



SCARY LITTLE GIRLS

Professional Artistic Production Hub

PRESENTS:

- Annual Report -

- Trustees' Annual Report -

*- Independent Examiner's Report and Accounts -
for 2014/15*





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



1. Introduction and 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'!

2. Artistic Directors' Report

2014/15 has provided many learning opportunities and challenges for us as Artistic Directors. A major challenge was the lack of funding for securing performances of *Dracula: The Kisses*. As this new production was a huge part of the strategy for evolving SLG, we worked hard to forge new relationships and connections to deliver the project on schedule and within budget.

Securing financial resources continues to be a major challenge as we see the funding cuts experienced by some of our partners. We will continue to be proactive in seeking and generating more income through a variety of sources. Other key areas of our work this year included evaluation for project funding;

finding opportunities to delegate (including to trustees) in order to free up more of our creative time; and adopting strategies for hiring an even broader range of actors.

We are delighted that audience numbers throughout 2014/15 have been our highest ever: over 16,000. We plan to build on this success and increase targets, with an emphasis on securing advance bookings.

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:

- 🎭 Five show run of *Dracula: The Kisses* at The Minack Theatre, Cornwall drew a total of 3,000 audience members (80% of maximum capacity) out of peak season, exceeding predictions three fold. The project was a major undertaking for SLG, which brought employment to a cast of eight and a crew of 15. The production received excellent reviews that have resulted in SLG being booked again for The Minack's 2016 season.
- 🎭 *Dracula: The Kisses* transferred to the Midlands Arts Centre (mac), Birmingham and the good attendance and positive response was a real achievement for SLG, who entered as a little known company. The mac was impressed by the number of younger audience members the show attracted, thanks to our emphasis on social media networking.
- 🎭 Securing Arts Council funding for *Dracula: The Kisses* was a major step forward for the charity, and holding two fundraising events of *It's Your Round!* (London and Cornwall), which both sold out and made a significant financial contribution to the show.
- 🎭 Successful National Rural Touring (Lincs, Leics, Notts, Cornwall) of *StorySmiths*, *It's Your Round!* and *Jingle Belles* (a new Christmas cabaret), with 70% sell out rate.
- 🎭 New Living Literature Walks (Thetford, Chipping Norton and Asthall) brought sell out shows to new and regular audiences.
- 🎭 Third year of *Lights On, Lights Off* in Mousehole which has been a very special show thanks to a returning audience who consistently leave outstanding reviews.
- 🎭 Commissioned to create a new play for Cornwall Youth Theatre marking its 30th anniversary, the Artistic Directors joined forces to write and direct *Before I Wake*, achieving CYT's highest audience numbers in the last decade.

3. New Productions and Collaborations

Before I Wake

This Cornwall Youth Theatre production directed by Sharon Andrew and written by Rebecca Mordan celebrates 30 years of CYT and marks 100 years since the start of the First World War. Dramatising the story of the community which lived and worked around Cornwall's Heligan Gardens, *Before I Wake* was toured across Cornwall in April 2014, culminating in two special performances at Heligan itself...



We were particularly keen to secure positive audience feedback for this show, as the characters depicted were in fact real-life ancestors and relations of local families, many of whom came to see the show on that basis. In the event, their response was uniformly warm and glowing, and we received some terrific comments from people who saw the show:

Just a line to express my appreciation of your fabulous achievement for CYT. I am sure that the performances will be something for both participants and audience to remember forever.

It was an extraordinary experience to see the play accompanied by Charles Ball's relatives in three generations! They were very moved and full of admiration for the way the subject was handled.

It was amazing and so moving, we were totally caught up in the story about the Heligan gardeners.



Salon du Cinema

Funded as a pilot project by the BFI, This unique collaboration between SLG, The Poly and Falmouth University's Fashion and Textiles Institute is a celebration of the stars of a golden age of cinema through an intimate series of evenings combining storytelling, performance, presentations and – most importantly – film.

Together we explore how female film stars pushed the boundaries both pre- and post-censorship, combining screenings of classic cinema with the sort of shenanigans you can only get away with in a salon.

We celebrate the glamorous filmic art that challenged the mores of its day while treating audiences to flirtatious cocktails, scene-setting live music and risqué tales of the secret and scandalous...

The *Salon du Cinema* is currently booked for three different BFI-funded events at The Poly in Falmouth during the first half of 2015.

