

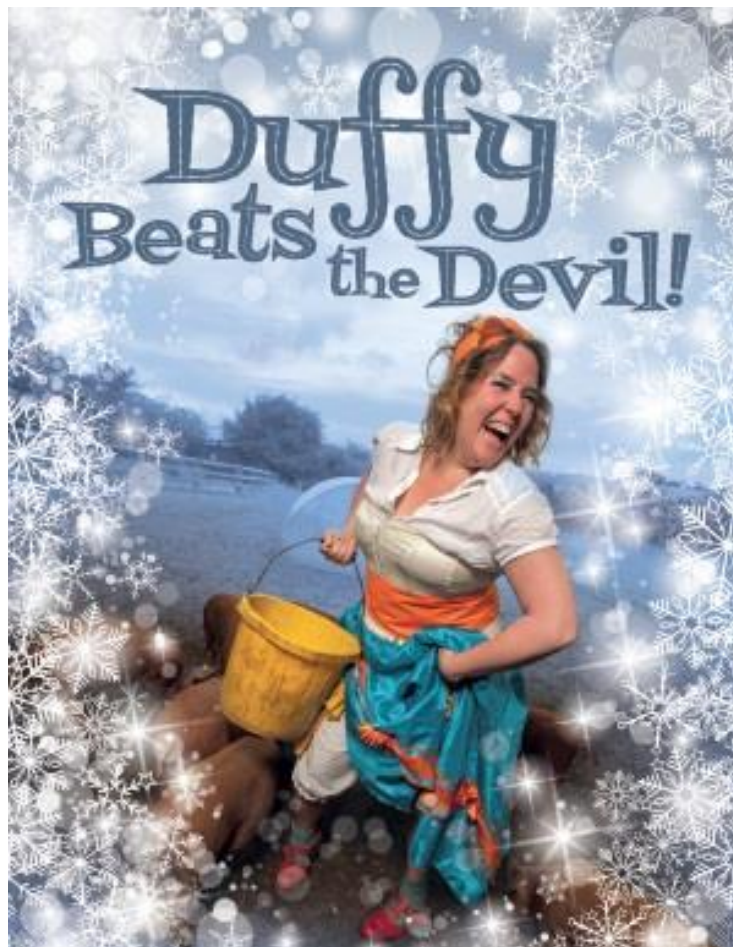


SCARY LITTLE GIRLS

Professional Artistic Production Hub

PRESENTS:

- Annual Report -
- Trustees' Annual Report -
- Independent Examiner's Report and Accounts -
for 2015/16





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- Annual Report 2015/16 -

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Images and Artwork by Kayleigh Hilsdon, Dickon Knowles, Lou Jones Design & Lee Searle



1. Artistic Directors' Report

2015/16 has been full of opportunities and challenges for us as Artistic Directors, and while many things have been tough, particularly financially, we are incredibly proud and excited by the diversity and quality of work we produced.

Two projects in this period represent our most significant learning curves to date. Our Arts Council England (ACE) funded tour of *Dracula: The Kisses* started in October 2015 and came to an end in February 2016. It was our first mid-scale tour and took us the main stages in such venues as The Exeter Northcott, The Lichfield Garrick and The Landmark, Ilfracombe. As artistic directors we developed enormously running this tour and we were hugely moved by how lovely and professional our team were throughout. *Dracula: The Kisses* is the biggest show we have produced to date, reaching new audiences all over the country.

We also tackled our first ever pantomime for Christmas 2015; a co-production with The Acorn Penzance, for which we created an original script and score based on a local folk story. *Duffy Beats the Devil!* was a huge success with audiences and received five star reviews across the county. We felt that our background in comedy and cabaret enabled us to deliver on a traditional family show that combined the best of panto hijinks with awesome female protagonists and festive feminist storytelling!

However, *Duffy* also became a major set-back financially going into 2016. The schools programme for the show was a huge investment of our time and many schools expressed genuine interest in the early stages, so we planned our pantomime schedule around that. Unfortunately, the schools did not then follow this up and buy into the panto, leaving us going up a fortnight too early and having to secure wages for cast and crew when there were very small audiences – in fact, some shows had to be cancelled. The Christmas break arrived and word of mouth, coupled with the great press reviews, meant that audiences started to pack out The Acorn for the last




fortnight. But because of the slow start it still took all our reserves to support this big project with a cast and crew of 10 people, leaving us tightening our belts long into 2016.

We received another ACE grant to run a pilot tour of *The Full Brontë* and *StorySmiths* in Cornish libraries. This was a joy in terms of raising awareness of how important libraries are to the community as a whole - not just a place to check out books or get on the internet. We opened up a space for people to see their library in a different way and this collaboration with the Cornish Library Service was well attended with 95% sell out audiences, and a strong relationship has been developed. A second stage funding application has been submitted and we hope if successful that a full library tour will take place in the autumn. This would allow us to combine more shows in more venues, reaching more of Cornwall and the South West and allowing us to create workshops with the Hall for Cornwall for artists thinking of taking their work into libraries.








Our Heritage Lottery funded Anna Maria Fox project launched in early 2016, bringing the Falmouth community together to celebrate her 200th birthday and raise awareness of what an incredible woman she was in her time. A series of events have been arranged throughout 2016 to celebrate her included picnics, exhibitions and performative parties.

Securing financial resources continues to be a major challenge as we see even more funding cuts and threats to the cultural sector following the referendum. We will continue to be proactive in seeking and generating more income through a variety of sources, but committing to fewer performances until finance is 100% guaranteed seems to be the way forward as there is less room to take chances in this unstable economy.

