



Cover. Installation view of Emma Buswell,  
*December (2020 it's no picnic)*, 2020,  
wool, cotton and synthetic yarn, dimensions  
variable; and *August (enemy of the state)*,  
2020, wool, cotton and synthetic yarn,  
dimensions variable.  
Photo: Bo Wong

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.



Mandy White and Michelle White, in front of Mandy White, *Untitled*, 2020, ephemeral mural, paint pens, for the exhibition *Kalyakool*, Ellenbrook Arts Gallery.

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

When I took over as Board Chair in February 2020, there were a lot of unknowns as to how COVID-19 would impact the organisation. While the global pandemic has thrown up some challenges, DADAA has largely flourished in its mission to support, advocate for, and champion artists with disability.

A focus this year has been to expand DADAA's disability and diversity representation on the Board. Accordingly, we were joined by Aurelio Costarella and Michelle Broun who bring a wealth of arts knowledge along with expertise and understanding in support of mental health and Aboriginal participation. The Board also welcomed Steve Ryan as Treasurer who ably steered us through the fluctuating impacts of COVID-19. We have benefited greatly from having a diverse, strong and united group with the necessary skills to provide effective strategic guidance.

While the Board's growth has been important, the success of DADAA during 2020/21 is largely due to the great work and passion of

its staff, as well as the artists that continue to choose DADAA's services. The Board and staff have worked very effectively during the past year to improve its processes including the identification and rollout of a new ICT system to enhance and streamline the administration of client services and NDIS reporting. There's also been considerable groundwork towards improving our web presence and other marketing aspects to ensure that we maximise opportunities to share our stories and make participation in DADAA services even easier. DADAA's service reach has also continued to grow with online training being delivered to Singapore and Hong Kong, living in the most isolated city in the world.

I'd like to again acknowledge the great work of DADAA's staff, its many supporters and my fellow Board members. Thank you all for a great year and I look forward to working with you during the next one.

**Dr Scott Hollier**  
Chairperson

# executive director's report



Tactile tour of *In Record Time* exhibition, Roch Dziewialtowski-Gintowt, *Untitled* series.  
Photo: Pixel Poetry

DADAA exists to meet the significant arts development needs of hundreds of Western Australians with lived experience of disability.

The artists with disability who DADAA has worked with during this past year represent a growing demand by people with disability to participate in and add their voices to WA's cultural landscape. Artists with disability have increasingly embraced disability identity and the layers and intersectionality that come with a lived experience of disability, bringing diverse and authentic narratives to our stages, screens, and exhibition spaces.

The NDIS finally completed its rollout across WA. What has followed has been a radical transformation of how NDIS recipients participate in our community. Just a few years ago under block funding arrangements, decision-making power lay with organisations to determine their service offerings. The NDIS has remedied the power relationships between service providers like DADAA and people with disability. People with disability are now making personal choices and using their purchasing power to select services where and when they want them. Many are choosing Art. In response to this demand, DADAA's service offering has continued to grow, with ever increasing choices and pathways for people with disability.

Managing this growth, the human and financial impacts of Covid, increased compliance requirements from across Government, and a shift to digital service provision across the organisation, has presented complex challenges to our team. In addition, as a

designated essential service during pandemic restrictions, DADAA was a lone arts organisation that had to keep the doors open – with a workforce that was divided between self-isolation, working remotely, and the remainder onsite at our hubs in Lancelin, Midland and Fremantle.

A significant change in 2020 was the closure of DADAA's Artlink children's program during the 2020 COVID 19 lockdown and restricted access periods.

Many Artlink participants found the shift to online service delivery inaccessible and any physical contact needed for circus and movement workshops became impossible. In addition, the shift in funding mechanisms for the children's program under NDIS, removed the essential administrative programming support for the program; this, combined with increased demand for 1:1 mentoring support and staff costs under increased award rates for weekend, rendered the program unviable for DADAA.

Artlink was DADAA's longest running program, and the team was faced with a tough decision to cease a program that had, over many years, provided children with disabilities with their first access to the arts.

We would like to acknowledge the generations of artworkers and support workers who led and invested strongly in Artlink each Saturday over its 25 years of operation and are delighted that so many former Artlink participants have now joined DADAA's other programs across Perth.



Over this past year, DADAA has thrived largely due to the close collaboration between our leaders, the Board, Board sub-committees, and the operational team. When times got tough, the DADAA team's strength and commitment shone through. I can't thank them enough.

Some of our key achievements included:

- Working with State Government stakeholders on our urgent accommodation needs in Midland
- Beginning the staged rollout of a new financial and records management system
- Reviewing, developing and implementing a raft of policies to meet the growing compliance needs from across government
- Beginning a brand review exploring how we should tell our complex and layered story
- Improving internal communication processes as part of pandemic response and resilience planning
- Investing in DADAA's digital capacity through training and technology
- Scoping new regional services and partnerships in Geraldton and Mullewa
- Commencing an EBA process for DADAA artswriters
- Increasing the number of Board and team members with lived experience of disability and diversity

Finally, my sincere and grateful thanks go to our Board, who, under Chair Dr Scott Hollier, have carefully guided DADAA through this past year.

**David Doyle**

Executive Director



Tactile tour of *In Record Time* exhibition, Clare Peake, *Intermediate Pots*, 2015 – ongoing, ceramics, dimensions variable.  
Photo: Pixel Poetry

# our people

## DADAA Board

**Chair:** Dr Scott Hollier  
**Vice Chair:** Marion Fredriksson, Lisa Bowden  
**Treasurer:** Steve Ryan  
**Secretary:** Zel Iscel  
**Directors:** Michelle Broun, Justin Brown, Keryth Cattalini, Aurelio Costarella, Wendy Cox, Wendy Martin

## Staff

**Executive Director:** David Doyle  
**Director Art Services:** Ricky Arnold  
**Director Client Services:** Mallika Macleod  
**Manager Finance:** Fiona Brough  
**Access Program Producer:** Jacqueline Homer  
**Head of Communications:** Alison Hayles  
**Assistant Accountant:** Amina Rauf  
**Finance Officer:** Laurette Uwanyuze  
**Accounts Payable Officer:** Gill Barwell  
**NDIS Claims Coordinator:** Mark Vandenhurk  
**Executive Assistant:** Wanda Fleckhammer

## Fremantle

**Creative Producer:** Christopher Williams  
**Gallery Curator and Project Manager:** Katherine Wilkinson  
**Gallery Invigilator:** Leah Gale  
**Client Services Coordinator:** Laura Torrisi  
**Client Services Administrator:** Dennis Collins  
**Project Coordinators:** Omayya Awaida, Lyndsay Humphries, Connla Kerr, Johanna Keyser

## Lancelin

**Client Services Centre Coordinator:** Julie Grieve  
**Client Services Administrator:** Shelley McDonald

## Midland

**Program and Development Coordinator:** Peter Zylstra  
**Studio Assistant:** Bridget Gaynor  
**Client Services Centre Coordinator:** Andrea Lippiatt  
**Client Services Senior Coordinator:** Cynda Empsall  
**Client Services Administrators:** Shelley Elkins, Shelley McDonald, Katherine O'Hara

