



SCARY LITTLE GIRLS

Professional Artistic Production Hub

PRESENTS:

- Annual Report -
- Trustees' Annual Report -
- Independent Examiner's Report and Accounts -
for 2019/20



Sue Hill performing in Sea Cry Saga on Chapel Porth beach, Cornwall

Scary Little Girls Association, registered charity no 1136270 and CIC registered company no 12268860

www.scarylittlegirls.co.uk



Contents 2019/20

- Annual Report -

1. Chair's Statement
2. Artistic Director's Report

Shows and Projects:

3. *Greenham Women Everywhere, Listening to Greenham Women Everywhere and Greenham Uncommon*
4. *Sea Cry Saga*
5. *Wollstonecraft Walks*
6. *Diversity Development Prototype*
7. *Love The Skin You're In*
8. *Salon de la Vie* (preview)
9. People we would like to thank
10. Patrons of Scary Little Girls Association
11. Our Funders

- Trustees' Annual Report -

Including Profile, Mission, Objectives
Winding up the Charity and launching the CIC

- Independent Examiner's Report and Accounts -

– Annual Report 2019/20 –

Prepared by Rebecca Mordan, Sarah Pym & Adrian Walker

Images and Artwork by Christine Bradshaw, Damina Bratanova, Jacky Fleming, Kayleigh Hilsdon, Rebecca Mordan, Jill Raymond, Meier Williams

1. Chair's Statement

As SLG's year ended on 31st March 2020, the world was changing rapidly because of Covid-19. All people in the UK and most of the world were in quarantine. The company had to take immediate action to mitigate the effects of lockdown on a producing company. A successful application was rapidly made to the Arts Council England Emergency Fund.

With venues closed for the foreseeable future, all theatre-makers have had to dive deep into their creative reservoirs in order to first of all survive and crucially to continue serving their audiences. Scary Little Girls responded quickly by delivering *Salon de la Vie*, online interactive cabarets, on Wednesday evenings into the lockdown period, supported by a small emergency grant from Feast.

Covid was not the only challenge that SLG had faced during the year. With austerity biting, the company was forced to review its autumn touring as venues became less willing to pay full fees. However with careful financial control SLG 'cut its coat' and reduced the number of gigs, cut wages and successfully toured the Mary Wollstonecraft walks, *Salon*

du Chocolat, *It's Your Round* and bespoke Living Literature Walks around Leeds and as part of the International Agatha Christie Festival in Torquay, to maintain cash-flow. A successful application to ACE to strengthen and develop the company's diversity work took the company through until the end of the year.

Financial challenges have never shackled SLG's creative output. The company's ability to forge new partnerships and produce new work resulted in *Sea Cry Saga* in the summer of 2019 on the dramatic Chapel Porth beach. This co-production with Creation Theatre enabled a new piece of storytelling to be successfully trialled and attracted the interest of programmers of outdoor work for September 2020, which covid subsequently stalled.

Fortunately, much of SLG's work has been able to carry on. The *Greenham Women Everywhere* project is one of the most extensive and impactful pieces of work that SLG has initiated. Hundreds of women have come forward for interviews to be archived.



Adapting to the covid-19 pandemic: our first zoom trustee meeting!

SLG has toured its pop-up Greenham exhibition, hosted talks and discussions, sing-a-longs (both in person and via Zoom), screenings of *Carry Greenham Home*, produced animation projects with Falmouth University and most importantly given voices to the thousands of women activists who made history between 1981 and 2000. We are extremely grateful to the Heritage Lottery Fund who have supported this project throughout and enable so much work. The archive continues grow and develop, gathering more support along the way just like the movement it illustrates. Approaches from film, television and radio companies are being followed up despite covid, as are discussions with The Greenham Watch Tower Museum for a big celebration both at Greenham Common and in Wales (where the original march began) in 2021.

Following an extensive period of research and discussion during the year, the Trustees

decided unanimously to form a Community Interest Company (CIC). Rather than following the traditional route of forming an incorporated company to sit alongside the charity it was agreed that becoming a CIC would be a more appropriate model for SLG, enabling Rebecca Mordan, Sharon Andrew and Adrian Walker to be Directors with the vision and freedom to take the company forward. The Trustees are being given the option to become an Advisory Board (and all are keen to do so) in order to continue as a supportive resource. The change will be finalised in 2020/21.

This year ends in a landscape that we have never seen before that will provide opportunities as well as obstacles. With Rebecca's skill, creativity and entrepreneurial flair, a new website, eight terrific patrons in place and a strong board, I am confident that Scary Little Girls will survive and thrive as we come out of the covid crisis.

***Sarah Pym, Chair of Trustees
July 2020***

2. Artistic Director's Report

It's remarkable to think that last year we faced the biggest threat to the continued existence of Scary Little Girls, and yet now – heading into the summer of 2020 – we are enjoying the kind of financial stability that is so rare in this industry. Don't get me wrong: my concept of stability comes from years of being a jobbing actor, running my own company and trying to nip through the closing doors of different pots of arts funding. Right now, thanks to our biggest ever grant from the Heritage Lottery Fund combined with emergency funding from Arts Council England, SLG is engaged in a wonderful range of creative projects and will remain solvent for at least another year. As a result, the combined effects of austerity and covid-19 have not completely halted us as a production hub: we can regroup during this industry-wide emergency and strategise on how to continue supporting our artists and our audiences when they need us most. It has been hugely gratifying to have funds in place to employ artists and tech creatives at a time when most of their other income has fallen away.

