



# SCARY LITTLE GIRLS

Professional Artistic Production Hub

PRESENTS:

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*- Independent Examiner's Report and Accounts -  
for 2018/19*

GREENHAM

WOMEN

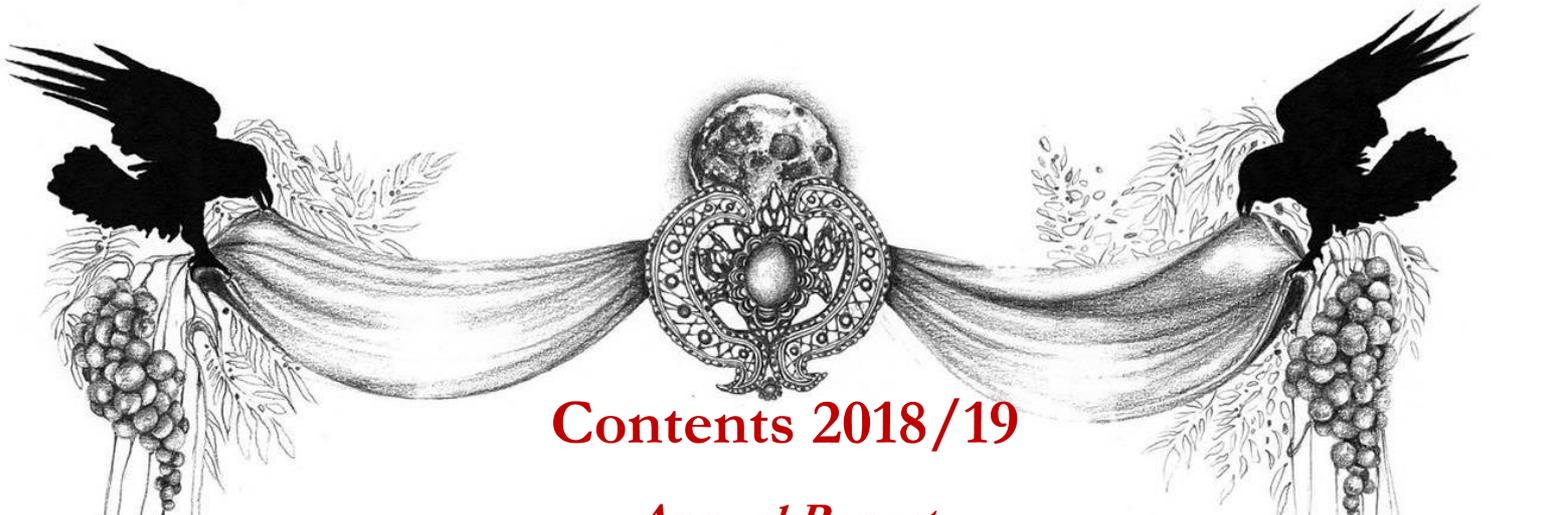


EVERYWHERE

*One of two Greenham Women Everywhere project logos created by Jacky Fleming*

Scary Little Girls Association, registered charity no 1136270

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



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# – *Annual Report 2018/19* –

Prepared by Rebecca Mordan, Sarah Pym & Adrian Walker  
Images and Artwork by Jacky Fleming, Kayleigh Hilsdon, Dickon Knowles, Kasha Miller

## 1. Chair's Statement

Firstly I must take this opportunity to thank Amanda Harris for chairing Scary Little Girls so skilfully over the past four years. Taking on the role of Chair from her early in 2019 afforded me some time reflection on Scary Little Girls' history (herstory) and some consideration of its future.

For a small company to survive so long in the challenging environment of austerity and funding cut-backs is praiseworthy enough. To have achieved slow and steady financial growth in this climate is a credit to Artistic Director Rebecca Mordan's tenacity and her strong artistic intention. As well as touring and re-touring *The Full Brontë* and the *Salon du Chocolat*, to have initiated a raft of exciting new pieces of work (*Truth before Everything*, *Greenham Women Everywhere*, *The Mitford Girls*) writing and performing *Before I Wake* and starting to develop a Viking story-telling project is truly remarkable.

Rebecca's decision to employ experienced tour booker Ellen Moule has enabled her to focus on fundraising and company development. It was disappointing that after such a huge commitment in time and effort, a potentially game-changing bid for sustained core funding was not successful. The consequence being that Rebecca must continue to manage a huge and diverse portfolio of work – supported through project grants – to enable the company to survive.

The company's deepening interest in diversity follows the collaboration with Ramps on the Moon and inclusivity research and training work for Hall for Cornwall. This has further defined Scary Little Girls' profile and committed it to enshrine inclusivity across all its work.

In April 2018 we welcomed Jane Claire, OBE as a new Trustee. Jane has spent over forty years working in the theatre. She was Executive Producer at English Touring Theatre for twelve years and established ETT Forge to mentor and support companies and artists interested in touring their work. Jane's vast experience has further strengthened the Board of Trustees and been a source of advice and support for the Artistic Director.

The Patrons programme continues to grow and we are delighted and humbled to welcome inimitable heroines Candy Smit – a writer best known for her deep involvement with the restoration of the Lost Gardens of Heligan and its documentation – and Jane Darke, a documentary director, painter and writer whose work has been broadcast on BBC Four and BBC Radio 4. The support of these new Patrons is hugely appreciated.

Once again the Trustees are enormously grateful to Honorary Treasurer Adrian Walker for providing excellent financial reports and compiling this Annual Report.

I feel proud to be a part of Scary Little Girls and am confident that with the assiduity and artistic flair of the company's Artistic Director and the combined knowledge and experience of the Trustees and reach of our Patrons, that the company will continue to thrive.

**Sarah Pym, Chair of Trustees**  
**August 2019**

## 2. Artistic Director's Report

This past year has been simultaneously one of the most rewarding and challenging since I established Scary Little Girls in 2002. At that time I was fresh out of drama school but all too aware of the limited prospects for women to carve out a meaningful and impactful place in the arts. By setting up my own production hub with an explicit feminist agenda, I hoped to open up a positive space in which to generate opportunities for creative women and tell our forgotten stories.