## and we farewelled

**Artlink Coordinator:** Ivan Hui

## Arts Workers

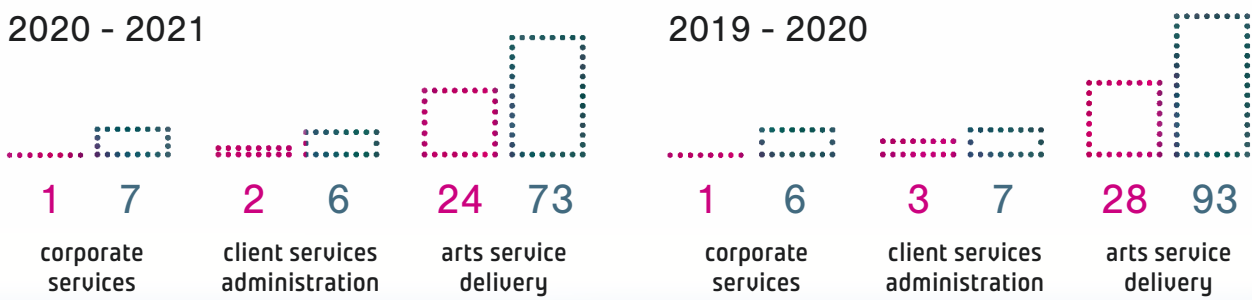
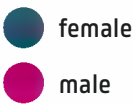
Jennifer Amram | Oumayma Awaida | Antasia Azure | Valerie Barron  
Vanessa Barron | Rosemary Barton | Patricia Barwell | Elysia Bullen | Jake Carlshausen | Beth Chrisp | Olga Cironis | Dennis Collins | Eduardo Cossio | Ben Crappsley | Astrid Dainton  
Fergus Deasey | Charissa Delima | Brigida Desebrook | Jane Devine  
Alison Dredge | Marcia D'Souza | Shelley Elkins | Neil Elliott  
Ofa Fotu | Jordan Fyfe | Leah Gale | Kelly Gardner | Elspeth Glen  
Richard Green | Dimity Gregson | Rachel Haines | Thomas Hoareau | Lyndsay Humphries | Noemie Huttner-Koros | Sally Ivory  
Johanna Keyser | Daniel Kristjansson | Annie Lawrinson | Camilla Loveridge | Ruth Loveridge | Caroline Lyttle | Lincoln MacKinnon  
Kristen Martin | Owen Measday | Shirley Melville | Belinda Mettam  
Pauline Miles | Michael Moshos | Chloe Nelson | Kylie O'Connell  
Rebecca O'Neil | Shana O'Shea | Matthew Pavlinovich | Jemma Prickett | Lisa Reynolds | Jessica Richards | Timothy Roberts  
Anna Rutherford-Bird | Carol Small | Bianca Swift | Ellen Tatchley  
Andrea Tenger | Emma Vickery | Ailsa Waddell | Cydney Williams | Suzanne Woodhead | Rachael Woodward

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.

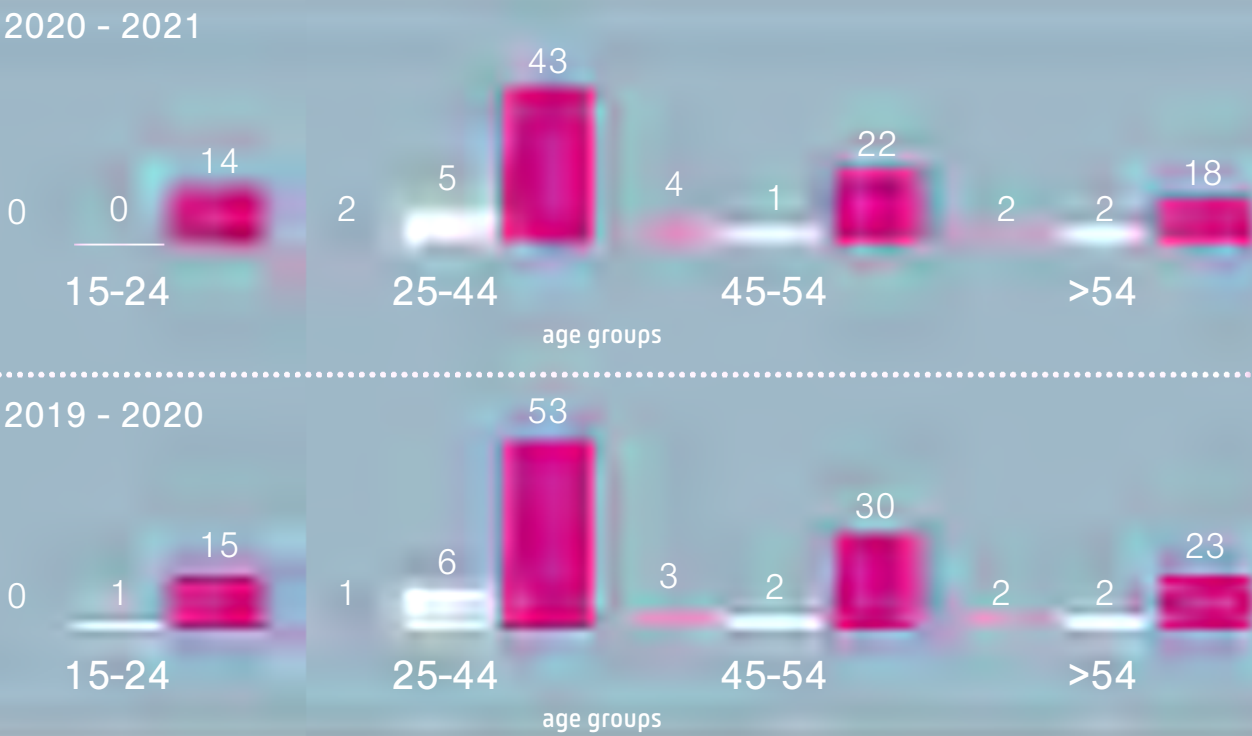
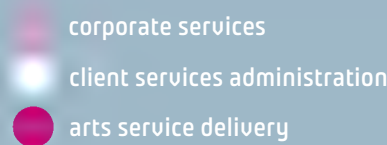


# workforce statistics

## Gender

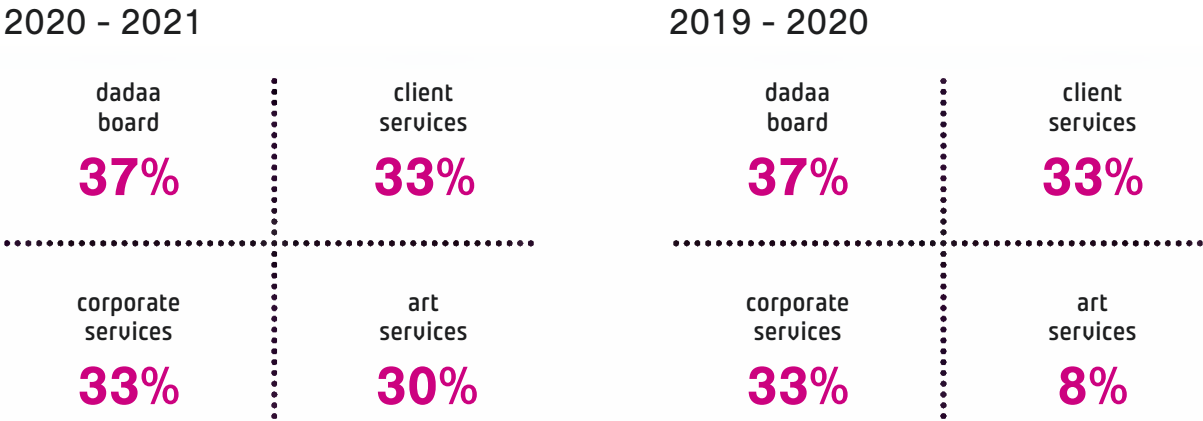


## Age



The NDIS, Australians recognised the importance of inclusive access to appropriately trained, quality support staff in the arts for people with disability. An increase in the number of arts and support staff with lived experience of disability and mental health, placing artists alongside peers with shared knowledge, shared resourcefulness, resilience and genuine understanding, was shown to be essential as the pandemic threatened to break down those connections.

