Barking Spider



VISUAL THEATRE

2016-2017 Financial Year Annual Report

Overview

We have kept developing relationships with existing partners & presenters: The Johnston Collection, The National Wool Museum, Museums Australia, Museums Victoria, ArtPLay, Regional Arts Victoria, City of Darebin, City of Boroondara, City of Moreland, City of Wyndham, City of Greater Dandenong, Nillumbik Shire Council, Hume City Council, Boroondara Community Outreach, Fitzroy High School, QV Winter Night Market, Monash University Student Theatre, Black Hole Theatre, Arts Access Victoria, Wild at Heart, and La Mama Theatre. We have new relationships with: Bendigo International Festival of Experimental Music, Paramatta Festival, Adelaide Cabaret Festival, Port Fairy Winter festival, City of Glen Eira.



In The Shadows Of Giants
National Wool Museum
Oleks Pogorilyi Photographer

Numbers

EVENT COUNT: We have generated and presented 133 events
TOTAL AUDIENCE COUNT: 67,754
YOUNG PEOPLE: 40,090
JOBS FOR ARTISTS: 108
REACH States: Victoria, New South Wales, South Australia – including regional tours and metropolitan/city work.
AWARDS: Shortlisted for two 2017 MAGNA Awards
House of Dreams - with The Johnston Collection
Home: Art Exploration and Installation - with Glen Eira Gallery



House of Dreams
Johnston Collection
Adam Luttick Photography

"Thanks so much for allowing me to **tell my story.**
People think when you have a mental illness,
that's all you are.
You gave me the time to **tell and create** my story -
I feel so great! Thank you"

FRANCIS, CITY OF BOROONDARA
COMMUNITY PARTICIPANT

New Works

1. House of Dreams – Installation commissioned by The Johnston Collection
2. Hawthorn Unmasked – Community workshops and performance, City of Boroondara, Boroondara Community Outreach/Kew Uniting Church.
3. Illuminated Lightfish – Large scale roving festival puppets commissioned by City of Greater Dandenong
4. If I Could Change The World - Festival workshop, commissioned by City of Darebin
5. In the Shadows of Giants – Shadow/sound installation, commissioned by National Wool Museum for Geelong After Dark
6. The Sound of Cancer – Sound and dramatic work (in development) with La Trobe University Cancer Research Centre
7. Simulcast – with Leah Scholes for Bendigo International Festival of Experimental Music
8. Flirting with Danger – commissioned by Melbourne Museum development/performance
9. Barking Spider Visual Theatre Brains Trust – Young people's free drama workshops
10. The Balance of Curiosity - commissioned by Fitzroy High School (workshops and performance/installation)
11. In the Shadows of Giants - commissioned by National Wool Museum for Geelong After Dark
12. Alice in Wonderland - Nillumbik Shire Council
13. Dachshund Run! - Shadow/sound installation, commissioned by Port Fairy Winter Festival
14. Home – Installation and exhibition commissioned by City of Glen Eira Gallery

Plus additional new workshops in visual arts, performance and puppetry at museums, galleries, theatres, communities and for schools

Remounts

1. Les Meduses (Giant Illuminated Jellyfish) - Festival roving (in association with Black Hole Theatre)
2. The Biscuit Readings - Festival roving
3. Short Pants No Holes - Children's festival performances
4. All Hands on the Puppet - Workshops
5. Scratch Trash Orchestra - Workshops
6. One Suitcase: Four Stories - Adelaide Cabaret Festival



House of Dreams
Johnston Collection
Adam Luttick Photography

The company has applied for funding and support from numerous other sources:

• City of Melbourne - Annual Project Grant
• City of Darebin - Cultural Organisations Grant
• City of Boroondara - “Another Look” Town Hall Gallery
• City of Boroondara - Creative Community Annual Grant
• City of Boroondara - In Festivals commission
• City of Moreland – Coburg Carnivale Application
• Creative Victoria, Annual Project Grant
• Creative Victoria, 3-year Organisational Investment Programme funding
• Australia Council, Annual Project Grant
• Regional Arts Victoria – Education and Families
• CHASS Award - Project Award
• Museum and Gallery National Awards – Two applications
• Museum Australia Victoria Awards - Two applications
• Arts Centre Melbourne “Take Over” application
• I Pay (for touring)
• ANAT [Australian Network for Art and Technology] ANAT
• ArtPLay Annual Project Grant
• Bendigo Bank (Clifton Hill) • Bendigo Bank (Kew) Crowdfunding

We have had the following successes with these applications:

• City of Melbourne - Annual Project Grant
• Regional Arts Victoria – Education and Families
• Museum and Gallery National Awards – Two shortlisted nominations

"I just feel so **inspired** after creating this artwork with you –
My son never usually can concentrate for more than 1 minute but was **transfixed** by the puppet-making and play.
I think we can do this at home with him.
He really came **alive**"

SIMON, FATHER OF 8-YEAR OLD FIN.

Financial Year Overview

This 2016-7 financial year can be defined as a period of consolidation.

Our relationships with city councils has remained core to our business. We have had continued demand to deliver existing works, which include workshops, roves and performances. We have also had continued demand for the creation of bespoke works – which include workshops, roves and mixed-platform works. Our ongoing museum sector remains our point of difference from other arts companies.



In The Shadows Of Giants
National Wool Museum
Oleks Pogorilyi Photographer

Organisation

With new Board members, Barking Spider now has stronger connections to the arts and culture community. The Board has a strength of focus and high level of steerage that is unmatched by past Boards. This brings a stability and certainty to the company, and to the artists and staff, genuine support. Looking ahead, Barking Spider will benefit from employing a General Manager and the Artistic Director on a permanent, part-time basis. This will aid the company in achieving the goals of creating beautiful and meaningful work for and with our audiences, artists, partners and the communities we work with.



