

STUCCO
QUOINING.

DADAA LTD

21 Beach Street
Fremantle WA 6160

ABN 64 648 228 527

P (08) 9430 6616

F (08) 08 9336 4008

E info@dadaa.org.au

www.dadaa.org.au

STONEWORK.

CONDUIT

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PARAPET
BEYOND.

STONEWOR

STONEWORK.

EAST ELEVATION

Artistic vision and purpose

Arts for social change

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

2016 has been one of the most exciting and rewarding years since I took on being Chair of DADAA in 2009. The DADAA Board, in partnership with Executive Director David Doyle, staff and volunteers, have guided us deftly through an extremely busy and challenging year.

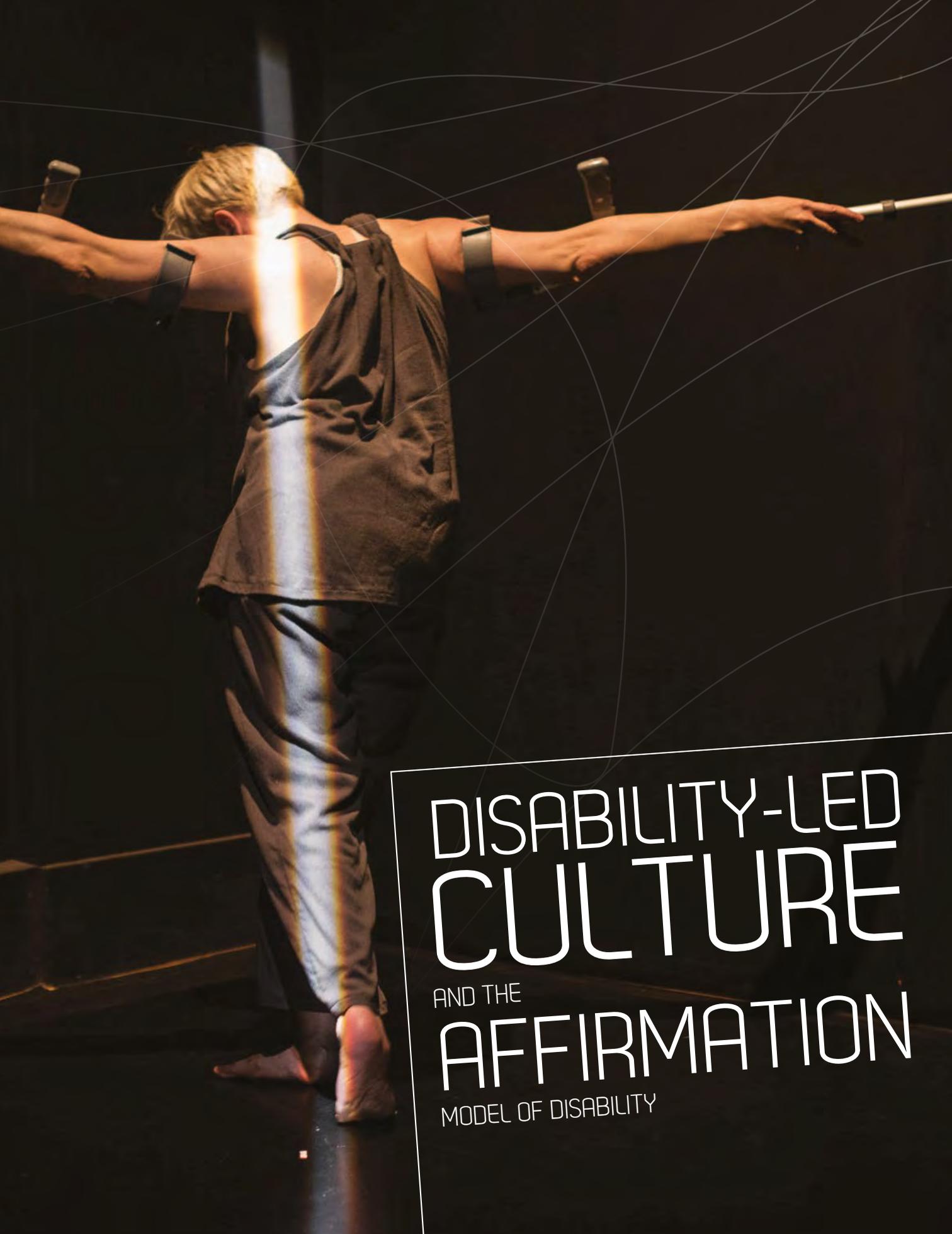
New Premises

An enormous amount of work and dedication by staff and Board has reaped success with DADAA being selected ahead of eleven other applicants to lease the building of the Old Fremantle Boys' School as our new home. This is a highly visible heritage building situated in the up-and-coming east end of Fremantle. It offers greater space for a variety of uses and will be an accessible and inclusive community arts and cultural hub.

To give you a taste of our intentions for the Boys' School, we look forward to establishing:

- A community cinema
- Arts programs aimed at school-aged children
- A public café staffed by an inclusive workforce
- Public art galleries
- An urban orchards project
- Community access band facilities
- An open access community print studio and production facilities.

While we will be a little melancholy about leaving our Beach Street vista, which has served us well for many years, the location of the Old Boys' School brings people with disability and mental health issues in from the fringes and to the public arena where we belong! A thriving community is a community built on diversity and inclusion. It is anticipated that following the completion of



DISABILITY-LED
CULTURE
AND THE
AFFIRMATION
MODEL OF DISABILITY

A thriving community is a community built on diversity and inclusion.

building upgrades, including legislative access requirements for people with disability, we will move to our new home in April 2017. The DADAA Board extends our appreciation to the City of Fremantle for welcoming us into the precinct.

Responding to the NDIS

A central issue for 2015-16 has been consolidating our financial position in light of the changes from block funding arrangements to individual funding processes under the National Disability Insurance Scheme (NDIS). These changes have necessitated development of an innovative marketing strategy that positions DADAA, in an increasingly competitive marketplace, to offer a unique service and articulate clearly the organisation's point of difference in the arts, disability and mental health sectors.

DADAA is well placed to face these challenges by virtue of its long history of building powerful partnerships with organisations and connecting people with disability and mental health issues to the arts.

DADAA is also reviewing and strengthening its branding activities to better reflect our business within the wider community and to provide Board members and staff with the means to speak more powerfully to our relevance and impact.

Board Succession Planning

In mid-2016 all Board members participated in a workshop to explore critical internal and external issues facing DADAA as it positions itself for major changes that lie ahead. The expansion of DADAA into new environments and the funding changes in health, mental health, disability and the arts present us with a number of challenges for the future.

Leadership at the Board level will now require that members:

1. Acquire new knowledge and skills, particularly in the area of the NDIS, marketing and strategic thinking
2. Have a greater capacity to understand the disability politic
3. Grasp and authentically embrace, and be a powerful voice for, the Affirmation Model of Disability – our platform on which disability culture is built, respected and encouraged to lead
4. Pursue, with rigor, actions to ensure our diversity compliance with the Constitution
5. Consciously engage in critical conversations underpinning contemporary views of disability
6. Actively breed a culture of participation where people with disability are at the forefront of the organisation
7. Act in accordance with DADAA's core values. In view of these requirements, the Board has established a set of criteria against which prospective Chairs will be assessed. This will ensure people who



have an interest in becoming involved at a Chair level have a clear map against which DADAA's agenda can be actioned and accomplished.

Board's Future Role

With significant changes in the funding landscape in arts and disability, and the reforms in the mental health environment, the Board will need to maintain a strong and cohesive relationship with the Executive Director, exercise good strategic thinking and enact strong marketing leadership to keep the organisation moving. As DADAA is now an Ltd company, a greater degree of due diligence is required which necessitates that the Board continue as a 'hands on' body and devote the time needed to progress and support DADAA's future direction.

Board leadership will also need to immerse itself in the concept of a disability-led culture and the Affirmation Model of Disability – borne out of the disability arts movement – and actively work toward applying those principles.

Community Reference Group

Our Community Reference Group (CRG) plays a critical role in determining DADAA's context for developing creative and inspiring environments for our artists. The members have made a palpable contribution to the Board over this past year raising a number of issues and suggestions that include the following:

- Implications for people on the DSP of the new fee structure
- Increasing where possible classes and art skills
- A feedback system where artists can lodge their concerns to program managers for planning of future workshops
- Greater mentorship opportunities and links to international conferences and to other artists with disability
- A retail outlet where artists can exhibit their work for sale
- Greater use of Facebook, email and other digital platforms to strengthen communication between artists and the wider community.

I look forward to the CRG expanding its voice of the lived experience of disability and mental health issues through an increase in membership, practical and insightful feedback to the Board, building a loud and proud arts and disability culture, and furthering the practical application of the Affirmation Model of Disability.

Goodbye from the Chair

Well, this is my final Chair's report. I have completed my tenure as Chair of DADAA and I must admit that I feel a little teary. Being the first female with a significant disability who uses a wheelchair to become Chair of the DADAA Board has been an honour and a privilege. To have my peers entrust me with this role has been humbling. I thank all





Board members past and present for their support, mentoring and patience in working with me.

I also extend my gratitude to David Doyle whose unrelenting support and encouragement provided me with a safe place to try out new ideas and concepts, allowing me to flourish in a way I never thought possible. Thank-you, too, to the wonderful staff and volunteers at DADAA who welcomed me, who assisted with many requests and who made me many cups of tea!

I have many hopes for the future of DADAA, none more pressing than continuing to create a future where disabled people are the central drivers of DADAA's vision. We embrace the skills, knowledge and expertise of our non-disabled counterparts, and the partnerships developed from working alongside them. However, a keen vigilance must be adopted to ensure a complacency does not anaesthetise DADAA's commitment to a disability-led organisation.