Jingle Belles

Promotional copy for this special rural touring Christmas cabaret:

Roll up and join host Bunny Morethan for a Christmas cabaret of music, games, comedy and special guests!

Expect comedy sketches and stand-up; songs and magic; audience participation and festive giveaways for all.

Scary Little Girls invites you to stay up late and wait for Santa, join in all their reindeer games, enjoy them under the mistletoe, and immerse yourself in the bosom of Christmas – because too much of a good festive thing can be wonderful!



SLG and the Penlee Theatre Project

Penlee Park Open Air Theatre is situated in the lovely gardens of Penlee House and Gallery, Penzance. The theatre owes its beginnings to the Cornwall Shakespeare Festival in 1948 and evolved through the 1980s and '90s into housing world famous theatre companies like Footsbarn and Kneehigh.

By the 2010s, Penlee Theatre's profile was in need of re-energising and SLG Artistic Director Sharon Andrew was invited to take on the responsibility for generating new audiences. Dave and Jackie Hunter from Cornwall Youth Theatre worked with her on developing a new programme, which has included shows by professional Cornish theatre companies Trifle Gathering, Illyria, Squashbox and John Brolly. This partnership is now in its third successful season with a strong, growing audience and a varied summer season programme which includes theatre, music, cinema and comedy.

Sharon said "I am delighted to have played a major role in rejuvenating this lovely venue, seeing over 2,000 visitors and supporting a season of outdoor theatre whatever the weather!" The Penlee team intends to continue growing their audiences and their repertoire of accessible, high quality entertainment each summer at this beautiful open air theatre in the heart of Penzance.



www.penleeparktheatre.com

Scary Little Girls Association, registered charity no 1136270

www.scarylittlegirls.co.uk

SLG on tour 2014/15



Headline stats! 85 performances / 162 cast, crew and volunteers / 16,200+ audience

Date	Production	Show type	Location	Shows	People	Audience	Funding
2014 Apr	*Before I Wake	Theatre	**Cornwall, inc Heligan Gardens	7	46	600 (50%)	Fee
	Salon du Chocolat	Storytelling	Truro Festival	1	2	45 (sold out)	Fee
	It's Your Round!	Theatrical pub quiz	Cornerstone, Didcot	1	2	40 (60%)	Fee
May	It's Your Round!	Theatrical pub quiz	Newquay	1	2	50 (50%)	Fee
Jun	*Feminar: Women in Theatre	Glamorous lecture	**London	1	1	100 (70%)	N/A
	Children's story treasure hunt	Storytelling	The Theatre Chipping Norton	1	4	200 (70%)	Fee
	Bunny Morethan	Compère	Circus Big Top, Glastonbury Festival	3	1	10,000 (approx.)	Fee
	*By Compass and Starlight	Living Literature Walk	Golowan Festival	1	4	60 (60%)	Fee
Jul	The Full Brontë	Literary cabaret	**Ashbourne Festival	1	3	70 (sold out)	Fee
	*The Ghosts in the Stones	Living Literature Walk	Asthall Manor	8	6	200 (sold out)	Fee
	*StorySmiths: Radical Women	Storytelling	**Oxford Playhouse	1	2	55 (sold out)	Fee
	*A Murder in the Village	Living Literature Walk	Chipping Norton	13	5	250 (80%)	Fee
	Children's story treasure hunt	Storytelling	Port Eliot Festival	3	5	100 (approx.)	Fee
Aug	It's Your Round!	Theatrical pub quiz	**Rosemary Branch, London The Poly, Falmouth	2	2	60 (sold out)	Ticket sales / fee
Sep	*Dracula: The Kisses	Theatre	**The Minack	5	25	3,000 (80%)	Private donations & ticket sales
Oct	*Dracula: The Kisses	Theatre	**mac Birmingham	2	20	100 (30%)	Arts Council / fee
	ShiverSmiths	Storytelling	Cornerstone, Didcot	1	2	30 (75%)	Fee
Dec	*Little Cooking Pot	Cocktails and singing	**Bodega 50, London	1	1	40 (sold out)	N/A
	*Jingle Belles	Christmas cabaret	**Norfolk **Suffolk	4	5	160 (70%)	Fee
	It's Your Round!	Theatrical pub quiz	**Norfolk **Suffolk	2	2	80 (sold out)	Fee
	*Fundraiser: Women for Refugee Women	Singing	**The Old Church, London	1	1	100 (70%)	N/A
	Lights On, Lights Off	Living Literature Walk	Mousehole	10	10	100 (sold out)	Ticket sales
2015 Jan	It's Your Round	Theatrical pub quiz	**Nottinghamshire **Leicestershire	4	3	300 (sold out)	Fee
Feb	It's Your Round	Theatrical pub quiz	**Nottinghamshire **Leicestershire	2	3	100 (85%)	Fee
	*Salon du Cinema	Film night	The Poly, Falmouth	1	6	60 (40%)	Fee
Mar	*StorySmiths: Radical Women	Storytelling	**The Old Church, London	1	2	30 (30%)	Ticket sales
	The Full Brontë	Literary cabaret	**Cornwall	6	4	300 (90%)	Fee / ticket sales

