



# SCARY LITTLE GIRLS

Professional Artistic Production Hub

PRESENTS:

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*- Independent Examiner's Report and Accounts -*  
*for 2017/18*



*Promotional material for new touring show Game On, developed with funding from Creative Scene*



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# – Annual Report 2017/18 –

Prepared by Rebecca Mordan & Adrian Walker

Images and Artwork by Thom Axon, Kayleigh Hilsdon, Lou Jones Design,

Lee Searle, Mike Searle & Meier Williams

## 1. Chair's Statement

This has been a successful year in terms of artistic development and in ensuring a degree of financial certainty through adopting new business models and dogged fundraising. There has been a lot of planning for some larger productions for the future and this has been interspersed with touring and bespoke projects.

On International Women's Day in March 2018, Scary Little Girls' founder and Artistic Director Rebecca Mordan, in an interview with the Hall for Cornwall, wrote about advice she'd give to her younger self about her work with SLG:

*I'd say stick to your guns, there are lots of others out there who feel like you do and you will find each other. Try to make kind, interesting work and give yourself permission for things to take a while. When I was young I was very angry with myself for not being able to action my plans at the speed of thought!*

In the two years that I have been Chair of Scary Little Girls, I have become very aware that this is how Rebecca works! She certainly does 'stick to her guns'. Her resolve and determination are tenacious, whether that be in developing and performing in shows or writing funding applications. And because of this she does find her fellow travellers; fellow artists and more formal partnerships. Most notably of late has been the Hall for Cornwall, Ramps on the Moon, The Minack Theatre, The Poly in Falmouth and the Oxford Playhouse. All of these have helped to shape

the company through advice and development funding, collaborations or for hosting or commissioning work. Which has all contributed to shaping the bigger picture.

Rebecca has an eye for interesting projects and a quick glance at the website, shows the diversity and richness of the work. Much of this has evolved over many seasons and many connections so that there is work in repertory and work in progress; always something new and exciting on the horizon while other work can be refined and honed.

This is the first time in many years that Rebecca has been the sole Artistic Director, a change which has allowed her to focus her vision but has also created a vast amount of work. We are delighted that Shazz Andrew is still closely involved as an artistic consultant and collaborator to back her up. The company feels as if it is moving even more into national touring, not just with the village hall schemes, which have always been so welcoming, but also with new work and new collaborations. We are also delighted with the success of the patron scheme and are proud that Annamaria Murphy, Sue Hill, Deborah Hinton, Erin Richards, Bidisha, Michèle Taylor and Jane Claire (now a Trustee) have agreed to have their names associated with the company. We remain grateful to Adrian Walker for presenting and managing the accounts with such clarity.

Scary Little Girls is a brave, bold company with a wicked sense of humour and a strong feminist brand. It deserves to continue to grow and build on all this hard work and commitment. And it will!

**Amanda Harris, Chair of Trustees  
April 2018**

## 2. Artistic Director's Report

It's funny how you can't always see the pattern of events until after the dust has settled.

Looking back at 2017/18 for this report, it's clear that the focus of my and SLG's work was on preparation: research and development, workshopping, networking, relationship building... But after juggling so many projects at a time – all sandwiched between the wonderful *Peter Pan* tour of 2016/17 and working like mad to revisit *Before I Wake* in May 2018 (featuring our biggest cast to date) – this narrative is only just becoming clear.

At this point in SLG's story it feels like we are taking incredible creative and developmental strides forward while simultaneously being held firmly in place by the demands of securing funding in a market with shrinking options.

The need to be adaptable and innovative is constant.

Through years of rural touring, Off West End productions, two mid-scale theatre tours (our all-female adaptations of *Dracula* and *Peter Pan*) and now Arts Council England funding to create a new play based on the lives of the Mitford sisters (currently being written by Amy Rosenthal), we have built a truly national fanbase and network of creative contacts and are firmly on the radar of all the major regional theatres in the country.

The breadth and depth of our creative output and programming is reflected in the incredible women who volunteer their time to steer SLG's strategic direction on the Board of Trustees, and in our new group of Patrons who are so generously bringing their collective vast experience and diverse skills in support of SLG's work.

And yet, the financial realities of running a theatrical production hub in 2018 continue to present a serious challenge to SLG's viability and threaten to stymie the incredible untapped potential we still possess. Securing core funding – which would enable me to employ creative and administrative posts to shore up SLG for the long term and take it to the next level – is more elusive than ever for organisations in our position.

Appended to this report is the SLG Business Plan 2018-21 which describes how we plan to respond to this situation by diversifying funding streams – always a great strength of SLG's work – into more stable and growing sources of income, to drip-feed our core costs.

We have long since stopped taking unpaid commissions or working in exchange for festival tickets (unless strategically valuable) – sadly still the norm in the arts and entertainment industry – in favour of securing paid, professional engagements which properly support our hard-working artists and creatives.

The R&D projects you will read about in this report show what is at stake:

- *Peter Pan*: SLG has taken an evolutionary leap this year in our engagement with D/deaf and disabled performers and audiences; this ACE and Hall for Cornwall funded project will ensure all our future shows benefit from inclusive and diverse casting.
- *Game On*: Building on the rural touring success of our performative pub quiz *It's Your Round!*, the new TV game show format of *Game On* will allow us to reach more audiences in areas which have been opened up to live arts venues and companies by rural touring schemes and Creative People and Places.

- *Truth Before Everything*: SLG was created as a platform to represent and tell stories from those who are marginalised or misrepresented in popular culture, particularly women. We are developing a play to honour the achievements of Josephine Butler and confront the pervasive myths about women in prostitution.

Meanwhile, running SLG continues at a frantic and rewarding pace. Since the end of 2017/18, we have staged a full-scale production of *Before I Wake* (originally commissioned by Cornwall Youth Theatre in 2014); workshopped and established mid-scale theatre touring plans for *The Mitford Girls*; benefitted from artistic development support through Hall for Cornwall and RIO and industry mentoring courtesy of Cultivator; built a soon-to-be-launched new website; and secured a Heritage Lottery Fund grant for an oral history project which will record the testimony of the women of Greenham Common Women's Peace Camp.

Throughout 2018/19, SLG will tour a variety of shows all the way from Land's End (The Minack) to John O'Groats (Lyth Arts Centre), with dates in London, Yorkshire, Ayrshire and many other points along the way.

There is no doubt that Scary Little Girls has established a unique network of artists and programmers to which audiences and funders respond positively. This report captures a year in which we worked on a typically wide range of activities, but with a focus on laying the groundwork for what I hope will be a step-change in the scale and reach of our exceptional productions.

**Rebecca Mordan, Artistic Director**  
**August 2018**

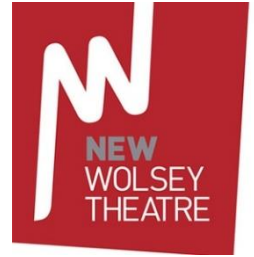


### 3. Research & Development Report: the *Peter Pan* Open Window Project

#### Introducing the *Peter Pan* Open Window Project



SLG secured an Arts Council England grant to take our 2016 production of *Peter Pan* into a week of further research and development, using actors from both SLG and groundbreaking deaf and disabled artist integration project [Ramps on the Moon](#): in particular, mentoring from Director for Change Michèle Taylor and venue support from one of her Agents for Change, Jamie Beddard at the New Wolsey Theatre, Ipswich.



Our aims were for the Open Window Project to:

- turn the production from outdoor to indoor for mid-scale touring with a top quality cast of diverse actors, supported by a Cornish creative team;
- support and educate SLG in working with D/deaf and disabled actors and create employment opportunities for these actors in a non-specialist company;
- be used as a pilot for how to demystify diversity in the mainstream industry and expand opportunities for D/deaf and disabled artists.

#### **‘A massive evolution for us’: Extracts from SLG’s evaluation report to the Arts Council**

**This activity helped us to learn about ourselves, how we want to work from now on, and the impact of inclusion on stories and art.**



One of the most significant things we gained from the R&D week was the realisation that we needed to think a lot more thoroughly and creatively than merely doing a signed performance in our run, with the signer at the side of the stage in a spotlight, if we want to consider ourselves inclusive. The mainstream success of companies like Graeae Theatre and award-winning productions like *The Government Inspector* and *Tommy* by the Ramps on the Moon Consortium have shown us

how powerful a diverse cast of actors is, how cutting edge a meaningful commitment to inclusive creativity is; we must evolve our storytelling or risk losing relevance and impact.

As if to reinforce this message, our activity was one of the most creatively productive R&Ds we have ever had as a company, showing that the richer and wider the lived experience in the room the deeper the exploration can go and the more exciting the storytelling can be. We felt more than ever after this activity that great theatre isn't made by one person telling one story from one point of view. The best scripts and productions are multi-layered, rich in empathy and allow us to communicate with each other and audiences beyond our, or their, immediate experience.





The activity has given us a clear vision for the future tour of *Peter Pan* and helped to resolve challenges in the script such as the risk of fetishisation/demonisation of Hook's clawed 'hand'. It introduced us to a new cast of disabled & D/deaf artists who we will be including in the tour of the show. We also learned a lot about the potential ways in which we as practitioners could make our work inclusive for diverse audiences, opening up the opportunity of including integrated interpretation, audio description and projected captions into the tour of *Peter Pan* performances. We are now hugely interested in

creating productions in which sign language is integrated into the show's creative process and becomes part of the storytelling & with working with theatre creatives who are also BSL interpreters on this.