With our move to the Old Boys' School I am hopeful that the tyranny of low expectation by society of many disabled people will be transformed into one that views people with disability and mental health issues as contributing to the richness and dynamism of our society.

I am hopeful, too, that DADAA will remain robust, innovative, bold and fearless in pursuing new conversations for the disability politic. I say this because disability IS a political issue. We don't have to be political but the needs of people with disability and mental health issues do need to be viewed inside of a political paradigm because politics defines us.

I wish you all the very best for the future and I am reminded of a quote by Helen Keller: 'Life is either a daring adventure or nothing'.

Farewell.

Helen Errington
Chair, DADAA Board

EXECUTIVE DIRECTOR'S REPORT

2015-16 was a period of high output for DADAA at local, sstate, national and international levels. It was also a time for us to reflect strongly on our internal and external operating environment as we developed DADAA's 2016-2019 Business Plan.

Organisational Strategy

Central to DADAA's strategy is an organisational commitment to:

- Disability-led practice through the ongoing adoption of the Affirmation Model of Disability.
- Development of three Arts and Disability Hubs, with key locations in Fremantle, Midland and Lancelin. After 21 years of operation, it is time to focus DADAA's energy on the development of strategically placed, purpose-fit, community-based cultural facilities for artists with a lived experience of disability. Our new home in the Old Boys' School in the heart of Fremantle offers us vastly expanded facilities, supported by partnerships with the City of Fremantle, the Fremantle Foundation and the Health Department. The City of Fremantle has made a huge investment in the restoration of the site and key DADAA Board Directors and staff made a significant contribution to our bid for the premises. It's important to remember that in the new environment of NDIS, DADAA is the arts and disability infrastructure for one-third of Australia – a huge challenge for us and one that we will only manage with the ongoing support and responsiveness of our partners.
- Progression pathways for people with disability supporting them to add to Australia's cultural fabric by developing

BROAD
IMPACT
THROUGH
PARTNERSHIPS



GOODMILLING



It's been important to reflect that it has been in constrained periods like this that DADAA has done some of its best work.

skills and practices across the arts through professional and community-led practices. DADAA's long-term partnership with PIAF (Perth International Arts Festival) is adding significantly to the professional development of WA-based and Australian artists with a disability through intensive masterclasses under some of the UK's most outstanding professional artists with disability. Claire Cunningham was a standout in PIAF 2016 and left a huge local legacy for artists with disability and audiences alike. This is a leading partnership, with significant impacts on how we in WA view and respond to a contemporary disability narrative. I thank all involved in last year's PIAF partnership and look forward to the opportunity to work with PIAF again in 2017 and 2018.

Board Changes

A close-knit cohesive Board is a hard aspect for any NGO to forge. It takes huge individual commitment, time and collective passion. I am very grateful to DADAA's 2015-16 Board of Directors. Helen, Jan, Harry, Emma, Gill, Wendy, Kieran, Steve, Marion and James are a wonderful team to work under and beside. Thank-you all.

As we say goodbye to Helen, DADAA's long-term Chair, I acknowledge what a leading role Helen has played in elevating the politics and principles of our practices. Helen

is the first person with a lived experience of disability to lead DADAA and lead us well she has. Working almost daily with Helen has been a hugely satisfying part of my role, we have all learnt and gained much. DADAA is richer for Helen's leadership and is now positioned to truly embed and practice leading, contemporary approaches to the politics of disability.

We will miss the tough conversations, the possibility thinking, the challenges posed to our ablest paradigms. Helen has been an extraordinary leader for and within DADAA. She leaves us stronger, wiser and better equipped to navigate the future. Thank-you, Helen, it's been a privilege to work with you.

Acknowledging Staff

DADAA's team have navigated the initial roll out of NDIS, the My Way Trial, the Mental Health reform agenda, the national arts reform and the downturn in WA's business cycle – all the while staying focused on providing excellence in access to the arts for people with disability.

DADAA staff have driven huge digital developments, stayed focused on our continuous improvement agenda, and devised and delivered new tactile and audio description services for audiences who are vision impaired in partnership with the mainstream arts sector. They have strengthened Indigenous participation across



DADAA, extended our children's and young people's programs, forged new regional, national and international partnerships, and taken our practices to tough environments including Sri Lanka and South Africa.

Our collective outputs have been significant, providing over 40,000 direct hours of access to the arts.

Looking back across the various business cycles that have impacted upon DADAA, it's been important to reflect that it has been in constrained periods like this that DADAA has done some of its best work, taken some major leaps, grown and responded to the environment around it. This is one of those periods.

I thank all of DADAA's partners for their collective support over the past 12 month. Together you have supported DADAA's teams to maintain existing services and develop innovative new service response to arts,

disability and health. DADAA is privileged to have such a diverse base of partners, who are vital as we move ahead and respond to the new operating environment that all NGOs working across the arts, disability and health sectors find themselves in at the close of 2016.

David Doyle
Executive Director, DADAA

▲ Arts and Health South Africa, Workshop with University of the Free State students. Photo David Doyle



BOARD

Chair	Helen Errington
Vice Chair	Jan Court
Treasurer	Gill McKinlay
Treasurer	Harry Bray
Secretary	Emma Bray
Members	Wendy Cox
	Kieran Cranny
	James Davies
	Vanessa Freedman
	Marion Fredriksson
	Steve Kesich



STAFF



DADAA FREMANTLE

Executive Director	David Doyle
Director of Development	Ricky Arnold
Manager of Finance	Naomi Dorrington
Accounts and Payroll Officer	Mandana Arani
Accounts Payable	Gillian Barwell
Administration Assistants	Pauline Miles
	Gillian Barwell
Digital Producer	Simone Flavelle
Digital Arts Project Support	Zoe Martyn
	Katherine Wilkinson
	Johanna Keyser
	Lincoln Mackinnon
Artistic Producer	Christopher Williams
Coordinator Artlink	Connla Kerr
Head of Communications	Andrea Lewis
Head of Production	Jacque Homer
Evaluation and Research	Natalie Georgeff

DADAA MIDLAND

Manager of Participation, Arts and Health	Mallika Macleod
Coordinator Staff Services	Peter Zylstra
Coordinator Partnerships and Services	Cynda Empsall
Administration	Andrea Lippiatt

DADAA LANCELIN

Coordinator Partnerships and Services	Julie Grieve
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WORKSHOPS

1,555

ADULT
WORKSHOPS

188

CHILDREN'S
WORKSHOPS

637

DIGITAL
WORKSHOPS

645

PARTICIPANTS

108

PARTICIPANTS

57

PARTICIPANTS

38,412

CONTACT HOURS

4,246

CONTACT HOURS

1,324

CONTACT HOURS

EXHIBITIONS

34

EXHIBITIONS

591

DAYS

11,230

AUDIENCE

+

OVER

2 WEEKS

ACT-BELONG-COMMIT
ARTLINK PARTICIPANTS
EXHIBITED THEIR CUBBY HOUSE

189,000

AUDIENCE

PERFORMANCES

10

PERFORMANCES

900

AUDIENCE

53

LIVE DIGITAL
SCREENINGS

SNAPSHOT 2015-16

WORKSHOPS

At its core hubs in Fremantle, Midland and Lancelin and at satellite locations, DADAA held 1,555 workshops for 645 adult participants over 38,412 contact hours.

In addition, we held 188 workshops for 108 children over 4,246 contact hours.

Of these workshops, the stARTSPEAK team held 637 digital workshops for 57 participants over 1,324 contact hours.

EXHIBITIONS

In 2015-16 DADAA held 34 exhibitions over a total of 591 days for an audience of 11,230.

In addition, bumper audiences were reached through Clive Collender's exhibition for the internet-based Museum of Everything in Rotterdam, and for our Act-Belong-Commit Artlink participants who exhibited their Cubby House at the Awesome Festival to an audience of 189,000 over a two-week period.

PERFORMANCES AND SCREENINGS

DADAA held 10 performances with a total of 900 people attending.

These performances included Tracksuit contemporary dance performances at the State Theatre Centre of WA as well as theatre and music performances from the Loose Tooth programs.

stARTPEAK's Digital Dialogues presented 53 live digital screenings.

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

DADAA's permanent visual arts studios at each of our core hubs all experienced record numbers of participants. All studios develop the skills of artists across all levels, elevating practice that leads to changes in personal wellbeing, professional growth and social engagement.

Fremantle's **Freight Studio** held 10 workshops per week with 96 adults each week attending. In addition to ongoing HaCC workshops, Fremantle diversified further with its first digital workshops through stARTSPEAK's i make movies initiative and also began hosting the former Alma Street Hospital workshops.

Midland's **Focus Studio** – and its sister studio **Flight** in Wanneroo – created exceptional work with a range of new skills introduced over 15 workshops per per week for a total of 159 participants. The addition of photography workshops and soft sculpture added a vibrant twist to the artforms artists can now access. Textiles played a stronger role with many artists making dolls to send to KwaZulu Natal through the Uthando Project's work for children in South Africa.



SKILLS AND
PRACTICE IN
SUPPORTIVE
ENVIRONMENTS



Lancelin's **Wangaree Community Centre** continued to offer its regular timetabled workshops. Six workshops per week explored drawing, painting and mixed media. Lancelin's growing strength is its annual series of specialised workshops with visiting professional artists, open to the general public and drawing significant interest from the local community. New additions this year included shibori dyeing, jewelry making, soft sculpture and wearable textile art.

Dance Tracksuit and On Track

Under the guidance of Paige Gordon, Tracksuit held 40 workshop sessions at Midland Junction Arts Centre (MJAC), and eight performances at the State Theatre Centre of WA – including its first in the Heath Ledger Theatre. Artist Forums were an integral part following each performance and an Audio Description of one performance enabled blind and vision-impaired audiences to enjoy the show.