## Lived Experience of Disability and/or Mental Health



# our partners

## Core Funding Partners

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

## Philanthropic Partners

- Fremantle Foundation
- The Alexandra and Lloyd Martin Foundation

## Arts Partners

- Art Gallery of WA
- Arts Access Australia
- Arts Access Victoria
- Arts Project Australia
- Arts with the Disabled Association (Hong Kong)
- Awesome Arts
- CircusWA
- Ellenbrook Arts
- Fremantle Arts Centre
- Gallery Central
- Midland Junction Arts Centre

- Perth Festival
- PICA
- Proximity Festival
- Sculpture by the Sea
- Singapore Repertory Theatre
- Vrystaat Arts Festival (South Africa)
- WA Ballet
- WA Opera
- Western Australian Youth Theatre Company
- Wonky Mugs

## Access Partners

- Access2Arts
- Centre for Accessibility
- City of Perth
- FRINGE WORLD
- John Curtin Gallery
- Lawrence Wilson Art Gallery
- Mind the Change
- North Metro TAFE
- Regal Theatre
- Western Australian Museum
- Whiteman Park
- Zealous Productions

## Disability Partners

- Ability WA
- National Disability Services
- National Disability Services WA

## State Government Partners

- Department of Education

## Local Government Partners

- City of Armadale
- City of Belmont
- City of Busselton
- City of Cockburn
- Town of Cottesloe
- City of Fremantle
- Shire of Gingin
- City of Greater Geraldton
- Shire of Karratha
- City of Perth
- City of Rockingham
- City of Stirling
- City of Swan

## Research Partners

- Curtin University

## Health Partners

- Fiona Stanley Hospital

## Community Partners

- Bendigo Bank
- Coastal Courier Committee
- Lancelin District Lions Club
- Lancelin Healthy Community Forum



Act Belong Commit bag, exterior DADAA Fremantle.  
Photo: Miles Noel Photography

# snapshot 2020/21



Performance workshop DADAA Fremantle.  
Photo: Miles Noel Photography

## 2020 - 2021 Participation

### clients

- 348 (306 NDIS recipients)

### age groups

- <18 years = 7
- 18 - 25 years = 77
- 26 - 64 years = 228
- 65+ years = 36

### workshops

- 1754 (group)
- Total hours of service delivered: 43,027

### projects

- 67 creative developments (metro)
- 1 creative development (national)
- 1 creative development (international)
- 0 new works
- 8 exhibitions (metro)
- 5 exhibitions (regional)
- 7 other exhibitions
- 0 performances
- 66 artists employed across arts projects

### audiences

- 7197 attendances at exhibitions and events (metro)
- 1255 attendances at exhibitions and events (regional)

### access all arts

- 26 events
- 17 audio described sessions
- 133 tactile tours
- 4 Auslan interpreter sessions

### training

- 7 disability and vision awareness training sessions - 130 participants
- 1 Access and marketing online training - 95 participants

## 2019 - 2020 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

### 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)

# client services



Lancelin Studio workshop.  
Photo: Miles Noel Photography

The participant journey at DADAA begins with Client Services.

This past year saw the completion of the roll-out of NDIS across the DADAA participant group, with the Client Services team supporting many participants to transition or navigate the new funding arrangements. Adding to the complexity of the task were the significant and widespread impacts of the COVID pandemic, with many participants losing access to support services and regular social connections. Participants increasingly sought support from the Client Services team around access to independent advocacy, support with arrangements in their homes, and stepping in where supports dropped away or waitlists left people isolated.

While our buildings had increased their capacity in response to the steady growth of participant numbers, external community and government-run sites were utilised in order to accommodate physical distancing and public health measures, extending DADAA's community reach in the east metro region. In addition, maintaining connections for staff and participants alike proved vital across the new world of COVID, – reducing social isolation through new modes of participation and digital access. This put additional pressure on the Client Services team to organise and manage continuity of support obligations.

A focus during this time was supporting people to understand and exercise a key pillar and commitment of the NIDIS, Choice and Control. This included supporting participant's families and guardians (where applicable) to understand their potentially changed roles in participants' lives as the DADAA participants explored and exercised their own rights.

Through co-design with participants, supports were investigated, negotiated and initiated, in line with each participant's choices and goals. For each individual, the choices they made were diverse and unique to them, and a tailored support team around each person ensured they met their goals across the arts and put the participant at the centre of every decision – whether it be through the hundreds of 1:1 mentoring sessions with carefully matched mentors of their choice, specialised group workshops tailored to each participant's art goals, access to community cultural activities that added richness to their lives, or opportunities to learn skills that increased participants' confidence in their artistic practices and in their lives outside of DADAA.

In addition to the team's dedicated and specialised participant support, we also undertook:

- Re-registration of DADAA under the NDIS Commission as a registered provider for NDIS
- Preparation for the NDIS Quality Audit
- Scoping of NDIS extension programs in Geraldton with support from the DADAA Lancelin team
- Continuous improvement work on new records management and finance systems

My thanks go to the exceptional Client Services team. DADAA's small team of committed and highly-skilled workers ensured participants remained connected, supported and their services continued as smoothly as possible, even under the tightest restrictions of the COVID pandemic.

**Mallika MacLeod**  
Director Client Services



installation from *Home Page* exhibition, DADAA Fremantle.  
Photo: Louise Coghill



# art services



John Morrison, *World Monsters*, 2021, video game, console and screen, works on paper (dimensions variable), installation view from *Revealed*, 2021.  
Photo: Pixel Poetry, courtesy Fremantle Arts Centre

As with all community and arts organisations, the COVID-19 pandemic has loomed large over this period of arts programming at DADAA. DADAA began this financial year coming out of a COVID lockdown. DADAA's workshop activities had shifted to online delivery and provided an essential lifeline to our participants, keeping regular connection and helping protect against social isolation.

COVID 19 restrictions also prevented the completion of some of the projects which were planned for 2020/21. These projects have been postponed and planned for delivery in 2021/22, including our second creative development period for *4:48 Psychosis* led by Jenny Sealey of Graeae Theatre, our creative development lab led by Loren Kronemyer, our visit to our new friends at Tanpopo-No-Ye Foundation in Japan; and our work in Tasmania. In spite of the delays, it continues to be an exciting time for new project and partnership development and we look forward to the 2021/22 year.

Huge thanks go to our talented Arts Services Team, in particular, Christopher Williams and Peter Zylstra, Jacqueline Homer and her Access All Arts team: Richard Green, Brigida Desebrook, Mark Homer, Tarin Hilton, Pam Barass; Joo Tan, Zoe Warwick, and Scott Hollingsworth for the training package we put together for the Singapore Repertory Theatre; Oumayma Awaida, Tony Sarre, Sarah Collins for *The Other Film Festival WA*; Katherine Wilkinson for wonderful exhibition programming and curatorial prowess; Connla Kerr and Lyndsay Humphries for digital programming and training; Johanna Keyser for her animation and film-making talents; and to the entire team of artworkers whose commitment and passion bring to life the arts goals of DADAA participants on a daily basis.

Thanks also go to my colleagues Mallika MacLeod and the Client Services team, Alison Hayles, Fiona Brough, and David Doyle for all their support in realising the DADAA program through very trying times.