This activity confirmed the commitment to inclusive, diverse practice that drives SLG's work; to tell lost stories, reclaim excluded heroines. We believe this creates the most interesting art and engaging stories, that we cannot evolve if we diminish human experience. We now feel empowered to challenge our own lack of inclusion for D/deaf and disabled artists, to embed the best artists and the best practice into our creative process.

**Our principle is 'no compromise on message, no compromise on quality': this activity gave us the skills needed to never compromise again on having the best artist for the project, a massive evolution for us.**

### **What did the participants think?**

*I am delighted with the commitment and passion that Scary Little Girls brought to this week of R&D. It seems to have been genuinely transformative for them as a company which is a very exciting result for us at Ramps on the Moon as we seek to develop opportunities for D/deaf and disabled actors, as well as confidence and awareness within the industry.*

**Michèle Taylor, ROTM Director for Change**

*Great atmosphere and feeling created by SLG during R&D week, it was a pleasure having the company in the building. The ethos and aspiration of company and project chimes with ours at The New Wolsey. Namely, integrating and embedding access, utilising the talents of Deaf and disabled performers and ensuring access and representation are core to the creative process. It is obvious that you made invaluable discoveries during the week, and I'm sure this will reverberate across your activity; productions, casting, aesthetics and thinking. The final sharing highlighted both process and product, and was innovative, exciting and opened up immense possibilities. The potential of your unique take on *Peter Pan* was obvious. We are keen to know future developments, and the ways in which we can continue to support.*

**Jamie Beddard, ROTM Agent for Change, New Wolsey**

*Working with Scary Little Girls on projects is an altogether enriching experience, in terms of my own personal development as a director which has enabled me to also act as a producer for important concepts as well as employ individuals in the arts, but also as a bonding exercise to meet and direct incredibly talented performers and creatives.*

**Ellie Carter, Director**



*From having been in the previous incarnation of Peter Pan, I found the R&D really useful in seeing how the concepts for the show would develop and adapt to being brought indoors. Hearing the design ideas were really exciting as I think they will retain the show's magic and sense of play, but using smaller spaces and allowing darker atmospheres to be explored. I found the disability awareness training from Michèle of Ramps On the Moon really interesting, useful and reassuring – her explanation of focusing on the space and whether it's meeting everyone's needs, rather than people and what needs they have, was really practical and applicable.*

**Bobbie O'Callaghan, Actor**

*A fabulous and productive week with a company of committed and passionate people who were happy and willing to work with difference and use it as a way to explore the various levels of creativity it offered and how it could enhance their work.*

**Vikki Gee, British Sign Language Interpreter**



Story boards from the Open Window R&D week

*It was a great experience to be in a room with a project that has thrown up many questions and offered so many tragic and alternative readings and possible presentations of this story. It feels a very relevant project to do for all ages to engage with. A really really great week.*

**Nadia Albina, Actor**



## Inclusive Casting event, Hall for Cornwall

As a follow-up to the Open Window R&D week, we helped to set up and deliver an Inclusive Casting workshop day in October 2017 at the Hall for Cornwall, with their talent development team, Helen Tiplady and Kirsty Cotton. This day was attended by Cornish disabled and D/deaf professional actors and practitioners and by Cornish companies wanting to learn about mixed casts and best practice. It was delivered by Michèle Taylor; Becky Barry, BSL interpreter and actor for RotM (*Government Inspector, Tommy*) and advisor to SLG; and Caroline Parker, MBE, actor for RotM (*Our Country's Good*) and in our R&D week.

The workshop has helped open up conversations within Cornwall around how our industry can support professional disabled and D/deaf artists and create work with them. Future better practice has become something that is possible amongst the arts companies within Cornwall and it looks as though this event will be repeated in 2018.

Kirsty Cotton commented:

*This event started a vital conversation with arts companies in Cornwall, sparking thoughts about how we need to change the way we work going forward to become more inclusive as a creative community.*

## 'What we are learning': Evolving Stories Guide

Working with Michèle Taylor we have created a beginners' guidance flyer to help other professional theatre and creative companies working with disabled or D/deaf artists. The guide outlines what we mean in this context by the terms 'inclusive and diverse', what we can gain from embracing these concepts, basic best practice and has a useful contacts section for practical help in taking next steps...

|   |   |
|---|---|
| <p><b>What do we mean when we talk about inclusive and diverse work?</b></p> <ul style="list-style-type: none"> <li>– The concepts of inclusion and diversity are broad and open to many interpretations. Many companies focus on under represented voices in their work and aim to employ a wide range of different performers from a variety of backgrounds. In the context of this guide we are going to talk about inclusion and diversity as they relate to companies hoping to work with professional artists who are disabled or D/deaf.</li> <li>– This is a beginners' guide for companies wanting to work with professional mixed teams (ie, a mixture of professional disabled, D/deaf, non-disabled and hearing artists and crew in one project) for the first time. For companies wanting to work with only D/deaf and disabled professionals please see the companies leading on this in our Useful Contacts section at the back of this flier.</li> <li>– Whilst this flier will concentrate on what we are learning about best practice around creating work with and employing disabled and D/deaf artists, it's also useful to recognise that there are a variety of ways in which we as practitioners can make our work inclusive for diverse audiences. These can include signed, audio described, captioned and relaxed performances. There are also productions in which sign language is integrated into the show's creative process and becomes part of the storytelling. Check out the work of Ramps on the Moon, Graeae and Fingersmiths for examples of this.</li> </ul> <p><b>What do we gain from being inclusive and diverse?</b></p> <ul style="list-style-type: none"> <li>– We all need to think a lot more thoughtfully and creatively than merely doing a signed performance in our run, with the signer at the side of the stage in a spotlight, if we want to consider ourselves inclusive. The mainstream success of companies like Graeae Theatre and productions like <i>The Government Inspector</i> and <i>Tommy</i> by The Ramps on the Moon Consortium have shown us how powerful a diverse cast of actors is, how cutting edge a meaningful commitment to inclusive creativity is; we must all evolve our storytelling or risk losing relevance and impact.</li> <li>– As practitioners in a collaborative process, we know that great theatre isn't made by one person telling one story from one point of view. The best scripts and productions are multi-layered, rich in empathy and allow us to communicate with each other and audiences beyond our, or their, immediate experience. The more diverse the team for a piece of theatre, the more different the lived experiences in it, the more vital, unique and transportive the art.</li> <li>– D/deaf and disabled artists face socially created challenges. Travel, accommodation and rehearsal spaces are often not well thought through for their use and to say there is a dearth of roles and casting opportunities for them is an understatement. As companies and employers recognising this we not only get to become part of the solution but we get to work with some of the most dedicated, innovative artists in the industry. For theatrical stories to hold their place at the core of human development we need to make art that is culturally evolutionary - which means diverse, inclusive and sensational!</li> </ul> | <p><b>Basic Best Practice:</b></p> <ul style="list-style-type: none"> <li>– <b>Question yourself when casting</b> – the first step, and perhaps one of the most important yet most easily overlooked, is to look at the script or story you will be working from and ask yourself 'how could each of these parts be played by someone who is deaf/disabled/partially sighted?' A part doesn't have to be written 'disabled' to be played by someone with a disability (any more than a lead has been written to be non-disabled, it's just assumed in 99.9% of cases). Casting a disabled person in a part not explicitly written for a disabled character can, in fact, bring out new, exciting subtext and meaning.</li> <li>– <b>Set up and spaces</b> – use open, clear communication at the heart of your practice from day one of establishing your team. Most disabled artists will tell you that it is not being asked how they can access work that stops them working, the solutions are usually straight forward and already exist. When initially contacting your artists either for auditions or with project information ask them if they have any access needs so that these can be factored into your planning.</li> <li>– <b>Check accessibility of rehearsal or audition rooms</b>, remembering to include close to venue parking, public transport or disabled access tube lines. If you are booking travel and accommodation again ask about access needs and invite comments on what will make things comfortable and easy for everyone. When you first address your team in the space you will all be working in, ask if everyone has what they need or if there are any problems with the space (or anything else) that need addressing (ask this generally to the whole group rather than to individuals).</li> <li>– <b>Communication, again</b> – We highly recommend if you are working with a mixed team that you start your work together with Equality Training from an industry professional (see our Useful Contacts section for details). This will enable clear, frank communication, exchange information, set expectations, get any awkward questions out of the way and invaluable bond the group before you start your project. As you probably already recognise, establishing this sort of communication from the very beginning of your project is just good practise anyway, whether you are aware of any one in the room with a disability or not!</li> <li>– <b>British Sign Language Interpreters</b> – If you are working with D/deaf artists it is likely you will need interpreters in the room. The job of a Sign Language Interpreter is to interpret between spoken language and British Sign Language as the group works. If your session is longer than 2 hours you may need 2 Interpreters (or SLIs). Details of where to find BSL qualified sign language professionals can be found on our Useful Contacts page.</li> </ul> |
|---|---|

## 4. Research & Development Report: *Game On*

Building on the success of performative pub quiz *It's Your Round!*, rural touring and arts development agency [Creative Scene](#) – one of Arts Council England's [Creative People and Places](#) projects – provided funding and logistical support for SLG to spend two weeks in Dewsbury, West Yorkshire devising a brand new show. This kind of time and creative freedom is utterly invaluable and we are very grateful to Creative Scene for allowing us this platform, which has led to new and repeat tour bookings.