On Track had up to 10 dancers and performers in every session held at MJAC. Participants worked on ensemble and solo pieces that increased their confidence as performers and improved their physical movement. At the end of each term, On Track held a show for parents and friends.

Digital Arts stARTSPEAK program

Centre for Interdisciplinary Arts: Leederville

In 2015-16, DADAA's stARTSPEAK program worked in partnership with artists from dance/digital company Hydra Poesis to offer the Digital Dialogues project in Hydra's studio at the Centre for Interdisciplinary Arts (CIA). The project facilitated the creation of new work with 10 emerging artists with intellectual and physical disability, 10 musicians from Loose Tooth and 17 dancers from Tracksuit.

Digital Dialogues ran for 46 weeks, during which time strong collaborations and artistic bonds were formed with CIA-based artists and works were broadcast from Hydra's live internet performance studio. The artists worked across a variety of media including sound art and music, visual art, dance and performance, creative writing, theatre and durational presentations.

Pop-up Digital Studios: Metropolitan Perth

stARTSPEAK's pop-up digital studios worked with 96 artists living in group homes and hostels in the Perth metropolitan community during the year. Through the Re-Imagining Lives project in partnership with Brightwater, we worked with 27 people living in the Cities

▲ **Top left** International Women's Day Textiles Exhibition, DADAA Lancelin. Photo *Julie Grieve*. **Top right** Mandy White, Focus Art Studios, DADAA Midland. Photo *Cynda Empsall*

Tracksuit held eight performances at the State Theatre Centre of WA, including its first in the Heath Ledger Theatre.

of Canning and Rockingham to develop digital and artistic skills using iPads.

Ten residents living in an Ability Centre-managed hostel made the first of individual three-part films to be completed in late 2017. Another six artists supported by TEEM Treasure were mentored to create short digital works using their works on paper and new iPads, while 15 artists living at Romily House in Claremont explored the digital world and develop avatars.

Thirty-eight adults living in the Cities of Stirling and Armadale were trained to use iPads and the stARTSPEAK Touch & Create app. Participants also worked with the stARTSPEAK team to deliver customised training to their support networks.

Music Loose Tooth

Musical director Peter Flavelle and the Loose Tooth musicians built on their key international collaboration with UK dance group LEVEL via Skype, focusing on the interplay between sound and image. In response to dancers, the core group of 10 Loose Tooth musicians composed new material and developed tropes from earlier work. The group produced a short film and published it to the stARTSPEAK Vimeo platform. In addition, collaborations with three guest musicians during the year prompted the Teeth to experiment with new sounds and develop new material.

PROGRAMS FOR CHILDREN AND YOUNG PEOPLE

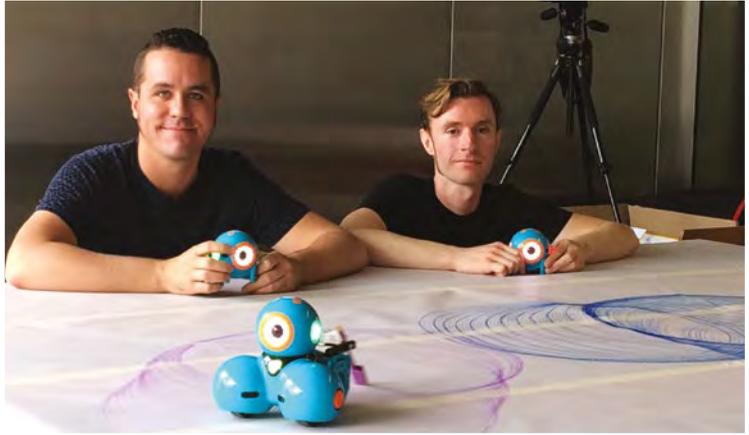
Act-Belong-Commit Artlink Program Fremantle and Quinns Rocks

The Act-Belong-Commit Artlink program continued to develop across its two sites in Quinns Rocks and Fremantle. In October 2015, the program partnered with the Awesome Festival to display their Cubby House Project, designed and made by Artlink participants in collaboration with Dunk 'n' Wagnell. In the same month, Fremantle participants presented their artwork in POP! An Exhibition of Self Portraits.

In 2016, an NGCS grant allowed us to extend our school holiday programs. In April, the grant supported Melbourne-based CAKE Industries to travel to Perth and introduce their mini-robots to Artlink participants. DADAA has acquired the mini-robots for future use.

Swan Region Children's Program Bullsbrook

DADAA introduced new children's programs in Bullsbrook this year, with funding from the Australian Government through the Swan Alliance Communities. Workshops were held





for primary-school-aged children on a range of arts development processes including Shaun Tan-inspired layered drawings, 3D comic strips, name and logo development, string paintings and Eric Carle-inspired animals. Combined, all DADAA's children's programs held a total of 188 workshops for 108 participants.

PROFESSIONAL MENTORSHIPS AND MASTERCLASSES

Nexus Arts Grants

DADAA was delighted to have the Disability Services Commission continue its support of Nexus, which provides a much-needed pathway for young artists in Western Australia to start their careers by working with a professional mentor. Fifteen artists from Nexus' second year wrapped up their individual projects, and held a collective exhibition at Freight Gallery. At the same event, 17 new recipients – two of whom are from regional WA – were announced to kick off our third year of the program. The total amount awarded during the year was \$62,029.



▲ Jan Crocker, Freight Studio, DADAA Fremantle. Photo *Catia Dolzadelli*

◀ **Opposite, top left** Touchpad Training, stARTSPEAK Program. Photo *Simone Flavelle* **Top right** Act-Belong-Commit Artlink Program, Jesse and Dean from Cake Industries. Photo *Andrea Lewis* **Middle, top left** NAIDOC Week, Community Workshop, Wangaree Community Centre. Photo *Peter Zylstra* **Middle right** In Conversation, Exhibition Install, Freight Gallery, DADAA Fremantle. Photo *Andrea Lewis* **Middle, bottom left** Swan Region Children's Program, DADAA Midland. Photo *Peter Zylstra* **Bottom** PIAF Connect, Claire Cunningham Masterclass, Fremantle Town Hall. Photo *Deborah May*

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

DADAA Fremantle's Freight Gallery presented 14 exhibitions from artists across the community, a number of these subsidised to allow disadvantaged artists to show their work and bring their voice to the cultural landscape of Fremantle. Freight supported artists exhibiting for the first time – training them in processes to realise a professional exhibition – as well as more established artists. Romily House artists' exhibition For Your Eyes Only at Freight followed their residency at the J-Shed and the exhibition then travelled to Lancelin.

Freight's program is proudly presented by the Act-Belong-Commit campaign.

Midland Focus Gallery and related Exhibitions

DADAA Midland expanded exhibitions at diverse venues in order to build audiences and the social participation of artists. Midland artists were encouraged to create exhibition-ready work throughout the year, enabling them to deliver art for several exhibitions. Several exhibitions toured to DADAA's hubs, exposing artists' works to new audiences.



INCREASING

ACCESS
ACROSS ALL
ARTFORMS

Midland artists were encouraged to create exhibition-ready work throughout the year, enabling them to deliver art for several exhibitions.

The signature exhibition, In Focus 2016, showcased over 120 new works at Midland Junction Arts Centre (MJAC) and then travelled to Wangaree Community Centre in Lancelin. Walyallup Love Song was a collection of work by aboriginal artists for NAIDOC week; the exhibition was held in Fremantle and Lancelin. Mojoscope 15, the first group exhibition resulting from our Midland-based professional practice artists, was held at Guildford Village Potters.

Lancelin Wangaree Community Centre

Lancelin residents were treated to several exhibitions that had shown in Midland and Fremantle, including: Walyallup Love Song, from the NAIDOC program; For Your Eyes Only by Romily House artists; Mojoscope 15 featuring professional practice artists' work; and In Focus 2016.

A highlight of the year was the wearable art exhibition that celebrated International Women's Day and kicked off our textiles workshops. Wangaree also hosted a solo exhibition and workshop series by professional artist Deon Schäfer. DADAA Lancelin staff, artists and service users were also involved with numerous other collaborative exhibitions involving local primary school students, RSL members and arts groups to create exhibitions and community art pieces – including ANZAC Day commemorations.

ONLINE GALLERY

DADAA's online gallery now profiles 31 visual and performance artists and their works. Artists are able to link their video works from stARTSPEAK's Vimeo account to their gallery pages on the site, and to post about activities such as exhibitions and performances. An artists' quarterly newsletter also drives audiences to the gallery. The impact on individual artists has been significant with several artists having work licensed for re-production. Other artists have sold works. The stARTSPEAK team continues development of these micro-enterprise opportunities.

DANCE AND THEATRE PERFORMANCES

Tracksuit held a total of eight performances at the State Theatre Centre of WA, facilitated through a partnership between DADAA and Perth Theatre Trust. After performing at the Studio Underground for many years, 2015 was the first year in which Tracksuit performed in the Heath Ledge Theatre. Each performance was followed by an Artist Forum with one performance Audio Described to provide access for audiences who are blind or vision impaired. Performances also included short films made by Tracksuiters, and the stARTSPEAK team filmed one of the Heath Ledger Theatre performances, Small Fortunes.



ONLINE BROADCASTS

Artists participating in the Digital Dialogues project broadcast three times across the duration of first half of 2016. In total, 53 digital works by 22 artists were broadcast on the Digital Dialogues channel on stARTSPEAK Vimeo platform with another five unpublished works and over 50 recorded but unpublished experimental works.

