opportunity to ensure that people with disability have access to their cultural programs.

Evidence shows that people with disability are now major consumers of the arts, further reinforcing the importance of access and inclusion. For example, the recent national Arts Participation Survey conducted by the Australia Council for the Arts showed:

- Among people with a disability, creative participation in the arts increased 14 percentage points between 2009 and 2013 and a further 12 points between 2013 and 2016.
- Respondents with a disability are now more likely to create art (61%) than survey respondents without a disability (44%). This is the case across all artforms.
- Among audience respondents with disability, arts attendance increased 12 percentage points between 2013 and 2016, from 61% to 72% following a stable trend between 2009 and 2013.

Akolkol Dastan Gesa

DADAA was pleased to support Poppy van Oorde-Grainger and the team working with Akolkol Dastan Gesa, in providing an evaluation report for the highly successful Same Drum music video project.

TRAINING AND DEVELOPMENT

DADAA continued its annual program of staff training and professional development. New arts and support workers were inducted into the organisation, receiving briefings on policies and protocols around risk management, working with clients with disability and mental health issues and other relevant matters.

Through the Access All Arts Program, DADAA delivered vision awareness and disability access training for volunteer teams at Sculpture by the Sea, Wearable Art Mandurah and for the WA Museum and the WA Ombudsman.

...and that people with disabilities
are not just a group of people, but a community
of people who are all different and all unique





DADAA brokers partnerships between the artists and communities with whom we work and the sectors that are placed across government and community to support them

DIVERSIFIED INCOME

DADAA continues to work with diverse funding and income streams with the Department of Communities Home and Community Care (HACC) funding providing the largest source of funds for DADAA participants to access. In 2017/18 there has been significant growth of individualised funding, with the DADAA Midland Hub participating in the original trial sites for the NDIS and the DADAA Fremantle Hub participating in the WANDIS trial areas. This sets new benchmarks for DADAA to track the transition from WANDIS and HACC to NDIS in future financial years.

COMMUNICATIONS AND MARKETING

DADAA built on the strength of the newly developed company website as a platform to enhance viewing and functionality experiences for existing and potential clients and wide-ranging stakeholders. Working with key strategies to make information readily available, user-friendly and up-to-date, the

website became an important communication tool and offered independent and self-determining access to the ever-expanding program and event features.

The DADAA website set a high benchmark for accessible sites and led to the development of the Centre for Accessibility through its showcasing of best practice in this area.

An increased level of engagement was also determined through the introduction of monthly newsletters to subscribers, allowing for multi-layered distribution through social media channels to grow the reach and effectiveness of marketing campaigns. Facebook, Instagram and Twitter accounts were regularly maintained and offered an instant way to engage with growing audiences, to develop awareness and to build profile.

DADAA continued to maintain strong partnerships and collaborations with sector leaders as well as high-level engagement in key public cultural events, enabling greater access to the arts for artists and audiences



This spread Hand Pressed Artist
In Residence, DADAA Fremantle

Previous spread Hand Pressed
Artist In Residence exhibiting
DADAA Fremantle



with disability and contributing to an increase in the range of programs and services on offer.

With growth in the area of client relations, the DADAA team was strengthened with increased personnel and a focused personal interface that had workforce planning and effective onboarding processes at its core.

NDIS AND SUPPORT SYSTEMS

The year was particularly challenging in terms of the complex series of diverse funding systems and relationships that DADAA works with across federal, state and local government funding. The trial of the NDIS and the WANDIS funding systems continued during 2017/18, until the State Government announced that the nationally based system would be adopted from 1 July 2018.

Workforce planning completed in 2017 identified new roles and processes for client liaison and financial management and these systems have been progressively implemented across this period.



DADAA IS PROUD TO PROMOTE THE ACT-BELONG-COMMIT CAMPAIGN.