*New show (x 10)

**New venue (x 31)

4. Major Project Report: *Dracula: The Kisses*

SCARY LITTLE GIRLS PRESENTS
DRACULA:
THE KISSES

“With this production Scary Little Girls very nearly achieve sublimity” *Time Out*

mac birmingham

30th -31st October 2014, Thurs & Fri 8:00pm
Tickets: £14 (£12)
Sales & Information: 0121 446 3232

www.macarts.co.uk

Scary Little Girls logo, mac birmingham logo, and Theatre Company logo.

“THE REEKING LIPS UPON MY THROAT, THE HOWLING OF THE WOLVES – WHAT MANNER OF MAN IS THIS?”

Following a hugely successful national tour and sell-out run at the Edinburgh Festival, Scary Little Girls has turned the perennially-popular *Dracula* myth on its head in an audacious new production entitled *Dracula: The Kisses*...

Packed with a wealth of vividly drawn and larger-than-life characters, *Dracula* features a hugely accomplished all-female cast in this ground-breaking adaptation of the Gothic classic.

Lush and lavish, *Dracula: The Kisses*... is a wild, entertaining romp that explores sexuality, religious values, politics and feminism... without compromising on the dark, seductive fun that is quintessential *Dracula*.

“EXCELLENTLY JUDGED” THE TELEGRAPH.

“HIGHLY LITERATE, CHILLS AS MUCH AS IT AMUSES” THE STAGE.

“EVERYONE IS TALKING ABOUT SCARY LITTLE GIRLS. ARE THEY WORTH THE HYPE? YES!” THE INDEPENDENT.

mac birmingham

30th -31st October 2014

Performances Thursday & Friday 8:00pm

Tickets: Adults £14.00, Children (15 and under) £12.00

Bookings: 0121 446 3232

www.macarts.co.uk

www.scarylittlegirls.co.uk @ScaryLittleGs

Background

When Scary Little Girls was formed in 2002, founder Rebecca Mordan’s *Dracula* adaption entitled *The Kisses* was its first full length theatrical production. Performed at The Courtyard theatre in King’s Cross, London to sell out audiences and great reviews (“Scary Little Girls very nearly achieve sublimity” *Time Out*, “Rebecca Mordan is no ordinary playwright” *The Ham & High*), *The Kisses* featured Sally Mortemore as the Count, allowing the production to comment both seriously and playfully on the gender roles in Bram Stoker’s classic novel.

By 2014, SLG’s Co-Artistic Directors had developed significant experience writing, directing, producing and starring in fringe theatre, touring, site specific and other shows. With this hard won experience coinciding with a shift in the cultural discussion around gender dynamics, Rebecca felt that the time was right to revisit her adaptation. She and Sharon then set about building a team to take *Dracula: The Kisses* to the next level with an all-female production...

The Minack, Cornwall (22nd-26th September 2014)

The first phase of the new show began in our rehearsal rooms in Camborne, Cornwall on 1st September. This was a huge, wooden-floored space above a Methodist Chapel, flooded with natural light. Despite the content of the play (which we disclosed before booking!), the church wardens, vicar and parishioners were incredibly friendly and supportive and we felt very at home rehearsing here.



From the very beginning of the rehearsal period, it was clear that the cast was going to share a fantastic bond, with a lot of talent, experience and commitment in the room and very little ego. Director Helen Tennison proved inspirational for this tight-knit group and spearheaded a three week rehearsal run with impressive detail and vision. The rehearsal period was a week shorter than we would have liked and for which we originally budgeted, but facing a funding crisis we felt hugely lucky to be able to go ahead at all and worked together to maximise the show's potential.