Audiences for artists' work developed over the duration of the project with Facebook boosting and direct emails to family and friends being most successful. Live audiences grew from three in July 2015 to over 300 in May 2016. More importantly, artists' awareness of audience developed dramatically over the 46 weeks of engagement as has their interest and aspiration to further develop their performance/digital skills.

SPECIAL EXHIBITIONS AND FESTIVALS

During 2015-16 DADAA connected more artists than ever with external opportunities that form pathways to individual artist development, new audiences and social connection.

PIAF Connect

Through DADAA's new four-year partnership with PIAF, 18 dancers and choreographers attended masterclasses with PIAF artist in residence Claire Cunningham. Through support from the Alexandra and Lloyd Martin Family Foundation, DADAA distributed 120 tickets to Claire's two shows to our artists with disability and their families. Many thanks to Claire Cranny for providing delicious catering throughout the week!

Awesome Festival of Bright Young Things

Children from DADAA's Act-Belong-Commit Artlink program exhibited their full-size Cubby House at the Awesome Festival in 2015. The Cubby House was installed at the Perth Cultural Centre, and was seen by Awesome's 189,000 audience.

Revealed 2016

Aboriginal artists Louise Indich and Mandy White were selected to exhibit in the Western Australian Emerging Aboriginal artist showcase, Revealed 2016, with many more artists selling work through the Revealed Marketplace. Over 2000 people visited the exhibition, and 1500 attended the Marketplace.





Museum of Everything

DADAA artist Clive Collender exhibited over 80 works at the Kunsthall Rotterdam in a major overview of international work from over a hundred alternative artists, following the Museum of Everything's curators seeing Clive's work at Alcaston Gallery in Melbourne in 2014.

AUDIO DESCRIBED SHOWS AND ACCESS TOURS

During 2015-16 with funding from the Disability Services Commission, Department of Culture and the Arts and the Healthway Act-Belong-Commit campaign, DADAA continued to expand access for people who are blind or vision-impaired by offering 16 Audio Described shows to 280 people through the Access All Arts program. We launched the program in January and had huge successes at Fringe World Festival, PIAF, Regal Theatre, Lawrence Wilson Art Gallery, Perth Convention and Entertainment Centre, Spare Parts Puppet Theatre and Perth Institute of Contemporary Arts. The program leads WA in Audio Description as the only such service for live outdoor events, and now operates on a fee-for-service basis.

COMMUNICATIONS AND MARKETING

DADAA continued to build its profile in the community through its key communication platforms and a number of targeted strategies. Our key print publication, the DADAA Program Guide, was re-structured to accommodate a stronger focus on individual client needs under the NDIS, and to better reflect our three place-based hubs. DADAA also received a Lotterywest grant to re-develop the DADAA website as part of our NDIS readiness work.

Our digital presence grew with increased traffic to the DADAA website and just under 1,800 Likes across our Facebook pages. During the year, DADAA also established an Instagram account and implemented a monthly e-newsletter to key stakeholders. DADAA also revised both its marketing and social media plans to support our Business Plan for 2016-2019.

DADAA's role in high-profile events, such as PIAF and other festivals, had particularly strong pick-up in print and digital media. Similarly, our success in winning award submissions – with three wins and one runner up – gave us broad positive exposure.

◀ **Top left** Wallyadup Love Songs Exhibition, NAIDOC Week, Freight Gallery, DADAA Fremantle. Photo *Peter Zylstra*
Top right Clive Collender, exhibiting artist at The Museum of Everything. Photo *Katherine Wilkinson* **Middle left** Act-Belong-Commit Artlink, Cubby House Exhibition. Photo *Connla Kerr*. **Bottom** Patrick Carter, Wig Work, Digital Dialogues. Photo *Steve Berrick*

Importantly, artists' awareness of audience developed dramatically over the 46 weeks of engagement as has their aspiration to further develop their digital and performance skills.

Networking and relationship-building remain a key component in our communications and marketing strategies – with particular success seen this year in marketing our Access All Arts (Audio Description) program.

We were delighted to formally become part of Healthway's Act-Belong-Commit campaign, evidencing arts and cultural engagement as a means of promoting mental wellbeing.



▲ **Top** PIAF Connect, Claire Cunningham Masterclass, Fremantle Town Hall. Photo *Simone Flavelle*

Bottom Louisa Indich, exhibiting artist, NAIDOC Week. Photo *Peter Zylstra*

▶ **Opposite, top** Nexus Arts Grants, Exhibition and Launch, Freight Gallery, DADAA Fremantle. Photo *Ricky Arnold*
Middle Robin Warren, Blodwen Flower Face, Freight Gallery. Photo supplied **Bottom** Old Girls, Mandy White, Revealed 2016 with Fremantle Arts Centre. Photo *Peter Zylstra*





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.

PIAF CONNECT

DADAA kicked off the first year of its four-year partnership with the Perth International Arts Festival to deliver the PIAF Connect program. This will see DADAA partner in the presentation of four annual festival events that bring international artists with disability to Western Australia in a dynamic program of performance and artist exchange.

In February, Glasgow-based performer with disability Claire Cunningham worked with 18 dancers and choreographers in a week of masterclasses, concluding with a lively and well-attended public forum. An online blog captured individual experiences and outcomes during the week, and now serves as a valuable reference point for the disability dance community.

INTERNATIONAL COLLABORATIONS

DADAA continued its work with the international arts and health sector. DADAA Executive Director David Doyle made his second visit to Bloemfontein, South Africa, as part of a multi-year Australia Council PIAD project, funded also by University of the Free State, the Mellon Foundation and the Vry Festival. This has resulted in establishing the country's first Arts and Health initiative



SERVICE
INNOVATION
THROUGH NEW TECHNOLOGIES

Artists learned technical skills around installation as well as skills in the selection and arrangement of works that contribute towards the professional presentation of their work to public audiences.

that has commenced a series of arts-based health intervention strategies.

A DADAA partnership with Drawn Together, working with Hidra and sex worker populations ahead of an HIV conference in Bangladesh saw DADAA deliver six workshops with 30 participants across 450 contact hours.

INNOVATIVE TECHNOLOGIES

DADAA's exploration and integration of technology continues as part of our service innovation for artists and audiences with disability. The stARTSPEAK team continued to develop its second app – the My Touchpad app – to be published later this year. Artist engagement was maximised with the use of new technologies and online experiences as part of the Digital Dialogues and other projects with the introduction of interactive experiences – including Mixed Reality approaches. Novel mini-robotic technologies developed in Melbourne were introduced into our first digital arts programs for children, and our Audio Description team tested new AD apps in preparation for its mobile-based model for the service.

COMMUNITY

REFERENCE GROUP

DADAA's Community Reference Group (CRG) is a vital part of ensuring representation from across the community, with representatives selected for two-year terms. Two CRG meetings were held in Midland and Fremantle, where invaluable feedback shared participants' experience of DADAA's activities, including ambitions for future workshops and artforms. This is being fed into our hub development and DADAA's future planning. CRG discussions also shared views on new policies and program marketing.

TRAINING AND DEVELOPMENT

Touchpad Training

Touchpad training for artists with disability and their families is now embedded in DADAA's digital arts programming and is key to creating access and digital inclusion opportunities for individual artists. During 2015-16, stARTSPEAK's trainers and artworkers worked with 96 people living in group homes and hostels across Perth. Learning about various apps with an emphasis on arts and music, as well as DADAA's Touch & Create app, participants received customised training designed to



enhance their daily artistic practice and lives. The stARTSPEAK team also conducted iPad training with the Mundaring Arts Centre as part of the FUSION project and worked with Proximity Festival and Pony Express on creating accessible performances.

Vision Awareness Training

DADAA Access All Arts audio description program held five vision awareness training sessions during the year to arts and cultural organisations and volunteers. The training encompassed disability awareness, vision awareness, strategies for communication, guiding a person who is blind and vision impaired, and welcoming a person who is blind and vision impaired for front-of-house staff.

Curatorial Training

As part of Freight Gallery's exhibition program, 9 artists received individualised hands-on training in exhibition planning and curation from DADAA's Creative Producer. Artists learned technical skills around installation as well as skills in the selection and arrangement of works that contribute towards the professional presentation of their work to public audiences.

Staff, Intern and Volunteer Training

DADAA continued its annual program of staff training and professional development. New artworkers and support workers were

inducted into the organisation, receiving briefings on policy and protocols around risk management, working with clients with disability and mental health issues and other relevant matters. DADAA supported the training of three new staff in Audio Description for live performance, in partnership with Adelaide-based Access2Arts.

Existing staff attended a range of professional development activities – including NDIS readiness planning and marketing sessions in preparation for the transition to the new funding model; digital marketing; and new technologies.

DADAA took on three interns and 10 volunteers during the year: two WAAPA dance students interned with Tracksuit; one Curtin University PR student interned with Communications; and new volunteers participated and learned new skills in front-of-house activities, at access tours and at Audio Described events.

RESEARCH AND EVALUATION

Under the banner of Disseminate, DADAA completed two major evaluation projects during the year and provided strategic advice to several external organisations. Led by Research Officer Natalie Georgeff, DADAA completed an evaluation for the Youth Affairs



Council of WA's Music Feedback program for young people. The Disseminate team also worked with stARTSPEAK's Touch & Create training team to evaluate the processes and outcomes as part of this important Lotterywest-supported project. The results will be published by September this year.

AWARDS AND RECOGNITION

In 2015-16, DADAA won four awards:

- **Winner:** 2015 Mental Health Commission's Good Outcomes Award, Curtin University Award for excellence in rural and remote mental health, for the FIVE project.
- **Winner:** 2016 Community Service Excellence Awards, Empowering Citizens category, for the Access All Arts project.
- **Special Commendation:** 2015 Chamber of Minerals and Energy Awards, for the FIVE project.
- **Highly Commended:** 2016 Fremantle Business Awards, Cultural Enterprise category, for the organisation as a whole.