Other important areas of our work in 2015/16 included:

-  Finding new trustees: we have welcomed Hilary Beechey, Lesley Robinson and Ellie Carter as trustees and are thrilled to have them on the SLG Board
-  Restructuring the company: Shazz Andrew will be resigning from her role of Co-Artistic Director in December 2016
-  Raising our profile: as Artistic Directors we are determined to build on our successes and continue to raise SLG's profile regionally and nationally, through increased and diversified funding; wider marketing strategies; and permanent staffing in key areas

Key organisational and creative highlights of the year:

-  Securing ACE funding for the *Dracula: The Kisses* tour and the Libraries Pilot Tour.
-  Our first panto which was a huge hit with audiences and great fun for all involved.
-  Successful National Rural Touring (Lincs, Leics, Notts, Cornwall) of *The Full Brontë* and *Sorry I Haven't a Minute*.
-  *Living Literature Walks* (Chipping Norton and Burford) brought sell out shows to new and regular audiences.
-  Returning to the Edinburgh festival with *Salon du Chocolat* was a success and worked to cement our relationship with PBH Fringe.
-  We will return to Asthall Manor and their on form sculpture park, reviving popular walks *Ghosts in the Stones* and *In the Footsteps of the Mitfords* in that magical environment.
-  We will also be returning to The Minack in September 2016 for an all-female version of *Peter Pan* which will then hopefully be our next mid-scale tour and the focus of 2016/17.

Rebecca Mordan & Shazz Andrew, Co-Artistic Directors
July 2016

2. New Productions and Collaborations

Brief Encounters



Promotional info for this one-off weekend of shows:

Walk right into the magic of Hollywood's greatest love stories in your own backyard! As part of the BFI's Love season, The Poly is proud to present *Brief Encounters*, Scary Little Girls' newest interactive performance walk, an up close look at some of the most moving and memorable movie love scenes, played out live as never before! In small groups using your specially written guides, follow the carefully prepared route around Falmouth and find:

- a *Brief Encounter* at the station!
- a lavish tango that is *Strictly* seaside!
- an orgasmic moment over tea and cake!
- ...and many more

Then vote on the live "clips" you've seen performed during walk, and watch your favourite movie screen that night in full!

Join the hundreds that have enjoyed these popular walks from local favourites Scary Little Girls and fall in love with these classic films all over again.



Click to play our Brief Encounters video clip!

Duffy Beats The Devil!

We were delighted to present SLG's first ever panto last Christmas, *Duffy Beats The Devil!* – a brand new comedy caper specially for Cornwall, based on a traditional Penwith story – and brought to life by an extremely talented Cornish cast and crew. Performed at the lovely Acorn Penzance, Duffy went down a storm and proved a real treat for everyone involved – see below for a full report on this pig-loving, pie-romancing, Christmas-tastic adventure!

Sorry I Haven't A Minute

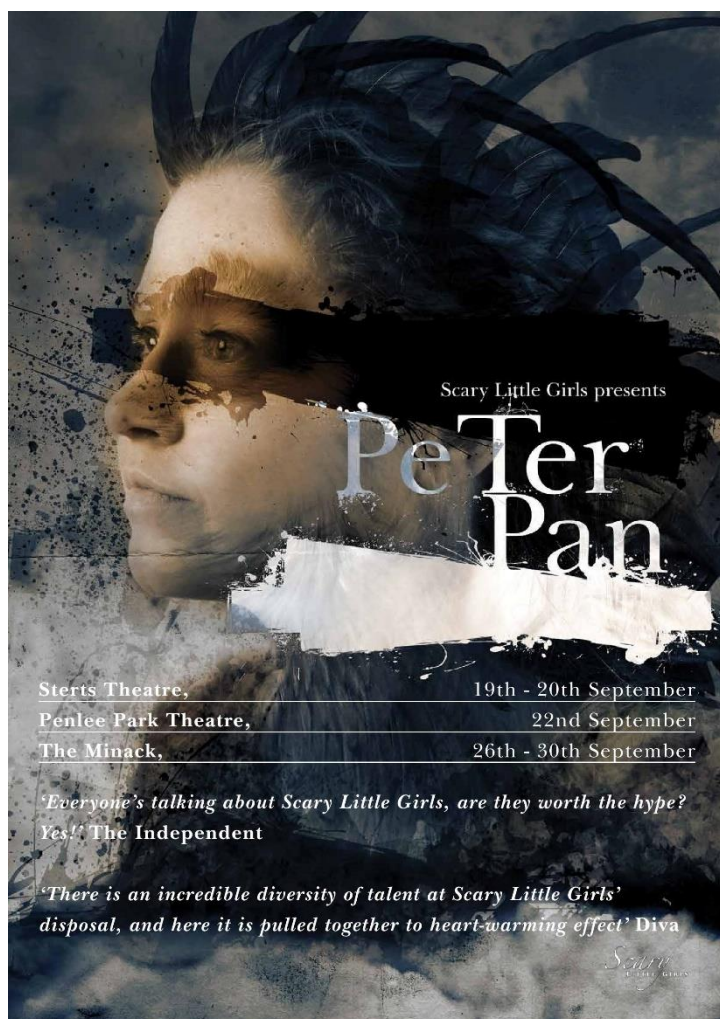
Promotional info for this new show, touring in April 2016 and spring 2017:

Join the team of a local online radio show as they undertake their first on-the-road live recording! Will presenters Summer Hill and Alistair Bray be able to patch up their differences to get through the show and save their marriage? Will production manager, sound effects girl and general dogsbody Pearl be able to provide marriage guidance counselling, record the show and convincingly create a farm-yard of animals and a travelling library?

Expect live sound effects, an episode of The Dirk and Daphne Chronicles, local taste tests, interviews and special guests – then 'listen again' on the specially created *Sorry I Haven't A Minute* webpage!



Returning to The Minack in 2016 with Peter Pan!



SCARY LITTLE GIRLS RETURN TO MINACK WITH AN ALL-FEMALE INTERPRETATION OF J.M.BARRIE'S 'PETER PAN'.

Join us as we tell this visually exquisite tale of freedom and friendship under the stars this autumn.




Magical, charming, and poignant, this production will capture the hearts of those who already love the classic as well as those coming to it for the first time.

DATES

Sterts Theatre, Upton Cross Monday 19th and Tuesday 20th September 7.30pm 01579 362 382	Penlee Park Theatre, Penzance Thursday 22nd September 7.30pm 01726 879 500	The Minack, Porthcurno Monday 26th - Friday 30th September 8pm Matinee shows: Tuesday 27th and Thursday 29th September 2pm 01736 810 181
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SLG on tour 2015/16

Headline stats!