The team then moved to the Minack for show week and technical rehearsals. This was by the far the most challenging period faced by cast and crew, mainly as the theatre was only able to offer us half their usual tech time due to other commitments outside of their control. Our talented crew was obliged to condense full tech and dress rehearsals for this demanding show into just 1.5 days.

We managed to finish the tech in this time (but only thanks to the director, lighting designer, production manager and assistant director staying up overnight to complete the focusing) but did not have time to dress the second half. This made for a stressful first night, especially as the show sold out so we knew we were playing to over 700 people.



However, audience feedback was very good with the only recurring complaint being the length of the show; we aimed for it to run at two hours including interval but on the first night we ran 20 minutes over. We had a reviewer from *The Cornishman* on this difficult first show who echoed these concerns but praised the lighting, the visual scope of the production and its "quality cast...backed by a powerful and hypnotic soundtrack." *The West Briton* was also warm in its support, telling readers to "stake your life on *The Kisses!*"

Cast and crew gathered the next day to rehearse again and succeeded in bringing the show down by ten minutes on its second night and by the third it was running to time.

The Minack is an outdoor theatre and towards the end of their season in September the weather becomes an important factor in the success of any show. We were very fortunate however as it

was blissful all week and ensured that our audience figures stayed high and most nights were sold out, despite the fact that we were outside the venue's peak tourist season.

We are also tremendously grateful to the support shown to us by the Minack, who advanced us money from early ticket sales to fund our rehearsal period; continued to let us rehearse on the stage as necessary during our week's run; and were welcoming and friendly to us throughout our dealings with them.

The mac, Birmingham (30th-31st October 2014)

The next phase in the show's development was taking it to the mac, Birmingham, to play on their main stage. This presented a number of challenges, not least that of turning a large-scale, outdoor show into a mid-scale, indoor show with a new lighting designer (Lucy Gaskell, our wonderful designer for the Minack, sadly fell ill and couldn't accompany us to Birmingham).



To support this transition we ran three extra days of rehearsals in London and arranged an extra tech day at the mac, giving us two days of tech time in their theatre. We also brought an Assistant Stage Manager and Deputy Stage Manager on board for the mac rehearsals and shows. They were recruited through a contact at the Birmingham School of Drama and proved to be worth their weight in gold! The extra rehearsals also proved really helpful, further unlocking story elements in the production and developing its potential on every level. The tech days were still very pressured, but all ran to time and we were able to fully dress rehearse and hit the first show running!

Our audiences were smaller at the mac (these were our first shows in the Midlands so this was anticipated), but the numbers were still good and the age range was very broad. As performers were nearer the audience in this space than we had been at the Minack, we were much better able to hear the audience's reactions: it was reassuring and rewarding to hear gasps in the bits we hoped were scary and laughter in the moments of dark comedy that ran throughout the production.

We had some fantastic Twitter reviews from students and local artists following the mac shows which meant a great deal to us, including:



Helen Watkinson
@HelenWatkinson1



Following

@ScaryLittleGs @mac_birmingham
Beautiful, compelling and provocative- full
of both tricks and treats for Halloween!
#DraculaTheKisses



Charlotte Boyer
@c_boyyy



Follow

@ScaryLittleGs were insane at
@mac_birmingham tonight! Dracula: The
Kisses had me hooked throughout.
Absoloutely buzzing! #thebloodisthelife

Next Steps

All at SLG are committed to ensuring that *Dracula: The Kisses* becomes the gear-changing production for us that we intended when we set out on this mission. We are very excited about the show's quality and the reactions it has provoked and are now putting our time and resources into the future of the work and where it may take us.

The Arts Council's Theatre Officer for the South West came to see the mac shows and he provided valuable feedback on the show and input for the next round of fundraising. As a result we secured further funding for a 2015/16 tour including putting finishing touches to the set and lighting for indoor, mid-scale touring, and to take extracts of the work to interested theatres for their programmers to see.

At the time of writing, tour producer Sharon Foster has secured a five date tour for October 2015 including the Exeter Northcott and the Birmingham Old Rep. Rehearsal space has been provided by Sterts Arts and Theatre Centre in Liskeard, Cornwall. Work continues to expand the tour into spring 2016, when three dates are already in the diary including The Theatre Chipping Norton.

