2017-8 Financial Year Annual Report
Prepared by Penelope Bartlau, Artistic Director

Overview



In a Heartbeat, October 2017: Photo credit -Theresa Harrison

Across this financial year, Barking Spider Visual Theatre has kept developing relationships with existing partners & presenters: The Johnston Collection, The National Wool Museum, Museums Australia, Heritage Hill Museum, Melbourne Arts Centre, Melbourne International Comedy Festival, Regional Arts Victoria, La Trobe University - La Trobe Institute for Molecular Science (LIMS), Monash University Centre for Performing Arts, Monash Uni Student Theatre (MUST), Mooney Valley City Council/Incinerator Gallery, City of Boroondara, City of Glen Eira Gallery, City of Glen Eira Storytelling Festival, City of Wyndham, City of Greater Dandenong, Hume City Council, Port Fairy Winter Weekends, Broadwave Podcast Production, Boroondara Community Outreach, MTA Entertainment and Events and Slack Taxi.

We have new relationships with: Museum and Gallery of the Northern Territory, Creative State Summit, Museums Australia Conference, The Stick Magazine, Wheeler Centre, National Gallery of Victoria, Testing Grounds, WINDOWSPACE BEEAC, Studio 92 (Colac), Colac Otway Arts Trail, Healesville Music Festival, City of Monash, Maroondah City Council, City of Casey and Methodist Ladies College (MLC).

Art form practices

Installation
Visual art
Sound design & composition
Puppetry
Verbatim theatre
Poetry
Comedy
Podcast development
Creative writing



Barking Spider Visual Theatre's studio,
Located in Colac Otway Shire, Victoria, at Red Barn Farm



Kyoko Imazu: Shadow Puppet design for SALT installation

Collaborating Communities



Babies
Families
Monash University Students

People with dementia,
People with a disability
Regional communities





Sound of Cancer - Olex Pogorilyi photographer

52 events
20,870 audience members
4687 young people



85 jobs for artists



In a Heartbeat, October 2017: Photo credit -Theresa Harrison

Metro, outer metro
& regionally

In Victoria & Northern Territory



Awards







- 2018 MAGNA Award with The National Wool Museum for In the Shadows of Giants
- So You Think You Can Pod, Wheeler Centre podcasting competition finalist, Sound of Cancer

Publications

- Journal Article Performance Research: A Journal of the Performing Arts Volume 22, 2017 - Issue 1: On Libraries, Site-specific art and performance in libraries, Pages 93-97 | Published online: 16 Mar 2017
- The Stick Journal: Volume 4, May 2018 Title: Melanoma – A Sci-fi poem

Abstracts/Presentations

- Museums and Galleries of Australia National Conference: Concurrent Session: How to thwart inherent museum conservatism in three easy steps Penelope Bartlau, Barking Spider Visual Theatre & Louis Le Vaillant The Johnston
- Collection Creative State Summit, 2018, Talk: Custodians of Truth? Penelope Bartlau and Padriac Fisher, National Wool Museum

New Works



SALT - Olex Pogorilyi photographer

- If I Could Change The World, Interactive visual Installation + sound design
- In a Heartbeat, Verbatim theatre performance, Monash University Centre of Performing Arts
- Sound of Cancer presentation, Interactive visual Installation + sound design, Wheeler Centre
- Sound of Cancer – podcast trailer development Sound of Cancer – Poetry: The Stick Magazine
- Incy Wincy Babies – Visual arts programme for babies and families, Incinerator Gallery
- SALT – Art installation and workshops, WINDOWSPACE BEEAC + Studio 92 and remounted for Port Fairy Winter Weekends
- Seamstress – Art installation, City of Glen Eira Gallery The New Look: 1960s fashion in Melbourne, Children's fashion workshops, City of Glen Eira Gallery

Plus additional new workshops and professional development sessions in visual arts, performance and puppetry at museums, galleries, theatres and communities

Remounts

- The Biscuit Readings - Festival roving
- One Suitcase: Four Stories - Melbourne International Comedy Festival