During the first week of R&D, the SLG team of actors and director work with creators and makers from Creative Scene to devise new hybrid quiz games based around the characters from *It's Your Round!*, in particular much-loved pub landlady Pat Pinch. The week ended with a sharing session in front of the Creative Scene team, where we talked them through the different rounds of the show and how some of the games worked. The feedback from the sharing was very positive and gave us a good steer going forward: the group felt there was a great mix of quiz style rounds and fun games; they loved the proposed title *Game On* and the promotional hashtag #Patsback.



*Photos courtesy of Creative Scene [instagram.com/creativescenewy/](https://www.instagram.com/creativescenewy/)*

Hitting the ground running in week two, the SLG devising team carried forward character and story development; stage management of the show; create the new quiz rounds; commission publicity photos for marketing; and was even able to use Creative Scene's funding to purchase enough props to run the planned first tour.

The R&D project ended with two preview performances, allowing us to see how the new show felt in front of live audiences; make contact with potential future tour venues; iron out a few remaining inconsistencies in the show; and, crucially, secure audience and venue feedback – which thankfully was overwhelmingly positive!

*Game On* has subsequently toured West Yorkshire in July 2018 and is now a firmly established part of SLG's touring repertoire – crucial to reaching wide and often excluded audiences and securing a diverse income for the company (see the Business Plan 2018-21 for more on this).



## 5. Research & Development Report: *Truth Before Everything*

This week of R&D – funded by Hall for Cornwall's Creation Space initiative – enabled SLG to start work on a new project *Truth Before Everything*, which will explore the life of Josephine Butler, the Victorian sexual health and women's rights campaigner, through a modern lens. We want to explore how the experience of women now might be used to tell Butler's story; we want to champion her achievements, look at the current situation and open up information and debate around the Nordic Model which de-criminalises prostituted people and tackles demand by prosecuting pimps and johns (exactly what Butler was arguing for during the Victorian era).

Josephine Butler (1828-1906) campaigned against the horrors of the Contagious Diseases Acts. Working class girls and women (arbitrarily suspected of being "common prostitutes") were subjected to violent internal examinations or "steel rape" in order to track and treat sexually transmitted diseases. It caused many girls and women serious injury – and left men who visited prostitutes unchecked and free to spread those diseases, making the whole process unscientific as well as unjust. Supported by her admiring husband, Butler's campaign lasted sixteen years and – after many setbacks – was eventually successful.

The aim of the *Truth Before Everything* R&D work was to try out verbatim theatre practices around the experiences of women who have considered, experienced or survived prostitution. To support and best represent this way of working, SLG engaged actor and associate artist of Dreadnought South West, Rebecca Hulbert and playwright Sarah Rutherford, Writer in Residence at The Park Theatre. As well being a hugely experienced actor, Rebecca works for the charity WILD supporting vulnerable women aged 19 years and under. She has the skills to collate and represent the verbatim testimonies at the centre of this R&D process. Sarah has an excellent track record of writing about diversity: her play about mixed race families, *Adult Supervision*, was nominated for Best Off West End Play 2014, receiving 4 star reviews from The Telegraph, Time Out and the Daily Mail.

This R&D represents the first stage in our plan to visit key areas of economic deprivation in today's UK conducting workshops and interviews with the women most vulnerable to being prostituted, or who have experienced or escaped it. This opportunity represents a new approach for SLG to creating work, allowing us to tackle our most controversial and political subject yet.

- JB**
- 17/ Father introduced idea of slavery. Crisis of faith. 1 year of darkness. Faith questioned. (P19)
  - George and Josephine 2 weeks of pre marriage living together. Their marriage. The portrait. *men/women/class* *each have their own the Dons. Treats servant after prison. Refuses to oil the wheels of the Dons.*
  - Death of Eva (P45) 1864
  - Age 31/ Work in Liverpool start 1865. Workhouses. Meets prostitutes.
  - Mary Lomax (P54) Takes home to die. Opens the door. Fills the house. Patients. Husband / teenage boys / prostitutes - house.
  - Age 34/ 1867 Exit programme "House of rest" "Industrial Home". Fundraiser - Young unmarried men of means to fund.
  - Active campaigning. What is the 'big picture' answer? Girls Education. With Anne Cluff (P62). University extension programme. Lectures to women. James Stuart - lecturer. Campaign - get women into Oxford and Cambridge.
  - Age 40/ (P70) Rights of married women 1868 Property.
  - Age 41/ 1864 CD Act passed. 1869 JB got involved. Gives up other campaigns for this. Makes decision on own. Tells George but doesn't consult.
  - 1870 (P80,84) Starts lecturing WORKING-CLASS MEN about the CD Acts. Threatened by pimp lobby (P87).
  - 1872 (P13/100) Hay loft set on fire by pimps. George tries to address Anglican Church re. CD Acts - howled down. Career further harmed; reinforces their lack of respect for Church.
  - They meet PM Gladstone who privately supports them but votes against them.
  - 1879 (P128) Gets involved in trafficking and begins campaign to change laws on ABDUCTION and AGE OF CONSENT.
  - 1883 CD Acts suspended. Repealed 1886.
  - 1885 The REBECCA JARRETT/ELIZA ARMSTRONG project → AGE OF CONSENT INCREASED
  - 1886 George dies INDIAN CAMPAIGN.
  - 1888 George dies
  - 1906 JB DIES.

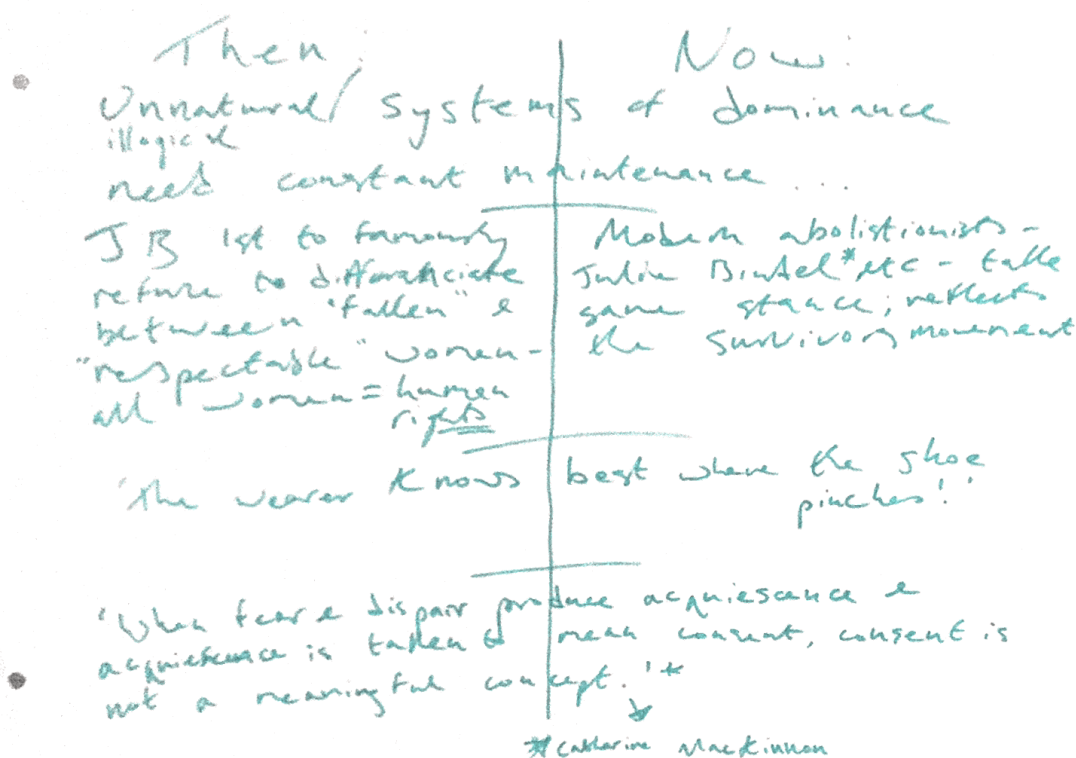
*Timeline of Butler's life, compiled by the Josephine Butler Society with key points extracted here for use during the Truth Before Everything R&D week*



Supported by survivors' groups like Space International to ensure this work is handled responsibly, and guided by two academic leaders in the field of social policy (one from Durham Law School, Durham University, and one from the Child and Woman Abuse Studies Unit, London Metropolitan University), we want to develop our ability to responsibly and creatively respond to social need. This aim is what has brought SLG, Rebecca Hulbert and Sarah Rutherford together on this project; we want to make theatre that effects real change, has broad representation and wide appeal; this process will push us to be braver, more skilful

and more sensitive, developing us as artists and collectively.

Following the success of our all-female productions of *Dracula* and *Peter Pan*, we want SLG to take on larger, mid-scale tours that are more directly political than we have been before. We want to respond to the human rights issues of the moment with the quality and individuality of design and physicality for which we have become known. This project is a decisive step towards this goal, developing us as artists and feminists to show that another world is possible.



## Myths

(- it's a form of male violence)

Sex work is just work with no harm

Highclass / Street work is different

Prostitution saves marriages & helps the disabled

Form of liberation/pleasure

It's a choice - (what is choice?)

