Barking Spider
VISUAL THEATRE

Annual Report
2019-20 Financial Year



Kaidan - Creative Victoria, Creative Learning Partnership with St. Mary's, Colac
Photo: Devika Bilimoria

In FY 2019-20 Barking Spider Visual Theatre presented

52 events
to
6921 live audience members including **2328** young people
plus additional **online** audiences
while
Generating **61** jobs for artists
Across Victoria - metro, outer metro and regionally
Internationally - Wuzhen Theatre Festival China



Kaidan - Creative Learning Partnership St Mary's, Colac
Photo: Devika Bilimoria



Forgiveness, Wuzhen Festival, China
Photo: Sarah Walker



Kaidan - Creative Learning Partnership St Mary's, Colac
Photo: Devika Bilimoria

Artistic Director's Report



Penelope Bartlau, Artistic Director, Barking Spider Visual Theatre

With the onset of the pandemic, the last 4 months of this Financial Year has affected every single one of us personally and professionally. Barking Spider Visual Theatre was slammed, like many arts companies, losing the bulk of our work, including a regional and an international residency, plus a dry-up of usual bookings and commissions. However, thanks to the excellent support and governance provided by the Barking Spider Visual Theatre Board, and the ingenuity and lateral thinking of the company's artists, through substantial reinvention and adaptation our company has come back from the brink of financial decimation to a point of stability, with the promise of a very exciting future.

In the weeks and early months of the pandemic, there was a great response by governments and not-for-profit funders in the providing of funding opportunities for artists/arts companies. Due to the incredible and unprecedented circumstances, the competition for this available funding increased tremendously. I am proud to say that Barking Spider Visual Theatre was successful in a good number of our applications made during this period. At the time of writing this report, we have attracted close to $54,000 of a total $124,000 of funding applied for (and we are still yet to hear about $38,000 of that total). The company has a sufficient level of funding support to reinvent our practices from the short term through to the long term. We have attracted small amounts of project funding during COVID-19 that have enabled us to provide artists with the creation of new work, most notably *Postcards from the North* with funds from the Inner North Community Foundation. Other works, such as *Incy Wincy Babies* regularly presented with Incinerator Gallery since 2018, we have redeveloped for online presentation, enabling continuation of this program across the end of this FY and into the next. Additionally, we have plans for adapting our practice in the museums, festivals and local community sectors with new programs we are planning: *Curated by Kids* and *The Object Monologues*. We have received seed funding to plan the former program and funding to support equipment purchases essential to realise these and other programs across the next financial year. Both of these programs are designed to be delivered free to the public and in a COVID-safe manner.

The first 8 months of the financial year were very rewarding with ongoing creative and community programs with young people ranging from early learners through to university aged young people. We undertook a significant project, a Creative Victoria Creative Learning Partnership in-school residency in regional Victoria which was a highlight of our year, as well as the development of a new theatre work with the Monash University Centre of Theatre and performance which had a local performance outcome and international tour to Wuzhen Theatre Festival in China.

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

Chair's Report



Sue Westwood, Chair of Barking Spider Visual Theatre Board

When I attend a Barking Spider Visual Theatre event, I am rewarded, not just by the visual spectacle or intimate story-telling that I've just witnessed, I'm also rewarded by the immediate and genuine positive feedback I hear as the audience or participants exit the space.

How gratifying to be part of an organisation that demonstrates a nimble and targeted approach to creative community engagement; in small intimate workshops, at conferences or in a traditional theatre environment. The constant in each is Artistic Director Penelope Bartlau's rich aesthetic that has been honed over two decades of working and collaborating with artists who are passionate and generous in equal measure.

Barking Spider Visual Theatre is not political per se, but its creative goals place the impacts of climate change and community health and well-being at the heart of each project.
The work is neither didactic, nor is the messaging at the expense of engaging and entertaining audiences. The company's purpose is to encourage audiences – both the initiated and uninitiated – towards a lifelong engagement with and love for the arts. Barking Spider Visual Theatre can embrace the very, very young to a more mature audience.

Barking Spider Visual Theatre's focus is not restricted to conventional theatre spaces. Its work has succeeded indoors, outdoors, in schools, at festivals and in the virtual realm. Some may say the organisation spreads itself too thin; to those, I say, Barking Spider is unique because it is the beneficiary of an artistic director with a clear, collaborative and compassionate vision, and an aesthetic tuned to the environment in which she works.