Funding & Support

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

- ANAT [Australian Network for Art and Technology] ANAT
- #AMP's Tomorrow Fund Australia Council, Annual Project Grant
- *City of Boroondara Annual Community Grant
- *City of Monash - Project Grant City of Boroondara
- Creative Community Annual Grant City of Moreland - Moreart
  *Commonwealth Bank Centenary Grant - co-application with LIMS
  Copeland Foundation – co-application with National Wool Museum
- CPA – Fundraising Mentorship Creative Victoria
- Annual Project Grants Creative Victoria
- Creative Victoria Creators Fund
- Darebin Speakeasy
- #Incinerator Art Award: Art for Social Change
- Malthouse Co.Lab Writer & Director programme
- *MELB&NYC Melbourne Science Gallery
- Moomba M-Pavilion
- *Museum and Gallery National Awards
- *Regional Arts Victoria Quick Response Fund
- *So You Think You Can Pod – Wheeler Centre National Podcasting competition
- Shepparton Festival
- Whitenight

= Pending
* = Successful



Artist Jason Lehane encounters megafauna in Alice Springs, March 2018

Artistic Director's Report



Photo credit - Sarah Walker

This last 12 months is very much defined by an intensified focus on visual-installation work, and increased presence in the museum sector. Our relationship with city councils has remained core to our business. We have had continued demand to deliver existing works, which include workshops and roving works. We have also had continued demand for bespoke works across our artistic mediums. The most significant change over the past 12 months is that Barking Spider Visual Theatre's studio is based regionally. This has impacted greatly – in a beneficial way – our connection with regional artists and communities. As a result of this regional studio, we are now eligible to apply for regional funding to support our works outside of major capitals.



In a Heartbeat installation still October 2017
Photo credit -Theresa Harrison

Barking Spider
VISUAL THEATRE

CHAIR'S REPORT
Annual General Meeting 2017/18

The financial year 2017/2018 has seen a shift in the management of Barking Spider Visual Theatre. It was acknowledged that the driving force behind the organisation, artistic director Penelope Bartlau, could not continue to donate her time to support and achieve sustained growth. It is important to note the following:

- Barking Spider Visual Theatre continues to create outstanding and visually interesting and dynamic work with diverse urban, regional and remote communities. Feedback continues to be positive and meaningful.
- Barking Spider Visual Theatre was highly commended for its presentation of In the Shadows of the Giants with National Wool Museum at the MAGNA Awards and Museums Conference Australia.
- The Artistic Director continues to use the Museums Australia Conference as a primary platform to present and promote the work of Barking Spider Visual theatre.

Barking Spider Visual Theatre's Artistic Director continues to identify outstanding opportunities to promote the organisation's creative style. This year she co-presented a talk at the Museums Australia Conference with key collaborator Louis Le Vaillant, Director of the Johnston Collection, and pitched for, presented at and was a finalist in ABC Radio's national competition *So You Think You Can Pod* with *The Sound of Cancer* project.

Barking Spider Visual Theatre continues to present at festivals and events including; *The Sound of Cancer* at the Wheeler Centre, *SALT* at WINDOWSPACE BEEAC, *In the Shadow of Giants* at the National Wool Museum as part of Geelong After Dark. Other activity includes collaborations with Monash Centre of Theatre and Perfromance, Incinerator Gallery, City of Glen Eira Gallery, Glen Eira Storytelling Festival and City of Boroondara.

In 2017/2018 Barking Spider Visual Theatre reported a loss. The Treasurer's report will identify probable sources for this result. It is reasonable to expect that project-based and underfunded companies will experience financial hardship. Some of the loss can be attributed to factors of timing where project income is received in one year, but not spent until the following year. This was the case with the project *The Sound of Cancer*. Part of the increased expenditure was agreed to provide ongoing salaries to the Artistic Director and General Manager.

It was agreed to employ the artistic director and general manager for two and one days per week respectively and to assess the impact of this structure by August 2018. It is now for the Board to review this position and determine, based on project income projections in 2018/2019 whether this is affordable.

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. It is the Board's responsibility to foster this voice and spread the word about the remarkable diversity of this organisations creative production.

BARKING SPIDER VISUAL THEATRE

TREASURER'S REPORT FOR THE YEAR ENDING 30 JUNE 2018

I am pleased to present the Treasurer's Report for the year ending 30 June 2018.

Barking Spider Visual Theatre is reporting a Net Deficit for the 2017-2018 FY of $32,210.

UNREPORTED LIABILITIES IN THE 2016-2017 FINANCIAL REPORT

A large part of the Net Deficit for the 2017-2018 FY is explained by unreported liabilities in the 2016-2017 financial report. This was raised as a discussion point at the 2017 AGM, after the annual financial statements had already been prepared by Nagle Accounting.