-  95 performances
-  180 cast, crew and volunteers
-  14,650+ audience members

Date	Production	Show Type	Location	Shows	People	Audience	Funding
2015 Apr	The Full Brontë	Literary cabaret	**Old Press Gallery, St Austell	1	4	60 (50%)	Fee
	Salon du Chocolat	Storytelling	Truro Festival	1	2	60 (80%)	Fee
	Salon du Cinema	Cabaret film night	The Poly, Falmouth	1	6	50 (30%)	BFI/Poly
May	It's Your Round	Theatrical pub quiz	**Wadebridge Festival	1	2	120 (sold out)	Fee
	Salon du Cinema	Cabaret film night	The Theatre Chipping Norton	1	2	50 (30%)	Fee
	Salon du Cinema	Cabaret film night	The Poly, Falmouth	1	6	100 (75%)	BFI/Poly
Jun	*Ripping Yarns!	Living Literature Walk	**Burford Festival	10	8	150 (90%)	Fee
	Bunny Morethan	Compère	**Welborne Festival	2	1	~1,000	Fee
	Bunny Morethan	Compère	Circus Big Top, Glastonbury Festival	3	1	~10,000	Fee
July	Children's story treasure hunt	Storytelling	Port Eliot Festival	6	2	~150	Fee
Aug	Salon du Chocolat	Storytelling	**Voodoo Rooms, PBH Free Fringe Festival, Edinburgh	11	3	~300	Donations
Oct	Dracula: The Kisses	Theatre	**Sterts Theatre and Arts Centre, Cornwall	2	13	60 (40%)	ACE/Tickets
	Dracula: The Kisses	Theatre	**The Northcott, Exeter	1	13	400 (90%)	ACE/Fee
	Salon du Chocolat	Storytelling	**Old Town Hall, Hemel Hempstead	1	3	20 (15%)	Fee
	Salon du Chocolat	Storytelling	Cornerstone, Didcot	1	2	50 (95%)	Fee
	Dracula: The Kisses	Theatre	**Birmingham Old Rep	1	13	100 (50%)	ACE/Fee
Nov	Salon du Cinema	Cabaret film night	The Poly, Falmouth	1	6	50 (30%)	Fee
	*Brief Encounters	Living Film Walk	The Poly, Falmouth	12	10	100 (60%)	Fee
	Guest at International Women's Conference	Cabaret	**South Bank University, London	1	2	~200	N/A
Dec	*Duffy Beats the Devil	Pantomime	**Acorn Penzance	20	10	1000 (50%)	Tickets
2016 Jan	The Full Brontë	Literary cabaret	**Bude, St Austell, Saltash, Truro libraries	4	3	150 (95%)	ACE/Fee
	StorySmiths	Storytelling	**St Agnes, Helston, Padstow, Bodmin libraries	4	2	150 (95%)	ACE/Fee
Feb	Dracula: The Kisses	Theatre	**Lichfield Theatre, Staffordshire	1	13	60 (30%)	ACE/Fee
	*The Fantastic Anna Maria Fox	Heritage celebration	**King Charles Church, Falmouth	1	15	70 (40%)	HLF
Mar	Dracula: The Kisses	Theatre	The Theatre Chipping Norton	1	13	50 (30%)	ACE/Fee
	Dracula: The Kisses	Theatre	**Ilfracombe Landmark Theatre	1	13	50 (25%)	ACE/Fee
	Dracula: The Kisses	Theatre	Cornerstone, Didcot	1	13	100 (50%)	ACE/Fee

*New show (x 4)

**New venue (x 22)

3. Major Project Report: *Duffy Beats The Devil!*



Scary Little Girls and The Acorn, Penzance present

Duffy Beats the Devil!

a brand new Cornish panto for families of all ages

11th, 12th, 16th-23rd December and 28th-30th December

Morning, matinee and evening performances please ask Box Office for details

"The word is out about these wonderfully warm performers...cleverly created characters, gales of laughter and bewitching songs - ever popular and in demand!"
The Cornish Guardian

"Scary Little Girls put my vote - stars of rural theatre"
Lyn Gardner, The Guardian

"Seamless performers and lovely singers"
The Scotsman

Supported by ARTS COUNCIL ENGLAND

ACORN



Duffy Beats the Devil!

Prepare to be transported to a colourful, festive Penwith from days of yore with Duffy and her friends! This brand new panto by award winning Scary Little Girls is based on the Cornish version of Rumpelstiltskin! Join us for pies and cider, Father Christmas, St Ives witch Maggie Figgie (and her piggy!) and of course Duffy and the Devil themselves!

If you are looking for some festive Cornish cheer that is genuinely fun for the whole family then look no further than this hilarious and colourful production at The Acorn, Penzance.

Through the very heart of the Christmas season these much-loved Cornish entertainers will be performing this all-singing, all-dancing, thigh-slappingly funny pantomime based on a classic Cornish tale.

11th, 12th, 16th-23rd December and 28th-30th December

Tickets:

For school bookings please contact:
theacornpenzance.com or **01736 363545**
Tickets start at £5 per head

For public bookings please contact CRBO:
www.crbo.com or **01726 879 500**
Child - £8
Adult - £12
Adult (concession) - £10

Public tickets are subject to a £1 donation to The Acorn, Penzance fund.



Background

Duffy Beats the Devil! is rooted in Scary Little Girls' love for traditional pantomime as well as Cornish folklore. SLG's Co-Artistic Directors were inspired by researching the heroines of Cornish mythology. They fell in love with the witty and proudly Cornish protagonist Duffy, an orphan who does a deal with and beats the devil in this version of the Rumpelstiltskin myth. SLG began to work closely with The Acorn Penzance, a well-known arts centre and music venue hoping to expand more into longer, better-supported theatre runs and in-house productions. Armed with local folklore, community support, and a love for fun and inclusive theatre, SLG began its journey to create its first ever panto!

Balancing the Old and New

As writer Rebecca Mordan and Director Sharon Andrew began combining elements of traditional panto figures and Cornish folklore, the need to respect both was paramount. Father Christmas' red cloak was exchanged for a holly green cape reminiscent of his verdant, green traditional imagery. Maggie Figgie, a witch who appears in many Cornish myths, is represented as Father Christmas in disguise. The team hoped to achieve a careful balancing act of a new retelling of old stories, creating unique and imaginative interpretations of beloved characters.