ADVOCACY AND LEADERSHIP

DADAA held the following state and national positions of leadership:

- **Executive Director David Doyle** was a founding member of WA's new Arts and Health Consortium that commissioned a report on the status of arts and health in hospital settings in Western Australia. The report was launched in June 2016 with Minister John Day attending.
- **Mallika Macleod, Manager of DADAA Midland**, was elected national Chair of Arts Access Australia for a four-year term.

ORGANISATIONAL SUSTAINABILITY

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.

OUR CREATIVE HUBS

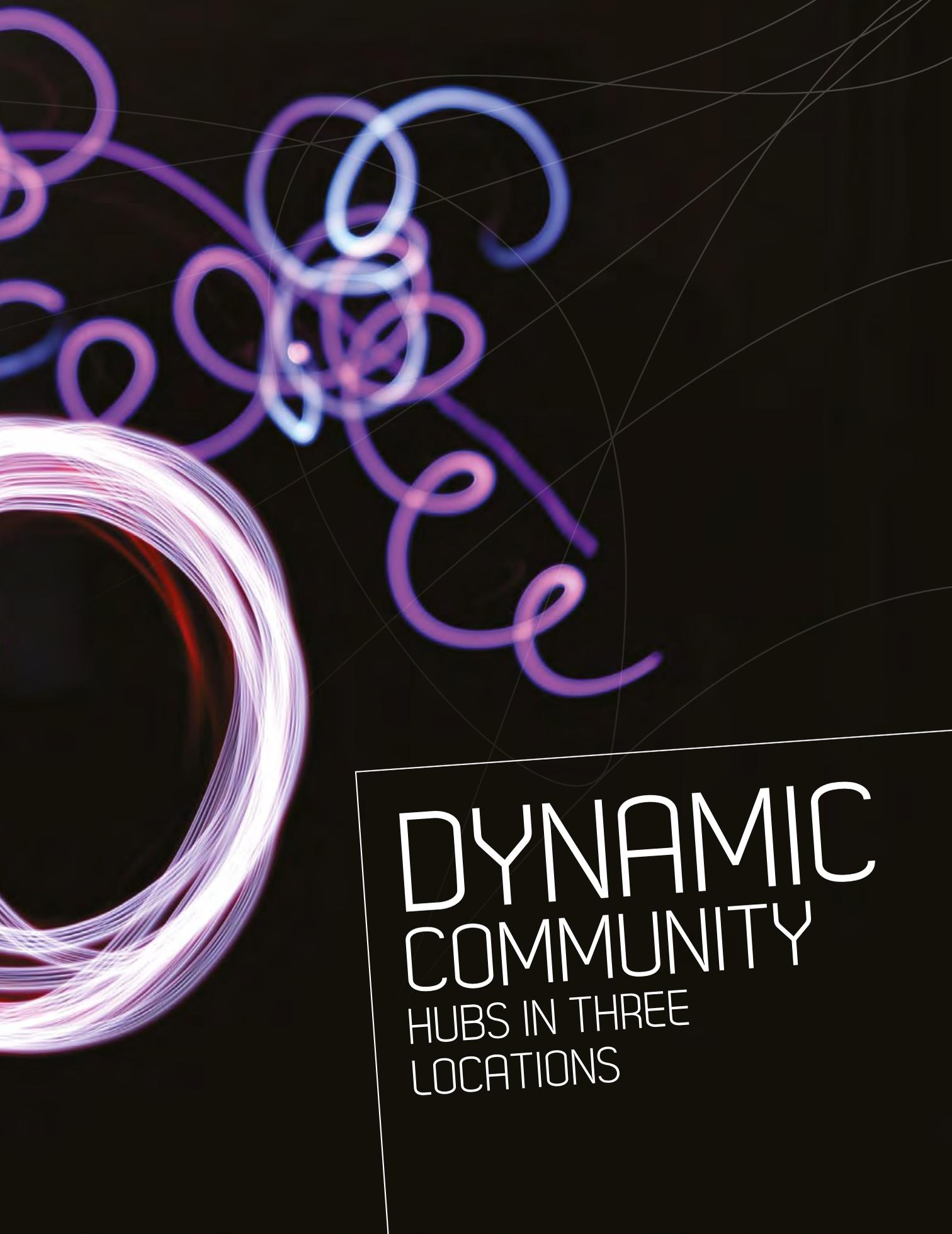
During 2015-16, DADAA outlined its strategy around strengthening its three core hubs in Fremantle, Midland and Lancelin, and made substantial progress towards this stronger place-based model.

In 2016, DADAA won the tender for management and occupancy of the Old Boys' School in Fremantle. This will see **DADAA Fremantle** and head office begin to re-locate later in 2016, with a multi-year roll-out of place activation and new programs resulting in a substantive community space in arts and health in the heart of Fremantle.

DADAA Midland continued to respond to artists and service user preferences and the dynamic funding environment now in play with the NDIS firmly in effect in the Hills Trial Site. Midland commenced discussions with the City of Swan and other potential partners about its move in 2017, when the Midland Oval Redevelopments create the need to re-locate.

Most importantly, our operations in the eastern and north metro regions saw the number of opportunities for artists expand greatly. Whether through multiple exhibitions, off-site programs, supporting peers in creative endeavours, or simply staying connected, the Midland team got great pleasure from the endless successes generated through 159 artists

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- ▶ Act-Belong-Commit Artlink, Light Drawings, School Holiday Program Workshops in partnership with Cake Industries. Photo *Dean Petersen*



DYNAMIC
COMMUNITY
HUBS IN THREE
LOCATIONS



developing their skills and reaching new audiences in multiple creative spaces.

DADAA Lancelin continued to thrive in its purpose-built home, the Wangaree Community Centre. We are now enjoying significant community support, with good use being made not only of internal studio spaces but also of our large grassy outdoor space and our huge on-site shed – a flexible workshop and creative space, with storage facilities and capacity to house the DADAA kiln.

REGIONAL PARTNERSHIPS

DADAA focused its regional partnership strategy on the Greater Geraldton region, building on three years of previous work there and strong support from the City of Greater Geraldton. Photographer/artist Sonal Kantaria and eight young people from Streetworks Aboriginal Corporation explored skills and approaches to photography with particular attention to photo stories, essays and portraiture. Asked to turn the lens on themselves, each other and the spaces they inhabit, these young photographers absorbed and applied notions of

perspective, shape, framing, motion and point of view to create stories for a final exhibition – Future Generations: Exploring Self – held at the Geraldton Regional Art Gallery with an audience of 2000 attending.

PROGRESS TOWARDS NDIS

DADAA Midland participated in the federal NDIS Hills Trial Site, managing the shift from block to individualised funding for individual clients. In late 2015, working with the Disability Services Commission, DADAA Midland also commenced transferring WA NDIS (My Way) funded individuals to arts programs.

OUR PARTNERS

360 Health
Ability Centre
Alexandra and Lloyd Martin
Family Foundation
Arts Access Australia
Arts and Health Australia
Arts and Health Foundation
Alma St Hospital
Australia Council for the Arts
Autism West
Awesome Arts
Bendigo Bank
Beyond Empathy
Blind Citizens Association WA
Brightwater
Bullsbrook College
Cake Industries
Centre for Interdisciplinary Arts
Centre for Social Impact
(UNSW)
City of Armadale
City of Fremantle
City of Gosnells
City of Greater Geraldton
City of Rockingham
City of Stirling
City of Swan
City of Wanneroo
Cockburn Medical Centre
Creative Expressions Unit
Community Arts Network WA
Country Arts WA
Crown Theatre
Department for Local
Government and
Communities
Department for Training and
Workforce Development
Department of Culture and
the Arts

Department of Foreign Affairs
and Trade
Disability Justice Centre
Disability Services
Commission
Drawn Together
Dunc'n'Wagnell
Durham University – Centre
for Medical Humanities
Feral Arts
Fremantle Arts Centre
Fringeworld
GELO Company
Geraldton Regional
Arts Gallery
Geraldton Streetwork
Aboriginal Corporation
GIFSA
Healthway and Act-Belong-
Commit campaign
Independent Living
Centre WA
Inkubator
Home and Community Care
(HaCC)
Hydra Poesis
Kerry Street Community
School
KIRA
LEVEL (UK)
Lotterywest
Mangkaja Arts Centre
Mental Health Commission
Midland Junction Arts Centre
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 Institute for
Contemporary Arts
Perth International
Arts Festival
Regal Theatre
RISE
Rocky Bay/Getabout
Romily House
Sculpture at Bathers
Senses Australia
Shire of Gingin
Shire of Mundaring
Spare Parts Puppet Theatre
Strategic Airlines
St John of God Hospital
Subiaco Arts Centre
Swan Clinic
TEEM Treasure
The Blue Room Theatre
The University of Western
Australia (and the Lawrence
Wilson Art Gallery)
The University of the Free
State (and the Mellon
Foundation)
Town of Victoria Park
UNAIDS
VisAbility
Vry Festival
WA Local Government
Association
WAAPA



DIRECTORS' REPORT

Your directors present this report on the company for the financial year ended 30 June 2016.

DIRECTORS

The names of each person who has been a director during the year and to the date of this report are:

Chairperson	Helen Errington
Deputy Chairperson	Jan Court
Secretary	Emma Bray
	Gill McKinlay
	Vanessa Freedman (resigned 16th February 2016)
	Wendy Cox
	Kieran Cranny
	Steven Kesich
	David Carrington (resigned 17th October 2015)
	James Davies (appointed 17th October 2015)
	Marion Fredrickson (appointed 17th October 2015)
	Harry Bray (appointed 18th February 2016)

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

► DADAA Chair Helen Errington with the Hon John Day, Minister for Health, Culture and the Arts, Fremantle Old Boys' School. Photo supplied.