At this meeting I acknowledged that I was not aware that I needed to lodge an item as a liability in the report, and determined to amend this practice for the 2017-2018 financial reports. This has now been done by our new bookkeepers, and has predictably resulted in a large Net Deficit in our financial reports.

There were unreported liabilities of at least $25,620:

Unreported Income Liability for Sound of Cancer

The most important factor to consider in the large deficit for the 2017-2018 FY is an unreported income liability of $20,680 received from the City of Melbourne for the Sound of Cancer project.

The project income for Sound of Cancer was reported during the 2016-2017 financial reports, but no project expenses were incurred until the 2017-2018 financial year. This should have more accurately been reported as an income liability, which would have had the effect of reducing the surplus in 2016-2017 by $20,680 and moving that full project income to this financial year.

Other Unreported Income Liability

There are small amounts from other projects that received project fee income in June, towards the end of the 2016-2017 FY, but that still had invoices waiting from the artists into July and/or formed part of Penelope Bartlau's June timesheet, which was paid out in July. The amounts are small, and are from projects such as All Hands On The Puppet and Port Fairy Winter Festival. I have identified a total of $1,300 from project fee income received in the previous financial year but paid out in this financial year.

Unreported Expense Liability – Bookkeeper

Prior to the 2017-2018 I was managing the books as a freelancer rather than on payroll, and I would invoice annually for this service. My invoice for the 2016-2017 FY activities was issued and paid for in July 2017, which means it should have been reported in the financial report that year as a $3,640 liability.

For the purpose of reporting, the organisation has ended the year at a deficit of $32,210. This is because none of the above stated liabilities were scheduled as such in the 2016-2017 financial report and so show up in the 2017-2018 financial reports as expenses without income.

However, for the purposes of assessing the financial health of the organisation it would be a constructive exercise to look at the accounts as if these liabilities had been lodged as such. If this were the case, the Net Deficit for 2017-2018 would have been $6,590 rather than $32,210.

PURE OPERATIONAL COSTS FOR THE ORGANISATION

If we were to carry on with the exercise of looking at the accounts as if the liabilities had been lodged as such, our total project fees for this financial year would have come to $75,231.

Our major pure operational cost was website design and maintenance at $6,126 (8.1% of our project income), followed by accounting and bookkeeping at $5,310 (7% of our project income). The remaining operational

expenses (mostly insurances or museum memberships / conference costs) came to a total of $3,179 (4.2% of our project income).

At the moment we have a triennial grant from Boroondara that covers a large slice of these operational costs, but on a purely commercial basis, it is worth noting that operational costs take up 19.3% of project income; or, for every $1,000 we charge for projects, $193 is spent on core costs that don't have anything to do with the project directly.

MIXED OPERATIONAL COSTS FOR THE ORGANISATION

Penelope's regular salary for the 0.4EFT position came to a total of $26,338 including super and annual leave provisions. This is a mixed cost for the organisation, as Penelope works a 0.4EFT role, and will spend these two days working both on BSVT projects and on core operational matters. Where a project requires additional hours to the two days per week she is paid for, Penelope lodges an additional payroll amount to her regular salary (additional hours for the organisation came to a total of $17,983). To that end, the figure of $26,338 is a mix of core operational costs and project costs.

Penelope's regular salary plus additional hours came to a total of $44,321 (including super, leave and withheld tax), or 59% of our project income.

FINANCIAL HEALTH OF THE ORGANISATION

As per usual, all projects were very tightly managed by Penelope, with costs kept to a minimum in every instance. It is a strength of BSVT that the largest part of our project delivery costs come from personnel expenses – this places BSVT as an exemplary arts organisation that is providing paid employment opportunities for working artists, while keeping ancillary project costs to a minimum.

An operational deficit of $6,590 is not going to affect the ability of Barking Spider Visual Theatre to continue to operate, but is not sustainable if it continues to occur over consecutive years.

It is worth noting that the coming year will see an increase in bookkeeping and accounting costs; the 2017-2018 financial year came well under budget for expected financial management costs as a result of me not having enough time to step into an expanded role.