**Ricky Arnold**  
Director Art Services



Artist Dylan Madurun and Hon. David Alan Templeman MLA, Minister for Tourism; Culture and the Arts; Heritage, at State Theatre Centre of WA during Dylan's artist residency for Awesome Festival 2020.  
Photo: Department of Local Government, Sport and Cultural Industries

## Studio Artists

Amidst the major disruptions of the past year, DADAA studio artists continued to thrive and work towards their artistic goals, whether it be developing and honing their skills and projects or showcasing their work before audiences.

Mandy White was selected for the 2020 *Joondalup Invitation Art Prize*, and John Morrison featured in the *Revealed 2021* exhibition at Fremantle Arts Centre in March 2021. Des Woodley, Mandy White and John Morrison all had work acquired by the Art Gallery of Western Australia for the State Art Collection.

Dylan Madurun became the inaugural Awesome Festival Artist-in-Residence. Dylan exhibited his Blue collection of paintings developed through a Nexus Young and Emerging Artist with Disability grant and supported by Crown Resorts Foundation, at the State Theatre Centre of Western Australia. Dylan produced a large

self-portrait during his residency, and was featured alongside the Minister for Culture and the Arts, the Honourable David Templeman MLA, as he announced a new funding program for artist in residence projects across the State.

Sadly, DADAA lost two of our long-term participating artists in 2020/21. Des Woodley passed away in December 2020; leaving a 15-year legacy of beautiful artwork which had been celebrated in the solo retrospective, *Here, There and Back Again* at Ellenbrook Arts.

Roch Dziewialtowski-Gintowt also passed in early 2020. Roch had been a fixture at DADAA Fremantle for over 15 years, drawing unique portraits and repeated, multiple abstract drawings. Roch's work featured in the DADAA Fremantle Gallery exhibition *In Record Time* and his huge output of work filled the Side Gallery – a fitting celebration of Roch's life of making art.



Installation view of Roch Dziewialtowski-Gintowt's *Untitled* series, DADAA Fremantle, 2020.  
Photo: Photography Credit



Still from *Turning to White*, Tony Sarre and Lincoln MacKinnon.



Still from *Single*, This is Blank Films, Inc. 2020.

## The Other Film Festival WA

16 February 2021 – 21 February 2021  
DADAA Fremantle

*The Other Film Festival WA* celebrated disability-led practice and storytelling, as part of the Perth Festival 2021 program, and jointly funded by Healthway's Act-Belong-Commit Mentally Healthy WA campaign.

Developed in partnership with Arts Access Victoria, the program's conceptual approach was shaped by Tony Sarre and films were programmed by Sarah Collins.

While our borders were physically closed, our relationships with leading, inspirational disability arts practitioners endured, through a series of Artist Spotlights, film screenings and panel discussions. The program was enriched with films from around the globe, and in particular from the BBC's *Crip Tales* series, whose Artistic

Director, Matt Fraser, joined the screenings by Zoom from London, sharing an exciting glimpse into the ground-breaking series and its inception.

The Artist Spotlights showcased the recent creative endeavours of disability arts practitioners:

- Sarah Houbolt talked of her solo show, *Koo the Bird Girl*, her residency in Coney Island where the original Koo Koo performed in the 1930's, and historical explorations of "the freak" and its place in disability politics.
- Matt Shilcock shared the research which led to the development of his own movement language, *Alchemia Exteriores*, influenced by alchemy, esotericism and holistic and alternative healing.
- Anna Seymour discussed her work as an independent choreographer and as a company dancer in Candoco Dance Company in London.

We also talked to disability arts leaders and their quest to be change agents, advocating for equality and recognition for disability arts practice:

- Caroline Bowditch, performance artist, choreographer and current CEO of Arts Access Victoria, discussed her experience in the Scottish Dance Company as an "agent for change", and the impact this had on the company and its artistic practice;
- Gaelle Mellis, theatre designer and access consultant shared her career, and how she has blazed a trail for disability arts recognition and acknowledgement through a number of roles and experiences. She advocated strongly for young practitioners to get their voices heard.
- Jenny Sealey, Artistic Director, Graeae Theatre, London, gave us all reason to pause, to consider the impacts of the pandemic and the lockdowns on disability arts practitioners, and their audiences. She discussed the UK's

"I will not be removed" strategy, challenging the use of "vulnerable" labelling taking away artists with disability's own choices in risk taking.

*"Disability in mainstream film tends to have specific tropes and clichés which serve to 'inspire' an audience and often win awards for able-bodied actors for their 'bravery' in portraying a character whose entire life is usually defined by their disability. I have enjoyed finding films which subvert these tropes (if you subscribe to the idea that people with disability can do anything, how do you feel about them planning and carrying out a robbery?) and focus on people with disability telling their own stories, both in front and behind the camera."*

### Sarah Collins

*The Other Film Festival WA*  
Film Program Curator

# Exhibition Highlights



Mandy White, 2020, *Dancing Crew*, acrylic and paint pens, 100x100 cm.  
Image courtesy the artist

## Kalyakool

22 July 2020 – 9 August 2020  
Ellenbrook Arts Gallery

An exhibition featuring four of Aboriginal artists from DADAA’s studios: Des Woodley, Mandy White, Michael Miller, and John Morrison. The exhibition also toured in November 2020.

This launched a new exhibition exchange strategy and provided opportunities for DADAA artists to run peer arts workshops.

## In Record Time

16 October 2020 – 28 November 2020  
DADAA Fremantle Gallery

A visual conversation about art, labour, and circumstance, this was the first exhibition following its closure during the COVID lockdown period. Work included new commissions as well as past works in ceramics, drawing, installation and kinetic sculpture, all considering how artists record, mark and structure their daily labour.

Artists: Oliva Biasin, Roch Dziewialtowski-Gintowt, Rocky Lu, Clare Peake, and Bjoern Rainer-Adamson.



Installation view of Oliva Biasin, *An assemblage of collation and contemplation*, 2020, dimensions variable.  
Photo: Pixel Poetry



## Fair Isle

16 February 2021 – 17 April 2021  
DADAA Fremantle Gallery

Featured in the Perth Festival 2021 Visual Arts Program, *Fair Isle* explored the lockdown's effect on creativity in the home, showcasing the quiet activism of craft-based practices and collective forms of production.

Turning the gallery space into a place for thinking through making were: Emma Buswell, Mei Swan Lim, Angeline Karadada, Joanne Hayward, Bo Wong and Rose Meirian and Semaphore, Melissa McGrath and Kelly Fliedner.



Installation view of (left) Mei Swan Lim, *A Series of Interruptions*, cotton, speckled cotton, mohair, merino wool, wool roving, twine, alpaca wool, 230 x 160 cm; (right) Angelina Karadada Boona, *Wandjina Emerging*, 2020-21, ochre and natural resin on bark, approx 52 x 69 cm each, courtesy the artist and Waringarri Arts. Photo: Bo Wong



# The Bowling Alley

21 May 2021 – 17 July 2021  
DADAA Fremantle Gallery

Young and emerging DADAA studio artists were the focus of the final show for this year period, featuring Charlie Paganin, Trinity Williams and Declan White, whose “moving worlds, unique figuration, intensive patterning and brilliant colour” set them apart. Several of the works on show were acquired by DADAA and the State Government art collection for display in ministerial offices.