In this COVID-19 environment, Barking Spider Visual Theatre has successfully navigated uncertainty caused by the pandemic. Activity has not ceased, rather the organisation's focus has moved towards the personal, and the impact of this pandemic on the individual and the community. Recovery from this will be slow, but is the arts and cultural communities that will tell the stories of this time for current and future audiences. Barking Spider Visual Theatre will be buried deep in this story too, for storytelling is the very heart of this organisation.

Partnerships & Stakeholders

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, Regional Arts Victoria, La Trobe University - La Trobe Institute for Molecular Science (LIMS), Sonic State Design, Monash University Centre for Performing Arts, Monash Uni Student Theatre (MUST), City of Boroondara, Maroondah City Council, Mooney Valley City Council/Incinerator Gallery, City of Glen Eira Gallery, Women's Circus, Colac Otway Arts Trail, The Nature Conservancy, St. Mary's Colac, Red Rock Regional Gallery &Theatre, WINDOWSPACE BEEAC, The Maharishi School, Healesville Sanctuary and Zoos Victoria.

We have new relationships with: McClelland Sculpture Park+Gallery, Arena Theatre, Flemington Community Centre, RMIT and the Inner North Community Foundation.

Art form practices

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



Kaidan - Creative Victoria, Creative Learning Partnership St Mary's, Colac
Photo: Devika Bilimoria

New Works

- Kaidan - Creative Victoria, Creative Learning Partnership in partnership with St Mary's, Colac.
- Forgiveness - Commissioned by Monash Centre of Theatre and Performance. Australian Premiere, The Sound Gallery, Monash University; International presentation, Wuzhen Festival, China.
- Grandmother Moon 1st Creative Development at Arena Theatre's Fire Station residency
- Postcards from the North - Online community project developed with funding from the Inner North Community Foundation.

Plus additional new workshops and professional development sessions in visual arts and puppetry for diverse sectors and stakeholders.



Kaidan - Creative Learning Partnership St Mary's, Colac
Photo: Devika Bilimoria

Remounts

- Incy Wincy Babies – Visual arts programme for babies and families, Incinerator Gallery
- Wishing Trees – Interactive Installation
- All Hands on the Puppet workshops
- Shadow Puppetry workshops
- The Biscuit Readings

Museums & Galleries



Incy Wincy Babies, Incinerator Gallery

International Festival



Forgiveness, Wuzhen Festival, China with Monash CTP
Photo: Sarah Walker

Regional Residency



Grandmother Moon Creative Development,
Arena Theatre Residency, Bendigo
Photo: Penelope Bartlau

School Residency



Kaidan - Creative Learning Partnership St Mary's, Colac
Photo: Devika Bilimoria

Major Award

2019 Interpretation Australia Award for Excellence

The House of Dreams with The Johnston Collection











Photos: Adam Luttick

BARKING SPIDER VISUAL THEATRE
TREASURER'S REPORT FOR THE YEAR ENDING 30 JUNE 2020

I am pleased to present the Treasurer's Report for the year ending 30 June 2020.

Barking Spider Visual Theatre is reporting a Net Profit for the 2019-2020 FY of $14,359.50.

SUMMARY OF SHIFTS IN PROFIT / LOSS OF THE ORGANISATION

The Net Profit for 2019-2020 is a big turnaround for the organisation, after declaring a Net Deficit of $15,181 and $32,210 for the previous two years (although as noted in previous reports, the 2017-2018 Net Deficit was due to the mis-tabling of a liability the previous year, and for all intents and purposes should be treated as an operational deficit of $6,590 when assessing the health of the organisation). Regardless, Barking Spider Visual Theatre has turned around from utilising cash reserves to operating in a healthy state. For an organisation that exists on a project-to-project basis, a profit nearing $15,000 demonstrates incredible work from the employees on all fronts.

The organisation currently has Net Assets amounting to $46,185.98, after taking into account a relatively low liability of $2,945.42. This is again much healthier than the previous year's Net Assets of $30,670.23 which was considerably low due to $23,649.37 in tabled liabilities.

ANALYSIS OF THE NET PROFIT

The previous Treasurer's Report noted that BSVT was in a position where its long-term sustainability was at risk, but this is no longer the case. Quick action after the 2019 AGM meant the organisation was never in a place where cashflow was at risk, as the finances were turned around before we approached that point.