Keeping mentally healthy is just as important as staying physically healthy, and it's as easy as A-B-C: being active, having a sense of belonging, and having a purpose in life all contribute to happiness and good mental health and well-being.



OUR PARTNERS

Centre for the Creative Industries
DADAA Festival
Photography Group



DADAA acknowledges and thanks our wonderful partners:

Ability Centre	City of Stirling	Fremantle Foundation
Access2Arts	City of Swan	Fringe World
Art Gallery of Western Australia	City of Wanneroo	Gallery Central/North Metropolitan TAFE
Arts Access Australia	CO3	GELO Company
Arts Access Victoria	Coates Hire	Geraldton Regional Arts Gallery
Arts and Health Australia	Cockburn Medical Centre	Geraldton Streetwork Aboriginal Corporation
Arts and Health Foundation	Community Arts Network	GIFSA
Arts Project Australia	Crown Resorts	Guildford Village Potters
Australia Council for the Arts	Foundation and Packer Family Foundation	Healthway and Act-Belong Commit campaign
Autism West	Crown Theatre	Home and Community Care (HACC)
Awesome Arts	Department of Health – Alma Street Fremantle	Independent Living Centre WA
Beyond Empathy	Department of Local Government, Sport and Cultural Industries	International Art Space
Black Swan State Theatre Company	Disability Justice Centre	KIRA
Blind Citizens Association WA	Disability Services Commission	Lawrence Wilson Art Ga
Brightwater	Disability Services, Department for Communities	LEVEL (UK)
Bullsbrook College	Feral Arts	Lotterywest
Channel 7's Telethon	Frame VR	Mangkaja Arts Centre
CircusWA	Fremantle Arts Centre	Midland Junction Arts
City of Fremantle		
City of Greater Geraldton		
City of Perth		



Mundaring Arts Centre
 Murdoch University
 Museum of Everything
 Museum of Modern Art
 (New York)
 National Disability
 Insurance Agency
 Non-Government Centre
 Support (NGCS) for Non
 School Organisations
 Nulsen
 Partners In Recovery
 Perth Arena
 Perth Festival
 Perth Institute for
 Contemporary Arts
 Perth Theatre Trust
 Piano Easy

Regal Theatre
 RISE
 Rocky Bay/Getabout
 Romily House
 Screenwest
 Sculpture at Bathers
 Sculpture by the Sea
 Senses Australia
 Shire of Gingin
 Shire of Mundaring
 Spare Parts Puppet Theatre
 St John of God Health Care
 St Patrick's Community
 Support Centre
 State Theatre Centre of
 Western Australia
 STRUT

Swan Clinic
 TEEM Treasure
 The Blue Room Theatre
 The University of the
 Free State (and the
 Mellon Foundation)
 TRUST
 UNAIDS
 Urban Frameworks
 Vancouver Arts Centre
 VisAbility
 Vry Festival
 WA Local Government
 Association
 WA Museum
 WAAPA/Link Dance

DIRECTORS' REPORT

The directors present their report, together with the financial statements, on the company for the period ended 30 June 2018.

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:

DIRECTORS' MEETINGS

	Number eligible to attend	Number attended
Jan Court	11	10
Marion Fredriksson	11	11
Harry Bray	11	10
Gill McKinlay	11	10
Wendy Cox	11	11
Kieran Cranny	11	11
Dr Scott Hollier	11	11
Keryth Cattalini	11	11
Zeliha Iscel	11	10
Taryn Harvey (resigned February 2018)	7	4

REVIEW OF OPERATIONS

The net surplus of the company for the year ended 30 June 2018 is \$91,822(2017: \$8,054).

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; and
- Broker partnerships that provide sustainability to vulnerable communities.

The company's long-term objectives are to:

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

STRATEGIES

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

- Influence policy, practice and perceptions through practice based research, evaluation, advocacy and audience development;
- Position DADAA as a national and international centre of excellence in Community Arts and Cultural Development (CACD) and Arts and Disability practice; and
- 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.