Artists: Charlie Paganin, Declan White and Trinity Williams

Declan White (left),  
*The Bowling Alley*,  
2018, ink on paper,  
56 x 76.5 cm;  
Charlie Paganin (right),  
*Untitled*, 2021,  
ink on paper,  
dimensions variable.  
Photo: Pixel Poetry





## Tactile Art Project (TAP)

8 May – Sat, 17 July 2021  
Midland Junction Art Centre

Curated by Oliver-Max Taylor, this was showcase of tactile and multi-sensory artworks intended to be touched, seen, heard, and smelled. Incorporating a range of materials and techniques, including ceramic sculpture, paintings and soft textiles, this year's iteration of the annual *In Focus* exhibition, *TAP* presented 30 artists who work out of DADAA's Midland studios. The project began with a few ceramic artists with vision impairment wanting to create work for others with vision impairment, and soon grew to include many participants from across DADAA Midland's painting and textile workshops.

Artists: Emily Barker, Nicklaus Bisley, Brittney Coutts, Fero Dobrovolny, Prudence Dunkley, Diedre Gillespie, Kelly Grant, Greg Harler, Betty Hemsley, Sarah Jansen, Mark Landon, Aidan Leahy, Nadia Leahy, Tim Maley, Debby Mandat, Ann Mcgrath, Katelyn Murphy, Leon Ng, Sharon Pearce, Mark Rae, Melissa Robinson, Jennifer Rourke, Marcus Rusbridge, Aaron Sabatino, Mike Sterling, Melaina Tatham, Oliver-Max Taylor, David Vella-Zarb, Mandy White and Beth Wilcox

Intallation view from *Tactile Art Project*, Midland Junction Art Centre, Greg Harler, G H, 2021, various textiles, 223 x 50 cm.  
Photo: Jess Boyce

**digital  
capacity  
building**



# Digital Transitions

DADAA's shift to online service delivery under COVID-19 restrictions was informed by the experience of the *Digital Transitions* program, a project which represented a continuation of DADAA's long history of engagement and investment in the digital space. Delivered over two years from 2018-20 and funded by the Department of Communities, the program involved 67 participants across 3 locations in Midland, Coolbinia, and Fremantle. With digital literacy, social connection, and artistic skill development at its core, *Digital Transitions* sought to increase digital inclusion and digital literacy for people with disabilities, as well as introducing new opportunities for creativity and self-expression through digital technology.

During COVID lockdowns, our online workshops explored the creativity to be found in one's own home environment, focusing not on the mental health impacts of the lockdown, but on participants responding to what was around them in the everyday: the objects, potential art materials and sounds of their surroundings. An Act-Belong-Commit art pack was delivered to every home, and each participant explored their own studio and workspace, and how this could connect to the DADAA studio through Zoom.

A two-part exhibition at DADAA Fremantle in December 2020, *Home Page*, showcased the outcomes of the *Digital Transitions* program, with artists exhibiting their drawings, digital art, films and animation, alongside the outcomes from the home-based online workshops from the lockdown period.

Installation view from  
*Homepage*, various artists.  
Photo: Louise Coghill



Photo: Louise Coghill

## Digital Diversity

Whilst successful for many participants, DADAA's transition to online services highlighted a significant and persistent digital divide along socioeconomic and geographical lines. Of the 130 group participants offered online services at DADAA Fremantle, 66 or

50.7% opted to trial this, and 57 or 86% of these were retained for the full ten-week period. However, at DADAA Midland, of the 142 group participants, 51 or 36% opted to trial online engagement; and only 16, or 11% were retained online for the ten-week period.

Consultation and research showed the following factors influencing the low levels of digital participation in the East Metropolitan region (Midland):

- Lower baseline for digital participation
- Lack of access to digital devices (eg. mobile phones, tablets, computers)
- Poor to non-existent digital literacy
- Generational poverty – high levels of welfare dependency
- Low levels of internet access
- High support needs and a greater prevalence of dual diagnosis (eg disability and mental illness)
- Higher proportion of disability accommodation and hostel clientele

In response to these findings, DADAA began a digital capacity building project, *Digital Diversity*, with a donation from the Fremantle Foundation's WA Relief and Recovery Fund: COVID 19. The program aims to build digital capacity at DADAA and to improve social connectedness, confidence and competency, attitude and creativity. To track the changes that result from this investment in digital capacity building the project is being evaluated using the Most Significant Change (MSC) research method. Five key domains of change of Confidence, Social Connectedness, Attitude, Competency, Creativity, and Independence will be measured.

In its first phase from January-June 2021, the *Digital Diversity* project:

- Purchased digital technology and equipment for DADAA Midland
- Built the skills of a team of artworkers in DADAA Midland through training in iPad apps for visual art, video, animation and music
- Delivered 19 weeks of collaborative workshop sessions between the Midland artworker team and DADAA participants, mentored by the digital team from the DADAA Fremantle
- Delivered a further ten weeks of targeted workshops building more advanced skills in two artworkers and six DADAA participants
- A total of 134 hours of digital training was provided

A second phase of the capacity building is planned for 2021/22, expanding the participant involvement, outreach and training into surrounding accommodation and hostel centres, and purchasing digital technology to grow the capacity. The final evaluation is scheduled for March 2022.



**financials**

# Treasurer's Report

On behalf of the DADAA Board, I am pleased to present DADAA's 2020/21 Audited Financial Statements.

In particular, I would like to acknowledge the unique support role played by members of DADAA's Finance, Risk Management and Audit Sub-Committee, (FARM).

FARM brings Board Directors together with the Executive Team of DADAA, and together they navigate the increasingly complex operating environment, managing key risks such as Covid 19, and DADAA's response to the final stages of the transition to NDIS.

During 2020/21 FARM focused on:

- DADAA's Covid response as a unique 'Essential Disability and Health Service Provider'
- The maintenance of DADAA's workforce, during Covid lockdowns
- Managing DADAA's revenue inflow and maintaining working capital during a very volatile year
- Oversight of DADAA's risk preparedness
- Working alongside the ITC Sub Committee to support the implementation of new financial systems to underpin DADAA's compliance and efficiencies
- Assessment and review of DADAA's eligibility to access government support during the pandemic
- Providing guidance and advice to the Executive team to pursue operational efficiencies without compromising on participant outcomes

NDIS revenue now forms DADAA's largest single income stream. In the last twelve months DADAA has seen its NDIS revenue increase to 44% in 2020/21 and this is set to increase to a budgeted 61% in 2021/22.

DADAA is operating in a rapidly evolving environment, further complicated by the impacts on our service delivery by Covid restrictions - both on staff and our participants. As Treasurer, I am particularly proud of how we faced these challenges and continuously adapted to ensure our participants were impacted as little as possible.

The complexity of the NDIS funding model has placed increasing pressure on DADAA's financial systems – more specifically in relation to participant claims management and invoicing. Consequently, DADAA reviewed its current participant management system and as a result implemented FlowLogic. This ensures the organisation is best placed for future pricing complexities that come with the NDIS.

In summary, at the end of the 2020/21 financial year, DADAA has produced a strong financial result despite pressures on our revenue streams and wages growth. This financial result gives me great confidence that we can meet the future challenges that may arise under the NDIS, and continue to not only grow as an organisation but also to enhance our reputation as both a disability services provider and an arts organisation.

**Steve Ryan**  
Treasurer

The Directors present their report, together with the financial statements on the Company, for the period ended 30 June 2021.

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:

Review of Operations

The net surplus achieved by the Company for the year ended 30 June 2021 is \$331,240 (2020: \$864,344).

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.

