2018-9 Financial Year Annual Report
Prepared by Penelope Bartlau, Artistic Director

Overview



In the Shadow of Great Beasts, Darwin Festival - MAGNT

Across this financial year, Barking Spider Visual Theatre has kept developing relationships with existing partners & presenters: Geelong After Dark, The Johnston Collection, The National Wool Museum, Museums Australia, Museums Australia Victoria, Heritage Hill Museum, Regional Arts Victoria, La Trobe University - La Trobe Institute for Molecular Science (LIMS), Sonic Stae Design, Monash University Centre for Performing Arts, Monash Uni Student Theatre (MUST), Maroondah City Council,, Mooney Valley City Council/Incinerator Gallery, City of Boroondara, City of Glen Eira Gallery, City of Glen Eira Storytelling Festival, City of Greater Geelong, City of Greater Dandenong, Port Fairy Winter Weekends, La Mama Theatre, Women's Circus, Museum and Gallery of the Northern Territory, The Stick Magazine, WINDOWSPACE BEEAC, Colac Otway Arts Trail, The Nature Conservancy, Seafood Industry Victoria, St. Mary's Colac, South Melbourne Market, Fitzroy High School and Collingwood College.

We have new relationships with: Elsternwick Library, Fairfield Primary School, Red Rock Regional Gallery &Theatre, Maharishi School, Healesville Sanctuary, Zoos Victoria

Art form practices

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



Barking Spider Visual Theatre's
OYSTER
OYSTER was part of MEL&NYC
Commissioned by the NGV and supported by the Victorian Government.

Collaborating Communities

Babies & Carers



Regional





Intergenerational



Schools

Across Victorian metro, outer metro & regional areas and in the Northern Territory we have presented 45 events to
30,117 audience members
10,226 young people
Generating 84 jobs for artists



In a Heartbeat - La Mama Season, 2018



Seamstress at RRRTAG 2019: Photo credit: Jason Lehane



In a Heartbeat - La Mama Season, 2018

Awards

Shortlisted for two AMaGa Awards (formerly MAGNA Awards):

- Museums and Galleries Northern Territory (MAGNT) for In the Shadow of Great Beasts
- Incinerator Gallery for Incy Wincy Babies

Abstracts/Presentations

Museums and Galleries of Australia National Conference: Concurrent Session/workshop: Imagination is not a Dirty Word



Seamstress at RRRTAG 2019: Photo credit: Jason Lehane

New Works

- Advice to my Younger Self - interactive installation, City of Boroondara
- In the Shadow of Great Beasts -presented with MAGNT in Alice Springs and Darwin
- OYSTER -Art Installation commissioned by NGV for Mel&NYC Festival at Testing Grounds
- OYSTER - Art Installation presented at Geelong After Dark
- Iddly Biddly – Interactive Spine Poetry Installation City of Glen Eira Storytelling Festival
- Wonderland Bar – Pop Up installation for City of Glen Eira Storytelling Festival

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



Advice to My Younger Self, 2018

Remounts

- In a Heartbeat, Verbatim theatre performance, La Mama Theatre
- Soundof Cancer – podcast trailer development
- Incy Wincy Babies – Visual arts programme for babies and families, Incinerator Gallery
- Seamstress – Art installation, RRRTAG
- Wishing Trees – Interactive Installation
- SALT –Art installation with interactive component
- Short Pants No Holes – Children's theatre production
- All hands on the Puppet - Workshop

Artistic Director's Report



Penelope Bartlau, Artistic Director

This last 12 months has had a clear focus on visual-installation work, building on work done in the prior financial year. The company attracted and secured new commissions and grants across the museums, festivals and local government sectors in particular. Our relationship with local councils remains core to our business. We have had continued demand to deliver existing works such as our roving works
and workshops, and we have increasing demand for creation and remounting of visual installations.

This financial year saw a very fruitful and lively spread of public engagement, where our collaboration with both new and existing partners and communities has continued to strengthen. Still, Barking Spider Visual Theatre has had to work very hard to remain financially viable. The Board has been instrumental in strong support and governance, which forms the backbone to the company.

I wish to thank the Board, our artists, communities, partners, funders and collaborators for making this financial year so rewarding, artistically rich and exciting.

Penelope Bartlau l Artistic DirectorBarking Spider Visual Theatre

Chair's Report 2018-2019



Sue Westwood, Chair

Barking Spider Visual Theatre has travelled and engaged with audiences and creative peers through projects and conferences this year, but attracting funding to support its activity continues to be elusive. In 2017, Barking Spider lodged 28 funding applications with 3 successful. Similarly, in 2018, 23 applications were lodged with only 4 being successful.

With limited human and financial resources, it has been necessary to ensure that the organisation's resources are targeted toward activity that is creatively and personally satisfying. The funding environment is highly competitive, and Barking Spider Visual Theatre has turned its focus towards education programs in Melbourne and regional Victoria.