SLG has certainly achieved this aim, including in exciting ways I could not have imagined 17 years ago. Whether it is our ongoing collaboration with deaf and disabled artistic integration project Ramps on the Moon; the strong links we've forged with communities from St Austell to Chipping Norton to Leeds; staging our feminist take on classics like *Peter Pan* and *Dracula*; or the many wonderful, life-enhancing projects described in this annual report.

Our incredibly supportive trustees, including fab new Chair Sarah Pym; an inspirational group of gifted and generous Patrons (now including Candy Smit and Jane Darke!); and a growing and diverse roster of awesomely talented performers are all testimony to what we have achieved and to our shared belief in the power of working together under the SLG banner.

But the cost of staking out our space and holding onto it has been high, particularly in a society which, collectively, appears to prefer simple, reductive and traditional (read: patriarchal) narratives which offer the illusion of safety at a time of no little social and political turmoil.

The effect on small arts organisations like SLG is a risk-averse cultural environment with reduced funding options and fewer platforms for our work.

SLG's continued financial viability cannot be taken for granted. Too much of my time is

spent frantically seeking the next pot of money or booking tours which will allow SLG to continue functioning month-on-month, while trying to deliver a diverse portfolio of 'blended income streams' which also provides artistically meaningful – and entertaining! – work.

When SLG laid out its Business Plan in 2017/18 we were confident about increasing our small-scale rural touring ventures and maximising the potential of our mid-scale theatrical productions. Indeed, in the past year we have taken our much-loved shows on the road throughout the UK, visiting new and known venues from The Minack near Land's End, to Lyth Arts Centre near John O'Groats – and many points in between.

But the economic uncertainty of Brexit and the outcomes of years of cuts and austerity measures, mean that our plans were optimistic: it is apparent that many venues are struggling and programmers are having to play it safe and make tough choices. Although we still have several short tours planned for 2019/20, these are more sporadic than anticipated and might only pay enough to break even. Reluctantly, we may have to scale back our touring ambitions in favour of grant-based projects which, while extremely welcome and rewarding, do not provide the unrestricted funds needed to maintain SLG in the long term.

The dream of securing core funding which would provide stability and enable true growth and development remains distant.

### ***Nevertheless, she persisted.***

This year I have had the terrific honour to meet and work with two of my longest- and dearest-held heroes: Jacky Fleming and Peggy Seeger. A grant from the Heritage Lottery Fund has allowed me and a group of wonderfully dedicated volunteers the privilege of interviewing 100 members of an entire generation of unsung heroes: the

women of Greenham Common Women's Peace Camp. We stand proudly on the shoulders of these giants and hope to do them justice through the *Greenham Women Everywhere* project, which with luck (and hard work!) will enjoy several iterations in the years to come. In this annual report we present the 'story so far' and will publish a full overview next year.

With the *Truth Before Everything* project, we hope to give voice to incredible women who are even more marginalised: those who are prostituted on the streets and in the brothels

of the UK, subject to brutal treatment and deplorable conditions which give the lie to the pervasive term 'sex work'. We have advanced this work through an inspiring development week funded by Arts Council England: a summary outline of our plans is presented in this report.

So far, 2019/20 has continued the trend of opening up wonderful opportunities to collaborate with fantastic women, whilst also struggling to stay afloat. Already this year we have:

- toured *The Full Brontë* and *Salon du Chocolat* across England
- taken part in the Stoke Newington Literary Festival for the first time with the *Wollstonecraft Walks*, a collaboration with Fragments and Monuments
- explored a new strand of performance with a talk on the Mitford sisters at the Whitney Women's Institute
- received our first booking from the International Agatha Christie Festival in Torquay, to create bespoke storytelling and Living Literature Walk events
- begun work with Creation Theatre on *Sea Cry Saga*, a new performance based on the history of the Vikings in Cornwall

Keep your eyes on the newly revitalised [www.scarylittlegirls.co.uk](http://www.scarylittlegirls.co.uk) (huge thanks to Matt Collins and Ampersand Industries!) to find out more about our upcoming work, including dates for the *Greenham Women Everywhere* exhibition and the autumn and spring tours of *It's Your Round*, *Salon du Chocolat* and *The Full Brontë*.

**Rebecca Mordan, Artistic Director  
August 2019**



Sketch portrait of Rebecca by Jacky Fleming, during the Truth Before Everything workshop week

### 3. Shows and Projects: *Before I Wake*

It was an absolute delight to stage *Before I Wake* again, this time to commemorate 100 years since the end of the Great War. Originally performed by Cornwall Youth Theatre, this new version expanded into SLG's largest production to date featuring a cast of all ages including professional Cornish actors alongside new talent from the Minack Youth Theatre (including Jowan Jacobs, reprising his portrayal of William Guy). Long-term SLG lynchpin Shazz Andrew took the helm as director and she created a wonderfully positive and inclusive company, tackling the challenges and opportunities inherent in outdoor performances and venues as different as Heligan Gardens and the Minack Theatre.

We are so grateful to everyone involved in pulling this fantastic show together, all of whom went above and beyond in their commitment and effort to ensure its success. The young actors performed amazingly, unfazed by being thrown together with some of the most experienced professionals in the county (including Bec Applebee, Jenny Beare and John Macneill). In particular, the lead role of Hilda Lobb was played on alternate nights by Roisin Bermingham and Flo Crowe, who are both potential stars in the making.

A special aspect of this show is that it depicts real-life people, some of whose descendants still live locally. Having met the nephew of William Guy after the original performances of *Before I Wake* in 2014, this time none other than Hilda Lobb's grand-daughter got in touch! In an email to writer Rebecca Mordan, she said: "We believe that she worked at Heligan when she was 14 years old and left when she was 17 when the family moved to a small holding in Grampound in 1920 and then a farm in 1932. Gran was a keen gardener all her life and loved her garden, especially her runner beans. She died in 1990 aged 87."