Myths of control

Harm reduction - legalising answer

Breed apart / sexual decriminalisation answer

Inevitability

Anti prostitution / Anti sex

Campaigning are homophobic / patronising

Unions represent prostitutes (not management)

Health without Exit is collusion

Myth the girlfriend experience is better

Extracts from ideas explored during the Truth Before Everything R&D

(HOW) to combine PERIOD / MODERN

\* Seamless weaving - don't know which is which

\* Creating our own verbal aesthetic + physical

Projection

Real audio

Statistics

Costume & set design + lighting + sound

2 halves: straight bog then verbatim

Music

\* JB AS INTERVIEWER

## Themes:

• Prostitution

• Sisterhood / Campaigning

• Trafficking - local / national

• Motherhood - international

• Parliament 50/50

• #MeToo - believability

• #Thinkthrough voice

• Mental health

• Resister Rescuing = Grassroots Policy

• Religion

• Abolition / decriminalisation / legalisation

Government control / safe zones:

1 • Male Allies - mens role

• Capitalism / Patriarchy

• Vested interests - Pimps

## 6. Life on the Road: SLG's touring shows

In last year's Annual Report we profiled some of Scary Little Girls' touring shows which are a key pillar of not only our creative output and engagement of audiences and performers across the country, but also a vital source of unrestricted income. Cabarets and performance walks, storytelling and salons, pub quizzes and spoof radio shows, compèring and delivery glamorous lectures: SLG tours and responds to commissions for all of these and more, year in year out.

In 2017/18 SLG benefitted from fewer grants than in recent years, so the income from rural touring and other show commissions were essential to the continued existence of the company. Our plans to build on these foundations and secure increased financial diversity and stability, in a landscape of ever-shrinking funds for the arts, are outlined in the Business Plan 2018-21 appended to this report.

As well as the creation of new show *Game On* detailed above, here are some key highlights from SLG's recent life on the road...

### *The Full Brontë*



**BE READY FOR ACTION WHEN YOU JOIN LANDLADY PAT PINCH FOR A BRAND NEW GAME SHOW INSPIRED PUB QUIZ AND THEATRE PERFORMANCE**

Expect karaoke classics, trivia and a twist on some family favourites. Come on down!

|   |  |
|---|--|
| <b>Tuesday 10 July 7.30pm</b><br><b>The Navigation Tavern</b><br>6 Station Rd, Mirfield, WF14 8NL     | <b>Friday 13 July 7.30pm</b><br><b>Batley Bulldogs</b><br>Heritage Rd, Batley WF17 7NZ                 |
| <b>Wednesday 11 July 7.30pm</b><br><b>The Leggers Inn</b><br>Mill St E, Dewsbury, WF12 9BD            | <b>Saturday 14 July 7.30pm</b><br><b>Roberttown Community Centre</b><br>Church Rd, Liversedge WF15 7LS |
| <b>Thursday 12 July 7.30pm</b><br><b>Mill Valley Brewery</b><br>Woodroyd Mills, Cleckheaton, BD19 3AF |  |

**TICKETS £4** Book at the venue or online at: [www.creativescene.org.uk](http://www.creativescene.org.uk)

**STAY IN TOUCH**  
[creativescene.org.uk](http://creativescene.org.uk)  
 f t i  
 Search Creative Scene  
**MAKING ART A PART OF EVERYDAY LIFE**

The Full Brontë by The Scary Little Girls is a literary spoof of the highest order

# Hilariously irreverent literary spoof is fun

Angie Johnson enjoys a 'reet good laugh' at *The Full Brontë* at Blackwells

**K**ate Bush may be surprised by how her iconic song *Wuthering Heights* was interpreted by Scary Little Girls Theatre Company in *The Full Brontë*, so I can only imagine how taken aback Charlotte, Emily and Anne would have been at this literary spoof.

Without giving away the quirky plot, be assured that whether you have read the Brontës' works or not, you will still find it hilarious because this irreverent cabaret is pure fun.

Staged in the suitably bookish environment of Blackwell's Bookshop's Norrington Room, uber-diva Maria (Rebecca Mordan) and her long-suffering assistant Brannie aim to stage a cultural exploration of Yorkshire's celebrated literary sisters, which despite their energetic attempts and passion descends into a comical farrago of hideous inappropriateness.

It is fast and funny so don't worry if you missed a joke – there will be another one along in a minute! Cleverly written, there are strong performances from the two-woman cast throughout.

The costumes match the witty dialogue while giving a touch of luxuriousness to a suitably low-tech production. Maria's wildly inappropriate red satin and black lace basque is an absolute scream, and the appearance of a spectacularly bearded and top-hatted Mr Rochester is comical beyond all belief.

The show is also sprinkled with hilarious musical interludes, including a ukulele accompaniment to a sad Brontë poem (bizarrely moving actually) and pianist Brannie's superb compilation of Yorkshire classics, from the likes of Pulp and Black Lace. Though we can probably hazard a guess at what the famous Haworth Parsonage residents would have made of such musical selections, as an audience we loved it.

There was also a scattering of audience participation, which everyone joined in enthusiastically, starting with the fun questionnaire on our seats to show which Brontë sister you were most like. The performers were also dab hands at picking out the audience members most likely to be up for a moment in the spotlight – so you have no need to fear of being outed as a potential thespian against your will. As they might put it in Yorkshire, it's a reet good laugh. 4/5

*The Full Brontë*, Blackwell's, August 24 to 26. See [creationtheatre.co.uk](http://creationtheatre.co.uk)



As well as a great run in the Norrington Room of Oxford's renowned Blackwell's bookshop in October 2017 (programmed by Creation Theatre), *The Full Brontë* came to London in July 2018 as part of the Jackson's Lane [Postcards Festival](#). It will return to the capital in autumn for a week at [The Space](#), with the aim of securing future interest from more London and regional venues.

[The Inn Crowd](#) project – comprising Applause Rural Touring, Norwich Writers Centre and Creative Scene – funded a short redevelopment process which helped us translate *The Full Brontë* from a three-handed, two-hour show into a two-person, 50-minute show more appropriate for rural touring. This now allows us to offer the most suitable version to prospective venues.

### Living Literature Walks

SLG has continued its intriguing relationship with the [Being Human Festival](#) through two very different commissions. Last year, we marked 100 years since (some) women won the right to vote through *Woman at War: the West End and the Western Front*, and this year, SLG performers brought Mary Shelley's *Frankenstein* to life as part of a special immersive event run by University of London.

Perhaps even more immersive was [Strangers on a Train](#), a 'thought festival' curated by Stranger Collective with SLG commissioned to provide a suitably hands-on theatrical experience. The festival took place on the Bodmin Railway in Cornwall and was designed 'to provoke and celebrate chance encounters, sparking creativity, collaboration and intrigue...'



And in summer 2018 we will return to Asthall Manor for *In the Footsteps of the Mitfords* – always a great draw, not least as it is hosted during the enchanting [on form](#) sculpture exhibition.

## 7. People we would like to thank

SLG benefits from and relies on the generous and ongoing support of a great number of companies and individuals, without whom we could not produce the fantastic quality work for which we are known. The following list is far from exhaustive and we sincerely apologise to those we have inevitably (but not ungratefully) left out!

**Ampersand Industries (web design and support)**  
**Andy Ward at CRBO**  
**Anita Diaz and all at Heathfield School, Ascot**  
**Annamaria Murphy (Patron)**  
**Applause Rural Touring**  
**Arts Alive**  
**Arts Council England**  
**Becky Barry (diversity mentor)**  
**Bidisha (Patron)**

**Blackwell's Bookshop, Oxford**  
**Carn to Cove**  
**Centre Stage Rural Touring**  
**Christine Jackson (donor)**  
**Cornerstone Arts Theatre**  
**Cornwall Youth Theatre**  
**Creation Theatre**  
**Creative Arts East**  
**Creative Scene**  
**Creative Skills**



|   |  |
|---|--|
| <p>Dave and Jackie Hunter and all at Penlee Open Air Theatre<br/>Deborah Hinton, OBE (Patron)<br/>Dick Maule (accounts)<br/>Dickon Knowles (design)<br/>Ellen Moule (tour programmer)<br/>Emma Gibson (industry support)<br/>Erin Richards (Patron)<br/>Falmouth University<br/>Glendurgan Gardens<br/>Griffyn Gilligan (diversity adviser)<br/>Hall for Cornwall<br/>Helen Tiplady and Kirsty Cotton at Hall for Cornwall<br/>Oliver Gray, Dean Horner and Illyria Theatre<br/>The Inn Crowd<br/>Jamie Beddard and The New Wolsey Theatre, Ipswich<br/>Jane Claire OBE and English Touring Theatre<br/>Kasha Miller (photography)<br/>Kate Kerrow (writer)<br/>Kathryn Martin (schools adviser)<br/>Kneehigh Theatre<br/>L.H. Trevail (writer)<br/>Lee Bartholomew<br/>Lee Searle (photography)<br/>Lincolnshire Rural Touring</p> | <p>Live and Local<br/>Nutkhut Theatre<br/>Meier Williams (design and photography)<br/>Michèle Taylor and Ramps on the Moon<br/>Miracle Theatre<br/>Dr. Naomi Paxton (writer, performer and producer)<br/>Norwich Writers Centre<br/>Phil Gibby, Katy Lusty, Philip Butterworth, Phil Hindson, Nona Hunter and all at the Arts Council South West Office<br/>Rebecca Hulbert<br/>Rosie Ede (performer and supporter)<br/>Rosie Pearson, Asthall Manor and on form sculpture park<br/>Ross Williams and Krowji<br/>Sarah Rutherford<br/>Sterts Theatre and Arts Centre<br/>Sue Hill (Patron)<br/>The Heritage Lottery Fund<br/>The Heroine Collective<br/>The John Knowles Company (PR and marketing)<br/>The Minack Theatre<br/>The Poly, Falmouth<br/>The Theatre Chipping Norton<br/>Tony and Joan Andrew (supporters and makers)<br/>WildWorks</p> |
|---|--|

Thank you to our wonderful audiences, amazing volunteers, dedicated interns, terrific trustees and of course our friends and family, all of whom make our work possible and so worthwhile.