Hawthorn Unmasked
City of Boroondara
John Englezos Photographer

Creative

Barking Spider, without a doubt, stretches into new creative terrains each year. This is achieved through the company's ability to be responsive to demand, and to use the parameters presented by any commission or project to creative advantage.

This year has seen the company develop one significant new artistic product: shadow and sound installation. This product is generated by a core artistic team, each of whom is an expert in their art form. The shadow and sound installation work is able to be remodelled to suit any stakeholder's request: the product is flexible, so can be remodelled simply. This financial year has seen this work presented 3 times: firstly in the House of Dreams, then for Geelong After Dark at the National Wool Museum, and most recently for Port Fairy Winter Festival.

We anticipate the level of inventiveness of the company to remain as a core creative attribute, and one which distinguishes Barking Spider Visual Theatre from our competitors.



Port Fairy Shadow installation puppets - Artist: Kyoko Imazu

PRESIDENT'S REPORT
Sue Westwood
Annual General Meeting 2016/17

This has been my first full year as President and having now witnessed a full year's program I make the following observations:

• The organisation has a board committed to the objects and creative drive of the Artistic Director Penelope Bartlau.

• The organisation has benefitted from a board that now has stronger links to the arts and culture community.

• The board has confidence that the management team is committed to and delivers where it can the artistic and organisational outcomes as set out in its business plan.

• The tenacity of BSVT's artistic director is critical to driving the organisation forward;

• There are periods of intensive activity, counter balanced by lulls that enable the team to plan and promote the organisation to other partners.

• BSVT cannot do it alone. The organisation requires much good will from other dedicated artists to achieve creatively successful outcomes.

• The organisation will benefit from employing a General Manager and Artistic Director with responsibility for producing and promoting quality, ground-breaking work to both urban and regional communities.

• The organisation benefits by maintaining strong networks and communications with local government, community organisations and galleries in developing markets for its work.

• The board is committed to improving corporate governance and ensuring that when opportunities arise to seek funding from other sources, it has the documentation required to support applications submitted by the Artistic Director and General Manager.

President's Report 16-17 Conttinued

•The creative strengths of Barking Spider are:
o Its genuine inclusion of young people and communities in their work
o Its distinctive creative style
o Its breadth of art forms
o Its diversity of presentation platforms.

• The areas identified by the Artistic Director as critical to future viability of BSVT are:

o Paid staff
o Strong board activity
o Budget development
o Business planning
o Strategic networking.

With permanently employed part-time staff, the opportunity to program and budget more effectively should emerge over the next 12 months. I encourage all board members to become more active and visible in promoting and seeking new opportunities for the company, and to become a stronger presence at performances and exhibitions of the company's work (bring friends). Barking Spider's vision is of a future where big cultural players always include small creative voices. The organisation will continue to bring authentic voices to its storytelling and diversity in its creative collaborators to support the creation of new work.



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16-17 Annual Report prepared by Penelope Bartlau, Artistic Director

Financial Statements

Barking Spider Visual Theatre Inc
ABN 86 698 299 732
As at 30 June 2017

Prepared by Nagle Accounting Pty Ltd

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Income Statement

Barking Spider Visual Theatre Inc
For the year ended 30 June 2017

	NOTES	2017	2016
Income			
Sale of goods			
Project Fees		104,547	80,659
Total Sale of goods		**104,547**	**80,659**
Donations Received		99	9
Grants (GST Free)		4,840	500
Interest Income		442	292
Materials		1,274	1,792
Total Income		**111,202**	**83,252**
Other Income			
Grants (Incl GST)		10,000	4,297
Total Other Income		**10,000**	**4,297**
Total Income		**121,202**	**87,548**
Expenses			
Travel and accommodation		690	120
Accounting		380	1,187
Bank Fees		42	70
Contractor		19,828	16,862
Depreciation expense		34	-
IT and Website Costs		-	3,500
Office supplies		45	-
Operational Expenses		7,287	5,093
Per Diems		-	520
Project - Advertising and Marketing		18	200
Project - Filming and Photography		-	457
Project - General Expenses		1,670	1,667
Project - Materials		4,776	4,782
Superannuation		5,657	2,030
Wages and Salaries		55,933	21,366
Total Expenses		**96,361**	**57,853**
Net Profit/(Loss) for Distribution		**24,840**	**29,695**
Undistributed Income		**24,840**	**29,695**

Balance Sheet

Barking Spider Visual Theatre Inc
As at 30 June 2017

	NOTES	30 JUN 2017	30 JUN 2016
Assets			
Current Assets			
Accounts Receivable		17,716	5,946
CUA - Working Capitol		1	1
Debit Card Account		1,107	818
Operating Account		61,763	53,184
Super and GST Holding Account		400	2,697
Total Current Assets		**80,988**	**62,646**
Non-Current Assets			
Property, plant and equipment			
Computer Equipment		544	-
Less Accumulated Depreciation on Computer Equipment		(34)	-
Total Property, plant and equipment		**509**	**-**
Total Non-Current Assets		**509**	**-**
Total Assets		**81,497**	**62,646**
Liabilities			
Current Liabilities			
Accounts Payable		1,764	1,411
GST		(3,539)	4,381
PAYG Withholdings Payable		-	1,542
Rounding		-	-
Superannuation Payable		1,191	453
Wages Payable - Payroll		2,599	217
Total Current Liabilities		**2,015**	**8,003**
Total Liabilities		**2,015**	**8,003**
Net Assets		**79,482**	**54,642**
Partners' Funds			
Undistributed Income		79,482	54,642
Total Partners' Funds		**79,482**	**54,642**