*Some of the cast of Before I Wake at a photo shoot in Heligan Gardens*

## Article written for *Cornwall Living* magazine, April 2018

On 3<sup>rd</sup> April 1918 Charles Ball died of injuries he sustained in battle during World War 1 – leaving behind his beloved wife Laura and their 6 year old daughter.

In many ways his story, though tragic, is unremarkable. One of countless thousands who lost their lives, he would have remained a footnote in history... but for one spontaneous action.

The events that surrounded that act are being brought vividly to life by some of Cornwall's best-loved actors in a play to be performed at two of Cornwall's most iconic locations.

The story begins in 1914. Charles Ball was one of a group of young gardeners who wrote their names on a privy wall in Heligan Gardens in what was a last act of camaraderie before they marched away to war.

In the ensuing years, the gardens fell into disrepair... until 1990 when John Nelson and Tim Smith hacked their way through dense undergrowth and, with bare hands excavated an outside toilet dubbed the "Thunderbox". Inside it they discovered the pencil signatures on a flaking lime plaster wall. And so began a quest to restore the Lost Gardens of Heligan... "in their name".

Fast forward to May 2014 and the names of Charles Ball, his fellow gardeners, their families and friends were brought once more into the spotlight in a play commissioned by the Cornwall Youth Theatre to mark one hundred years since the outbreak of WW1.

### ***Before I Wake* is back!**

For those who missed that original, short, run there is great news: *Before I Wake* is being given an extended run throughout May at the Minack Theatre (May 21-25) and the Lost Gardens of Heligan itself (May 29-31) – this time to commemorate a century since the ending of WW1 hostilities in 1918.

The significance of that original commission was not lost on local producer and writer Rebecca Mordan who was given the task of telling this moving story. "In most productions involving youth theatre groups, boys and girls are required to play the parts of adults. In this case they played people of a very similar age... young people who were killed or had their lives torn apart by war."

There was an added dimension to the telling of this tale... and that was the reaction of the families whose forebears were depicted on stage. According to Barbara Palmer, granddaughter of Charles Ball, another of the central characters in the play "The build-up was quite emotional. Ahead of the show I wasn't sure what to expect... I had no idea how Charles and the other figures would be portrayed, but it was wonderful. It all fell into place and brought everything to life".

Her trepidation was shared by quite a few of the relatives but all were won over completely by what they saw. Trounce Guy, great nephew of William Guy (who, at just 17, was one of the youngest of the gardeners to enlist) emphasised: "I think it's very important that young people see the play. It shows that life at the time wasn't all sad and miserable, but was actually very joyful. Village life was close to nature and very close-knit. It was this way of life that Will and the other gardeners went off to war to protect. I'm really looking forward to seeing the play again with some of the other relatives. It's a living memorial... it made it all seem real".

Unlike the original, this production will feature a professional cast of primarily Cornish actors including Rebecca Mordan; Bec Applebee; Jenny Beare; John Macneill; Sarah Annakin and Joel Duffran supported by an ensemble cast drawn from the Minack Youth Theatre.

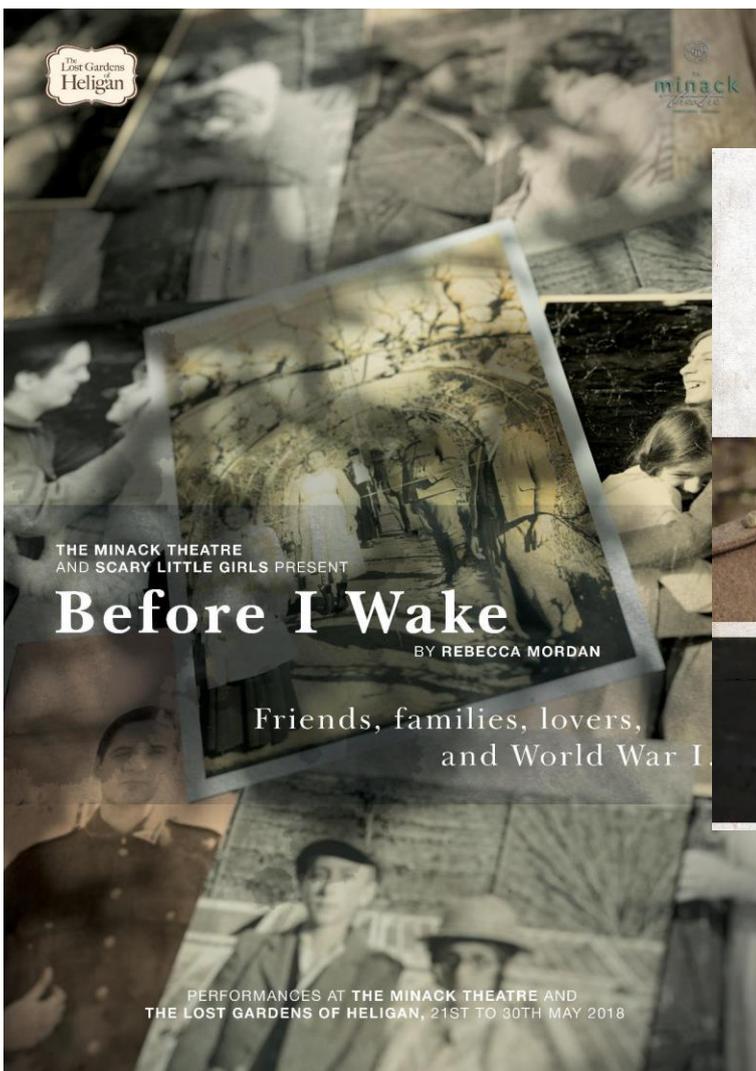
According to playwright Rebecca Mordan, “The story is tied directly into life, love and loss in a small community. It examines how intimately they are connected and reflects upon the small interactions that bind us together – and the huge, national decisions that tear us apart. As events unfold, we realise that life will never be the same for anyone in that community or so many others like them. Across Cornwall. Across the whole country. Around the world.