From the early stages, Shazz and Rebecca were aware of some of the outdated elements in modern pantos. Figures such as the Dame, often played by a man in women's clothing, were too

often sexist or transphobic. The evolution of the show into an all-female cast allowed us to explore foolish characters without mocking minority groups. It also allowed roles traditionally played by men – comedy and villain roles such as the Squire and the Devil – to be played by women, keeping up the cross-dressing traditions! When we discussed these visions with Vanessa, Director of The Acorn Penzance, she was ecstatic. This was exactly the kind of forward-thinking yet traditional Christmas experience she wanted to bring to The Acorn.

Creating the magical world of ‘Penmyth’

One of the major opportunities SLG had with *Duffy* was that we would be established in the theatre of The Acorn for close to seven weeks. This allowed our amazing, award-winning design team of Alan and Jude Munden the time needed to transform the space into ‘Penmyth’, the fantastical but locally recognisable setting for *Duffy*. The Acorn is a converted Methodist church with high ceilings and a wide, wood-lined main hall, and the designers wanted to transform the whole space to be the world of the panto. Creating the full beauty of Penmyth and the Squire’s multi-bathroom mansion required a lot of creativity from our designers.

The dynamic Munden team utilized the theatre’s large depth of space by creating a rotating set that could move outwards to show the lovely houses of Penmyth surrounding the central apple tree; or close in and show the interior of the Squire’s mansion (complete with a large portrait of himself!). Our bright, blue and yellow set wasn’t just beautiful – it could transform. They even installed the venue’s first ever fly tower: this piece of apparatus allowed the backstage team to quickly change scenery from one season to the next as *Duffy* works from winter to summer and back again, with our giant apple tree blossoming and bearing fruit, before losing its leaves.



Original music is a staple of pantomimes, and in *Duffy* the music was closely written alongside the story development. Rebecca worked with composer TJ Holmes from the early stages of writing, and together they found the unique voices and musical styles for each character. For example, the Devil’s songs ranged from a seductive calypso to a raucous rumba, while the Squire was characterised by upbeat, straightforward musical theatre tunes, reflective of his personality. *Duffy* and the company lead the audience in group sing-a-longs in a folk music style.

Performers and Rehearsals

Our cast truly became family during the rehearsal and show process of *Duffy*. Due to SLG's bespoke shows and tight budgeting, we aren't often able to bring our beloved creatives together for such an extended amount of time. But during our weeks of rehearsal and show, the cast lived together in a lovely home, getting to know each other as performers as well as people. Our Devil, Kate Rawson, was even expecting a little addition to her own family while with us... by the end of the run she was performing two shows a day at over six months pregnant!

The rehearsal process was wonderful, with Shazz emphasising the tenets of sharing and empathy from the script while also helping the actors find their characters' unique oddities. The cast loved the bold and exciting direction we were taking *Duffy* and threw in their own wonderful ideas too. Three weeks of rehearsals can feel like much longer, especially when our minds rarely turned off at the end of each long day. There were many nights when Shazz and Rebecca were up late discussing the next day's scenes and the overall direction of the show. Long nights were often fuelled by cake and hot chocolate from delectable café The Honey Pot opposite The Acorn, which also became a final stop for audience members after the show: when our actors walked past in their off-stage clothes we often saw a group of children with their noses pressed to the window looking out in excitement.



Engaging our Audiences

Before we launched *Duffy* to the public, we wanted to make sure it got the seal of approval from our main audience – children! While some of the *Duffy* gang were nervous – schoolchildren don't have the greatest reputation as audience members – we were blessed with passionate and interested classes.

We were very keen to make our show as inclusive as possible for a broad range of audiences. This meant keeping ticket prices low to make coming to *Duffy* more affordable for families; arranging a special BSL interpreted performance and accompanying workshop that was sponsored by the West Cornwall Trust; and taking part in Rogue Theatre's Wild Card scheme which allows audience members to put aside an extra ticket when paying for theirs to subsidise someone less financially able to access theatre.



Caring for animals was one of the central themes in *Duffy*, and we encouraged children to bring along their favourite stuffed toys – or make a paper bag pig puppet! – to join in the songs and celebrate when Duffy converts her hunting husband into another friend to animals. Children (and their toys!) really raved about the show:

I loved Duffy and I would give it a 5 star rating. Happy Xmas from Max and the Bunny.

OMG!! Absolutely awesome! Duffy you are amazing. I wish you hadn't wed the Squire ;) Kids loved it! I loved it!

Thoroughly enjoyable fun, lovely songs and voices. Absolutely delightful.

Very engaging – 3 year old loved it & sat pretty still considering she can't usually! Love the simplicity of the set, it's beautiful & works really well. Everyone interacted so well with the audience. Music & lyrics are fab, it's lovely to see people playing the instruments live. Great job, we loved it.

Brilliant fun the best panto! Christmas started here... x

Despite initial interest and great feedback from those who saw the show, take-up from schools was limited and our early shows were only sparsely attended. Nevertheless, word of mouth and positive reviews spread and audiences picked up well, so that in the week before and after Christmas we were playing to packed houses. Being awarded the West Briton's 'Show of the week' just before Christmas was a real coup, particularly on the back of their glowing review:

This is what theatre is all about - To get the full flavour of a pantomime, one needs to be in the company of children, and the more the better. Surrounded by them as I was for the Scary Little Girls' Duffy Beats The Devil! at The Acorn, Penzance, I was able not only to enjoy all to the absurdities and exaggerations of the pantomime but also the reactions of the children to all that was happening on stage. A bonus if ever there was one, I felt at once this is what theatre is all about. From the initial welcome by Duffy "All right, my 'andsomes" and the response to her request for the audience to reply to this each time with the cry "Wha's-on, Duffy", one knew this pantomime, a Cornish version of Rumpelstiltskin, was going to be more than all right.

A new panto written by Rebecca Mordan, who plays Duffy, and directed by Shazz Andrew who plays Father Christmas and the St Ives witch Maggie Figgie. Like them, the rest of the cast of this award-winning theatre group are on top form, Kate Rawson (Devil), Johanne Murdock (Squire), Christina Li (Musical Elf), and Vicki Cox (Priest and, believe it or not, Ross Poldark). Praise, too, for TJ Holmes' original music and the attractive sets and costumes by Jude and Alan Munden. Together they tell us of the struggles of the orphan Duffy to get on in the world against the evil Devil.