The main reason for a deficit this year seems to be the transition to a regular core salary for Penelope, without adjusting our project income to the extent required to account for these additional core costs. A percentage of all income to the organisation will need to be allotted to core costs, including the salary of the Artistic Director.

The difficulty with an organisation that has quite variable project-based income, but quite consistent core costs (most significantly the Artistic Director, Bookkeepers, and website costs) is that the exact percentage of income required to cover core costs requires an accurate prediction of income for the coming financial year. In order to have not made an operational deficit this year, we would have had to hold aside an additional 8.76% of all project fees and allocated them to core costs. However, as income is variable, the target for putting aside additional project fee income as core expenses is a matter for the board to discuss based on projections for the coming year.

I am happy to answer any questions on the following financial accounts as prepared by Treasury Made Easy Pty Ltd, and then submit that they be approved as a true and fair record of financial activities of Barking Spider Visual Theatre for the 2017-2018 FY.

Thank you,



Danny Delahunty, Treasurer

Financial Statements

Barking Spider Visual Theatre Inc
ABN 86698299732
For the year ended 30 June 2018

Prepared by Treasury Made Easy Pty Ltd

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Balance Sheet

Barking Spider Visual Theatre Inc
As at 30 June 2018

	NOTES	30 JUN 2018	30 JUN 2017
Assets			
Current Assets			
Cash at Bank			
Debit Card Account		2,746	1,107
Super and GST Holding Account		79	400
Operating Account		60,886	61,763
Total Cash at Bank		**63,711**	**63,271**
Accounts Receivable		1,568	15,791
Total Current Assets		**65,279**	**79,062**
Non-Current Assets			
Property, plant and equipment			
Computer Equipment		544	544
Less Accumulated Depreciation on Computer Equipment		(544)	(34)
Total Property, plant and equipment		-	**509**
Total Non-Current Assets		-	**509**
Total Assets		**65,279**	**79,571**
Liabilities			
Current Liabilities			
Tax Office Liabilities			
PAYG Withholdings Payable		4,723	-
GST		3,732	(3,631)
Total Tax Office Liabilities		**8,455**	**(3,631)**
Accounts Payable		2,092	851
Amounts owed to Employees and Contractors			
Superannuation Payable - Contractors		114	-
Superannuation Payable - Wages		1,678	1,191
Wages Payable - Payroll		6,588	2,599
Total Amounts owed to Employees and Contractors		**8,381**	**3,790**
Total Current Liabilities		**18,927**	**1,010**
Total Liabilities		**18,927**	**1,010**
Net Assets		**46,351**	**78,561**
Members' Funds			
Accumulated Surpluses		46,351	78,561
Total Members' Funds		**46,351**	**78,561**

Income Statement

Barking Spider Visual Theatre Inc
For the year ended 30 June 2018

	NOTES	2018	2017
Income			
Project Funding			
Project Fees		53,251	103,047
Materials		70	1,274
Grant Income		18,090	14,840
Total Project Funding		**71,411**	**119,161**
Total Income		**71,411**	**119,161**
Direct Cost of Projects			
Direct costs			
Project Staffing Costs		82,553	79,083
Other Project costs		7,217	7,065
Total Direct costs		**89,770**	**86,148**
Total Direct Cost of Projects		**89,770**	**86,148**
Gross Surplus (Deficit) from Projects		**(18,358)**	**33,013**
Other Income			
Donations Received		445	99
Interest Income		319	442
Total Other Income		**764**	**541**
Administration Expenses			
Accounting and Bookeeping		5,310	4,020
Bank Fees		87	42
Depreciation expense		509	34
IT and Website Costs		6,126	-
Office supplies		99	45
Operational Expenses		2,484	5,983
Total Administration Expenses		**14,615**	**10,124**
Net Surplus/(Deficit)		**(32,210)**	**23,429**

Board Members Declaration

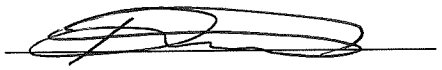
Barking Spider Visual Theatre Inc
For the year ended 30 June 2018

The Board has determined that the association is not a reporting entity and that this special purpose financial report is sufficient for the needs of the members.

The Board of the association declare that:

1. The financial statements present fairly the association's financial position as at 30 June 2018 and its performance for the year ended on that date, and
2. In the Board's opinion there are reasonable grounds to believe that the association 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.

Treasurer: Danny Delahunty 

Chairperson: [Sue Westwood] 