“At the same time, the play is full of the joy and laughter that characterise everyday village life. Unlike most stories with war at their heart, this one focuses on relationships and reflects women’s experiences of war – the wives and girlfriends, sisters and mothers – as well as the men who

marched away. It was commissioned as a war story, but it became a love story.”

Suitable for all ages, *Before I Wake* is set in a Cornish fishing village where we quickly learn to embrace the fears and dreams of the many characters - including the Garden’s first ever woman gardener: Hilda Lobb.

“Candy Smit of Heligan Gardens has close ties with many of the families featured in the play” continues Rebecca Mordan “but almost nothing is known about Hilda. It would be great if, having seen the play, a long-lost family relative made contact and completed a story that began more than 100 years ago.”



Spring in Cornwall; birds are singing, veg is growing and in the little fishing village on the edge of the Heligan estate fancies are turning to thoughts of love...But in Europe war is looming. Friends and lovers are signing up and leaving. How will the closely-knit community of families and neighbours deal with the pressures of enlistment, the call of duty, and ultimately the loss...?

Based on the true stories of Hilda, William and their friends, the Heligan gardeners who signed their names on the limeplaster walls of their old gardeners' toilet before they left for the trenches, this tender play brings back to life a cast of characters still remembered by their families today. Share their hopes, dreams, laughter and tears in the stunning environment they knew and loved - and be touched by the very human stories of a Cornish village struggling to make sense of a world at war.



Promotional materials for *Before I Wake*

## 4. Shows and Projects: *Truth Before Everything*

This week of workshopping – funded by Arts Council England and supported by the Leeds Playhouse – built on the project we began with a week of R&D last year (thanks on that occasion to funding from the Hall for Cornwall's Creation Space initiative). *Truth Before Everything* explores the life of Josephine Butler, the Victorian sexual health and women's rights campaigner, through a modern lens.

In our initial R&D week, we examined how the experience of prostituted women now might be used to tell Butler's story: we wanted to champion her achievements, look at the current situation and open up information and debate around the Nordic Model which de-criminalises prostituted people and tackles demand by prosecuting pimps and johns (exactly what Butler was arguing for during the Victorian era).

We came away with a renewed commitment to making theatre that effects real change, has broad representation and wide appeal; this process will push us to be braver, more skilful and more sensitive, developing us as artists and collectively.

This time, the aim of the *Truth Before Everything* workshops was to try out verbatim theatre practices around the experiences of women who have considered, experienced or survived prostitution. By mixing the voices of Victorian prostitutes and campaigners for their rights such as Josephine Butler with specially recorded testimonies from the modern-day survivors movement, this piece of ensemble theatre will look at the industrialisation of the sex trade and explore today's arguments about its place in our lives.

We now know that we want to create a vibrant, dynamic, narrative driven piece of theatre that gives voice to a wide variety of characters on all sides of the debate. Key to the success of the action will be a talented, diverse cast of 4-8 through whom we'll examine how class, ethnicity and gender intersect within the sex trade, and for whose benefit. In taking this project forward, we are keen to gather testimonies in Leeds, Liverpool, Bristol and Ipswich which have all taken very different approaches to dealing with the sex industry and particularly the women within it.

What was so remarkable about the workshop experience – from an artistic perspective – was the inclusion of an illustrator to capture the action: too often, photography fails to capture the energy and imagination of this stage in the creative process. We were extremely fortunate to secure the talents of legendary feminist illustrator and cartoonist Jacky Fleming, who spent several days with us documenting the lives and stories we were exploring together. The results were a revelation to our performers, who for the first time saw a vivid record of the world and characters they had created.



Following the workshop development of this project, we have the beginnings of a radical new piece of verbatim theatre for which we are now looking for support and partnership.

## Project outline for *Truth Before Everything: Survivors' stories from the sex industry*

*We had a drunken row in the middle of the night and we got kicked out of our hotel. She always wanted to wear her designer clothing and go to a bar, I was so tired and it was so important to her, to her identity and things, she wanted to find wealthy men and she would spend an entire weekend with a wealthy man and he would give her all this money and she would go and spend it on another week in a fancy hotel and she would be back in a cheap brothel the week after. (2019)*

*I am not tired of what I am doing. I have all I want, and my friend loves me to excess. I was seduced four years ago. I was very fond of dress, and I could not at home gratify my love of display. When I am sad, I drink. I'm very often sad, although I appear to be what you call reckless. Well! We don't fret that we might have been ladies, because we never had a chance of that. There's nothing like gin to deaden the feelings. (1861)*



2019. A row of women — a range of ages, sizes, body types and races — sit in the bar of a brothel — “in a line like cattle” — perking up and soliciting for business every time a man walks in.

As they wait, rest, advance, engage, are chosen or dismissed, their thoughts emerge — addressed to each other, to us, to the men — who hear or do not hear. The words are the words of current sex workers and survivors. School. Uni. Boyfriends. Porn. Clothes. Makeup. Money. Fetishes. Friends. Friction burns. Genital warts.

A story begins to dominate. The true story of Rae, from her own mouth. Watching her mum and the women around her struggle for money. Escaping a school system she can't conform to. Legal brothels in Australia and New Zealand. UK pimps and madams. Setting herself up in her own apartment, working independently online. And all while attempting to gain an education and maintain a relationship.

Rae is joined by 19th-century Rebecca Jarrett, whose story — again, in her own words, drawn from testimonies transcribed at the time — parallels and challenges, agrees and conflicts with the views and experiences of her 2019 counterpart. Prostituted by her mother and raped by a friend of her employer, Rebecca moves from selling herself to selling underage girls — all fueled by a diet of gin.