PRIVATE PROPERTY
AUTHORISED PARKING ONLY
PENALTY OF UP TO \$50 UNDER
CITY OF FREMANTLE PARKING
FACILITIES BY - LAW

PRINCIPAL ACTIVITIES

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.

SHORT-TERM AND LONG-TERM OBJECTIVES

The company's short-term objectives are:

- Producing new work relevant to the contemporary needs of our communities;
- Developing our artist – local to international exposure;
- Brokering partnerships that provide sustainability to vulnerable communities.

The company's long-term objectives are:

- Influencing policy and programs;
- Being 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 CACD and Arts and Disability practice;
- Lead and broker partnerships between the communities with whom we work and the sectors that are placed across government and community to support them.

KEY PERFORMANCE MEASURES

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

	2016 Actual	2015 Actual
CLIENTS		
Number of new clients	38	59
Number of continuing clients	235	177
Client participation rate in programs	37.334	23,138
Staff and volunteers		
Total number of FTE's (across F/T, P/T and casuals)	24.53FTE	21.88FTE
OPERATIONAL AND FINANCIAL		
Proportion of funding provided by:		
– government grants	\$1,867,809	\$1,108,160
– corporate sponsorships	\$1,784	\$708,212
– other	\$213,736	\$603,699
Proportion of funding spent on:		
– client contact and programs	70%	70%
– administration	30%	30%
– fundraising	-	-

INFORMATION ON DIRECTORS

HELEN ERRINGTON	Chairperson
Qualifications	Diploma Fine Arts, Bachelor of Social Work: Curtin University
Experience	Lived experience of disability, worked in areas of anti-discrimination legislation, education and training, Co-Founder of WA Disability Collective.
Special Responsibilities	Chair of Community Reference Group (CRG)
JAN COURT	Deputy Chairperson (appointed as Deputy 25/10/2014, previous role as Director)
Qualifications	Institute of Management
Experience	Deputy Chair CY O'Connor TAFE, Local District Health Advisory Council, and Board member of Planning Commission. Local Councillor, Shire of Gingin.
Special Responsibilities	Lancelin Capital development project leader
EMMA BRAY	Secretary
Qualifications	Certificate in Training the Handicapped: TAFE, Bachelor of Arts (Sociology): Murdoch University
Experience	Social Trainer for 'Authority for Intellectually Handicapped' (now DSC), Hotel Manager for Matilda Bay Brewing Company's group of hotels including The Sail and Anchor, The Queens, The Brass Monkey, The Captain Stirling and The Como, PR and Marketing for ALH (a subsidiary of Carlton United Brewing).
Special Responsibilities	Member of Communications Sub-committee
GILL MCKINLAY	Director
Qualifications	Bachelor of Commerce
Experience	Financial management of a federal government agency's extensive production slate of film and Multimedia projects, previous board position.
Special Responsibilities	Member of CRG and FARM committees
WENDY COX	Director (appointed 25th October 2014)
Qualifications	Bachelor of Arts (Psychology)
Experience	Over 25 years experience in disability field, including 14 years in senior management positions in non-government and government sector.
Special Responsibilities	Member of Strategic and Business Plan sub committee

KIERAN CRANNY	Director (appointed 18th 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 committee
STEVEN KESICH	Director (appointed 18th June 2015)
Qualifications	Bachelor of Architecture (Hons)
Experience	27 years of self-employment working with community groups, corporations and individuals to provide appropriate architectural solutions. Member of various committees and working groups.
Special Responsibilities	Member of the marketing committee
JAMES DAVIES	Director (appointed 17th October 2015)
Qualifications	Bachelor of Commerce (Marketing) and is an Authorised Marriage Celebrant.
Experience	James works across a number of different areas including Human Resources, Occupational Health and Safety, Marketing, Property Evaluations (building and parking access audits) Fundraising/Events and Transport and Logistics within the disability sector. Through this work and lived experience with disability, an understanding of the value of corporate structure and the ability to work in accordance with organisational mission statements and strategic objectives has developed. James enjoying his position as a DADAA Board Member and aims to assist the organisation in empowering people living with disability to achieve their dreams in the arts.
MARION FREDRICKSSON	Director (appointed 17th October 2015)
Qualifications	Bachelor of (Architecture) UWA
Experience	<p>Director of Design, Urbis. Associate, Tracts WA, Director, Marion Fredricksson Design, Acting Urban Design Manager, Subicao Redevelopment Authority, Graduate Architect Philip Cox Etherington, Coulter and Jones Architects.</p> <p>Honorary Fellow – Australian Institute of Architects.</p> <p>In 2014 Marion was nominated as an honorary fellow in recognition on her commitment to the profession and wider community. Marion has contributed widely o raising the profile of the profession and consistently achieving high standards of work in both landscape architecture and urban design.</p>
HARRY BRAY	Treasurer (appointed 18th February 2016)
Qualifications	Managing Director of Australian-based multinational business. Previous experience includes Sales & Marketing roles within large IT firms.
Experience	FARM Committee Member and Treasurer

MEETINGS OF DIRECTORS

During the financial year, 11 meetings of directors were held. Attendances by each director were as follows:

DIRECTORS' MEETINGS		
	Number eligible to attend	Number attended
Helen Errington	11	11
Jan Court	11	10
Emma Bray	11	9
Gill McKinlay	11	10
Vanessa Freedman	6	3
Wendy Cox	11	9
Kieran Cranny	11	11
Steven Kesich	11	7
David Carrington	4	4
James Davies	8	7
Marion Fredrickson	8	7
Harry Bray	5	5

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 2016, the total amount that members of the company are liable to contribute if the company is wound up is \$10.00 (2015: \$8.00).

Directors' Meetings

The lead auditor's independence declaration for the year ended 30 June 2016 has been received and can be found on page 7 of the financial report.

Signed in accordance with a resolution of the Board of Directors.



Helen Errington
Chair

Dated this 6th day of October 2016

AUDITOR'S INDEPENDENCE DECLARATION



Anderson Munro & Wyllie

CHARTERED ACCOUNTANTS

Street Address:

Unit 8
210 Winton Road
JOONDALUP WA 6027

Postal Address:

PO Box 229
JOONDALUP DC WA 6919

By Appointment:

Level 28, AMP Tower
140 St Georges Terrace
PERTH WA 6000

T: (08) 9300 0400 E: reception@amwaudit.com.au

W: www.amwaudit.com.au ABN 59 125 425 274

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AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 307C OF THE CORPORATIONS ACT 2001

TO THE DIRECTORS OF DADAA LIMITED

I declare that, to the best of my knowledge and belief, during the year ended 30 June 2016, there have been:

- i). no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
- ii). no contraventions of any applicable code of professional conduct in relation to the audit.

Dated this 11th day of October 2016

AMW (AUDIT) PTY LTD

Anderson Munro + Wyllie

ANDERSON MUNRO & WYLLIE
Chartered Accountants

Martin Shone

MARTIN SHONE
Principal

STATEMENT OF PROFIT OR LOSS

FOR THE YEAR ENDED 30 JUNE 2016

	Note	2016 \$	2015 \$
Revenue from continuing activities	2(b)	2,394,549	2,622,176
Project funding expenses		(374,667)	(471,104)
Employee benefits expense		(1,567,487)	(1,622,501)
Depreciation expenses		(57,500)	(63,917)
Core operating expenses		(323,625)	(474,436)
Current year surplus/(deficit) before income tax	2	71,270	(9,782)
Income tax expense		-	-
Net current year surplus/(deficit)		71,270	(9,782)
Net current year surplus attributable to members of the entity		71,270	(9,782)

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2016

	Note	2016 \$	2015 \$
ASSETS			
CURRENT ASSETS			
Cash on hand	3	1,317,217	831,938
Accounts receivable and other debtors	4	12,500	103,419
Other current assets	5	31,990	31,843
TOTAL CURRENT ASSETS		1,361,707	967,200
NON-CURRENT ASSETS			
Plant and equipment	6	255,255	268,161
TOTAL NON-CURRENT ASSETS		255,255	268,161
TOTAL ASSETS		1,616,962	1,235,361
LIABILITIES			
CURRENT LIABILITIES			
Accounts payable, other payables and provisions	7	293,743	235,986
Grants received in advance	8	723,096	470,651
TOTAL CURRENT LIABILITIES		1,016,839	706,637
NON-CURRENT LIABILITIES			
Provisions	7	26,337	26,208
TOTAL NON-CURRENT LIABILITIES		26,337	26,208
TOTAL LIABILITIES		1,043,176	732,845
NET ASSETS		573,786	502,516
EQUITY			
Retained surplus		433,786	362,516
General reserves		140,000	140,000
TOTAL EQUITY		573,786	502,516

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 30 JUNE 2016

	General Reserve	Retained Surplus	Total
	\$	\$	\$
Balance at 1 July 2014	140,000	372,298	512,298
Comprehensive income			
Deficit for the year attributable to members of the entity	-	(9,782)	(9,782)
Other comprehensive income for the year	-	-	-
Total comprehensive income attributable to members of the entity	-	-	-
Balance at 30 June 2015	140,000	362,516	502,516
Comprehensive income			
Surplus for the year attributable to members of the entity	-	71,270	71,270
Other comprehensive income for the year	-	-	-
Total comprehensive income attributable to members of the entity	-	-	-
Balance at 30 June 2016	140,000	433,786	573,786

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2016

	Note	2016 \$	2015 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from donations, workshops and other income		290,585	155,850
Grants received		2,426,693	2,102,138
Payments to suppliers and employees		(2,208,040)	(2,918,821)
Interest received		20,635	32,444
Net cash (used in)/generated from operating activities	9	529,873	(628,389)
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds on disposal of plant and equipment		-	30,823
Payment for plant and equipment		(44,594)	(65,551)
Net cash used in investing activities		(44,594)	(35,728)
Net increase (decrease) in cash held		485,279	(664,117)
Cash on hand at the beginning of the financial year		831,938	1,496,055
Cash on hand at the end of the financial year	3	1,317,217	831,938

The accompanying notes form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2016

The financial statements cover DADAA Limited as an individual entity, incorporated and domiciled in Australia. DADAA Limited is a company limited by guarantee.