## 8. Our Funders

Scary Little Girls does not currently receive any core funding and undertakes all its work through project funding, show bookings, ticket sales and donations from individuals. Without this ongoing generous support and promotional backing, SLG would simply be unable to exist!

**We extend a special and heartfelt ‘thank you’ to the following individuals who have so generously donated to Scary Little Girls this year:**

Christine Jackson

Deborah Hinton, OBE

Rosie Pearson

**We are extremely grateful to the following funders for supporting our work this year:**



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



Scary Little Girls Association, registered charity no 1136270

[www.scarylittlegirls.co.uk](http://www.scarylittlegirls.co.uk)

**Arts Council England** provided funding for two projects: the Peter Pan Open Window R&D week and writing and developing the upcoming Mitford Girls play.

**Creative Scene** funded and facilitated two weeks of R&D which led to the creation of new touring show Game On.

**Cultivator** provided a grant that enabled SLG to purchase professional sound and lighting equipment for our touring shows.

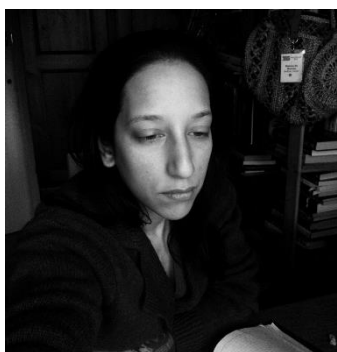
**Hall for Cornwall** contributed to the Peter Pan Open Window project through the Inclusive Casting event; supported our ACE Mitford Girls application with matched funding; and the Creation Space initiative funded the Josephine Butler Truth Before Everything R&D week.

Thank you for this incredible support.

## 9. Introducing our Patrons

We are beyond thrilled to welcome our first Patrons to Scary Little Girls. It is incredibly humbling to benefit from the support and patronage of such a talented and illustrious group of women.

### Bidisha



Bidisha is a British broadcaster, film maker and journalist specialising in arts and culture and international human rights. Bidisha is a presenter for the BBC, hosting programmes such as *Woman's Hour*, and a writer for The Guardian and The Huffington Post. She says:

*Scary Little Girls is shaking up the theatre world with brilliant and innovative work and a revolutionary working practice. In form and content, style and substance, philosophy and script, action and words SLG is replacing the old, sexist ways with something far more just and powerful, thrilling audiences will amazing new work all the way.*

### Sue Hill



Cornish born and raised, Sue Hill is an actor, theatre maker, curator, writer and visual artist. In 1988 she joined Kneehigh, helping to grow their distinctive style of theatre. With Anna Murphy, another Scary Patron, she invented and re-imagined Cornish festivals, including Tom Bawcock's Eve, Mazy Day and City of Lights. From 2000-06 she was Artistic Director for the Eden Project, commissioning artists, writers and performers. With her brother Pete Hill she has made many large scale earth sculptures, including the celebrated *Mudmaid* at Heligan and the *Dreaming Girl* for the Chelsea Flower Show. She designed the head of the Man Engine, the giant mechanical miner that processed through Cornwall in 2016. She has been a member of WildWorks since 2005 working on most projects including *The Enchanted Palace* at Kensington Palace in 2010 and *The Passion* in Port Talbot with Michael Sheen in 2011. She is a founder member of Perthi Kov.

Sue has travelled widely with her work with performances, masterclasses and commissions in Bhutan, South Africa, Kenya, Canada, Malta, Palestine, Cyprus, Kosovo, Portugal, Ireland, Hong Kong, Australia and mainland Europe. She is Landscape Director at WildWorks, member of the Creative Team at Eden Project International and an Honorary Fellow of Falmouth University.

## Deborah Hinton, OBE



Deborah returned to Cornwall after many years of exile, living and working in London. She has been actively involved in the voluntary and the statutory sectors at national and local level for over 45 years, as a board member, trustee, director, employee and volunteer in organisations covering a wide range of social welfare, environmental and cultural areas.

Statutory appointments include a three-year appointment to the National Parole Board; Justice of the Peace; Member of the Board of a Regional Health Authority. In 1994 she was awarded an OBE for 'services to the community'. Now she spends her time striding along the cliff tops, making ceramic mermaids and supporting Cornwall's rich culture, its theatre and arts; she is a Board Member of the Royal Cornwall Museum, a member of the Board of Trustees of the Cornwall Community Foundation and the 'Visitor/Assessor' for the Henry Smith Foundation for Cornwall and South Devon.

## Annamaria Murphy



Anna is well known as a writer and 'Word Witch'. She has worked with Kneehigh almost from the beginning. She has written shows including *Tristan & Yseult* (with Carl Grose), *The Red Shoes*, *Don John*, and *Midnight's Pumpkin*, and leads the Kneehigh Rambles programme, working with young people and communities. For the past three years, she has been walking the Roads less Travelled in Cornwall, collecting, re-inventing and exaggerating stories heard along the way. She co-runs The Story Republic, part of KEAP.

## Erin Richards



Welsh-born actress Erin Richards is currently starring as 'Barbara Kean' in Fox's *Gotham*. She has had a successful career in the UK and USA appearing most notably as 'Molly Hughes' in Fox's *Breaking In* and 'Nancy Reid' in BBC's *Being Human*. More recently she has moved behind the camera with her writing, producing and directorial debut *Hot Girl*, a short film about an actress struggling to find her power in an industry bent on reducing women to 'hot girls.'

Erin has worked for several theatre companies, particularly enjoying directing or writing short pieces with a dark comedy twist which suit her feminist observations of the theatre, TV and film industry. Erin is overjoyed to be asked to be part of the Scary Little Girls family and is honored to be patron for such an important company.

## Michèle Taylor



Michèle Taylor is Director for Change with the Ramps on the Moon consortium, a group of 6 mainstream, mid-scale theatres with Graeae Theatre Company working to increase the number and visibility of D/deaf and disabled people across the theatre sector. She has nearly 30 years of experience of working in theatre, firstly as a write, performer and director and then later adding training and consultancy in equality and diversity for the arts sector.

As a disabled person who is committed to the power of telling diverse stories in unexpected ways, Michèle is excited to be a part of the Scary Little Girls' journey.





# Business Plan

2018 – 2021





# The SLG story - what, why and who...

Scary Little Girls is an inclusive, imaginative, ever-evolving feminist production company committed to messages of hope and truth... and in telling them to new, wider and increasingly diverse audiences with casts to match.

**With bases in Cornwall and London, we are now expanding and developing in order to:**

- Consolidate and build our reputation as one of the UK's foremost feminist, mid-scale touring theatre companies
- Champion Cornish work and promote women's stories through innovative, moving, cutting-edge productions
- Attract growing numbers of traditional theatre-goers... and reach diverse new audiences
- SLG has made great strides in every sphere of its operations, from small to mid-scale touring; regional to national acclaim:
- Consistently increasing the number and quality of our shows
- Expanding horizons to include fresh audiences with site-specific and ensemble performances in non-traditional venues such as pubs, libraries, village halls and community spaces

## Recent highlights include:

**2012-18** SLG tours cabarets **The Full Brontë**, **Mother Mae II** and **It's Your Round!** nationally, in rural touring venues, libraries and traditional theatre spaces.

**2014-16** The Minack, Cornwall, co-commissions **Dracula: The Kisses**, supported by the Arts Council England. This transfers to mac, Birmingham, and then goes out as the company's first mid-scale national tour.

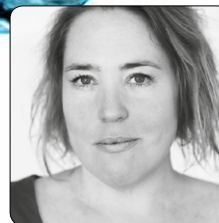
**2015** BFI-funded Salon du Cinema events.

**2016-17** Supported by ACE, Hall for Cornwall, Ramps on the Moon, The Minack and New Wolsey, Ipswich, our all-female **Peter Pan** tours outdoor Cornish venues and prepares for an indoor regional re-tour.

**2017-18** With support of ACE, SLG commissions Amy Rosenthal to write the play **The Mitford Girls**.

Supporting approximately one hundred artists a year through employment, mentoring and partnership projects, SLG is under-pinned by our volunteers, associate artists, trustees, patrons and our hard-working Artistic Director, currently the only full time member of staff.

## Characters in the SLG story include:



**Rebecca Mordan** | ARTISTIC DIRECTOR

After graduating from Bristol Old Vic and working in film, theatre and television, Rebecca became disillusioned by the dearth of roles and opportunities for women.

A dynamic and enterprising artist, she created her own company to try and 'level the playing field', populating stories with fascinating, diverse female characters; and rescuing amazing women from the wastelands of history.

Rebecca has been intimately involved with every aspect of SLG, writing, directing, producing and performing to take the company from strength to strength. She is still also a grassroots campaigner against male violence and a frequent guest expert on BBC Radio and Sky News.

**Bidisha** | PATRON

A British broadcaster and journalist specialising in arts and culture and international human rights, Bidisha is a presenter for the BBC, hosting programmes such as Woman's Hour, and a writer for The Guardian and The Huffington Post.