Rae's and Rebecca's stories, encompassing an astonishing range of 19th- and 21st-century sex work, form the backbone of our play, fleshed out by the words of other women in prostitution — from the 19th century and the present. These women are brave and often funny. Some are broken, others are defiant.



The punters chip in: words from Punternet and from Victorian review pamphlets. Rating, celebrating, anatomising, savaging.



And as the stories converse and intertwine, lines blur — and the room and the women gradually transform themselves — imperceptibly at first — into the parlour of a Victorian “gay house” and its inhabitants. It becomes clear that Victorian values and sexism still dominate the sex trade as voices of the two worlds mix, over-lap and cross-pollinate...

Rae ends by having a mental breakdown — “I stopped doing anything so yeah I was just a bit of a mess” — which catapults her out of the world of prostitution and into the world of work and study — a world that presents its own challenges after several years immersed in the sex industry. Rebecca serves a traumatic prison term for her involvement in a well-intentioned scheme to expose the trade in young girls she was involved in — “I asked to let me die but the prison doctor looked at me: ‘No Number 4, you have to get better and do more work yet’.” She emerges physically weakened but with more grit than ever.

*All illustrations by Jacky Fleming*

## 5. Shows and Projects: *Suffrage Salons*

Thanks to a grant from the Women's Vote Centenary Fund, SLG created Suffrage Salons in Cornwall at sites of Suffrage heritage.

Hosted by artists from Scary Little Girls and the local communities, these salons combined professional performances of works by the Actresses' Franchise League with talks from specialists in Suffrage history from the Hypatia Trust and artistic contributions from young people at local schools and colleges.

The evenings finished with a mingle where audience and performers chatted and shared food, drink and information in a community space.

In the run-up to the events each participating school or college received a specially devised workshop about the history and themes of suffrage, delivered through drama and art.

"A surprising, immersive, and hugely enjoyable experience that was a step on from the life performance and history fusions that we've seen. The cast were so engaging, what SLG created as whole was brilliant!"

"A warm evening of readings, thoughts ideas and music, and then feminist chats round the mince pies! The whole thing was stimulating, gentle and generous."

- Audience feedback

"A deeply meaningful piece of work on many levels, not least for the opportunity SLG have created for so many people across such a range of ages and experiences."

- Review in the Cornish Guardian

## 6. Shows and Projects: *Greenham Women Everywhere* (the story so far)



Launched in late 2018 thanks to a grant from the Heritage Lottery Fund and in partnership with the Heroine Collective and the University of the West of England, the *Greenham Women Everywhere* project is documenting voices and (her)stories from the Greenham Women's Peace Camp. The Greenham campaign was the largest and most radical female-run political campaign since the Suffragettes. Nevertheless, it has largely been forgotten or ignored not only in the mainstream but also by today's crop of activists – with the notable exception of Extinction Rebellion, who are building on Greenham women's tactic of non-violent direct action and peaceful disruption of the courts systems.

### **Background: what, why, when, how**

We've embarked on an 18 month project to interview the women who formed the Greenham Common Peace Camp between 1981 and 2000. The Peace Camp was established to protest nuclear weapons being placed at RAF Greenham Common in Berkshire.

The oral history we collate will be presented in a specially designed website, a nationwide exhibition, and will have a permanent home at The Women's Library of the London School of Economics.

Women from all over the world braved every weather and indignity to live together in order to protest peacefully and creatively about the threat to humankind from the nuclear arms race. In a time before the internet and mobile phones, the women and their supporters managed to organise thousands for actions like "Embrace the Base" in 1982, in which 30,000 women held hands around the edges of the common.

Though it was the largest demonstration in modern history, we have relatively little information about life on camp from the women themselves. For the first time, we'll be looking at the truths behind the tabloids, the anecdotal details, the political strategies, and we'll be bringing the heritage right into the hands of the public.



*Part of the women's peace camp, outside the gates of RAF Greenham Common*

### **Progress: what a great response!**

There will be a full overview in next year's SLG annual report but here's what we have achieved so far:

- We reached out to the general public and through targeted media, social media, colleges, universities and women's activist networks to seek Greenham women interested in sharing their stories – and volunteers to conduct these interviews
- The response to this was overwhelming with over 300 Greenham women (and some male allies) contacting us, alongside dozens of prospective volunteers: after reviewing all offers, we narrowed this down to 100 interviewees and 17 volunteers, with the hope of taking up more in the future
- Pairing Greenham women with volunteers and coordinating their interviews – as well as portrait photographs by tireless volunteer Christine Bradshaw – has been quite a feat, but they've all now been recorded, formatted and uploaded
- These interviews have been lovingly edited into a beautiful sound story for the touring exhibition, weaving together a narrative of women's experiences, memories and songs
- The exhibition also features a mock-up of one of the make-shift tents which has been printed with a specially commissioned collage of pictures, banners and slogans from the archives of Greenham women we have met
- In typically generous and heart-warming fashion, Jacky Fleming has designed two lively and evocative logos for the project (see above and on the front cover of this report)

### **Next steps: taking Greenham on tour and online**

Now touring up and down the country thanks to the further support of our incredible volunteers, the exhibition is visiting peace, feminist, historical and other activist events as well as town halls and libraries – plus the Greenham Common Control Tower, which these days hosts historical and artistic events and installations related to the area's chequered past.

Work is underway to make these oral testimonies available to the public, through a special dedicated website and a permanent home in the Women's Library at The London School of Economics.

In the meantime, you can keep up to date with the project including exhibition tour dates here: <http://greenhamwomeneverywhere.co.uk/>.

You can help take the project to the next level by supporting our GoFundMe campaign, which will commission artworks in response to the women's stories: <https://www.gofundme.com/f/promoting-the-heritage-of-the-greenham-women>.

Find out more about SLG's role in the project, how we recruited interviewees and volunteers, and more background on the peace camp itself: [www.scarylittlegirls.co.uk](http://www.scarylittlegirls.co.uk).