	2018 Actual
CLIENTS	
Number of new clients	122
Number of continuing clients	180
Client participation rate in programs	40,256
Staff and volunteers	
Total number of FTE's (across F/T, P/T and casuals)	25.17FTE
OPERATIONAL AND FINANCIAL	
Proportion of funding provided by:	
- Government grants	\$2,355,933
- other	\$89,201
Proportion of funding spent on:	
- client contact and programs	72%
- administration	28%

INFORMATION ON DIRECTORS

JIAN COURT	Chair (appointed 27 October 2016, reappointed 21 October 2017, Member of Sub-Committee, previous role as Deputy Chair)
Qualifications	Institute of Management
Experience	Deputy Chair CY O'Connor TAFE, Local District Advisory Council and Board member of NA Planning Commission, Local Councillor, Shire of Gingin.
Special Responsibilities	FARM Committee Member, Wangaree Community Centre Project Development Committee
MARION FREDRIKSSON	Vice Chair (appointed October 2015, reappointed 21 October 2017, Chair of Board Diversity (BDC))
Qualifications	Bachelor of (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.
Special Responsibilities	Chair of Board Diversity Committee (BDC)
HARRY BRAY	Treasurer (appointed October 2016, reappointed 21 October 2017)
Qualifications	Business experience, Australia and Asia
Experience	FARM Committee Member, Treasurer and Chair of Business Planning Sub-Committee
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.
Special Responsibilities	Member of DADAA Board Diversity Sub-Committee (BDC)
GILL MCKINLAY	Director (appointed 9 October 2009)
Qualifications	Bachelor of Commerce
Experience	Financial management of a Federal Government agency's and extensive film production and multimedia projects experience.
Special Responsibilities	Member of DADAA Board Diversity Sub-Committee (BDC)
KIERAN CANNY	Director (appointed 18 June 2015)
Qualifications	Bachelor of Laws, Graduate Diploma Legal Practice, Bachelor of Social Science
Experience	Advisor to Federal Shadow Minister, Admitted as a practitioner of the Supreme Court of Western Australia, Research Officer, Department of Premier and Cabinet.
Special Responsibilities	Member of FARM Sub-Committee, Member of BDC Sub-Committee
WENDY COX	Director (appointed 25 October 2014)
Qualifications	Bachelor of Arts (Psychology)
Experience	Over 25 years of experience in the disability field, including 14 years in senior management positions in non-government and government sector.
Special Responsibilities	Nexus Grants Advisory Committee member, Member of Strategic and Business Planning Sub-Committee

DR SCOTT HOLLIER**Qualifications***Director (appointed 30 May 2017, resigned July 2018)*

PHD in Internet Studies, which focused on supporting technology related access needs of people who are blind or vision impaired. Scott also holds a Masters of Management (Community Management) and a Bachelor of Science (Computer Science Major).

Experience

Scott was Director, Digital Accessibility with Media Access Australia. Scott is Lecturer in Web Accessibility, University SA and Adjunct Senior lecturer at Edith Cowan University.

Special Responsibilities

BDC Sub-Committee Member, Advisor DADAA IT and post his Board role with DADAA will continue to contribute to DADAA's Governance by acting as DADAA's Digital Access Advisor to the Board.

ZELI42 (ZEL) LSCEL**Qualifications***Director (appointed May 2017)*

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 – 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.

Special Responsibilities

BDC Sub Committee Member, Advisor for DADAA's Tactile and Audio Described services and projects.

TERYN HARVEY**Qualifications***Director (appointed 18 October 2016, resigned January 2018)*

Bachelor of Arts (Hons) Politics, Philosophy and Sociology (Murdoch)

Experience

Policy Officer Family and Community Services, Policy Officer National Disability Services (WA), Strategic Policy Officer to the Director General, DSC, Councilor, North Ward/ Town of Vincent, Board Chair Disability Advocacy Network, CEO Developmental Disability Council of WA. Currently CEO, WA Association for Mental Health (WAAMH).