The financial statements were authorised for issue on 6th day of October by the directors of the company.

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The directors have prepared the financial statements on the basis that the company is a non-reporting entity because there are no users who are dependent on its general purpose financial statements. These financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the Corporations Act 2001. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the Corporations Act 2001 and the significant accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with those of previous periods unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise.

The amounts presented in the financial statements have been rounded to the nearest dollar.

Accounting Policies

a. Revenue

Non-reciprocal grant revenue is recognised in the profit or loss when the entity obtains control of the grant and 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.

If conditions are attached to the grant which must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

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.

DADAA Limited receives non-reciprocal contributions of assets from the government and other parties for zero or a nominal value. These assets are recognised at fair value on the date of acquisition in the statement of financial position, with a corresponding amount of income recognised in profit or loss.

Donations and bequests are recognised as revenue when received.

Interest revenue is recognised as it accrues using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

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

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

b. Property, Plant and Equipment

PLANT AND EQUIPMENT

Plant and equipment are measured on the cost basis less depreciation and any impairment losses.

The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the assets' employment and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable amounts.

In the event the carrying amount of plant and equipment is greater than the recoverable amount, the carrying amount is written down immediately to the estimated recoverable amount. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note 1(f) for details of impairment).

Plant and equipment that have been contributed at no cost, or for nominal cost, are recognised at the fair value of the asset at the date it is acquired.

DEPRECIATION

The depreciable amount of all fixed assets including buildings and capitalised lease assets, but excluding freehold land, is depreciated on a straight-line basis over the asset's useful life to the entity commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable assets are:

Class of Fixed Asset	Depreciation Rate
Vehicles	10 – 20%
Furniture Fitting & Equipment	20%
Computer and Technical Equipment	33 – 40%

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount.

These gains or losses are recognised in profit or loss in the period in which they arise. When revalued assets are sold, amounts included in the revaluation surplus relating to that asset are transferred to retained earnings.

c. Leases

Leases of fixed assets, where substantially all the risks and benefits incidental to the ownership of the asset (but not the legal ownership) that are transferred to entities in the economic entity, are classified as finance leases.

Finance leases are capitalised by recording an asset and a liability at the lower of the amounts equal to the fair value of the leased property or the present value of the minimum lease payments, including any guaranteed residual values. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for the period.

Leased assets are depreciated on a straight-line basis over the shorter of their estimated useful lives or the lease term.

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses on a straight-line basis over the lease term.

d. Financial Instruments

INITIAL RECOGNITION AND MEASUREMENT

Financial assets and financial liabilities are recognised when the entity becomes a party to the contractual provisions to the instrument. For financial assets, this is equivalent to the date that the company commits itself to either purchase or sell the asset (ie trade date accounting is adopted).

Financial instruments are initially measured at fair value plus transaction costs except where the instrument is classified "at fair value through profit or loss", in which case transaction costs are expensed to profit or loss immediately.

CLASSIFICATION AND SUBSEQUENT MEASUREMENT

Financial instruments are subsequently measured at fair value, amortised cost using the effective interest method, or cost. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

Amortised cost is calculated as the amount at which the financial asset or financial liability is measured at initial recognition less principal repayments and any reduction for impairment, and adjusted for any cumulative amortisation of the difference between that initial amount and the maturity amount calculated using the effective interest method.

The effective interest method is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction costs and other premiums or discounts) through the expected life (or when this cannot be reliably predicted, the contractual term) of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying amount with a consequential recognition of an income or expense item in profit or loss.

Fair value is the price the company would receive to sell an asset or would have to pay to transfer a liability in an orderly (ie unforced) transaction between independent, knowledgeable and willing market participants at the measurement date. Fair value is determined based on current bid prices for all quoted investments. Valuation techniques are applied to determine the fair value for all unlisted securities, including recent arm's length transactions, reference to similar instruments and option pricing models.

(i) Financial assets at fair value through profit or loss

Financial assets are classified at "fair value through profit or loss" when they are held for trading for the purpose of short-term profit taking, derivatives not held for hedging purposes, or when they are designated as such to avoid an accounting mismatch or to enable performance evaluation where a group of financial assets is managed by key management personnel on a fair value basis in accordance with a documented risk management or investment strategy. Such assets are subsequently measured at fair value with changes in carrying amount being included in profit or loss.

(ii) Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

(iii) Held-to-maturity investments

Held-to-maturity investments are non-derivative financial assets that have fixed maturities and fixed or determinable payments, and it is the company's intention

to hold these investments to maturity. They are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

(iv) Available-for-sale investments

Available-for-sale investments are non-derivative financial assets that are either not capable of being classified into other categories of financial assets due to their nature or they are designated as such by management. They comprise investments in the equity of other entities where there is neither a fixed maturity nor fixed or determinable payments.

They are subsequently measured at fair value with any remeasurements other than impairment losses and foreign exchange gains and losses recognised in other comprehensive income. When the financial asset is derecognised, the cumulative gain or loss pertaining to that asset previously recognised in other comprehensive income is reclassified into profit or loss.

Available-for-sale financial assets are classified as non-current assets when they are not expected to be sold within 12 months after the end of the reporting period. All other available-for-sale financial assets are classified as current assets.

(v) Financial liabilities

Non-derivative financial liabilities other than financial guarantees are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial liability is derecognised.

IMPAIRMENT

At the end of each reporting period, the company assesses whether there is objective evidence that a financial asset has been impaired. A financial asset (or a group of financial assets) is deemed to be impaired if, and only if, there is objective evidence of impairment as a result of one or more events (a "loss event") having occurred, which has an impact on the estimated future cash flows of the financial asset(s).

In the case of available-for-sale financial assets, a significant or prolonged decline in the market value of the instrument is considered to constitute a loss event. Impairment losses are recognised in profit or loss immediately. Also, any cumulative decline in fair value previously recognised in other comprehensive income is reclassified into profit or loss at this point.

In the case of financial assets carried at amortised cost, loss events may include: indications that the debtors or a group of debtors are experiencing significant financial difficulty, default or delinquency in interest or principal payments; indications that they will enter bankruptcy or other financial reorganisation; and changes in arrears or economic conditions that correlate with defaults.

For financial assets carried at amortised cost (including loans and receivables), a separate allowance account is used to reduce the carrying amount of financial assets impaired by credit losses. After having taken all possible measures of recovery, if the management establishes that the carrying amount cannot be recovered by any means, at that point the written-off amounts are charged to the allowance account or the carrying amount of impaired financial assets is reduced directly if no impairment amount was previously recognised in the allowance accounts.

When the terms of financial assets that would otherwise have been past due or impaired have been renegotiated, the company recognises the impairment for such financial assets by taking into account the original terms as if the terms have not been renegotiated so that the loss events that have occurred are duly considered.

DERECOGNITION

Financial assets are derecognised where the contractual rights to receipt of cash flows expire 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. Financial liabilities are derecognised where the related obligations are discharged, cancelled or have expired. The difference between the carrying amount of the financial liability, which is extinguished or transferred to another party, and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.

e. Impairment of Assets

At the end of each reporting period, the entity reviews the carrying amounts of its tangible and intangible 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 amount less costs of disposal and value in use, is compared to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised immediately in profit or loss.

Where the future economic benefits of the asset are not primarily dependent upon on the asset's ability to generate net cash inflows and when

the entity would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of an asset.

Where it is not possible to estimate the recoverable amount of a class of asset, the entity estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where an impairment loss on a revalued asset is identified, this is debited against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that same class of asset.

f. Employee Provisions

SHORT-TERM EMPLOYEE BENEFITS

Provision is made for the company's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service, including wages, salaries and sick leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

The company's obligations for short-term employee benefits such as wages, salaries and sick leave are recognised as a part of accounts payable and other payables in the statement of financial position.

Contributions are made by the entity to an employee superannuation fund and are charged as expenses when incurred.

g. Cash on Hand

Cash on hand equivalents includes cash on hand, deposits held at-call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within short-term borrowings in current liabilities on the statement of financial position.

h. Accounts Receivable and Other Debtors

Accounts receivable and other debtors include amounts due from donors and any outstanding grant receipts. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

i. Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payables are stated inclusive of the amount of GST recoverable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to, the ATO are presented as operating cash flows included in receipts from customers or payments to suppliers.

j. Income Tax

No provision for income tax has been raised as the entity is exempt from income tax under Div 50 of the Income Tax Assessment Act 1997.

k. Provisions

Provisions are recognised when the entity has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

l. Comparative Figures

Where required by Accounting Standards, comparative figures have been adjusted to conform with changes in presentation for the current financial year.

Where the company retrospectively applies an accounting policy, makes a retrospective restatement or reclassifies items in its financial statements, a third statement of financial position as at the beginning of the preceding period in addition to the minimum comparative financial statements must be presented.

m. Accounts Payable and Other Payables

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the company during the reporting period which remain unpaid. The balance is recognised as a current liability with the amount being normally paid within 30 days of recognition of the liability.

n. Critical Accounting Estimates and Judgements

The directors evaluate estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the company.