### Side note: the relevance of Greenham today

Learning the lessons of the Greenham Common Women's Peace Camp and remembering the history of the Cold War and the 20th century nuclear arms race could not be more vital today.

At the time of writing, the 1987 Intermediate-Range Nuclear Forces Treaty between the USA and Russia (which resulted from actions of peace activists around the world) has just been allowed to lapse; the USA has abandoned its nuclear treaty with Iran; bellicose nuclear rhetoric between the leaders of the USA and North Korea is resurfacing; nuclear threat underlies the oil tanker confrontation between the UK and Iran; and two adversary nuclear powers, India and Pakistan, are escalating their long-term conflict in Kashmir (unresolved since the violent departure of the British Empire).

In January 2019 the *Bulletin of the Atomic Scientists* made its annual Doomsday Clock announcement with the following statement:

#### **A new abnormal: It is *still* two minutes to midnight**

Humanity now faces two simultaneous existential threats, either of which would be cause for extreme concern and immediate attention. These major threats—nuclear weapons and climate change—were exacerbated this past year by the increased use of information warfare to undermine democracy around the world, amplifying risk from these and other threats and putting the future of civilization in extraordinary danger.



*Embrace the base at RAF Greenham Common, 1982*

## 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!

<b>Ampersand Industries (web design and support)</b>	<b>Kiruna Stamell</b>
<b>Amy Leach and Gilly Roach at Leeds Playhouse</b>	<b>Kneehigh Theatre</b>
<b>Amy Rosenthal</b>	<b>L.H. Trevail (writer)</b>
<b>Andy Ward at CRBO</b>	<b>Lee Bartholomew</b>
<b>Anita Diaz and Heathfield School, Ascot</b>	<b>Nutkhut Theatre</b>
<b>Anna Burch and Fragments and Monuments</b>	<b>Maggie Parks, OBE and the Women's Rape Crisis Centre</b>
<b>Arts Council England</b>	<b>Meier Williams (design and photography)</b>
<b>Becky Barry (diversity mentor)</b>	<b>Mel Kenyon and her team at Casarotto</b>
<b>Carn to Cove</b>	<b>Mica May</b>
<b>Caro Parker, MBE</b>	<b>Miracle Theatre</b>
<b>Christine Bradshaw (photographer)</b>	<b>Dr. Naomi Paxton (writer and producer)</b>
<b>Conrad Lynch</b>	<b>Oliver Gray, Dean Horner and Illyria Theatre</b>
<b>Cornwall Youth Theatre</b>	<b>Pete Rowe and The New Wolsey Theatre, Ipswich</b>
<b>Creation Theatre</b>	<b>Phil Gibby, Katy Lusty, Philip Butterworth, Phil Hindson, Nona Hunter, Ruth Kapadia and all at Arts Council South West Office</b>
<b>Creative Skills</b>	<b>Rachel Moran and all at Space International</b>
<b>Dave and Jackie Hunter and all at Penlee Open Air Theatre</b>	<b>Ramps on the Moon</b>
<b>Dick Maule (accounts)</b>	<b>RIO</b>
<b>Dickon Knowles (design)</b>	<b>Rose and the Chapel Porth Beach Café</b>
<b>Ellen Moule (tour programmer)</b>	<b>Rose, Jack and Emma at FEAST</b>
<b>Emily Hickman at The Agency</b>	<b>Rosie Clarke (producer)</b>
<b>Emma Gibson (industry support)</b>	<b>Rosie Ede (performer and supporter)</b>
<b>English Touring Theatre and the FORGE Programme</b>	<b>Rosie Pearson, Asthall Manor and on form sculpture park</b>
<b>Falmouth University</b>	<b>Ross Williams and Krowji</b>
<b>Fiona Broadfoot</b>	<b>Sarah Llewellyn (sound designer)</b>
<b>Helen Tiplady and Kirsty Cotton at Hall for Cornwall</b>	<b>Sarah Rutherford</b>
<b>Ian Marsh, Richard Pope and all at National Trust in Cornwall</b>	<b>Shazz Andrew</b>
<b>Jacky Fleming (illustrator)</b>	<b>Sue Say</b>
<b>Jacqui Wood (archaeologist)</b>	<b>The Heritage Lottery Fund</b>
<b>Jean St Clare and Lyth Arts Centre</b>	<b>The Heroine Collective</b>
<b>John Knowles and Cat Allen at The John Knowles Company (PR and marketing)</b>	<b>The London School of Economics</b>
<b>John Terry and The Theatre Chipping Norton</b>	<b>The Minack Theatre</b>
<b>Julie Bindel</b>	<b>The Poly, Falmouth</b>
<b>Kasha Miller (photography)</b>	<b>Tony and Joan Andrew (supporters and makers)</b>
<b>Kate Kerrow (writer)</b>	<b>Wildworks</b>

**Special thanks to the women we have interviewed for Greenham Women Everywhere and the tireless volunteers supporting the project.**

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

## 8. Patrons of Scary Little Girls Association

Bidisha      Jane Darke      Sue Hill      Deborah Hinton, OBE  
 Annamaria Murphy      Erin Richards      Candy Smit      Michèle Taylor

## 9. Our Funders

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

**We extend a special and heartfelt ‘thank you’ to the following individuals who have so generously donated to the *Greenham Women Everywhere* project this year:**

Rolie Clarke    Frances Griffiths    Deborah Hinton, OBE    Christine Jackson    Rosie Pearson

*All those who came to the GWE fundraising events in London and Falmouth.  
 Everyone who has donated to the GWE GoFundMe project so far.*

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



**Arts Council England** provided funding for two new projects: the incredibly valuable week of workshopping *Truth Before Everything* and (later in 2019) the next phase of the *Greenham* project begun through HLF funding, *Listening to Greenham Women Everywhere*.