Our new Social Media Coordinator continues to support SLG and promote the ongoing development of *Dracula: The Kisses*, helping to build audiences and awareness for us in both the industry and amongst the theatre-going public.



Promotional video for *Dracula: The Kisses*

By Brett Harvey, filmed at the mac, Birmingham:



5. Audience Development, Venue Engagement, Social Media Step-Change

Audience Development

We want to build on our strong publicity design aesthetic and good relationship with regional press to increase knowledge of our work with critics, national press and new audiences. We want to use productions like *Dracula: The Kisses* to grow our audiences amongst students, “outsider” and queer communities and audiences new to theatre. Likewise projects such as the *Salon du Cinema*, which fuses performance with vintage film, attract unconventional theatre audiences and can be rolled out to expand our reach and profile.

Our audience figures for 2014/15 were over 16,200 and we are aiming to incorporate new touring models, using audience research projects to identify and segment audiences, and to continue evolving our marketing and social media strategies as tools for audience development and increased sales.

We are working with Cornwall Library Services to develop a touring model that will see us reaching excluded and hard to engage audiences by putting *The Full Brontë* into libraries and One Stop Shops across Cornwall, an approach that can be rolled out regionally and nationally.

We have had a strong digital presence with our own fanbase, which includes Facebook, Twitter, emailing lists, Vimeo, Wikipedia and the social media and contact lists of the rural touring schemes and small- and mid-scale venues with whom we work. Since engaging our Social Media Coordinator, Christina Li, in 2014, we have revamped our digital presence by expanding to new social media platforms (see below).



Next steps are to further update our website, created and maintained by Ampersand Industries, to include a blog area and expanding our use of Audioboo and Vine. We are also to introduce a 'Rogue Card' system in honour of Rogue's exemplary 'Wild Card' initiative, allowing people to donate an extra ticket when they book for others who can't afford one but want to see the show.

We have an ongoing relationship with the John Knowles Company who handle our PR including campaigns at local and national media levels securing us interviews and promotion. Our detailed planning meetings with JKC to create full press strategies for larger projects impacted positively on ticket sales. It helped us to sell out our off-season Minack run and earn us more than double the projected income for these shows.

Venue Engagement

Sharon Foster will continue to nurture relationships with venues, picking up the dialogue with programmers that we began in early 2014. This is an exciting time to resume contact as we now have a series of strong tools collected during performances of *Dracula: The Kisses* at the Minack and mac, including powerful production and behind the scenes photographs, reviews and audience feedback – and most importantly, a video trailer, compiled by Brett Harvey of O-Region to express the sensibility of the show as well as confirming the standard and style of costume and set design.

In recognition of the difficulty for programmers to see a fraction of the shows to which they are invited, we are preparing short vignettes from the show to take to interested venues for in-house showings that they can then discuss with a view to programming. As far as we are aware this is a new approach to venue engagement that we have developed as a creative attempt to tackle the current climate of low risk programming and the demands on programmers' time.

By engaging with venues during performances in 2014, we also began dialogue with a number of other programmers who are not in a position to programme *Dracula: The Kisses* in 2015 but who are now interested in the company's progress and in working with us in the future.



Social Media Step-Change

Tumblr: Engage more users by responding to active users and engaging with dialogues about feminism, etc. Post our own facts/numbers that are popular for reblogging. Post more gif sets and pictures that can be reblogged about general feminism/literature. Allow open questions and have public answers to increase meaningfully our engagement with the online community. Present giveaways of non-theatrical items which can be given free from sponsors after we create more relationships with feminist digital publications

Facebook: Create digital relationships with non-theatre Facebook pages. Our current aim is to develop reciprocal relationships with feminist and literature pages.

Twitter: Take part in international discussions about feminism. This will expose us to a wider audience than is within our target demographic (feminists, younger users).

Instagram: Instagram is very female-oriented (68% of users are women). Post behind-the-scenes photos of cast for shows as well as costume pieces and props. Casual posts of SLG artists on side projects and festive visuals (such as the 2014 holiday card) solidify our dedication to creating a supportive, artistic community.

Example social media project: *Behind The Kisses*

This initiative aimed to create a resource for smaller theatre companies who would be interested in seeing the details behind developing a mid-sized production or theatre classes and students who would like a real, in-depth glimpse into the industry. It also sought to further engage our existing fanbase and expose our older audiences to the benefits of new media as a part of the overall theatre experience.