Special Responsibilities

BDC Sub Committee Member, Advisor for DADAA's Tactile and Audio Described services and projects.

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 2018, the total amount that members of the company are liable to contribute if the company is wound up is \$10.00 (2017: \$10.00).

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;



Jan Court
CHAIR

Dated this 9th day of October 2018

AUDITOR'S INDEPENDENCE DECLARATION

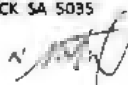
DADAA LIMITED
(a company limited by guarantee)

**AUDITOR'S INDEPENDENCE DECLARATION UNDER DIVISION 60-40 OF THE AUSTRALIAN CHARITIES
AND NOT-FOR-PROFITS ACT 2012 TO THE BOARD OF DADAA LIMITED**

I declare that to the best of my knowledge and belief, in relation to the audit of DADAA Limited for the year ended 30 June 2018 there have been:

- i) no contraventions of the auditor independence requirements as set out in the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- ii) no contraventions of any applicable code of professional conduct in relation to the audit.

NOT-FOR PROFIT ACCOUNTING SPECIALISTS
38 Surrey Road
KESWICK SA 5035



Nicholas Matsis CPA
Registered Company Auditor No 77466

Date: 9 October 2018

STATEMENT OF COMPREHENSIVE INCOME

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2018

	Note	2018	2017
		\$	\$
Revenue and Other Income	3	2,837,450	2,161,284
Project Related Expenses		(260,658)	(195,101)
Employee Benefits		(1,920,742)	(1,595,314)
Depreciation		(102,363)	(53,536)
Other Expenses	4	(461,865)	(309,279)
SURPLUS FOR THE YEAR		91,822	3,054
Other Comprehensive Income		-	-
TOTAL COMPREHENSIVE INCOME FOR THE YEAR		91,822	3,054

The accompanying notes form part of these financial statements

STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2018

	Note	2018	2017
		\$	\$
ASSETS			
CURRENT ASSETS			
Cash & Cash Equivalents	5	1,602,678	1,225,295
Trade & Other Receivables		117,781	105,577
Other Assets	6	51,804	49,089
TOTAL CURRENT ASSETS		1,772,263	1,380,871
NON-CURRENT ASSETS			
Property, Plant & Equipment	7	415,477	354,537
TOTAL ASSETS		2,187,740	1,735,408
LIABILITIES			
CURRENT LIABILITIES			
Trade & Other Payables	8	178,130	128,228
Provisions	9	157,233	122,381
Income Received in Advance	10	1,117,674	851,917
TOTAL CURRENT LIABILITIES		1,453,037	1,102,526
NON-CURRENT LIABILITIES			
Provisions	9	61,041	51,042
TOTAL LIABILITIES		1,514,078	1,153,568
NET ASSETS		673,662	581,840
EQUITY			
ACCUMULATED FUNDS			
Reserves	11	203,402	140,000
Accumulated Funds		470,260	441,840
TOTAL EQUITY		673,662	581,840

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2018

	Accumulated Funds	Reserves	Total
	\$	\$	\$
BALANCE AT 1 JULY 2016	433,786	140,000	573,786
Surplus for the Year	8,054	-	8,054
BALANCE AT 30 JUNE 2017	441,840	140,000	581,840
BALANCE AT 1 JULY 2017	441,840	140,000	581,840
Surplus for the Year	91,822	-	91,822
Transfer (from)/to Reserves	(63,402)	63,402	-
BALANCE AT 30 JUNE 2018	470,260	203,402	673,662