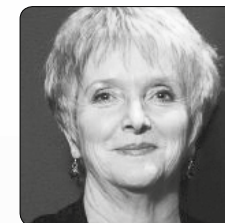


**Shazz Andrew** | ASSOCIATE ARTIST

As one of our in-house directors and performers Shazz brings her vast experience of the arts to SLG. Her credits include devising and mask projects with Keith Johnstone and working with Kneehigh, Wildworks, Cambridge Shakespeare Festival, Creation Theatre, The Minack and the BBC.



**Jane Claire OBE** | TRUSTEE



Following nine years with Shared Experience, Jane became Executive Producer of English Touring Theatre, producing forty-eight national touring shows in just twelve years.

She currently runs ETT Forge, the company's

professional development programme, and in 2017 won Manager of the Year in the UK Theatre Awards.



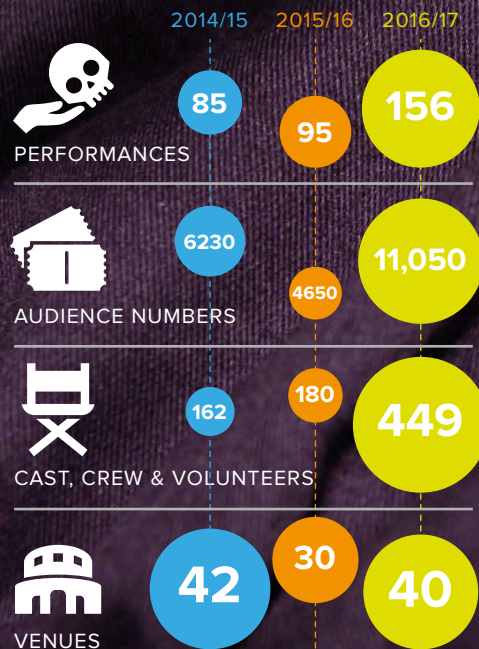
# Ready for the next level

"Scary Little Girls is shaking up the theatre world with brilliant and innovative work and a revolutionary working practice. In form and content, style and substance, philosophy and script, SLG is replacing the old, sexist ways with something far more just and powerful, thrilling audiences with amazing new work all the way."

Bidisha | THE GUARDIAN

SLG is growing up and our development strategy is building our capacity, our finances and our audiences.

With a strong track record of financial development linked to grant-funded projects (including ACE, Heritage Lottery) and profit-making tours, SLG has made the most of its opportunities to achieve significant growth in audience numbers, commissioning partners, income – and impact.



Working with the Cultivator Business Support and RIO Engine Room, SLG is creating a blended income/ social enterprise business model. We are developing our strategy to allow us to be less dependent on grant funding and create more sustainable earned income. We have identified the human resources we need internally to allow these streams to flourish.

## INTERNAL sustainability, reach & resources

We have identified that we need three part-time staff supporting our artistic director to:

- Expand and build on our additional funding streams to establish us as a commercially successful business with long-term stability. Our additional revenue streams include:
  - Corporate training – team development, presentation skills, media training, public speaking and role play
  - Schools workshops – bespoke programmes on anti-bullying, sex and healthy relationships, English, drama and PSHE
  - Sponsorship and philanthropic donations – for issue/cause-related work
  - Project funding – arts and cultural
  - Partner-based bids/projects
- Convert SLG to a Community Interest Company in order to help deliver positive social impact through our work.
- Allow our artistic director the capacity to network, pursue partnerships and proactively raise our profile in the industry.

Taking corporate training as an example, having analysed our current opportunities we are confident that over the next five years, SLG can create working relationships with 10-20 additional clients in this field, with potential revenue increasing from £5,000 to around £15-30,000 per annum.

By creating the resources to maximise this and other existing funding streams, we will start to move away from a reliance on grants. This will not only sustain SLG's existing and new staff, but also enable the company to continue on its trajectory of growth.





# Beyond the rainbow

## EXTERNAL productions, partners & audiences

One of SLG's strengths is the breadth of our programming and therefore our diverse audiences. Our indoor, rural and library touring, for example, is popular with traditional regional theatre audiences, women aged 40-70 and students; while our outdoor tours, site-specific and pub performances attract families, men aged 40-70 and couples aged 20-60.

We have found that the political nature of our work also appeals to younger women, 'outsider' and LGBTQIA audiences; and we have begun working with disabled and deaf performers and artists which in turn is building our support in the disabled and deaf communities.

Our work in non-traditional spaces, with community and arts outreach bodies and Creative People and Places schemes also helps develop new audiences from first-time theatre-goers in areas of low cultural engagement.

But this broad spread also comes with the risk of diluting our brand recognition: we need to ensure we consolidate and build on our regional and national audience bases and our profile generally. To do this, we are prioritising the projects we are taking forward in the next five years so that they meet three key aims:

- 1 Expanding our audiences, especially amongst deaf and disabled people, younger women and LGBTQIA people.
- 2 Increasing the range and reach of our touring so that we build a base of venues and audiences in new regions and in London.
- 3 Improving our industry profile and relationships in order to create more partnerships and co-productions.

"Working with Scary Little Girls on projects is an altogether enriching experience, in terms of my own personal development as a Director and also as a bonding exercise to meet and direct incredibly talented performers."

Ellie Carter | DIRECTOR

SLG is currently poised on the brink of several potentially status changing projects that we believe – as well as being exciting, high quality theatre – tie in strategically with these three goals.

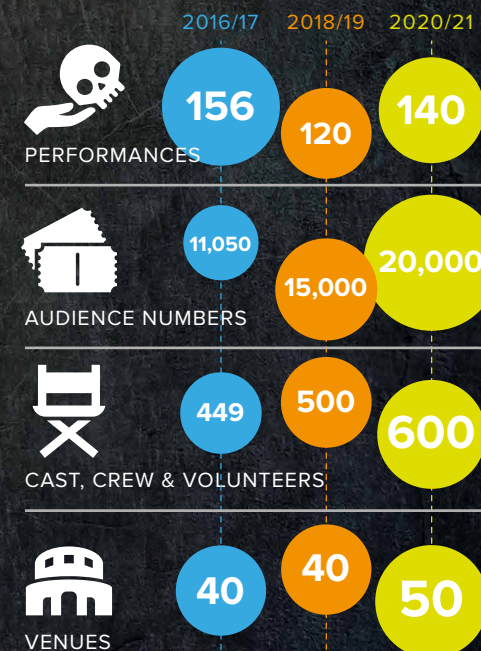
For example, in 2018-19 we will be co-producing **The Mitford Girls** by Amy Rosenthal, a new commission directed by John Terry: this biographical play about the famous sisters will explore politics, family dynamics and parallels to current political divisions around Brexit. The lead co-producer is Theatre by the Lake who will be helping to programme a national tour and approaching the Globe's Wannamaker space for a London run.

We will then build on these new producing and touring venue relationships to find co-producers for a national re-staging of our sell-out tour of **Peter Pan** directed by Ellie Carter; and for **Truth Before Everything**, a new commission from Sarah Rutherford, which tells the story of Josephine Butler through verbatim interviews with today's 'sex industry' survivors movement. Both these productions will have predominately female casts of disabled, D/deaf, hearing and non-disabled performers and we will be working with the Ramps on the Moon Director for Change Michèle Taylor to programme these shows at venues in the Ramps Collective.

Alongside these main projects, we will run our smaller scale touring and prioritise programming like the BFI-commissioned **Salon du Cinema**, a show perfect for the thriving independent cinema and events venues throughout London. This will further increase awareness of SLG's work in the capital and develop our audiences amongst young women, couples and metro-culturals.

We will keep community engagement firmly in our sights with a live art exhibition planned for 2019-20 celebrating the achievements of the Greenham Women (green-lighted by the Heritage Lottery for a Round 2 application now underway).

With this approach we believe we will see our reach blossoming throughout the next three years.





# Let's change the world

'A company of committed and passionate people happy and willing to work with difference and use it as a way to explore the various levels of creativity it offers and how it can enhance their work.'

**Vikki Gee** | BRITISH SIGN LANGUAGE INTERPRETER

## Why our vision is worth the investment

We believe with our art we are driving social change by creating dialogues around vital issues: the cultural implications of Brexit; prostitution laws and rights for prostituted people; the rich and all-too-often obscured contribution that women and many 'others' have made to history – so that we all know if we can dream it, we can achieve it.

We create jobs, roles and an industry voice for women in the arts, promoting them not just in performance but in directing, writing, stage management and tech.

We are committed to bringing lived experiences to the stage from BAME and LGBTQIA backgrounds and in championing the creative case for diversity with disabled and D/deaf artists. We are passionate about developing our diversity work with regional venues, the Ramps on the Moon Collective, Cornwall Council and Hall for Cornwall.

SLG has carved a unique and valued niche in the artistic and cultural landscape – something which needs protecting and nourishing if we can continue to flourish in the face of wide scale cuts to arts funding. We are working hard to survive and thrive in a changing environment, where the stakes and rewards for society's disenfranchised have never been higher. This business plan lays out how SLG will respond proactively and innovatively to these challenges, while taking our work to the next level.

**Don't be scared – be Scary!**



# *- Trustees' Annual Report 2017/18 -*

Prepared by Tricia Grace-Norton, Amanda Harris, Rebecca Mordan & Adrian Walker

## **1. Charity Profile**

Scary Little Girls (SLG) is a vibrant, hard-working production hub and arts charity run by Artistic Director Rebecca Mordan whose commitment and passion for theatrical and artistic storytelling is borne out by the variety of work created and the support received from artists, audiences and volunteers.