KEY ESTIMATES

(i) Impairment

The company assesses impairment at the end of each reporting period by evaluating conditions and events specific to the company that may be indicative of impairment triggers.

o. Economic Dependence

DADAA Limited is dependent on the Department of Health (HACC) for the majority of its revenue used to operate the business. At the date of this report the Board of Directors has no reason to believe the Department of Health (HACC) will not continue to support DADAA Limited.

r. New Accounting Standards for Application in Future Periods

- AASB 9: Financial Instruments (December 2014) and associated Amending Standards (applicable for annual reporting periods commencing on or after 1 January 2018).

These Standards will be applicable retrospectively (subject to the provisions on hedge accounting) and include revised requirements for the classification and measurement of financial instruments, revised recognition and derecognition requirements for financial instruments, and simplified requirements for hedge accounting.

The key changes that may affect the company on initial application of AASB 9 and associated Amending Standards include certain simplifications to the classification of financial assets, simplifications to the accounting of embedded derivatives, upfront accounting for expected credit loss and the irrevocable election to recognise gains and losses on investments in equity instruments that are not held for trading in other comprehensive income. AASB 9 also introduces a new model for hedge accounting that will allow greater flexibility in the ability to hedge risk, particularly with respect to the hedging of non-financial items. Should the entity elect to change its hedge accounting policies in line with the new hedge accounting requirements of AASB 9, the application of such accounting would be largely prospective.

Although, the directors anticipate that the adoption of AASB 9 may have an impact on the company's financial instruments, including hedging activity, it is impracticable at this stage to provide a reasonable estimate of such impact.

NOTE 2: NET CURRENT YEAR SURPLUS

	2016	2015
	\$	\$
a. Expenses		
Depreciation and amortisation:		
– plant and equipment	57,500	63,917
Audit fees	20,130	16,890
Rental expense	35,151	22,256
Contractors	53,010	211,271
Computer maintenance	23,211	30,617
Telephones	18,054	22,462
b. Significant Revenue		
Grant Revenue	2,083,329	2,420,070
Miscellaneous Income	32,129	81,483
Project Income	258,456	83,648
Interest	20,635	32,671
Profit on sale of assets	-	4,304
Total Revenue from continuing activities	2,394,549	2,622,176

NOTE 3: CASH ON HAND

	2016	2015
	\$	\$
Cash at bank – unrestricted	1,315,883	830,826
Cash float	1,334	1,112
	1,317,217	831,938

NOTE 4: ACCOUNTS RECEIVABLE AND OTHER DEBTORS

	2016	2015
	\$	\$
CURRENT		
Accounts receivable	13,500	99,919
Provision for bad and doubtful debts	(1,000)	(1,000)
Other receivables	-	4,500
Total current accounts receivable and other debtors	12,500	103,419

NOTE 5: OTHER CURRENT ASSETS

	2016	2015
	\$	\$
Prepayments	31,990	31,843
	<u>31,990</u>	<u>31,843</u>

NOTE 6: PLANT AND EQUIPMENT

	2016	2015
	\$	\$
PLANT AND EQUIPMENT		
Plant and equipment:		
At cost	704,642	660,049
Less accumulated depreciation	(538,133)	(489,839)
Net carrying amount	<u>166,509</u>	<u>170,210</u>
Motor Vehicles:		
At cost	179,214	179,214
Less accumulated depreciation	(90,468)	(81,263)
Net carrying amount	<u>88,746</u>	<u>97,951</u>
Total net carrying amount	<u>255,255</u>	<u>268,161</u>

NOTE 7: ACCOUNTS PAYABLE AND OTHER PAYABLES

	2016	2015
	\$	\$
CURRENT		
Accounts payable	99,958	73,324
GST payable	63,833	31,597
Superannuation	16,622	14,262
	<u>180,413</u>	<u>119,183</u>
Employee provisions	113,330	116,803
TOTAL CURRENT	<u>293,743</u>	<u>235,986</u>
NON CURRENT		
Employee provisions	26,337	26,208
Total Employee Provisions	<u>139,667</u>	<u>143,011</u>

NOTE 8: GRANTS RECEIVED IN ADVANCE

	2016	2015
	\$	\$
Department of Health (HACC)	63,288	48,248
Australia Council	100,724	40,687
DCA	53,590	28,836
Other State Government	421,954	235,256
Others	83,540	117,625
	<u>723,096</u>	<u>470,651</u>

NOTE 9: CASH FLOW INFORMATION

	2016	2015
	\$	\$
Reconciliation of cash flows from operations with net current year surplus		
Net current year surplus	71,270	(9,782)
Non-cash flows in profit:		
– depreciation and amortisation	57,500	63,917
Changes in assets and liabilities:		
– (increase)/decrease in accounts receivable and other debtors	90,772	(63,503)
– decrease in grants received in advance	252,445	(451,342)
– (decrease)/increase in accounts payable and other payables	57,886	(167,679)
Cash flows (used in)/provided by operating activities	<u>529,873</u>	<u>(628,389)</u>

NOTE 10: ENTITY DETAILS

The registered office of the company is:

DADAA Limited
21 Beach Street
Fremantle WA 6160

The principal place of business is:

DADAA Limited
21 Beach Street
Fremantle WA 6160

NOTE 13: 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 \$1.00 towards meeting any outstanding obligations of the entity. At 30 June 2016, the number of members was 10.

DIRECTORS' DECLARATION

DADAA LIMITED 64 648 228 527

In accordance with a resolution of the directors of DADAA Limited, the directors declare that:

1. The financial statements and notes, as set out on pages 8 to 20, are in accordance with the Corporations Act 2001 and:
 - a. comply with the Australian Accounting Standards applicable to the company; and
 - b. give a true and fair view of the financial position of the company as at 30 June 2016 and its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements.
2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.



Helen Errington
Chair

Dated this 6th day of October 2016

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF DADAA LIMITED



Anderson Munro & Wyllie

CHARTERED ACCOUNTANTS

Street Address:

Unit 8
210 Winton Road
JOONDALUP WA 6027

Postal Address:

PO Box 229
JOONDALUP DC WA 6919

By Appointment:

Level 28, AMP Tower
140 St Georges Terrace
PERTH WA 6000

T: (08) 9300 0400 E: reception@amwaudit.com.au

W: www.amwaudit.com.au ABN 59 125 425 274

Liability limited by a scheme approved under Professional Standards Legislation

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF DADAA LIMITED

We have audited the accompanying financial report, being a special purpose financial report, of DADAA Ltd, which comprises the statement of financial position as at 30 June 2016, the statement of profit or loss and other comprehensive income, statement of changes in equity 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.

Directors' Responsibility for the Financial Report

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the Corporations Act 2001 and is appropriate to meet the needs of the members. The directors' responsibility also includes such internal control as the directors determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We have conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the company's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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

Independence

In conducting our audit, we have complied with the independence requirements of the Corporations Act 2001. We confirm that the independence declaration required by the Corporations Act 2001, which has been given to the directors of DADAA Ltd, would be in the same terms if given to the directors as at the time of the auditor's report.



Opinion

In our opinion the financial report of DADAA Ltd is in accordance with the Corporations Act 2001, including:

- a) giving a true and fair view of the company's financial position as at 30 June 2016 and of its performance for the year ended on that date; and
- b) complying with Australian Accounting Standards to the extent described in Note 1 and complying with the Corporations Regulations 2001.

Basis of Accounting

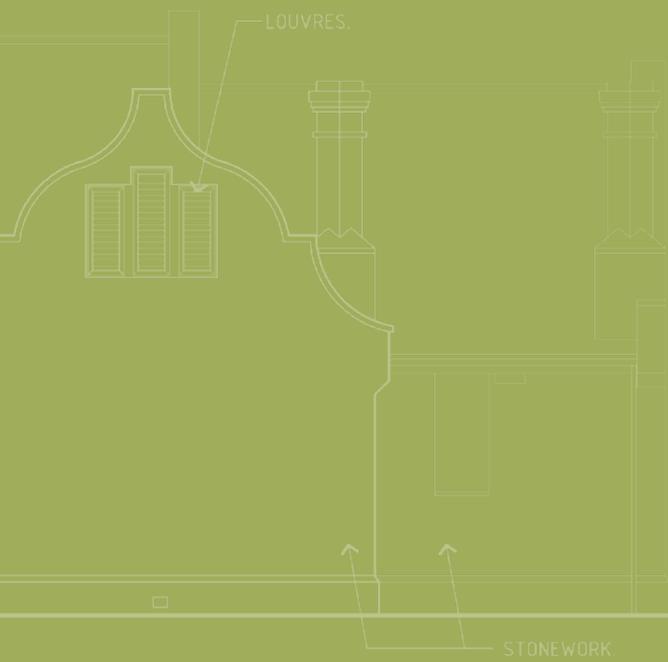
Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the directors' financial reporting responsibilities under the Corporations Act 2001. As a result, the financial report may not be suitable for another purpose.

Dated this 11th day of October 2016

AMW (AUDIT) PTY LTD

ANDERSON MUNRO & WYLLIE
Chartered Accountants

MARTIN SHONE
Principal





DADAA FREMANTLE HEAD OFFICE

21 Beach Street
Fremantle WA 6160

PO Box 1080
Fremantle WA 6959

P (08) 9430 6616
F (08) 9336 4008
E info@dadaa.org.au

DADAA MIDLAND

6 The Avenue
Midland WA 6056

P (08) 9250 7633
F (08) 9250 4388
E focus@dadaa.org.au

DADAA LANCELIN

30 Walker Avenue
Lancelin WA 6044

P (08) 9655 2808
F (08) 9655 2775

www.dadaa.org.au



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