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2018

	Note	2018	2017
		\$	
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from Operations		3,078,332	2,020,592
Payments to Suppliers & Employees		(2,563,368)	(1,973,767)
Interest Received		12,670	14,981
NET CASH FLOWS FROM OPERATING ACTIVITIES		527,634	51,806
CASH FLOWS FROM INVESTING ACTIVITIES			
Acquisition of Property, Plant & Equipment		(151,162)	(152,817)
NET CASH FLOWS FROM INVESTING ACTIVITIES		(151,162)	(152,817)
NET (DECREASE) /INCREASE IN CASH & CASH EQUIVALENTS		376,472	(91,011)
CASH & CASH EQUIVALENTS AT THE BEGINNING OF THE YEAR		1,226,206	1,317,217
CASH & CASH EQUIVALENTS AT THE END OF THE YEAR		1,602,678	1,226,206

The accompanying notes form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2018

1. COMPANY INFORMATION

The financial statements of DADAA Limited for the year ended 30 June 2018 were authorised for issue in accordance with a resolution of the directors on 9 October 2018.

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 presentational 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) Revenue and Other Income

Revenue is recognised when the amount of the revenue can be measured reliably, it is probable that economic benefits associated with the transaction will flow to the entity and specific criteria relating to the type of revenue as noted below, has been satisfied.

Revenue is measured at the fair value of the consideration received or receivable and is presented net of returns, discounts and rebates.

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

GRANT REVENUE

Grant revenue is recognised as income when the entity obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

When grant revenue is received whereby the entity incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the Statement of Financial Position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

FEES FOR SERVICE

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

d) Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category.

Management and administration costs incurred in connection with administration of the company and compliance with constitutional and statutory requirements are recorded as other expenses.

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

Liabilities for employee benefits for wages, salaries and leave entitlements that are expected to be settled within 12 months of the reporting date representing present obligations resulting from employees' services provided to reporting date, are calculated at undiscounted amounts based on remuneration rates that the organisation expects to pay as at reporting date.

The company presents employee benefit obligations as current liabilities in the statement of financial position if the company does not have an unconditional right to defer settlement for at least 12 months after the reporting period, irrespective of when the actual settlement is expected to take place.

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 at the end of the reporting period on high quality 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.

The company provides post-employment benefits through defined contribution plans. The amount charged to the statement of comprehensive income 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) Trade & Other Receivables

Trade receivables are recognised and carried at original invoice amount less an allowance for any

uncollectible amounts. The carrying amount of the receivable is deemed to reflect fair value.

An allowance for doubtful debts is made when there is objective evidence that the company will not be able to collect the debts. Bad debts are written off when identified.

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:

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

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.

Trade & Other Payables

Trade payables and other payables represent liabilities for goods and services provided before the end of the financial year that are unpaid. The carrying amount of the creditors and payables is deemed to reflect fair value.

l) Financial Instruments

RECOGNITION AND INITIAL MEASUREMENT

Financial instruments, incorporating financial assets and financial liabilities, are recognised when the entity becomes a party to the contractual provisions of the instrument.

Financial instruments are initially measured at fair value plus transaction costs. Financial instruments are classified and measured as asset out below.

DERECOGNITION

Financial assets are derecognised where the contractual rights to receipt of cash flow expires or the asset is transferred to another party whereby the entity no longer has any significant continuing involvement in the risks and benefits associated with the asset.

HELD-TO-MATURITY INVESTMENT

Held-to-maturity investments are non-derivative financial assets that have fixed maturities and fixed or determinable payments, and it is the entity's intention to hold these investments to maturity. They are subsequently measured at amortised cost using the effective interest rate method. The company currently holds long-term deposits designated into this category.

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

DADAA Limited 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 2019. 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.