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:



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



With funding proving hard to come by for *Dracula: The Kisses*, we put out a *cri de coeur* to friends, relatives and professional contacts in the hope of finding theatre angels to ensure this fantastic new production hit the stage and realised its full potential. The generous response was sensational and enabled SLG to take *Dracula: The Kisses* to the Minack and mac Birmingham in autumn 2014 – as well as lay the foundations for the upcoming 2015/16 tour.

We are eternally grateful to **Richard Baker, Rosie Ede, Deborah Hinton, John Knowles** and **Rosie Pearson** for their generous and show-saving financial support – Thank You all!

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!

Acorn Penzance
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
Dave and Jackie Hunter and all at Penlee Open Air Theatre
Deborah Hinton
Dick Maule (Accounts)

Dickon Knowles
FEAST
Hall for Cornwall
Kneehigh Theatre Group
Krowji
Lee Bartholomew
Lee Searle (Photography)
Lincolnshire Rural Touring
mac Birmingham
Naomi Paxton
PBH Free Fringe
Pea Souk
Phil Hindson and all at the Arts Council South West Office
Richard Baker and The Garrick Trust

Rogue Theatre Group
Rosie Ede
Rosie Pearson, Asthall Manor and on form sculpture park
Sharon Foster (Tour Programmer)
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

Special thanks also go to our wonderful and patient Kickstarter supporters who backed the *Culling* short film project: it is still in post-production and we promise it will eventually see the light of day!

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. Looking to the future: Vision and Five Year Plan

Our vision for the next five years is focused around creative growth, improved company profile and audience development. We would like to streamline our approach to touring so that we leave more room to develop larger, mid-scale production whilst not losing revenue from our existing smaller shows. We would like to be working on co-productions with larger organisations and venues than ourselves. And we would like to continue to produce bespoke, site specific commissions when approached with financially viable and/or creatively interesting opportunities.

Since autumn 2015 we have been engaged in booking our first mid-scale tour. Industry events, promotional materials and meetings have resulted in a tour of *Dracula: The Kisses* of at least 10 venues new to us and several others with whom we have an existing relationship. Two venues are supporting us with extended techs at tour launch and we will work closely with all venues on marketing, promotion and ticket deals to attract student, low income and new audiences.

We hope that by delivering a high quality production with a supportive and engaged producing team, we will come away from each venue with a strong, positive relationship from which to build future tours and pitch ideas for co-productions.

In order to support the Five Year Plan, subject to funding SLG aims to appoint the following additional roles in 2015/16:

- Arts Administrator (applying to Arts Council, Esmée Fairbairn and others)
- Financial Project Officer (funded by a grant from the Arts Council South West)
- Up to three Trustee roles will become available in the coming year: interested people who can bring extra skills, passion, commitment and dynamism to our vibrant and hardworking production hub should contact info@scarylittlegirls.co.uk

By the end of 2015 we want to have in place an Associate Artist scheme that allows us to work closely with five exciting individuals to develop their work and allow them a creative stake in SLG. We are working on a Patron scheme to improve our profile and legitimacy. In 2016 we plan to initiate a supporter and givers scheme.

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 run of *Salon du Chocolat* (Aug, with previews at the Old Church, London)

2016; Larger projects – Stage two of *Dracula: The Kisses* national tour (Jan-Feb)
New adaptation of *Moonraker* by F. Tennyson Jesse (TBC), possibly all-female, ideally co-produced and touring, Minack (Sep onwards)
Panto 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)
Additional – R&D work on new writing commission about the women who worked the telegraph lines, working title *Our Sisters Telegraphic*

2017; Larger projects – *Our Sisters Telegraphic*, for the Minack and wider tour (autumn)
Panto with the Acorn (winter)
Smaller tours – *Salon du Cinema* (Feb-Apr)
Bespoke/Living Literature events – Revival of *In the Footsteps of the Mitfords* (summer)
Additional – Edinburgh run of *It's Your Round!* (Aug)

2018; Larger projects – new writing commission about the Mitford Sisters, 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 – *A Murder in the Village* (Feb-Apr)
Bespoke/Living Literature events – Walks exploring writing on bereavement, 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



- Trustees' Annual Report 2014/15 -

Prepared by Tricia Grace-Norton

1. Chair's Report

The following is a summary of the Chair's Report presented by Amanda Harris, Vice Chair and Interim Chair, at the Second Annual General Meeting held on 21st January 2015:

Although this is only our second year as a Constituted Charity, I know I can speak on behalf of the Board of Trustees by saying that SLG has made huge strides forward in managing the formality which goes with such status. Big thanks for this must go to Tricia Grace Norton, Hon Sec, for dealing with all the administration and legal aspects and ensuring 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 worked tirelessly planning, creating, performing and writing funding bids to further the aims of the Charity. Their creativity, tenacity and good humour are exemplary. The Board continues to meet by Skype and are working towards an Annual Away Day when they keep all meet in the same location.