Director	Appointment / Resignation	A	B
Dr Scott Hollier	Appointed October 2019	7	7
Wendy Cox	Appointed October 2014	7	6
Zeliha Iscel	Appointed May 2017	7	5
Wendy Martin	Appointed April 2019	7	7
Justin Brown	Appointed April 2019	7	7
Keryth Cattalini	Appointed October 2017	7	7
Lisa Bowden	Appointed January 2020	7	7
Steve Ryan	Appointed December 2020	4	4
Auriello Costarella	Appointed December 2020	4	4
Michelle Broun	Appointed April 2021	2	1
Marion Fredriksson	Resigned June 2021	7	7

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

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 the Company 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.

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 2021, the total amount that members of the Company are liable to contribute if the Company is wound up is \$10. (2020: \$10).

Client	2021 Actual	2020 Actual
Number of new clients	178	107
Number of continuing clients	308	346
Client participation rate in programs	82%	76%

Staff and Volunteers

Total number of FTE's (across F/T, P/T and casuals)	27.46 FTE	28.11 FTE
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Operational and Financial

Proportion of funding provided by:		
Government grants	\$2,047,964	\$2,288,316
Other	\$65,979	\$125,046
Proportion of funding spent on:		
Client contact and programs	77%	73%
Administration	23%	27%

Information  
on Directors

Dr Scott Hollier

Chairperson

Appointed

October 2019

Elected Chairperson

4 February 2020

Qualifications

PhD (Internet studies),  
Master of Management (Community management),  
Bachelor of Science (Computer Science)

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

Diversity, Finance Risk Management (FARM),  
and Information Technology Committee (ITC)

Marion Fredriksson

Vice Chair

Appointed

October 2015

Reappointed

21 October 2017

Qualifications

Bachelor of Architecture

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

Diversity and Programming and Marketing

Lisa Bowden

Acting Treasurer

Appointed

January 2020

Qualifications

Bachelor of Physiotherapy (Hons),  
Grad Dip 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.

Board Sub-Committees

Finance and Risk Management

Steve Ryan

Treasurer

Appointed

December 2020

Qualifications

Bachelor of Business (ECU) CPA, CMA

Experience

Over 20 years of experience in senior finance roles primarily in the aged care and disability services sectors. Participates on a number of national disability services benchmarking committees through Ability First Australia.

Board Sub-Committees

Finance and Risk Management

# Information on Directors

## Keryth Cattalini

Secretary

.....  
**Appointed**

October 2016

**Reappointed**

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**

Diversity and Programming and Marketing

## Michelle Broun

Director

.....  
**Appointed**

April 2021

**Qualifications**

BA,  
Certificates in Cultural Planning,  
Train the Trainer (Community Cultural Development)

**Experience**

Proud Yindjibarndi women living and working on Whadjuk Nyoongar Boodja. Michelle has worked at many levels and across many platforms to produce, promote and present Aboriginal arts and culture. She is a curator, cultural planner and creative producer-engaging with community and collaborating with artists to create thought -provoking and moving experiences for audiences, to build bridges between cultures and find common ground on which to move forward. She is currently the Curator of Australian First Nations Art at John Curtin Gallery, focusing on the research, presentation and community engagement related to the collection of artworks produced by the child inmates of the Carrolup Native Settlement, and helping to develop the Carrolup-Centre for truth-telling.

## Justin Brown

Director

.....  
**Appointed**

April 2019

**Qualifications**

PhD (Rules-based e-learning systems)

**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**

Information Technology Committee

## Aurelio Costarella

Director

.....  
**Appointed**

December 2020

**Experience**

Renowned in the fashion world for his exquisite gowns, Aurelio Costarella is a Perth-based designer whose work has been showcased on runways around the world.

Throughout his career, Aurelio presented his collections at New York Fashion Week, Australian Fashion Week and via his Paris and LA showrooms. Aurelio has designed costumes for WA Ballet, WA Opera, and Perth Theatre Company, and was named Western Australian Designer of the Year in 1989, 1994, 1995 and 2004, and a finalist in the 2007 and 2009 Western Australian Citizen of the Year Awards. In 2016, Aurelio was inducted into the Design Institute of Australia’s Hall of Fame.

In 2015 Aurelio decided that it was time to talk openly about his life-long struggle with mental un-wellness and was soon appointed as Ambassador for Lifeline. He continues to speak and advocate for those living with mental health issues.

Aurelio brings extensive business and mental health advocacy experience to the DADAA Board.

**Board Sub-Committees**

Programming and Marketing



# Information on Directors

## Wendy Cox

Director

.....

**Appointed**

October 2014

**Qualifications**

BA (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**

Diversity and Finance and Risk Management

## Zeliha (Zel) Iscel

Director

.....

**Appointed**

May 2017

**Qualifications**

BA (Politics and Government)

**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.

**Board Sub-Committees**

Diversity and Programming and Marketing

## Wendy Martin

Director

.....

**Appointed**

April 2019

**Qualifications**

BA (Communications)

**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**

Programming and Marketing

# Statement of Comprehensive Income

	Note	2021 \$	2020 \$
Revenue & Other Income	3	3,772,145	4,113,379
Expenditure			
Programme Delivery		300,545	373,995
Employee Benefits	4	2,434,867	2,241,642
Depreciation		221,756	209,862
Administration & Other		483,736	423,536
Total Expenditure		3,440,904	3,249,035
Net Surplus/(Deficit) for the Year	5	331,241	864,344
Other Comprehensive Income		-	-
Total Income for the Year		331,241	864,344

The accompanying notes form part of these financial statements

# Statement of Financial Position

	Note	2021 \$	2020 \$
Current Assests			
Cash & Cash Equivalents	6	1,215,091	673,469
Trade & Other Receivables	7	618,880	350,857
Other Assets	8	31,205	56,178
Total Current Assests		1,865,176	1,080,504
Non-current Assests			
Right-Of-Use Assets	9	564,130	598,606
Property, Plant & Equipment	10	1,393,831	1,482,647
Total Non-current Assests		1,957,961	2,081,253
Current Liabilities			
Trade & Other Payables	11	232,812	107,945
Provisions	12	246,518	183,088
Other Liabilities	13	570,177	387,529
Lease Liabilities	15	22,526	21,182
Total Current Liabilities		1,072,033	699,744
Non-current Liabilities			
Provisions	12	23,945	43,568
Lease Liabilities	15	569,473	592,000
Total Non-current Liabilities		593,418	635,568
Total Liabilities		1,665,451	1,335,312
Net Assets		2,157,686	1,826,445
ACCUMULATED FUNDS			
Reserves	14	164,632	164,632
Accumulated Funds		1,993,054	1,661,813
TOTAL EQUITY		2,157,686	1,826,445

# Statement of Changes in Equity

	Accumulated Funds	Reserves	Total
	\$	\$	\$
<b>Balance at 1 July 2019</b>	<b>779,840</b>	<b>112,359</b>	<b>892,199</b>
First time adoption of AASB 15 and AASB 1058	69,902	-	69,902
Net Surplus/(deficit) for the Year	864,344	-	864,344
Other Comprehensive Income	-	-	-
Transfer (from)/to Reserves	(52,273)	52,273	-
<b>Balance at 30 June 2020</b>	<b>1,661,813</b>	<b>164,632</b>	<b>1,826,445</b>
<b>Balance at 1 July 2020</b>	<b>1,661,813</b>	<b>164,632</b>	<b>1,826,445</b>
Net Surplus/(Deficit) for the Year	331,241	-	331,241
Other Comprehensive Income	-	-	-
<b>Balance at 30 June 2021</b>	<b>1,993,054</b>	<b>164,632</b>	<b>2,157,686</b>