Artistic Director Penelope Bartlau continues her collaboration with the National Wool Museum's Padraic Fisher, to present papers at Museum's Australia conferences. The company was shortlisted for two AMaGAs (Australian Museums and Galleries Awards) in the categories of Interpretation, Learning and Audience Engagement, and also for two AMaGA Vic awards in the same category. Participation at museums and galleries conferences and events continues to be a priority not only as a networking opportunity but as it allows Barking Spider Visual Theatre to demonstrate its programs through delegate workshops.

Barking Spider Visual Theatre has produced events for the cities of Glen Eira and Boorondara, both of which are local governments that the company has successfully worked with over a long period. Barking Spider Visual Theatre has effective and long-established working relationships with local government. The company has successfully produced programs with both long lead times, and at short notice. Audience feedback is consistently positive, and it is clear there is an ongoing desire for these councils to engage with the company.

While successful creative collaborations have been achieved this year, the organisation's financial position has meant activity was tightly managed through its resource allocation and administration.The company sought external financial management support, and this helped the organisation to manage tight budgets and expenditure. Going forward, financial management will again be brought in-house encouraging the organisation to support people with diverse skills by offering them the opportunity to expand their career experience.

Barking Spider Visual Theatre recognises its niche place in the Victorian creative community. As a small organisation engaging with the much larger museum sector, it is often challenging to demonstrate the rich material this company is delivering to this sector's programs. Funding is difficult, but financial restrictions have been no impediment to this company producing engaging, dynamic and creatively challenging performances and installations. Barking Spider Visual Theatre continues to produce quality work with minimal resources, and Penelope Bartlau and her creative team are to be congratulated on their achievements this year.

Sue Westwood, Chair, Barking Spider Visual Theatre Board

BARKING SPIDER VISUAL THEATRE
TREASURER'S REPORT FOR THE YEAR ENDING 30 JUNE 2019

I am pleased to present the Treasurer's Report for the year ending 30 June 2019.

Barking Spider Visual Theatre is reporting a Net Deficit for the 2018-2019 FY of $15,181.

REFLECTION ON IMPLEMENTED ACCOUNTING CHANGES FROM THE 2017-2018 FY

The 2017-2018 FY saw BSVT report a Net Deficit of $32,210 and the analysis of this high figure is recorded in the relevant annual report. A summary of the analysis is: through not tabling income earned in a previous financial year (2016-2017) as a liability that needed to be paid out in the 2017-2018 FY the Financial Report communicated a much higher deficit than the actual operational deficit. The operational deficit was estimated at $6,590 (much lower than the Financial Report suggested). Despite this, it was assessed as not sustainable if it continues, but not affecting the business or cashflow of the organisation in the short or medium term.

The accounting processes for 2018-2019 FY were greatly improved, with project income that spanned quarters being properly journaled as a liability instead of tabled as income. This means that the current year's Financial Report is much more accurate. It is worth noting that there is one error in this Financial Report that is worth mentioning: the earned income of $8,272.04 from the Boroondara Triennial Funding was tabled as a "Project Fee" which incorrectly suggests the surplus from Projects was larger than it actually was. This income is for operational expenses. Moving forward this income should be tabled as "Other Income" so as to more accurately reflect the profit/loss balance of BSVT Projects.

ANALYSIS OF THE NET DEFICIT

Given the Financial Report has been tabled much better this year, the inclusion of a net deficit of $15,181 is higher than expected and combined with last year's deficit continues to place BSVT in a position where its long-term sustainability is at risk. Once again, it is unlikely to affect the short or medium-term cashflow of the organisation, which is still sustainable for the coming year, but a third year of a deficit like this will call for urgent action.

Adjusting for the abovementioned Triennial Funding tabling, the total Project surplus in 2018-2019 was $5,133.93. At face value this is good, but it is worth mentioning that at least part of Penelope's salary ($17,520 including super) may be more appropriately apportioned to Project Costs. How much (if any) of salaried time that was spent on Projects would require an analysis from Penelope.

As has been discussed, and actioned, at previous board meetings, the cost of the new bookkeepers came in at a higher figure than previous accounting and bookkeeping costs, but this was offset with a reduction in other operational expenses compared to the 2017-2018 FY. It is my assessment that general operational expenses such as IT and website, insurance, memberships and the new plan for reduced bookkeeping costs brings our general operational expenses about as low as they could reasonably go.

The major operational expense that is still not being covered by the Project surplus is the $17,520 for the AD's salary. The theory that the board had operated off in our last conversation on this is that the work the AD does will bring in larger (quantity and/or value) Project Fees or grants, which in turn would result in a larger surplus that would cover the AD salary. This financial year shows the salary for the AD sitting at 22% of the total organisational expenses in the 2018-2019 FY, although it is

important to note that the hours of the AD were not reduced until half way through the financial year. At the now adjusted salaried rate it sits at 15% of the total organisational expenses.