In terms of the Charity's development the highlights of the year have been:

The week long run of *Dracula: The Kisses* at the Minack Theatre to sell-out houses which allowed the Charity to develop at a new and larger scale with new work.

A two-night run at the mac Birmingham provided the opportunity to perform to a new and young Midlands' Audience.

The continued success of the Living Literature Walks both in new locations and return visits.

The success of the *It's Your Round!* theatrical pub quiz across the country added to SLG's repertory shows.

The success of *Before I Wake* (Cornwall Youth Theatre Production) written by Rebecca Mordan and directed Sharon Andrew

The main disappointment, despite repeated effort, is the level of funding for the work. In order for SLG to progress greater investment is required. The company is extremely good at maximising resources once the show is on the road but at the development and rehearsal stage it is still under-resourced at its core.

SLG is working on a Five Year Business Plan in conjunction with the Hall for Cornwall Arts Development Team which should support future fundraising and income generation. It is a challenge to which we are all committed and look forward to achieving.

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

Emma Dolman – **Chair** (currently on maternity leave; due to return as Trustee, August 2015)

Amanda Harris – **Vice Chair and Interim Chair**

Sheila Vanloo – **Treasurer**

Tricia Grace-Norton – **Honorary Secretary**

Jack Morrison – **Trustee** (resigned June 2015)

Katy Snelling – **Trustee**

Leslie Miller – **Trustee** (appointed June 2014)

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 & Wales/Northern Ireland] 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.

4. 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, Rebecca Mordan and Sharon Andrew, and reported back to the Board of Trustees. All decisions relating to financial matters and the day-to-day management of finances are made by the Company Manger in conjunction with the Treasurer and Board of Trustees.

Charity Name: SCARY LITTLE GIRLS ASSOCATION
Registered Charity Number: 1136270
Registered Office: 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 Industry; because of relevant experience/knowledge/skills; or by referral from another Trustee.

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.

6. 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

7. 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.

8. Conclusion

The Board of Trustees and the Artistic Directors are committed to the achievement of the SLGA Five Year Business Plan. They are looking forward to working together in progressing the development of the Charity and their guiding principle is to ensure recognition for its dedication to the Arts which it so richly deserves.

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 2015

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 2015 which are set out on pages 22-26.

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 2015

2. Independently Examined Accounts 2014/15

Scary Little Girls Association

Statement of Financial Activities [including Income and Expenditure Account] for the year ended 31st March 2015

	Unrestricted Funds 2015 £	Restricted Funds 2015 £	Total Funds 2015 £	Total Funds 2014 £
Incoming resources from generated funds				
<i>Voluntary income</i>				
Donations	3,574	-	3,574	1,000
Investment income				
Interest	-	-	-	-
Activities for generating funds				
Fees, consultancy and miscellaneous income	438	-	438	-
Theatre activities	29,520	-	29,520	30,779
Incoming resources from charitable activities				
Grants and contracts	<u>15,576</u>	<u>34,580</u>	<u>50,156</u>	<u>29,231</u>
Total Incoming Resources	<u>49,108</u>	<u>34,580</u>	<u>83,688</u>	<u>61,010</u>
Resources expended				
Charitable activities	45,853	34,240	80,093	59,406
Governance costs	<u>425</u>	-	<u>425</u>	<u>400</u>
Total Resources Expended	<u>46,278</u>	<u>34,240</u>	<u>80,518</u>	<u>59,806</u>
Net incoming/ [outgoing] resources before transfers	2,830	340	3,170	1,204
Total funds at 1st April 2014	<u>7,846</u>	<u>3,860</u>	<u>11,706</u>	<u>10,502</u>
Total funds carried forward	<u>10,676</u>	<u>4,200</u>	<u>14,876</u>	<u>11,706</u>