From the Apples song to the appearance of Maggie Figgie’s piggy, to the descent of a whole group of puppet mini Devils to the baking of a wedding cake, not to mention the chance to call out the traditional cries of “He’s behind you” and “Oh, no it isn’t, Oh, yes, it is”, it is all good fun. A word for its child-friendly approach – this is a show which really goes out of its way to involve the youngsters in the audience as much as possible and make them feel a part of all that is going on which, despite the company’s name, is not at all scary, but corny, comical, and very Cornish. Not to be missed…”

The West Briton

The future of *Duffy*

As mentioned elsewhere in this annual report, the disappointing start to *Duffy*’s run really cut into SLG’s finances and the effects are still being felt months later. Although creating and performing the show was a fantastic experience for everyone involved – audiences included! – it is not something we can repeat at the same level without secure advance funding in place.



We are working again with The Acorn this coming Christmas but on a very different scale, which sees them taking more responsibility for promoting the shows to their established audiences. The Acorn is running a Christmas festival which includes a week of *Duffy Beats The Devil!* and is supported by other existing shows of ours including *It’s Your Round*, Christmas song nights and Christmas-themed Living Literature Walks. We are confident this means that we will turn a modest profit as the out-lay should be minimal, while offering Penzance theatre-goers and festive revelers an exciting range of shows to enjoy.

Throughout the creative and performative process for *Duffy*, we worked hard to bring together the themes that define our company and our work: empathy towards humans and animals; inclusiveness for our audience; a deep respect for local history; and the matrifocal and feminist ideals that inspired Rebecca to create Scary Little Girls back in 2002. The experience of working with so many amazing creatives over an extended period of time taught us more about these underpinning values than we could have imagined. *Duffy* would be proud!



4. Major Project Report: Pilot Tour of Cornish Libraries

SLG received funding from Arts Council England (ACE) to develop a tour for libraries. The aim for this pilot was that it reach new, hard to engage and economically disadvantaged audiences. We hoped that both we and the libraries would gain new audiences; with the libraries pitching to their users, people would attend the shows who might not go to or have access to a theatre and similarly the shows would attract people who might be theatre-lovers but not support or be aware of the work of their local library.

We worked with two shows, *StorySmiths* (a storytelling and spoken word event) and *The Full Brontë* (a literary cabaret comedy event) and adapted them for touring in libraries. We visited each library with a 'taster' of the performances prior to our shows to generate interest, research material and chat to books groups and 'knit and natter' sessions. We also interviewed the librarians in each venue before the shows - to help work out a lay out the space for performance and answer any questions - and afterwards to gather feedback and assess working methods.

We partnered with Cornwall Library Services to create the pilot and develop its content, concentrating with them on audience development, high artistic quality and project legacy. We employed five artists, saw 444 audience members and worked with 128 participants during the course of touring eight Cornish libraries.

“It has been a real pleasure to work with Scary Little Girls on this project. Feedback from the branches which took part has been very positive. Many are already talking about ‘next time’ and some sites which were not included have been asking when it is going to be their turn. It was certainly a new experience for many staff but a very exciting one that brought a different way of looking at literature to new audiences. The performers made an effort to get to know the sites beforehand through taster sessions. This was very useful for in building relationships with staff as well as introducing potential audiences to the group. It was great to have the chance of bringing dramatic readings and performances to areas which find it difficult to host this type of cultural event. For me, it demonstrated in a very practical way the benefits of partnership working. I hope that Cornwall Libraries will be able to work with SLG again soon.”

In order to follow up on the success of this pilot, we created a downloadable brochure, ‘Shows amongst the shelves’, for theatre companies wanting to take their work to libraries: <http://www.scarylittlegirls.co.uk/wp-content/uploads/2016/08/Libraries-Guide-final.pdf>. We have shared it with funders, trustees, libraries, Cornwall Council and the public through our website and social media.

Project evaluation for ACE strongly indicates that our pilot programme reached new audiences, introducing library-goers to the new experience of live performance in their library. Positive audience comments show there is clearly an appetite to engage with this work, and we experienced a willingness by library staff to try out new ways of using their libraries to develop community relationships.

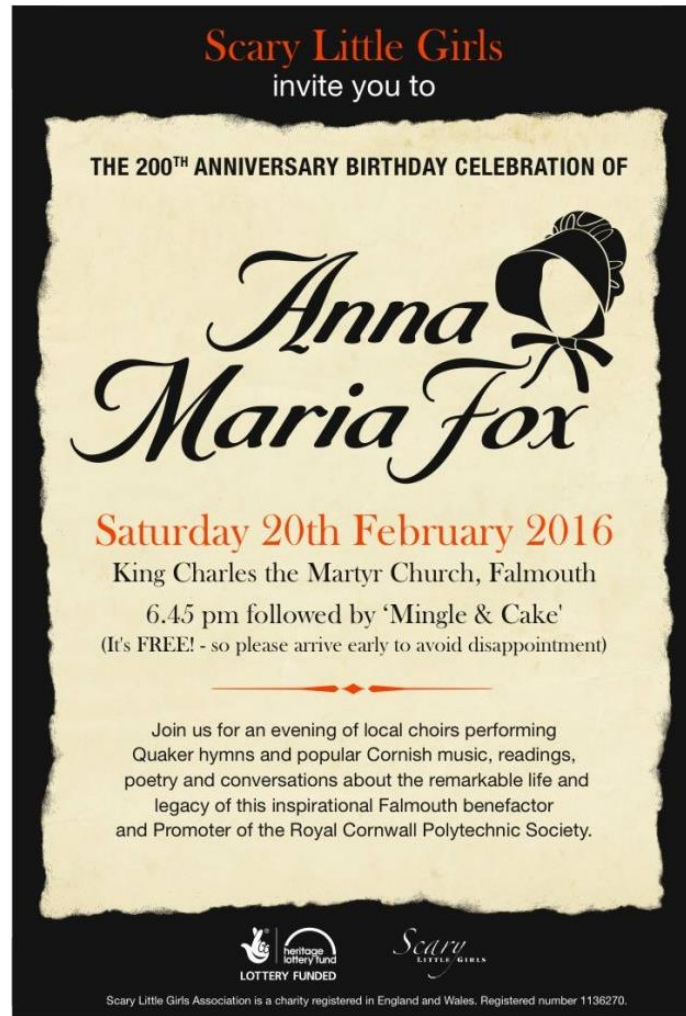
After partnering successfully on this pilot, Merryn Kent, Cornwall Council Libraries Services, has asked for SLG to come back and take live work to as many of Cornwall's 31 libraries as possible. In addition, we want to build on this model and use our learning from the pilot to work even closer with library staff and users for a strategic tour of libraries further into the South West.