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

**Heritage Lottery Fund** money has underpinned our biggest project of the year, *Standing on the Shoulders of Giants – Greenham Women Everywhere* which is capturing such a vital period of history and will act as a springboard for more exciting work to come.

**Women's Vote Centenary Fund** supported SLG with a grant to celebrate the Cornish women who helped win the vote.

Thank you for this incredible support.

# *- Trustees' Annual Report 2018/19 -*

Prepared by Tricia Grace-Norton, Sarah Pym, Rebecca Mordan & Adrian Walker

## **1. Charity Profile**

Scary Little Girls is a vibrant, hard-working production hub run by Artistic Director Rebecca Mordan, whose commitment and passion for theatrical and artistic storytelling is borne out by the variety of scary little work we have created and the support we have from our scary little artists and audiences.

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

Similarly, we 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. We love new writing, plays, cabaret, electro pop, film, photography and much, much more – and the artists who work with us in all these formats!

There are two factors that unify our work in all its forms. One is that we are very strict about quality control. We aim for our audiences to have an exceptional time when they experience us and every artist that is part of our artistic community we believe has something unique and exciting to offer.

The other rule is that our projects and events need to be matrifocal if not out-and-out feminist and we have to headline, promote or employ more women than men. For more about this please check out our Mission Statement:

<https://scarylittlegirls.co.uk/about-us/mission-statement>.

We are trying to create systems that allow as much of our content as possible to be artist-led or proposed by our Associate Artists, whilst keeping the doors of possibility open to new acquaintances and their ideas. We have introduced our Scary Little Salons with this in mind which feature the work of our Associate Artists alongside that of people we want to get to know – and any submissions we have received that we think rock!

## **2. Mission and Objectives**

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

- 1. To tell stories and promote characters which are little known, historically or culturally excluded, or usually told from one perspective only.**
- 2. To actively promote the artistic work of women in all aspects of theatrical storytelling.**
- 3. To share and disseminate the skills of artists for the benefit of both the artistic and the wider community.**

Our core aims are to deliver public benefit by ensuring:

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

### 3. Trustees of the Charity

Sarah Pym – **Chair**

Tricia Grace-Norton – **Honorary Secretary**

Ellie Carter

Jane Claire, OBE

Amanda Harris

Sheila Vanloo

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

Rebecca Mordan – **Artistic Director**

Adrian Walker – **Honorary Treasurer**

#### Trustees' responsibilities statement

The Trustees have had regard to the Charity Commission's guidance on public benefit and endeavour to implement them in all the charity's work, the benefits of which are laid out above.

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;
- maintain alliances within the third sector.

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.

### **Data Protection and Privacy policies**

SLG conforms with the new General Data Protection Regulations (GDPR) 2018, and the following Data Protection and Privacy policies are suitable to SLG's size, charitable status and activities. They are published on the SLG website and are referred to in all relevant external communications. These policies will be reviewed periodically to ensure continued adherence to current legislation.

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

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

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

### **Governing Document**

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

### **Organisation of the Charity**

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

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

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

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

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

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

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

## 7. Bank and Independent Examiner Information

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

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

## 8. Consideration of Potential Risks to the Charity

Risk management forms an integral part of the charity's decision-making and is incorporated within strategic and operational planning. The Charity does not currently 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, Treasurer and Trustees so that any risks will be minimised and full risk policy and register are in development.

## 9. Future Plans

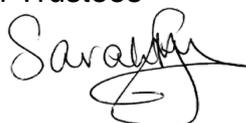
Recent successful funding bids means we have stability for part of our funding which provides us with a firm base to build on to achieve the remainder of the fundraising necessary to carry out our activities.

## 10. 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 14/9/2019 .....



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

I report on the accounts of the company for the year ended 31<sup>st</sup> March 2019 which are set out on pages 20 to 26.

### **Responsibilities and basis of report**

As the charity trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

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

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Name: Dick Maule F.C.A.  
Address: 3 Penlee View Terrace, Penzance TR18 4HZ

Date: 28/8/2019

**Scary Little Girls Association**

**Statement of Financial Activities  
for the year ended 31st. March 2019**

	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
	2019	2019	2019	2018
	£	£	£	£
<b>Income</b>				
Donations	3,950	-	3,950	-
Income from charitable activities:				
Fees, consultancy and miscellaneous income.	-	-	-	1,137
Theatre activities	28,708	-	28,708	37,375
Grants and contracts	-	64,124	64,124	34,369
<b>Total</b>	<u>32,658</u>	<u>64,124</u>	<u>96,782</u>	<u>72,880</u>
<b>Expenditure</b>				
Charitable activities	<u>41,691</u>	<u>54,383</u>	<u>96,074</u>	<u>77,580</u>
<b>Total</b>	<u>41,691</u>	<u>54,383</u>	<u>96,074</u>	<u>77,580</u>
<b>Net income/[expenditure]</b>	(9,032)	9,741	709	(4,700)
Transfer between funds	1,961	(1,961)	-	-
Total funds at 1st. April 2018	<u>7,542</u>	-	<u>7,542</u>	<u>12,242</u>
<b>Total funds carried forward</b>	<u>471</u>	<u>7,780</u>	<u>8,251</u>	<u>7,542</u>

**Scary Little Girls Association**

**Balance sheet as at 31st. March 2019**

		2019	2018
	Notes	£	£
<b>Fixed assets</b>	6	-	-
<b>Current assets</b>			
Debtors	5	6,108	7,869
Cash at bank		<u>23,163</u>	<u>5,772</u>
		29,271	13,641
<b>Current liabilities</b>			
Creditors: amounts falling due within 12 months	2	<u>(21,020)</u>	<u>(6,099)</u>
<b>Net Current assets</b>		<u>8,251</u>	<u>7,542</u>
<b>Net assets</b>		<u><u>8,251</u></u>	<u><u>7,542</u></u>
<b>Unrestricted funds</b>			
General funds		471	8,252
<b>Restricted funds</b>	4	<u>7,780</u>	<u>-</u>
		<u><u>8,251</u></u>	<u><u>8,252</u></u>

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

On behalf of the Trustees  .....

dated:- 14/9/2019

## Scary Little Girls Association

### Notes to the accounts for the year ended 31st. March 2019

#### (1) Principal Accounting Policies

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

##### (a) Basis of preparation

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

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

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

##### (b) Fund accounting

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

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

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

##### (c) Income

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

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

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

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

[iv] Investment income is included when receivable.