Project Fees were significantly lower this financial year, almost half what they were the previous two years. However, the lower Project Fees were offset by significantly higher Grants Income and Workshop Fees. This indicates that less project work was engaged in this financial year, which is unsurprising given that a third of the year included a near total shutdown of the creative industries due to COVID-19; it also indicates a healthy growth of workshop income (tripling from the last financial year to this one) and a much higher grants success rate.

It is undoubtable that COVID stimulation funds assisted the Net Profit from this year, through both JobKeeper and assistance grants, however these funds correspond to the abovementioned decrease in Project Fees, and had the pre-COVID activity continued throughout 2020 it is my assessment that we would have still been in a sustainable position for this financial year.

There have been two major adjustments to the operation of BSVT for this financial year that have shifted it to a state of sustainability: reducing bookkeeping costs and reverting the previously salaried role of Artistic Director to project-based.

The adjustment to an in-house bookkeeper has been both a financial and operational success. The cost of engaging a third-party organisation included overheads that we were not able to sustain, and engaging an individual for this role has helped reduce core operational costs. It is also worth noting that the organisation's books are in the best state they have been since I took on the role of Treasurer. Everything is tabled correctly, and it is clear that the current bookkeeper has an in-depth understanding of the organisation.

Reverting the Artistic Director's engagement from salaried to project-based has also contributed to the financial health of the organisation, and in an even larger way. There has been an increase in

project costs as expected, but a much larger decrease in operating expenses. Financially this has placed us in a better position – especially given the year that 2020 has been – and operationally it is much healthier; for an organisation like BSVT with sporadic income sources, this arrangement maintains a stronger financial position as project expenditure ordinarily corresponds to project income (whereas consistent operating expenses can only be met if they are matched with regular income sources).

MOVING FROM SUSTAINABLE TO STRONG

As we move forward into the 2020-2021 financial year, the projected activity continues with the momentum the current year has begun. With $83,300 of income already confirmed, the forecast for the coming financial year is one of activity and financial health.

As a Board Member of an organisation in the creative industries – a sector that has been amongst the hardest hit by COVID-19 – it gives me great pleasure to look at the current and planned activity and report on a financially healthy organisation. Quite unfortunately there are very few Treasurers Reports that can have an outlook as optimistic as this one is for 2020-2021.

A key item for the Board to keep a close eye on in future meetings will be looking ahead to 2021-2022, which is considered by many in the sector to potentially be a more difficult financial time. There are concerns that once JobKeeper ends and stimulus grants are exhausted there will be a gap in financial support for the sector, coupled with after-effects (or continuing effects) of COVID-19 sustaining a sluggish industry. I can't see anything in the forecast budget that is cause for concern, and the organisation's health is not reliant upon stimulus funds. It may come to pass that the sector remains sluggish and we feel an effect of that, but this may well be offset by BSVT experiencing less competition from organisations that were not able to weather the current situation. If the current financial year continues to contribute to the organisation's cash reserves, I believe we will continue to be in a sustainable, maybe event strong, financial position moving forward into 2022.

Thank you,



Danny Delahunty, Treasurer

Profit & Loss

Barking Spider Visual Theatre Inc
For the month ended 30 June 2020
Cash Basis

	Jun-20	May-20	Apr-20	YTD
Income				
GiveNow Donation	-	-	-	330
Grants	-	-	2,911	11,390
Grants (GST Free)	-	10,000	1,500	11,500
Materials	-	-	-	237
Project Fees	-	-	-	32,233
Workshops	330	330	330	8,270
Total Income	**330**	**10,330**	**4,741**	**63,959**
Less Cost of Sales				
Human resource costs				
Contractor	200	400	-	13,542
Per Diems	-	-	-	3,170
Superannuation - Contractors	-	-	-	1,019
Superannuation - Wages	-	-	-	1,873
Wages and Salaries	3,135	3,135	3,135	31,977
Workcover	-	-	-	(249)
Total Human resource costs	**3,335**	**3,535**	**3,135**	**51,333**
Other Project costs				
Project - Filming and Photography	-	-	-	250
Project - General Expenses	-	-	55	1,186
Project - Materials	-	-	-	1,304
Total Other Project costs	**-**	**-**	**55**	**2,740**
Total Cost of Sales	**3,335**	**3,535**	**3,190**	**54,073**
Gross Profit	**(3,005)**	**6,795**	**1,551**	**9,886**
Plus Other Income				
Cash Boost Stimulus	-	10,000	-	10,000
Interest Income	2	1	1	57
Jobseeker Reimbursement	3,000	3,000	-	6,000
Other revenue	-	-	-	40
Total Other Income	**3,002**	**13,001**	**1**	**16,097**
Less Operating Expenses				
AMaGA Annual membership	-	-	136	136
Bank Fees	3	9	3	47
Bookeeping and Accounting	-	-	-	1,000
IT and Website Costs	140	-	80	910
Merchant Fee	-	-	-	1
Office supplies	154	-	-	154
Operational Expenses	-	187	1,236	2,838
Travel - National	-	-	484	5,829
Xero Subscription	59	59	59	709