With this in mind, we are approaching ACE to discuss the possibility of applying to the Strategic Touring Fund to extend the project, tour model and dissemination process.

Merryn Kent, Cornwall Library Services

5. Launching *The Fantastic Anna Maria Fox*

Thanks to a grant from the Heritage Lottery Fund, we have embarked on a year of community-centred events celebrating the 200th birthday of Anna Maria Fox, one of Falmouth's foremost historic figures and founder of frequent SLG partners The Poly (the very first polytechnic). The project, titled *The Fantastic Anna Maria Fox*, will gather oral testimonies from members of the Fox family, local residents with ties to Anna Maria's legacy, and people associated with the gardens, arts school buildings and societies she founded. These histories will be commemorated throughout the town on special blue fox plaques, linked together into a heritage trail by an app developed in partnership with Falmouth Arts School and University.



The launch event in February took place at Falmouth's King Charles the Martyr church and was hosted by the local Scouts group. It was well attended by a strong cross-section of Falmouth society and featured:

- 🎤 Welcome speech from the Deputy Mayor of Falmouth
- 🎤 Poetry and conversation with Charles Fox, one of Anna Maria's closest living relatives
- 🎤 Organ recital and call to prayer by choirmaster Richard Bailey
- 🎤 Performances by the children from Mawnan Smith Primary School
- 🎤 Professional acting and singing from SLG's cast and volunteers

A more detailed account of *The Fantastic Anna Maria Fox* project will be presented in next year's annual report.

6. 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 are extremely grateful to the following funders for supporting our work this year:



Arts Council England provided funding for two SLG projects in 2015/16: the development and tour of *Dracula: The Kisses* and the pilot libraries tour; and the **Heritage Lottery Fund** is supporting the ongoing Anna Maria Fox project.

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 & Support)
Andy Ward at CRBO
Arts Alive
Arts Council England
Carn to Cove
Centre Stage Rural Touring
Christine Jackson
Cornerstone Arts Theatre
Cornwall Youth Theatre
Creative Arts East
Creative Skills
Dave and Jackie Hunter and all at Penlee
Open Air Theatre
Deborah Hinton
Dick Maule (Accounts)
Dickon Knowles (Design)
FEAST
Grace Felsted
Hall for Cornwall
Oliver Gray, Dean Horner and Illyria Theatre
Kneehigh Theatre
Ross Williams and Krowji
Lee Bartholomew
Lee Searle (Photography)

Lincolnshire Rural Touring
mac Birmingham
Naomi Paxton
Miracle Theatre
PBH Free Fringe
Pea Souk
Phil Hindson and all at the Arts Council South West Office
Rogue Theatre
Rosie Ede
Rosie Pearson, Asthall Manor and on form sculpture park
Sarah Pym
Sharon Foster (Tour Programmer)
Sterts Theatre and Arts Centre
The Acorn, Penzance
The Heritage Lottery Fund
The John Knowles Company (PR & Marketing)
The Minack Theatre
The Poly, Falmouth
The Theatre Chipping Norton
Totally Truro
Trebiggan Productions
Village Ventures
Wildworks

We extend huge thanks 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. Progress against our Five Year Plan

Having presented our full Five Year Plan in the Annual Report 2014/15, we are now reporting back on progress against plans for the first year-and-a-bit, and any changes to what we originally planned for the rest of the period.

Our vision is still focused around creative growth, improved company profile and audience development; as well as building on our learning from the *Dracula: The Kisses* mid-scale tour. Some of the biggest challenges for next couple of years will, of necessity, come from changing the way SLG operates following the departure of Co-Artistic Director Shazz Andrew in January 2017; and coping with the increasingly difficult funding environment for the arts. Given these impending challenges, progress against engaging paid employees and seeking patrons has been slow and we revised our plans for projects, shows, tours and events accordingly.

Plans for 2015/16:

2015; Larger projects – stage one of *Dracula: The Kisses* national tour (Sep-Nov)
Duffy Beats the Devil! A Panto for Penzance (in collaboration with The Acorn, Nov-Dec)
Smaller tours – Lincs and Notts tour of *It's Your Round!* (Jan-Feb)
Cornwall tour of *The Full Brontë* (Mar-Apr)
Bespoke/Living Literature events – *Ripping Yarns* Storytelling Walk, Burford (Jun)
A Murder in the Village Agatha Christie Walk, Didcot (Jul)
Additional – *Salon du Cinema* at The Poly and Theatre Chipping Norton (Feb, Apr, May)
StorySmiths at the Truro Festival (Apr)
Compère at Welborne and Glastonbury festivals (Jun)
Edinburgh festival run of *Salon du Chocolat* (Aug, with previews at the Old Church, London)

2016 (revised); Larger projects – Stage two of *Dracula: The Kisses* national tour (Jan-Feb)
All-female production of *Peter Pan* by JM Barrie with The Minack (Sep onwards)
Yuletide Festival with the Acorn (winter)
Smaller tours – *Sorry I Haven't A Minute* and *The Full Brontë* library tour (Feb-Apr)
Bespoke/Living Literature events – Heritage walks and events around the life of Anna Maria Fox, developed with The Poly (throughout the year) and revivals of *Stage Rights!* as a fundraiser (May) and *In the Footsteps of the Mitfords* (summer)
Additional – R&D work on new writing commissions about the Mitford sisters and the suffrage movement

As reported above, the majority of these shows took place, with further opportunities taken for additional shows as they arose. We have launched the Anna Maria Fox project and will report further on that in next year's Annual Report; our previous plans to stage F Tennyson Jesse's *Moonraker* at The Minack this September have been overtaken by *Peter Pan* which will also be performed at Sterts and Penlee (see poster above); and *A Murder in the Village* had to be cancelled after, tragically, a real life murder in Didcot made the timing of the show inappropriate.