3. REVENUE & OTHER INCOME

	2018	2017
	\$	\$
Grant Revenue	2,508,536	1,857,450
Administration Income	90,126	72,517
Project Income	226,118	216,337
Interest Received	12,670	14,980
	<u>2,837,450</u>	<u>2,161,284</u>

4. OTHER EXPENSES

Other expenses includes the following:

Lease Expenses	69,123	36,315
Contractor Fees	146,985	61,233

5. CASH & CASH EQUIVALENTS

Cash at Bank	1,599,305	1,223,125
Cash on Hand	3,372	3,080
	<u>1,602,678</u>	<u>1,226,206</u>

5. OTHER ASSETS

Prepayments	49,088	49,089
Deposits Paid	2,716	-
	<u>51,804</u>	<u>49,089</u>

6. PROPERTY, PLANT & EQUIPMENT

Leasehold Improvements

At Cost	203,053	155,822
Accumulated Depreciation	(14,053)	(26,300)
	<u>189,001</u>	<u>129,522</u>

Computer Equipment & Software

At Cost	314,628	401,462
Accumulated Depreciation	(268,570)	(361,641)
Total Computer Equipment and Software	<u>46,058</u>	<u>39,822</u>

Furniture, Fittings & Equipment

At Cost	285,064	300,176
Accumulated Depreciation	(187,054)	(194,855)
Total Plant & Equipment	98,010	105,320
Motor Vehicles		
At Cost	181,213	166,188
Accumulated Depreciation	(98,805)	(86,314)
Total Motor Vehicles	82,408	79,874
Total Property, Plant & Equipment	415,477	354,537

8. TRADE & OTHER PAYABLES

Trade Creditors & Accruals	53,498	71,683
GST Payable	97,420	43,478
Other Payables	27,213	13,067
	178,130	128,228

9. PROVISIONS

Current

Annual Leave	118,682	91,682
Long Service Leave	38,551	30,699
	157,233	122,381

Non-Current

Long Service Leave	61,041	51,042
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10. INCOME RECEIVED IN ADVANCE

Department of Health (HACC)	73,280	66,463
Australia Council for the Arts	112,302	118,398
Disability Services Commission	512,148	482,907
Department of Local Government, Sport and Cultural Industries	116,995	80,638
Channel 7 Telethon Trust	185,174	-
Other	117,775	103,511
	1,117,674	851,917

Income received in advance includes grant income and project income that remained unspent at year end or were received in advance.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2018

11. 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.

12. RELATED PARTY TRANSACTIONS

The directors 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.

13. POST-REPORTING DATE EVENTS

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

14. CONTINGENT LIABILITIES

There are no contingent liabilities that have been incurred by the company in relation to 2018 or 2017.

15. 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 2018, the total amount that members of the company are liable to contribute if the company is wound up is \$10 (2017: \$10).

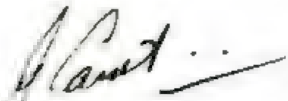
DIRECTORS' DECLARATION

DADAA LIMITED

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 2018 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-profit Commission Regulation 2013.



Ian Court
CHAIR

Dated this 9th day of October 2018

INDEPENDENT AUDITOR'S REPORT FOR DADAA LIMITED



1300 1 43 43 | www.nfpas.com.au | info@nfpas.com.au

INDEPENDENT AUDITOR'S REPORT FOR DADAA LIMITED

We have audited the financial report being a special purpose financial report, of Dadaa Limited for the year ended 30 June 2018, 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 2018 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.

OTHER INFORMATION

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 2018, 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 this 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.



CHARTERED ACCOUNTANTS
Australia • New Zealand

Member of a scheme approved under Professional Standards Legislation

[Handwritten signature]

The Board Members of the entity are responsible for the preparation and fair presentation of the financial report, and have determined that the accounting policies used and described in Note 1 to the financial statements, which form part of the financial reports, are appropriate to meet the financial reporting requirements of the members and 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. Those charged with governance 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.gov.au>. This description forms part of our auditor's report.

Not for Profit Accounting Specialists
38 Surrey Road
KESWICK SA 5035


Nicholas Martin CPA
Registered Company Auditor No 77466

Dated: 9 October 2018



THANKS TO OUR PARTNERS



Department of Communities
Department of Local Government,
Sport and Cultural Industries





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