SLG delivers public benefit through three core aims:

- Telling stories which are little known, historically or culturally excluded, or usually told from one perspective only
- Actively promoting the work of women in the arts
- Cross-collaboration and skills sharing for the benefit of the artistic and wider community.

Rebecca has purposefully shied away from producing one type or genre of art or working with only a small, exclusive pool of actors and theatre practitioners. It is intended to seek out visionaries in many fields of art and to foster artists of all ages, backgrounds and interests.

Similarly, she is fascinated by stories that cover a diversity of styles and themes, from political histories and classics to texts informed by the gothic, folklore and fairy tales. She loves new writing, plays, cabaret, electro pop, film, photography and much, much more – and artists work with SLG in all these formats!

There are two factors which unify SLG's work in all its forms. One is the strictness of quality control. The aim is for the audiences to have an exceptional time when they experience SLG and every artist who is part of the SLG artistic community, who Rebecca and her collaborators believe has something unique and exciting to offer.

The second factor is that SLG projects and events need to be matrifocal (if not out-and-out feminist) and must headline, promote or employ more women than men.

SLG attempts to create systems which allow as much of the content as possible to be artist-led, whilst keeping the doors of possibility open to new acquaintances and their ideas. With this in mind, Rebecca has introduced Salons, Living Literature Walks and the Littlepalooza festival amongst other events, thus helping SLG to feature the work of people they want to get to know – and any submissions, ideas or talents they have identified that 'rock'!

## **2. Mission and Objectives**

Scary Little Girls Association is an artist-lead theatre company with three main objectives:

- 1. To tell stories and promote characters which are little known, historically or culturally excluded, or usually told from one perspective only.**



2. **To actively promote the artistic work of women in all aspects of theatrical storytelling.**
3. **To share and disseminate the skills of artists for the benefit of both the artistic and the wider community.**

Our core aims are to deliver public benefit by ensuring:

- Quality of content and experience for audiences and artists
- Matrifocal, feminist and progressive messages
- Collaboration, partnership and skills sharing
- Enabling, inclusive and creative working environments
- Unique, bespoke, responsive and site-specific programming alongside shows made for conventional theatrical spaces

### **3. Trustees of the Charity**

Amanda Harris – **Chair**

Tricia Grace-Norton – **Honorary Secretary**

Ellie Carter

Jane Claire (from 6<sup>th</sup> April 2018)

Sarah Pym (from 6<sup>th</sup> April 2018)

Sheila Vanloo

Other members to whom day-to-day running of the Charity is delegated by the Trustees:

Rebecca Mordan – **Artistic Director**

Adrian Walker – **Company Manager**

#### **Trustees' responsibilities statement**

The trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust

deed. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

### **Introduction of new Data Protection policies**

In line with the new General Data Protection Regulations (GDPR) 2018, Trustees approved the introduction of new Privacy and Data Protection policies suitable to SLG's size, charitable status and activities, which were duly published on the SLG website and are referred to in all relevant external communications. These policies will be reviewed periodically to ensure continued adherence to current legislation.

<http://www.scarylittlegirls.co.uk/wp-content/uploads/2018/06/SLG-Privacy-Policy-June-18.pdf>

<http://www.scarylittlegirls.co.uk/wp-content/uploads/2018/06/SLG-Data-Protection-Policy-June-2018.pdf>

## **4. Charitable Structure, Governance and Management**

### **Governing Document**

The Charity and its property is administered and managed in accordance with the Constitution adopted 20<sup>th</sup> July 2002 (amended 3<sup>rd</sup> May 2010 and 31<sup>st</sup> January 2014).

### **Organisation of the Charity**

All the creative and day-to-day project decisions are made by the Artistic Directors and reported back to the Board of Trustees. All decisions relating to financial matters and management of finances are made by the Company Manger in conjunction with the Treasurer and Board of Trustees.

|                                   |   |
|-----------------------------------|---|
| <b>Charity Name:</b>              | SCARY LITTLE GIRLS ASSOCIATION                |
| <b>Registered Charity Number:</b> | 1136270                                       |
| <b>Registered Office:</b>         | 4 Fletcher House, Howard Road, London N16 8TP |

## **5. Recruitment and Appointment of Trustees**

In accordance with the Constitution, incoming Trustees are nominated and appointed by a majority agreement of the existing Trustees. They hold office for a term of two years until the close of their second Annual General Meeting following their appointment. The existing Trustees have particular regard to the range of skills and qualifications, which contribute to the effectiveness of the Board of Trustees, and nominate appropriate candidates with the necessary skills and experience to make a positive contribution. A Trustee may be appointed for a second term but will then retire from office. No person will be re-appointed or appointed unless s/he has signified her/his willingness to be appointed or re-appointed.

Potential Trustees are required to complete a Trustee Declaration of Eligibility form for Trusteeship and a Conflict of Interest form. In addition they are also required to complete a Skills, Experience and Knowledge Audit. Completed documentation is scrutinised by the Board of Trustees and Artistic Directors before appointment to the Board is confirmed.

Potential Trustees are identified by having shown an interest in the Charity; are connected with the Arts and Performance worlds; because of relevant experience/knowledge/skills; or by referral.

New Trustees are invited and encouraged to attend SLG's performance activities so that they gain an in-depth understanding of the diversity of the work and challenges facing the Charity.

## 7. Bank and Independent Examiner Information

**Bank:** Unity Trust Bank plc, Nine Brindley Place, Birmingham, B1 2HB

**Independent Examiner:** Dick Maule, 3 Penlee View Terrace, Penzance TR18 4HZ

## 8. Consideration of Potential Risks to the Charity

Risk management forms an integral part of the charity's decision-making and is incorporated within strategic and operational planning. The Charity does not receive any core funding and works project-by-project within the financial and time constraints of each project. All financial decisions and strategic planning are undertaken in conjunction with the Artistic Directors, Company Manager and Trustees so that any risks will be minimised and full risk policy and register are in development.

## 9. Statement of Disclosure to Reporting Accountants

So far as the Trustees are aware at the time the report is approved, there is no relevant information of which the company's independent examiners are unaware, and the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant information and to establish the independent examiner is aware of the information.



Signed on behalf of the Board of Trustees

Date.....23/08/2018.....



## **Independent Examiner's Report to the Trustees SCARY LITTLE GIRLS ASSOCIATION**

I report on the accounts of the company for the year ended 31<sup>st</sup> March 2018 which are set out on pages 26 to 32.

### **Respective responsibilities of trustees and examiner**

The trustees are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

### **Basis of independent examiner's report**

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

### **Independent examiner's statement**

In connection with my examination, no matter has come to my attention:

- 1 which gives me reasonable cause to believe that, in any material respect, the requirements:
  - to keep accounting records in accordance with section 130 of the 2011 Act; and
  - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Acthave not been met; or
- 2 to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Dick Maule FCA

3, Penlee View Terrace, Penzance, TR18 4HZ

Date

18.9.2018

Dick Maule FCA

## Scary Little Girls Association

### Statement of Financial Activities for the year ended 31st. March 2018

|   | Unrestricted<br>Funds | Restricted<br>Funds | Total<br>Funds | Total<br>Funds |
|---|-----------------------|---------------------|----------------|----------------|
|   | 2018                  | 2018                | 2018           | 2017           |
|   | £                     | £                   | £              | £              |
| <b>Income</b>                               |                       |                     |                |                |
| Donations                                   | -                     | -                   | -              | 1,500          |
| Activities for generating funds             |                       |                     |                |                |
| Fees, consultancy and miscellaneous income. | 1,137                 | -                   | 1,137          | 76             |
| Theatre activities                          | 37,375                | -                   | 37,375         | 33,563         |
| Income from charitable activities           |                       |                     |                |                |
| Grants and contracts                        | 4,509                 | 29,860              | 34,369         | 79,625         |
| <b>Total</b>                                | <u>43,020</u>         | <u>29,860</u>       | <u>72,880</u>  | <u>114,764</u> |
| <b>Expenditure</b>                          |                       |                     |                |                |
| Charitable activities                       | 47,720                | 29,860              | 77,580         | 106,321        |
| <b>Total</b>                                | <u>47,720</u>         | <u>29,860</u>       | <u>77,580</u>  | <u>106,321</u> |
| <b>Net income/[expenditure]</b>             | (4,700)               | -                   | (4,700)        | 8,443          |
| Transfer between funds                      | -                     | -                   | -              | -              |
| Total funds at 1st. April 2017              | <u>12,242</u>         | <u>-</u>            | <u>12,242</u>  | <u>3,800</u>   |
| <b>Total funds carried forward</b>          | <u>7,542</u>          | <u>-</u>            | <u>7,542</u>   | <u>12,242</u>  |

# Scary Little Girls Association

## Balance sheet as at 31st. March 2018

|   |       | 2018                | 2017                 |
|---|-------|---------------------|----------------------|
|   | Notes | £                   | £                    |
| <b>Fixed assets</b>                             | 6     | -                   | -                    |
| <b>Current assets</b>                           |       |                     |                      |
| Debtors   | 5     | 7,869               | 8,425                |
| Cash at bank                                    |       | <u>5,772</u>        | <u>16,305</u>        |
|   |       | 13,641              | 24,730               |
| <b>Current liabilities</b>                      |       |                     |                      |
| Creditors: amounts falling due within 12 months | 2     | <u>(6,099)</u>      | <u>(12,487)</u>      |
| <b>Net Current assets</b>                       |       | <u>7,542</u>        | <u>12,242</u>        |
| <b>Net assets</b>                               |       | <u><u>7,542</u></u> | <u><u>12,242</u></u> |
| <b>Unrestricted funds</b>                       |       |                     |                      |
| General funds                                   |       | 7,542               | 12,242               |
| <b>Restricted funds</b>                         | 4     | -                   | -                    |
|   |       | <u><u>7,542</u></u> | <u><u>12,242</u></u> |

These financial statements were approved by the Trustees on.....