Scary Little Girls Association
Balance sheet as at 31st March 2015

	Notes	2015 £	2014 £
Fixed assets	5	<u>3,002</u>	<u>4,952</u>
Current assets			
Debtors	3	16,620	5,576
Cash at bank		<u>2,839</u>	<u>6,731</u>
		19,459	12,307
Current liabilities			
Creditors: amounts falling			
due within 12 months	2	<u>(7,585)</u>	<u>(5,553)</u>
Net Current assets		<u>11,874</u>	<u>6,754</u>
Net assets		<u>14,876</u>	<u>11,706</u>
Unrestricted funds			
General funds		10,676	7,846
Restricted funds	4	<u>4,200</u>	<u>3,860</u>
		<u>14,876</u>	<u>11,706</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 March 2015

(1) Principal Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out below.

(a) Basis of accounting

The financial statements have been prepared under the historical cost convention, and in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities issued in March 2005.

(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) Incoming resources

All incoming resources are 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] Voluntary income is 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] Incoming resources from charitable trading activity are accounted for when earned.

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

(d) Resources expended

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] Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the examiner's fees and costs linked to the strategic management of the charity.

[iv] 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

	2015	2014
	£	£
Short term loans	5,000	-
Sundry creditors	<u>2,585</u>	<u>5,553</u>
	<u>7,585</u>	<u>5,553</u>

(3) Debtors

	2015	2014
	£	£
Grants receivable	13,320	5,060
Sundry creditors	<u>3,300</u>	<u>516</u>
	<u>16,620</u>	<u>5,576</u>

(4) Capital commitments and contingent liabilities

There are none at 31st March 2015.

(5) Movements in funds

	Balance 31/03/2014	Incoming Resources	Outgoing Resources	Balance Transfers	Balance 31/03/2015
	£	£	£	£	£
Unrestricted funds					
General Fund	<u>7,846</u>	<u>49,108</u>	<u>(46,278)</u>	-	<u>10,676</u>
Restricted funds					
The Garrick Charitable Trust	-	2,500	(2,500)	-	-
Heritage Lottery	2,860	2,860	5,720)	-	-
Arts Council	<u>1,000</u>	<u>29,220</u>	<u>(26,020)</u>	-	<u>4,200</u>
	<u>3,860</u>	<u>34,580</u>	<u>(34,240)</u>	-	<u>4,200</u>

(6) Tangible Assets

	Fittings & equipment	Motor Vehicles	Total
	£	£	£
Cost: balance brought forward	<u>1,002</u>	<u>6,800</u>	<u>7,802</u>
Depreciation: balance brought forward	500	2,350	2,850
charge for the year	<u>250</u>	<u>1,700</u>	<u>1,950</u>
	<u>750</u>	<u>4,050</u>	<u>4,800</u>
Net book value at 31st March 2015	<u>252</u>	<u>2,750</u>	<u>3,002</u>
Net book value at 31st March 2014	<u>502</u>	<u>4,450</u>	<u>4,952</u>

(7) Resources expended

	Charitable activities £	Governance costs £	Total 2015 £	Total 2014 £
Arts Administrator & Project coordinator	21,650	-	21,650	21,250
Performers	19,824	-	19,824	16,705
Directors and other fees	11,249	-	11,249	3,350
Writers	-	-	-	955
Workshop	-	-	-	938
Design, print and postage	1,776	-	1,776	2,495
Props and production costs	14,547	-	14,547	391
Research materials	135	-	135	340
Travel	3,887	-	3,887	4,684
Subsistence	2,712	-	2,712	853
Insurance	210	-	210	211
Car insurance	593	-	593	721
IT and website	728	-	728	245
Other	101	-	101	118
Venue hire	477	-	477	600
Phone costs	255	-	255	-
Depreciation	1,950	-	1,950	1,950
Independent Examination Fees	-	425	425	400
<i>Culling production</i>	<u>-</u>	<u>-</u>	<u>-</u>	<u>3,600</u>
	<u>80,093</u>	<u>425</u>	<u>80,518</u>	<u>59,806</u>

(8) Analysis of net assets between funds

	General Funds £	Restricted Funds £	Total Funds £
Tangible fixed assets	3,002	-	3,002
Current assets	15,259	4,200	19,459
Current liabilities	<u>(7,585)</u>	<u>-</u>	<u>(7,585)</u>
Net assets at 31st March 2015	<u>10,676</u>	<u>4,200</u>	<u>14,876</u>