Plans for the next three years (revised and updated):

2017; Larger projects – new writing commission from playwright Amy Rosenthal about the Mitford Sisters, ideally co-produced and touring at end of initial run (autumn)

Panto with the Acorn (winter)

Smaller tours – *Sorry I Haven't A Minute!* (Feb-Apr)

Bespoke/Living Literature events – Supper Storytelling Clubs in partnership with on form

Additional – Edinburgh festival run of *It's Your Round!* (Aug)

2018; Larger projects – new writing commission from playwright April de Angelis about the suffrage movement ideally co-produced and touring at end of initial run (autumn)

Revival of *Before I Wake* ideally in collaboration with Heligan Gardens and Wildworks

Smaller tours – *Salon du Cinema* (Feb-Apr)

Bespoke/Living Literature events – Walks exploring writing on bereavement and asking audiences to whether it is 'better to have loved and lost' or 'never to have loved at all'

Additional – Scratch and R&D events around new writing commission about the female vampire in stories and Elizabeth Bathory, working title *Consuming Stories*

2019; Larger projects – *Consuming Stories*, co-produced and straight on tour (autumn/winter)

Smaller tours – *Kiosk* by LH Trevail (Feb-Apr)

Bespoke/Living Literature events – tbc

Additional – tbc



Rebecca with audience members on the Library Pilot Tour

- Trustees' Annual Report 2015/16 -

Prepared by Tricia Grace-Norton & Amanda Harris

1. Chair's Report

It is an honour to chair the Scary Little Girls Board. It is such a dedicated team and the Board is totally committed to the company. There have been some changes this year as a few trustees have left because of changing work situations. We thank them for their valuable input over the last few years. We have recruited three new members who have already displayed an exciting variety of skills and ideas at our most recent Board meeting. I look forward to working with them. As ever we are particularly grateful for the dedication of Tricia Grace Norton, Hon Sec, who deals with all the administration and legal aspects and ensures that Trustees are kept informed. And also Adrian Walker, Company Manager, for keeping the finances in order. Our Artistic Directors, Rebecca Mordan and Sharon Andrew, have, as ever, worked tirelessly planning, creating, performing and writing funding bids to further the aims of the Charity. Their creativity, tenacity and good humour are exemplary. We are also delighted to have been able to host Christina Li as an intern this year; she brought much needed administrative support as well as being a talented performer.

Highlights this year have been the hilarious pantomime *Duffy Beats The Devil* at the Acorn Theatre in Penzance which sold out and included signed performances. The re-tour of *Dracula* which opened up new venues to the company such as the Northcott in Exeter and brought a young audience to these venues. The Libraries tour of *The Full Brontë* in Cornwall has highlighted the huge potential for the company's literary work in these venues which are themselves finding new ways of working. The company is still a stalwart on the rural touring network which really values its brand of humour with a political edge. The

Living Literature Walks which are almost a trade mark of the company continue to be much in demand.

It has been noted by the Board that the company has slipped into deficit on unrestricted funds at the end of this financial year. This is a snapshot in time and is the result of the company existing hand to mouth and being dependent on grants and profitable shows. Unfortunately, this year not all of these came to fruition. The grants for *Dracula* were less than anticipated and exposed the company to more risk than expected. *Duffy* had no grant income and tickets sales were less than forecasted. As a result we had to use restricted funds as an interim measure.




However, we anticipate that the deficit will be mitigated by future grants which have since been secured for both R&D on September's *Peter Pan* production and an expanded libraries tour; as well as a healthy box office return at the Minack Theatre for *Peter Pan*, which made over £16,000 gross. The company is looking at organisational development through a mentorship programme with English Touring Theatre which will help push our extensive rural touring experience to the next level. We are also considering becoming a Community Interest Company which will limit personal liability to trustees and improve security for the Artistic Directors. We are also exploring ways of generating income to cover core costs, such as a grant application to the Esmée Fairbairn Foundation; as well as prioritising expanded use of existing productions rather than creating new ones, which should ensure greater financial security while opening up new options for increasing income.

Amanda Harris, Chair of Trustees

2. Charity Profile

Scary Little Girls (SLG) is a vibrant, hard-working production hub and arts charity run by Artistic Directors Rebecca Mordan and Sharon Andrew (based in London and Cornwall respectively) 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 and Sharon have 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, they are 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. They love 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, Sharon and their 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 and Sharon have 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'!

3. 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

4. Trustees of the Charity

Amanda Harris – **Chair**
 Tricia Grace-Norton – **Honorary Secretary**
 Sheila Vanloo – **Trustee**

Appointed May 2016:
 Hilary Beechey – **Trustee**
 Ellie Carter – **Trustee**

Lesley Robinson – **Trustee**
Terms ended May 2016:
 Emma Dolman – **Chair**
 Leslie Miller – **Interim Chair**
 Katy Snelling – **Trustee**

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

Rebecca Mordan – **Artistic Director**
 Sharon Andrew – **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.

5. Charitable Structure, Governance and Management

Governing Document

The Charity and its property is administered and managed in accordance with the Constitution adopted 20th July 2002 (amended 3rd May 2010 and 31st 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.

Charity Name: SCARY LITTLE GIRLS ASSOCIATION
Registered Charity Number: 1136270
Registered Office: 4 Fletcher House, Howard Road, London N16 8TP

6. 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.

Newly appointed Trustees are issued with an Induction Pack providing relevant background materials; and members of the Board, the Artistic Directors and Company Manager are readily available to support, advise and answer any questions from newly appointed Trustees.

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.....

- Independent Examiner's Report and Accounts -

For the year ended 31st March 2016

Prepared by Dick Maule

1. Independent Examiner's Report to the Trustees

I report on the accounts of the charity for the year ended 31st March 2016 which are set out on pages 24-27.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's 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.