# Statement of Cash Flows

	Note	2021 \$	2020 \$
<b>Cash Flows from Operating Activities</b>			
Receipts from Operations		3,686,711	3,623,538
Payments to Suppliers & Employees		(2,997,908)	(3,237,859)
Interest Received		59	6,152
<b>Net Cash Flows from Operating Activities</b>		<b>688,862</b>	<b>391,831</b>
<b>Cash Flows from Investing Activities</b>			
Acquisition of Property, Plant & Equipment		(98,464)	(914,099)
Disposal of Property, Plant & Equipment		-	1,818
<b>Net Cash Flows from Investing Activities</b>		<b>(98,464)</b>	<b>(912,281)</b>
<b>Cash Flows from Financing Activities</b>			
Repayment of Lease Liabilities		(48,776)	(48,338)
<b>Net Cash Flows from Financing Activities</b>		<b>(48,776)</b>	<b>(48,338)</b>
<b>Net (Decrease)/Increase in Cash &amp; Cash Equivalents</b>		<b>541,622</b>	<b>(568,788)</b>
<b>Cash &amp; Cash Equivalents at the Beginning of the Year</b>		<b>673,469</b>	<b>1,242,257</b>
<b>Cash &amp; Cash Equivalents at the End of the Year</b>		<b>1,215,091</b>	<b>673,469</b>

# Notes to the Financial Statements

## 1. Company Information

The financial statements of DADAA Limited for the year ended 30 June 2021 were authorised for issue in accordance with a resolution of the Directors on 16 September 2021.

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 and 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.

### d) Revenue and 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 or 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.

# Notes to the Financial Statements

## 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 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.

### - 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 and 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

The Company considers whether a contract entered into by the Company as a lessee 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 Company;

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.



Notes to the  
Financial Statements

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.

j) Property, Plant and 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 of, 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.

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 below.

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.

# Notes to the Financial Statements

## I) Financial Instruments (cont.)

### - 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.

### 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 2022. 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.

# Notes to the Financial Statements

## o) Provisions, Contingent Liabilities and Contingent Assets (cont.)

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 and Other Income

	2021 \$	2020 \$
<b>Revenue</b>		
Grant Income	693,980	1,074,008
Activities & Workshops	2,030,357	1,507,824
Fee for Service	137,161	68,481
	<b>2,861,498</b>	<b>2,650,312</b>
<b>Other Income</b>		
Donations, Fundraising & Sponsorships	174,510	208,218
Grant for Capital Works	-	814,373
Interest Received	59	6,152
Other Income	736,078	434,324
	<b>910,647</b>	<b>1,463,067</b>
<b>Total Revenue &amp; Other Income</b>	<b>3,772,145</b>	<b>4,113,379</b>

Unexpended grants as at 1 July 2020 of \$284,713 (1 July 2019: \$811,993) were recognised as income in the 2021 (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 2021 are reported in note 13.

Included in other income for the period ended 30 June 2021, are COVID-19 Government Stimulus receipts totalling \$666,452 (2020: \$356,690).

# Notes to the Financial Statements

Included in revenue is the following Government Funding Received:	<b>2021</b>	<b>2020</b>
	\$	\$
<b>Commonwealth</b>		
Australian Council for the Arts	101,194	154,197
Department of Health	182,529	-
National Disability Insurance Agency	1,221,945	895,483
<b>State</b>		
Department of Communities	202,365	676,324
Healthway	99,427	57,500
Home and Community Care Program	37,371	312,566
Lotterywest	-	814,373
Department of Local Government, Sport and Cultural Industries	128,290	144,246
<b>Total Commonwealth &amp; State Funding</b>	<b>1,973,121</b>	<b>3,054,690</b>

4. Employee Benefits	<b>2021</b>	<b>2020</b>
	\$	\$
Expenses recognised for employee benefits are analysed as follow:		
Salaries	1,945,225	1,919,745
JobKeeper Top Up	196,662	108,476
Workers Compensation Insurance	24,964	19,745
Superannuation	177,180	167,970
Employee Benefit Provisions	43,807	-
Other Employee Benefits	47,029	25,705
<b>Total Employee Benefits</b>	<b>2,434,867</b>	<b>2,241,642</b>

The liabilities recognised for Employee Benefits are reported in note 12.

5. Expenditure	<b>2021</b>	<b>2020</b>
	\$	\$
Programme delivery expenses includes the following:		
Contractor Fees	213,566	212,353
Administration & other expenses includes the following:		
Auditor Remuneration		
Audit Fees	11,750	10,500
Other Services	1,850	1,500
<b>Total Auditor Remuneration</b>	<b>13,600</b>	<b>12,000</b>

# Notes to the Financial Statements

## 6. Cash and Cash Equivalents

	2021 \$	2020 \$
Cash at Bank	1,213,702	672,100
Cash on Hand	1,389	1,369
<b>Total cash and cash equivalents</b>	<b>1,215,091</b>	<b>673,469</b>

## 7. Trade & Other Recievables

	2021 \$	2020 \$
Trade Debtors	561,180	362,001
Provision for Bad Debts	(17,144)	(11,144)
Other Receivables	74,844	-
<b>Total Trade &amp; Other Recievables</b>	<b>618,880</b>	<b>350,857</b>

## 8. Other Assets

	2021 \$	2020 \$
Prepayments	31,205	56,178
<b>Total Prepayments</b>	<b>31,205</b>	<b>56,178</b>

## 9. Right-of-use Assets

Land and Buildings	2021 \$	2020 \$
Recognised 1 July 2019	633,082	633,082
Accumulated Depreciation	(68,952)	(34,476)
<b>Total Right-of-use Assets</b>	<b>564,130</b>	<b>598,606</b>

Included in depreciation on the statement of profit or loss and other comprehensive income is depreciation totalling \$34,476 (2020: \$34,476) relating to right-of-use assets.

## 10. Property, Plant & Equipment

	2021 \$	2020 \$
<b>Leasehold Improvements</b>		
At Cost	1,358,077	1,358,077
Accumulated Depreciation	(158,898)	(84,073)
<b>Total Leasehold Improvements</b>	<b>1,199,179</b>	<b>1,274,004</b>
<b>Computer Equipment &amp; Software</b>		
At Cost	416,800	382,602
Accumulated Depreciation	(357,376)	(310,901)
<b>Total Computer Equipment &amp; Software</b>	<b>59,424</b>	<b>71,701</b>



# Notes to the Financial Statements

## 10. Property, Plant & Equipment continued

	2021 \$	2020 \$
<b>Furniture, Fittings &amp; Equipment</b>		
At Cost	408,367	344,101
Accumulated Depreciation	(291,633)	(239,211)
<b>Total Furniture, Fittings &amp; Equipment</b>	<b>116,734</b>	<b>104,889</b>
<b>Motor Vehicles</b>		
At Cost	145,930	145,930
Accumulated Depreciation	(127,436)	(113,878)
<b>Total Motor Vehicles</b>	<b>18,494</b>	<b>32,052</b>
<b>Total Property, Plant &amp; Equipment</b>	<b>1,393,831</b>	<b>1,482,647</b>
Reconciliation of movements in the carrying amounts of leasehold improvements:		
Opening Balance	1,274,004	179,057
Additions	1,153,608	827,694
Depreciation & Amortisation	(58,661)	(58,661)
Reclassified from Assets Under Construction	-	325,914
<b>Closing Balance</b>	<b>2,368,951</b>	<b>1,274,004</b>

## 11. Trade & Other Recievables

	2021 \$	2020 \$
Trade Creditors & Accruals	101,434	58,346
GST Payable	26,741	27,931
Other Payables	104,637	21,668
<b>Total trade &amp; other recievables</b>	<b>232,812</b>	<b>107,945</b>