Profit & Loss

	Jun-20	May-20	Apr-20	YTD
Total Operating Expenses	**356**	**256**	**1,999**	**11,624**
Net Profit	**(359)**	**19,541**	**(446)**	**14,360**

Balance Sheet

Barking Spider Visual Theatre Inc
As at 30 June 2020

	30 JUN 2020	30 JUN 2019	30 JUN 2018
Assets			
Bank			
Debit Card Account	681.39	176.45	2,746.21
Operating Account	48,450.01	53,780.15	60,885.83
Super and GST Holding Account	-	-	78.99
Total Bank	**49,131.40**	**53,956.60**	**63,711.03**
Current Assets			
Accounts Receivable	-	363.00	1,017.50
Total Current Assets	**-**	**363.00**	**1,017.50**
Fixed Assets			
Computer Equipment	543.64	543.64	543.64
Less Accumulated Depreciation on Computer Equipment	(543.64)	(543.64)	(543.64)
Total Fixed Assets	**-**	**-**	**-**
Total Assets	**49,131.40**	**54,319.60**	**64,728.53**
Liabilities			
Current Liabilities			
Accounts Payable	233.14	605.83	2,091.59
Annual Leave Liability	-	1,147.44	-
GST	150.24	4,391.10	3,682.03
PAYG Withholdings Payable	2,562.00	2,505.00	4,723.00
Project Fee In Advance	-	15,000.00	-
Rounding	0.04	-	-
Superannuation Payable - Contractors	-	-	114.00
Superannuation Payable - Wages	-	-	1,678.39
Wages Payable - Payroll	-	-	6,588.17
Total Current Liabilities	**2,945.42**	**23,649.37**	**18,877.18**
Total Liabilities	**2,945.42**	**23,649.37**	**18,877.18**
Net Assets	**46,185.98**	**30,670.23**	**45,851.35**
Equity			
Current Year Earnings	15,515.75	(15,181.12)	(32,709.68)
Retained Earnings	30,670.23	45,851.35	78,561.03
Total Equity	**46,185.98**	**30,670.23**	**45,851.35**

Cash Summary

Barking Spider Visual Theatre Inc
For the month ended 30 June 2020
Excluding GST

	Jun 2020	May 2020	Apr 2020
Income			
Cash Boost Stimulus	-	10,000	-
Grants	-	-	2,911
Grants (GST Free)	-	10,000	1,500
Interest Income	2	1	1
Jobseeker Reimbursement	3,000	3,000	-
Workshops	330	330	330
Total Income	**3,332**	**23,331**	**4,742**
Less Operating Expenses			
AMaGA Annual membership	-	-	136
Bank Fees	3	9	3
Contractor	200	400	-
IT and Website Costs	140	-	80
Office supplies	154	-	-
Operational Expenses	-	187	1,236
Project - General Expenses	-	-	55
Travel - National	-	-	484
Wages and Salaries	3,135	3,135	3,135
Xero Subscription	59	59	59
PAYG Withholdings Payable	(854)	726	(854)
Superannuation Payable - Wages	-	-	650
Wages Payable - Payroll	-	2,281	482
Total Operating Expenses	**2,837**	**6,798**	**5,466**
Operating Surplus (Deficit)	**495**	**16,534**	**(724)**
GST Movements			
GST Inputs	(35)	(154)	(157)
GST Outputs	33	185	324
Net GST Movements	**(2)**	**31**	**167**
Net Cash Movement	**493**	**16,565**	**(556)**
Summary			
Opening Balance	48,639	32,074	32,630
Plus Net Cash Movement	493	16,565	(556)
Closing Balance	49,131	48,639	32,074

Board Members declaration

Barking Spider Visual Theatre Inc

For the year ended 30 June 2020

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  17 Sept 2020

Chairperson: Sue Westwood  16 Sept 2020