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 F.C.A.
Member of the I.C.A.E.W.*

3 Penlee View Terrace, Penzance TR18 4HZ

10th October 2016

2. Independently Examined Accounts 2015/16

Scary Little Girls Association

Statement of Financial Activities for the year ended 31st. March 2016

	Unrestricted 2016 £	Restricted 2016 £	Total 2016 £	Total 2015 £
Income				
Donations	-	-	-	3,574
Activities for generating funds				
Fees, consultancy and miscellaneous income.	89	-	89	438
Theatre activities	25,202	-	25,202	29,520
Income from charitable activities				
Grants and contracts	<u>-</u>	<u>68,450</u>	<u>68,450</u>	<u>50,156</u>
Total	<u>25,291</u>	<u>68,450</u>	<u>93,741</u>	<u>83,688</u>
Expenditure				
Charitable activities	<u>45,775</u>	<u>59,043</u>	<u>104,818</u>	<u>80,518</u>
Total	<u>45,775</u>	<u>59,043</u>	<u>104,818</u>	<u>80,518</u>
Net income/[expenditure]	(20,484)	9,407	(11,077)	3,170
Total funds at 1st. April 2015	<u>10,676</u>	<u>4,200</u>	<u>14,876</u>	<u>11,706</u>
Total funds carried forward	<u>(9,807)</u>	<u>13,607</u>	<u>3,800</u>	<u>14,876</u>

Balance sheet as at 31st. March 2016

	Notes	2016 £	2015 £
Fixed assets	6	<u>1,050</u>	<u>3,002</u>
Current assets			
Debtors	5	13,252	16,620
Cash at bank		<u>2,598</u>	<u>2,839</u>
Current liabilities			
Creditors: amounts due within 12 months	2	<u>(13,100)</u>	<u>(7,585)</u>
Net Current assets		<u>2,750</u>	<u>11,874</u>
Net assets		<u>3,800</u>	<u>14,876</u>
Unrestricted funds			
General funds		(9,807)	10,676
Restricted funds	4	<u>13,607</u>	<u>4,200</u>
		<u>3,800</u>	<u>14,876</u>

These financial statements were approved by the Trustees on

Signed on behalf of the Trustees

Notes to the accounts for the year ended 31st. December 2015

(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 except for SORP compliance changes.

(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.

(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

	2016	2015
	£	£
Short term loans	1,500	5,000
Sundry creditors	<u>11,600</u>	<u>2,585</u>
	<u>13,100</u>	<u>7,585</u>

(3) Capital commitments and contingent liabilities

There are none at 31st March 2016.

(4) Movements in funds

	Balance 31st. March			Balance	Balance
	2015	Income	Expenditure	Transfers	31st. Mar
	£	£	£	£	£
Unrestricted funds					
General Fund	<u>10,676</u>	<u>25,291</u>	<u>(45,775)</u>	<u>-</u>	<u>(9,807)</u>
Restricted funds					
FEAST	-	2,800	<u>(2,800)</u>	-	-
Heritage Lottery	-	19,650	<u>(6,043)</u>	-	13,607
Arts Council	<u>4,200</u>	<u>46,000</u>	<u>(50,200)</u>	<u>-</u>	<u>-</u>
	<u>4,200</u>	<u>68,450</u>	<u>(59,043)</u>	<u>-</u>	<u>13,607</u>

(5) Debtors

	2016	2015
	£	£
Grants receivable	4,450	13,320
Sundry debtors	<u>8,802</u>	<u>3,300</u>
	<u>13,252</u>	<u>16,620</u>

(6) Tangible Assets

	Fittings & equipment	Motor Vehicles	Total
	£	£	£
Cost:			
balance brought forward	1,002	6,800	7,802
additions in the year	<u>-</u>	<u>-</u>	<u>-</u>
	1,002	6,800	7,802
Depreciation			
balance brought forward	750	4,050	4,800
charge for the year	<u>252</u>	<u>1,700</u>	<u>1,952</u>
	<u>1,002</u>	<u>5,750</u>	<u>6,752</u>

Net book value at 31st. March 2016	<u> </u> -	<u>1,050</u>	<u>1,050</u>
Net book value at 31st. March 2015	<u>252</u>	<u>2,750</u>	<u>3,002</u>

(7) Resources expended

	Charitable activities £	Total 2015 £
Research & Development	53	135
Performers	44,115	19,824
Directors and other fees	30,500	32,899
Design, print and postage	2,822	1,776
Props and production costs	6,573	14,547
Travel	5,955	3,887
Subsistence	9,844	2,712
Non-capitalised equipment	100	-
Insurance	211	210
Car insurance	338	593
IT and website	335	728
Other	253	101
Venue hire	441	477
Phone costs	425	255
Depreciation	1,952	1,950
Independent Examination Fees	475	425
Archive and storage	140	-
Bank charges	29	-
Volunteer expenses	158	-
Fund raising	<u>100</u>	<u>-</u>
	<u>104,818</u>	<u>80,518</u>

(8) Analysis of net assets between funds

	General Funds £	Restricted Funds £	Total £
Tangible fixed assets	1,050	-	1,050
Current assets	2,242	13,607	15,849
Current liabilities	<u>(13,100)</u>	<u>-</u>	<u>(13,100)</u>
Net assets at 31st March 2016	<u>(9,807)</u>	<u>13,607</u>	<u>3,800</u>

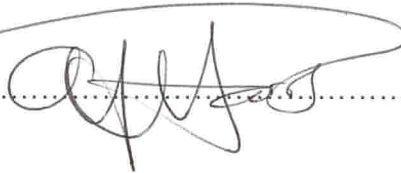
8. Consideration of Potential Risks to the Charity

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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 4.10.16.....

Balance sheet as at 31st. March 2016

	Notes	2016 £	2015 £
Fixed assets	6	<u>1,050</u>	<u>3,002</u>
Current assets			
Debtors	5	13,252	16,620
Cash at bank		<u>2,598</u>	<u>2,839</u>
Current liabilities			
Creditors: amounts due within 12 months	2	<u>(13,100)</u>	<u>(7,585)</u>
Net Current assets		<u>2,750</u>	<u>11,874</u>
Net assets		<u>3,800</u>	<u>14,876</u>
Unrestricted funds			
General funds		(9,807)	10,676
Restricted funds	4	<u>13,607</u>	<u>4,200</u>
		<u>3,800</u>	<u>14,876</u>

These financial statements were approved by the Trustees on 4.10.16

Signed on behalf of the Trustees 