## 12. Provisions

	2021 \$	2020 \$
Provisions include the following liabilities recognised for employee benefits:		
<b>Current</b>		
Annual Leave Provision	150,091	129,691
Long Service Leave Provision	96,427	53,397
<b>Total Current</b>	<b>246,518</b>	<b>183,088</b>
<b>Non-current</b>		
Long Service Leave Provision	23,945	43,568
<b>Total Long Service Leave Provision</b>	<b>23,945</b>	<b>43,568</b>

# Notes to the Financial Statements

## 13. Other Liabilities

	2021 \$	2020 \$
Unexpended grants & income received in advance:		
Government Funding	523,297	326,862
Other	46,880	60,667
<b>Total Other Liabilities</b>	<b>570,177</b>	<b>387,529</b>

## 14. 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.

## 15. Lease Liabilities

	2021 \$	2020 \$
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:		
<b>Current</b>	<b>22,526</b>	<b>21,182</b>
<b>Non-current</b>	<b>569,473</b>	<b>592,000</b>

Included in expenditure on the statement of profit or loss and other comprehensive income is interest totalling \$27,593 (2020: \$28,288), relating to lease liabilities.

For the leased head office and arts and 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.

Notes to the  
Financial Statements

Total cash outflows for leases during the financial period were \$63,828 (2020: \$61,168). Included in administration & other expenses are short-term leases and leases of low-value assets expensed totalling \$15,051 (2020: \$12,780).

At 30 June 2021 the Company was committed to short-term leases totalling \$5,938 (2020: \$11,352).

Right-of-use Asset	Land & Buildings
No. of the right-of-use assets leased	2
Average remaining lease term	14 years
No. of leases with extension options	2

16. Related Party Reansactions

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:

Total key management personnel remuneration \$280,452 (2020: \$273,122).

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.

17. Fair Value Measurement

There are no financial instruments or non-financial instruments that are carried at fair value as at 30 June 2021.

18. Post-reporting Date Events

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

19. Contingent Liabilities

There are no contingent liabilities that have been incurred by the Company in relation to 2021 or 2020.

20. Capital Commitments

As at the reporting date the Company did not commit any funds towards assets expected to be received on a future date.

21. 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 2021, the total amount that Members of the Company are liable to contribute if the Company is wound up is \$10 (2020: \$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 2021 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* .



Dr Scott Hollier  
Chairperson

6 October 2021  
Date:

Independent Auditor's Report



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INDEPENDENT AUDITOR'S REPORT FOR DADAA LIMITED

**Auditor's Opinion**

We have audited the financial report, being a general purpose financial report, of DADAA Limited for the year ended 30 June 2021, 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, 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 2021 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.

**Basis for Opinion**

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.

**Information Other than the Financial Report and Auditor's Report Thereon**

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 2021, 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

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**The Responsibility of the Board Members for the Financial Report**

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.

**Auditor's Responsibilities for the Audit of the Financial Report**

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.audit.gov.au/au/eng/audit.asp>. This description forms part of our auditor's report.

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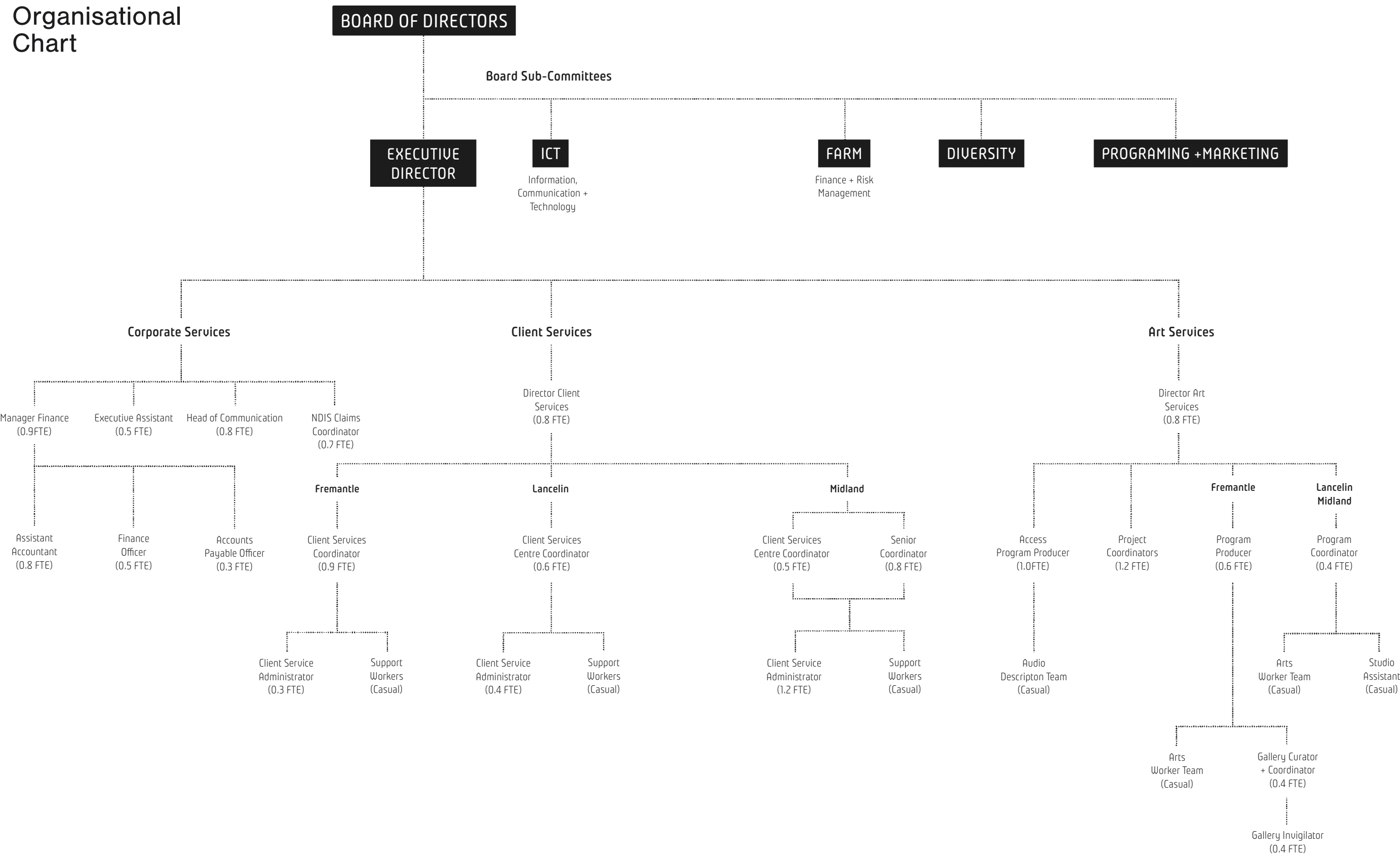


Nicholas Marsh CPA  
Registered Company Auditor No 77444

Dated: 8 October 2021



Organisational  
Chart



Back Cover. Installation view of (clockwise from top left) Emma Buswell, June (*black lives matter*), 2020, wool, cotton and synethic yarn, dimensions variable; *July (mullet)*, 2020, wool, cotton and synethic yarn, dimensions variable; *November (US elections)*, 2020, wool, cotton and synethic yarn, dimensions variable; and *October (croc socks)* 2020, DADAA Fremantle Gallery, exhibition: *Fair Isle*.  
Photo: Bo Wong

Design: Fabrik Interpretaton + Design

Thanks to our Partners





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