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

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

##### (d) Expenditure

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

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

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

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

## Scary Little Girls Association

### Notes to the accounts for the year ended 31st. March 2019

#### (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

	2019	2018
	£	£
Sundry creditors	<u>21,020</u>	<u>6,099</u>

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

There are none at 31st March 2019.

#### (4) Movements in funds

	Balance			Balance	
	31st. March			31st. March	
	2018	Income	Expenditure	Transfers	2019
	£	£	£	£	£
<b>Unrestricted funds</b>					
General Fund	<u>7,542</u>	<u>32,659</u>	<u>(41,691)</u>	<u>1,961</u>	<u>471</u>
<b>Restricted funds</b>					
Womens' Vote Centenary Fund	-	2,000	(2,000)	-	-
Arts Council (Truth before Everything)	-	14,270	(13,309)	(961)	-
Arts Council (The Mitford Girls project)	-	1,486	(1,486)	-	-
Heritage Lottery Fund (Greenham)	-	45,450	(36,670)	(1,000)	7,780
Cultivator grant	-	418	(418)	-	-
Heritage Lottery Fund (Match Funding)	-	500	(500)	-	-
	<u>-</u>	<u>64,124</u>	<u>(54,383)</u>	<u>(1,961)</u>	<u>7,780</u>
<b>Prior year</b>					
	Balance			Balance	
	31st. March			31st. March	
	2016	Income	Expenditure	Transfers	2018
	£	£	£	£	£
<b>Unrestricted funds</b>					
General Fund	<u>12,242</u>	<u>43,020</u>	<u>(47,720)</u>	<u>-</u>	<u>7,542</u>
<b>Restricted funds</b>					
Arts Council grant (Peter Pan R&D)	-	15,000	(15,000)	-	-
Arts Council grant (The Mitford Girls)	-	14,860	(14,860)	-	-
Cultivator grant	-	3,990	(3,990)	-	-
	<u>-</u>	<u>33,850</u>	<u>(33,850)</u>	<u>-</u>	<u>-</u>

#### (5) Debtors

	2019	2018
	£	£
Grants receiveable	1,400	1,904
Sundry debtors	<u>4,708</u>	<u>5,965</u>
	<u>6,108</u>	<u>7,869</u>

## Scary Little Girls Association

### Notes to the accounts for the year ended 31st. March 2019

#### (6) Tangible Assets

	Fittings & equipment £	Motor Vehicles £	Total £
<b>Cost:</b>			
balance brought forward	1,002	6,800	7,802
additions in the year	-	-	-
	<u>1,002</u>	<u>6,800</u>	<u>7,802</u>
<b>Depreciation</b>			
balance brought forward	1,002	6,800	7,802
charge for the year	-	-	-
	<u>1,002</u>	<u>6,800</u>	<u>7,802</u>
<b>Net book value at 31st. March 2019</b>	<u>-</u>	<u>-</u>	<u>-</u>
Net book value at 31st. March 2018	<u>-</u>	<u>-</u>	<u>-</u>

#### (7) Expenditure

	Charitable activities £	Total 2018 £
Research & Development	5,250	76
Performers	13,104	17,875
Directors and other fees	56,781	40,410
Design, print and postage	1,129	696
Props and production costs	2,166	2,927
Travel	9,299	6,380
Subsistence	2,152	2,790
Non-capitalised Equipment	804	4,802
Insurance	850	218
IT and website	2,655	357
Other	898	-
Venue hire	-	149
Phone costs	-	62
Depreciation	-	-
Independent Examination Fees	500	500
Archive and storage	413	251
Bank charges	72	88
Fund raising	-	-
	<u>96,074</u>	<u>77,580</u>

**Scary Little Girls Association**

**Notes to the accounts for the year ended 31st. March 2019**

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

	General Funds £	Restricted Funds £	Total Funds £
Tangible fixed assets	-	-	-
Current assets	21,491	7,780	29,271
Current liabilities	<u>(21,020)</u>	<u>-</u>	<u>(21,020)</u>
Net assets at 31st March 2019	<u>471</u>	<u>7,780</u>	<u>8,251</u>

## Scary Little Girls Association

### Notes to the accounts for the year ended 31st. March 2019

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

## Scary Little Girls Association

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

	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
	2018	2018	2018	2016
	£	£	£	£
<b>Income</b>				
Donations	-	-	-	1,500
Income from charitable activities:				
Fees, consultancy and miscellaneous income.	1,137	-	1,137	76
Theatre activities	37,375	-	37,375	33,563
Grants and contracts	<u>4,509</u>	<u>29,860</u>	<u>34,369</u>	<u>79,625</u>
<b>Total</b>	<u>43,020</u>	<u>29,860</u>	<u>72,880</u>	<u>114,764</u>
<b>Expenditure</b>				
Charitable activities	<u>47,720</u>	<u>29,860</u>	<u>77,580</u>	<u>106,321</u>
<b>Total</b>	<u>47,720</u>	<u>29,860</u>	<u>77,580</u>	<u>106,321</u>
<b>Net income/[expenditure]</b>	(4,700)	-	(4,700)	8,443
<b>Transfer between funds</b>	-	-	-	-
Total funds at 1st. April 2018	<u>12,242</u>	<u>-</u>	<u>12,242</u>	<u>3,800</u>
<b>Total funds carried forward</b>	<u><u>7,542</u></u>	<u><u>-</u></u>	<u><u>7,542</u></u>	<u><u>12,242</u></u>