MOVING TOWARDS SUSTAINABILITY

The board had previously directed Penelope to apportion 10% of each Project Fee towards operational expenses, which she has diligently done. This figure was reliant upon the abovementioned theory of scaled income: a significant increase in project fees and grants would have meant 10% of each Project Fee could have covered the AD salary. Unfortunately, this increase in projects did not come about, and at the actual income levels we would have needed to apportion approximately 25% of all project fees and grants to operational income (which in my opinion is not workable).

We are faced with the same question we had with the 2017-2018 Financial Report: should we revert back to a solely project-based organisation without any salaried roles, or do we carry forward with the aim to significantly increase project and grant income that will in turn cover the AD salary? This is a matter for the board to discuss. We have previously discussed that the work of the AD is contributing towards a long-term increase in work, and if there are signs that this work is starting to develop into additional projects then it is my opinion we should continue with the salaried role, because that is the only way the organisation will see any growth. We should monitor income closely though, and be aware that we cannot continue on in the long term without scaling up the number of projects we deliver.

FINANCIAL HEALTH OF THE ORGANISATION

The project budgets continue to be very well managed by Penelope and I cannot see any short- or medium-term risk of the organisation being affected by cashflow. Taking into account tabled liabilities, we have net assets of $30,670 which means we are not yet in a position where organisational operations are at risk.

If the coming financial year can show an increase in project activity then we could be financially sustainable by taking 10% of each project income stream in order to pay for operational expenses. If it does not, then we will either have to increase the percentage apportioned for operational expenses (which would be very difficult), find an alternative income stream for operational funding in addition to the Boroondara Triennial funding, or revert back to a project-based organisation until such time as the number of projects increase to allow us to pay a salaried role.

Thank you,



Danny Delahunty, Treasurer

Financial Statements

Barking Spider Visual Theatre Inc
ABN 86698299732
For the year ended 30 June 2019

Prepared by Treasury Made Easy Pty Ltd

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Income Statement

Barking Spider Visual Theatre Inc
For the year ended 30 June 2019

	NOTES	2019	2018
Income			
Project Funding			
Project Fees		60,578	52,751
Materials		-	70
Workshops		2,650	-
Grant Income		-	18,090
Total Project Funding		**63,228**	**70,911**
Total Income		**63,228**	**70,911**
Direct Cost of Projects			
Direct costs			
Project Staffing Costs		41,877	56,273
Other Project costs		7,945	7,217
Total Direct costs		**49,822**	**63,490**
Total Direct Cost of Projects		**49,822**	**63,490**
Gross Surplus (Deficit) from Projects		**13,406**	**7,422**
Other Income			
Donations Received		-	445
Interest Income		218	319
Total Other Income		**218**	**764**
Administration Expenses			
Accounting and Bookeeping		7,468	5,310
Bank Fees		58	87
Depreciation expense		-	509
IT and Website Costs		2,153	6,126
Office supplies		-	99
Operational Expenses		322	2,484
Public Liability Insurance		1,153	-
Director Salary/ Retainer		16,000	24,000
AMaGA Annual membership		130	-
Director Superannuation		1,520	2,280
Total Administration Expenses		**28,805**	**40,895**
Net Surplus/(Deficit)		**(15,181)**	**(32,710)**

Balance Sheet

Barking Spider Visual Theatre Inc
As at 30 June 2019

	NOTES	30 JUN 2019	30 JUN 2018
Assets			
Current Assets			
Cash at Bank			
Debit Card Account		176	2,746
Super and GST Holding Account		-	79
Operating Account		53,780	60,886
Total Cash at Bank		**53,957**	**63,711**
Accounts Receivable		363	1,018
Total Current Assets		**54,320**	**64,729**
Non-Current Assets			
Property, plant and equipment			
Computer Equipment		544	544
Less Accumulated Depreciation on Computer Equipment		(544)	(544)
Total Property, plant and equipment		**-**	**-**
Total Non-Current Assets		**-**	**-**
Total Assets		**54,320**	**64,729**
Liabilities			
Current Liabilities			
Accounts Payable		606	2,092
Tax Office Liabilities			
PAYG Withholdings Payable		2,505	4,723
GST		4,391	3,682
Total Tax Office Liabilities		**6,896**	**8,405**
Amounts owed to Employees and Contractors			
Annual Leave Liability		1,147	-
Superannuation Payable - Contractors		-	114
Superannuation Payable - Wages		-	1,678
Wages Payable - Payroll		-	6,588
Total Amounts owed to Employees and Contractors		**1,147**	**8,381**
Project Fee In Advance		15,000	-
Total Current Liabilities		**23,649**	**18,877**
Total Liabilities		**23,649**	**18,877**
Net Assets		**30,670**	**45,851**
Members' Funds			
Accumulated Surpluses		30,670	45,851
Total Members' Funds		**30,670**	**45,851**

Board Members Declaration

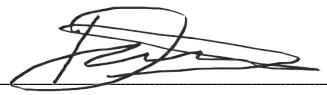
Barking Spider Visual Theatre Inc
For the year ended 30 June 2019

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 2019 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 _____