23.8.18

On behalf of the Trustees





## Scary Little Girls Association

### Notes to the accounts for the year ended 31st. March 2018

#### (1) Principal Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out below and have remained unchanged from the previous year.

##### (a) Basis of preparation

The charity constitutes a public benefit entity as defined by FRS 102.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014, as updated by Update Bulletin 1 issued on 2 February 2016, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011.

The financial statements have been prepared under the historical cost convention.

##### (b) Fund accounting

[i] Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

[ii] Designated funds are unrestricted funds earmarked by the Management Committee for particular purposes.

[iii] Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

##### (c) Income

Income is included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income.

[i] Income received by way of grants, donations and gifts and is included in full in the Statement of Financial Activities when receivable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.

[ii] Donated services and facilities are included at the value to the charity where this can be quantified.

[iii] The value of services provided by volunteers has not been included in these accounts.

[iv] Investment income is included when receivable.

[v] Income from charitable trading activity are accounted for when earned.

[vi] Income from grants, where related to performance and specific deliverables, are accounted for as the charity earns the right to consideration by its performance.

##### (d) Expenditure

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered

[i] Costs of generating funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes.

[ii] Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them

[iii] All costs are allocated between the expenditure categories of the SoFA on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly, others are apportioned on an appropriate basis.

## Scary Little Girls Association

### Notes to the accounts for the year ended 31st. March 2018

#### (e) Fixed Assets

Fixed assets are written off over the expected useful life of the asset on the straight line basis at 25% per annum.

#### (2) Creditors and accruals

|                  | 2018         | 2017          |
|------------------|--------------|---------------|
|                  | £            | £             |
| Short term loans | -            | -             |
| Sundry creditors | 6,099        | 12,487        |
|                  | <u>6,099</u> | <u>12,487</u> |

#### (3) Capital commitments and contingent liabilities

There are none at 31st March 2018.

#### (4) Movements in funds

|  | Balance<br>31st. March |               |                 | Balance<br>31st. March |
|--|------------------------|---------------|-----------------|------------------------|
|  | 2017                   | Income        | Expenditure     | Transfers              |
|  | £                      | £             | £               | £                      |
| <b>Unrestricted funds</b>              |                        |               |                 |                        |
| General Fund                           | <u>12,242</u>          | <u>43,020</u> | <u>(47,720)</u> | <u>-</u>               |
| <b>Restricted funds</b>                |                        |               |                 |                        |
| Arts Council grant (Peter Pan R&D)     | -                      | 15,000        | (15,000)        | -                      |
| Arts Council grant (The Mitford Girls) | -                      | 14,860        | (14,860)        | -                      |
| Cultivator grant                       | -                      | 3,990         | (3,990)         | -                      |
|  | <u>-</u>               | <u>33,850</u> | <u>(33,850)</u> | <u>-</u>               |

#### Prior year

|                           | Balance<br>31st. March |               |                 | Balance<br>31st. March |
|---------------------------|------------------------|---------------|-----------------|------------------------|
|                           | 2016                   | Income        | Expenditure     | Transfers              |
|                           | £                      | £             | £               | £                      |
| <b>Unrestricted funds</b> |                        |               |                 |                        |
| General Fund              | <u>(9,808)</u>         | <u>35,139</u> | <u>(8,994)</u>  | <u>(4,095)</u>         |
| <b>Restricted funds</b>   |                        |               |                 |                        |
| FEAST                     | -                      | 225           | (225)           | -                      |
| Heritage Lottery          | 13,607                 | 15,720        | (31,723)        | 2,396                  |
| Arts Council              | -                      | 63,680        | (65,379)        | 1,699                  |
|                           | <u>13,607</u>          | <u>79,625</u> | <u>(97,327)</u> | <u>4,095</u>           |

#### (5) Debtors

|                    | 2018         | 2017         |
|--------------------|--------------|--------------|
|                    | £            | £            |
| Grants receiveable | 1,904        | 8,425        |
| Sundry debtors     | <u>5,965</u> | <u>-</u>     |
|                    | <u>7,869</u> | <u>8,425</u> |

## Scary Little Girls Association

### Notes to the accounts for the year ended 31st. March 2018

#### (6) Tangible Assets

|   | Fittings &<br>equipment<br>£ | Motor<br>Vehicles<br>£ | Total<br>£   |
|---|------------------------------|------------------------|--------------|
| <b>Cost:</b>                              |                              |                        |              |
| balance brought forward                   | 1,002                        | 6,800                  | 7,802        |
| additions in the year                     | -                            | -                      | -            |
|   | <u>1,002</u>                 | <u>6,800</u>           | <u>7,802</u> |
| <b>Depreciation</b>                       |                              |                        |              |
| balance brought forward                   | 1,002                        | 6,800                  | 7,802        |
| charge for the year                       | -                            | -                      | -            |
|   | <u>1,002</u>                 | <u>6,800</u>           | <u>7,802</u> |
| <b>Net book value at 31st. March 2018</b> | <u>-</u>                     | <u>-</u>               | <u>-</u>     |
| Net book value at 31st. March 2017        | <u>-</u>                     | <u>-</u>               | <u>-</u>     |

#### (7) Expenditure

|                              | Charitable<br>activities<br>£ | Total<br>2017<br>£ |
|------------------------------|-------------------------------|--------------------|
| Research & Development       | 76                            | -                  |
| Performers                   | 17,875                        | 24,605             |
| Directors and other fees     | 40,410                        | 66,257             |
| Design, print and postage    | 696                           | 104                |
| Props and production costs   | 2,927                         | 4,538              |
| Travel                       | 6,380                         | 4,226              |
| Subsistence                  | 2,790                         | 2,943              |
| Non-capitalised Equipment    | 4,802                         | -                  |
| Insurance                    | 218                           | 217                |
| IT and website               | 357                           | 680                |
| Other                        | -                             | 416                |
| Venue hire                   | 149                           | 472                |
| Phone costs                  | 62                            | 226                |
| Depreciation                 | -                             | 1,050              |
| Independent Examination Fees | 500                           | 500                |
| Archive and storage          | 251                           | -                  |
| Bank charges                 | 88                            | 87                 |
| Fund raising                 | -                             | -                  |
|                              | <u>77,580</u>                 | <u>106,321</u>     |



## Scary Little Girls Association

### Notes to the accounts for the year ended 31st. March 2018

#### (8) Analysis of net assets between funds

|                               | General<br>Funds | Restricted<br>Funds |              |
|-------------------------------|------------------|---------------------|--------------|
|                               | £                | £                   |              |
| Tangible fixed assets         | -                | -                   | -            |
| Current assets                | 13,641           | -                   | 13,641       |
| Current liabilities           | (6,099)          | -                   | (6,099)      |
| Net assets at 31st March 2018 | <u>7,542</u>     | <u>-</u>            | <u>7,542</u> |

# Scary Little Girls Association

## Notes to the accounts for the year ended 31st. March 2018

### (9) Analysis of prior year funds [required by F.R.S.102].

# Scary Little Girls Association

## Statement of Financial Activities for the year ended 31st. March 2017

|   | Unrestricted<br>Funds | Restricted<br>Funds | Total<br>Funds | Total<br>Funds |
|---|-----------------------|---------------------|----------------|----------------|
|   | 2017                  | 2017                | 2017           | 2016           |
|   | £                     | £                   | £              | £              |
| <b>Income</b>                               |                       |                     |                |                |
| Donations                                   | 1,500                 | -                   | 1,500          | -              |
| Activities for generating funds             |                       |                     |                |                |
| Fees, consultancy and miscellaneous income. | 76                    | -                   | 76             | 89             |
| Theatre activities                          | 33,563                | -                   | 33,563         | 25,202         |
| Income from charitable activities           |                       |                     |                |                |
| Grants and contracts                        | -                     | 79,625              | 79,625         | 68,450         |
| <b>Total</b>                                | <u>35,139</u>         | <u>79,625</u>       | <u>114,764</u> | <u>93,741</u>  |
| <b>Expenditure</b>                          |                       |                     |                |                |
| Charitable activities                       | <u>8,994</u>          | <u>97,327</u>       | <u>106,321</u> | <u>104,818</u> |
| <b>Total</b>                                | <u>8,994</u>          | <u>97,327</u>       | <u>106,321</u> | <u>104,818</u> |
| <b>Net income/[expenditure]</b>             | 26,145                | (17,702)            | 8,443          | (11,077)       |
| <b>Transfer between funds</b>               | (4,095)               | 4,095               | -              | -              |
| Total funds at 1st. April 2016              | <u>(9,807)</u>        | <u>13,607</u>       | <u>3,800</u>   | <u>14,876</u>  |
| <b>Total funds carried forward</b>          | <u>12,242</u>         | <u>-</u>            | <u>12,242</u>  | <u>3,800</u>   |