Summer 2019 was not nearly so optimistic. Coming to the end of our grants with no new funding in sight, with autumn tours being scaled back as local venues across the UK struggled to survive, I had to make some difficult decisions. SLG cut its operational costs wherever possible and reduced tour programming and admin support from colleagues and friends who have long made sure SLG's work gets seen. I went without my own wage for several months and battened down the hatches. Having worked strategically for years to create a diverse, robust business model

with blended income streams (as the saying goes) not solely reliant on grant funding, it was a bitter blow to realise that our foundations could become so vulnerable.

We've found it increasingly challenging to secure financially viable rural touring dates; regional mid-scale theatre opportunities have taken us years of unpaid labour and upfront investment to pursue; schools and local councils have suffered from austerity cuts that prohibit buying in professional programmes; charities and companies often do not have the security to commission our workshops. We still benefit from the wonderful contacts we've built up through many years of touring a wide variety of shows and delivering bespoke workshops. But for the time being at least, these income streams have peaked and the backbone of SLG's finances has reverted to grant funding. We've made incredible gains over the years thanks to grants across a wonderful variety of projects, but I am nervous of putting so many of our eggs in a basket that is itself increasingly uncertain...

Given this context, it is remarkable that we've achieved so much in the past year – and in fact we have expanded what I thought was possible for SLG in terms of step-changes in accessibility, digital output, cross-sector partnerships and creating national networks. This ability to pivot, adapt, evolve and thrive under new circumstances is what has kept SLG going successfully for so long – and hopefully well into the future, despite its myriad uncertainties!

Michèle Taylor, Director for Change and co-founder of Ramps on the Moon, has been mentoring me as part of the Diversity Development Prototype project funded by the Arts Council. She has taken us on a major leap forward and we now have a set of skills and awareness we can employ across the board in our work and company development. We now work better with diverse artists and reach diverse audiences and participants – and have simultaneously been brought up to date in digital and tech advances in the industry. Michèle's expertise, passion and dynamism have been a transformative asset for SLG and it is a great privilege to count her amongst our Patrons.

The luck of the timing of this strategic development just ahead of covid-19 and lockdown cannot be underestimated: we have been hugely fortunate in having a relatively smooth transition to remote working because of the underpinning already in place from the Diversity Development Prototype project. Although we've had to cancel a number of planned performances in 2020, this loss of income and exposure has not been felt as keenly as it would have last year. Emergency funding from Feast right at the beginning of lockdown gave us the necessary boost to pivot, adapt, evolve and thrive once again, transforming our popular salon events into online episodes called *Salon de la Vie*, a fortnightly celebration of women's art and literature. To be perfectly honest, I struggled with the technical side of things – something I've put off getting to grips with for many years – but we got there eventually, and I'm proud of the small but growing body of work SLG is creating online. This includes a regular blog I've been strong-armed into posting as part of improving our online and social media presence: <https://scarylittlegirls.co.uk/news/>.

Which brings me, at last, to the most significant series of projects SLG has ever attempted: documenting and celebrating the incredible achievements of the Greenham Common Women's Peace Camp. In last year's Annual Report we described *Greenham Women Everywhere*, which has created an archive of interviews, photographs and artefacts from over 100 Greenham Women and turned this into a touring pop-up exhibition and online archive: <http://greenhamwomeneverywhere.co.uk/>. With further funding we've launched the *Greenham Uncommon* project which builds on the connections we've made and enables SLG to act as a

conduit to celebrate the 40th anniversary in 2021 of the march from Cardiff to RAF Greenham Common, which became the beginning of the peace camp.

We're also creating an incredibly rich online world of existing and new materials, testimonies, interviews, songs and other artistic responses to Greenham (including an AI 'choose your own adventure' journey), through the virtual reality camp at *GreenhamWomen.digital*. Launching later in 2020, this interactive experience will take you to each of the camps at the gates of the military base, bringing them to life with stories and song, and linking to a new generation of activists.

Pulling all these diverse and complex elements together from multiple, overlapping projects is really helping me feel like I'm living up to the old Greenham saying: *I am the flow I am the ebb, I am the weaver I am the web*. It's a wonderful privilege working with so many awesome women and very fortuitous that this lockdown period has coincided with development of online resources and preparing for next year's events – meaning we can still forge ahead with everything we have planned to celebrate the Greenham Women.

I can't express enough my gratitude and admiration for everyone I've been working with this year, who have responded so positively and generously to our many and varied projects. The highs and lows of running SLG always lead me to a renewed commitment to telling the stories of as many fascinating and inspiring women as possible, and to engaging artists in creating new ways of expressing and sharing these stories.

Pivot, adapt, evolve, thrive – repeat!

Rebecca Mordan, Artistic Director
July 2020



Images from my blog posts: blossoms from lockdown gardening; in the throes of tech torment; and staring into the abyss of an apple martini after finally triumphing over Facebook Live...

3. Shows and Projects: *Greenham Women Everywhere, Listening to Greenham Women Everywhere* and *Greenham Uncommon*



Logo specially designed by Jacky Fleming

A reminder of why we're so invested in Greenham

Established to protest nuclear weapons being placed at RAF Greenham Common in Berkshire, the Greenham Common Women's Peace Camp was at the centre of the largest and most radical female-run political campaign since the Suffragettes. 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.

Nevertheless, it has largely been forgotten or ignored not only in the mainstream but also by today's activists – with the notable exception of Extinction Rebellion, which is building on the Greenham Women's tactic of non-violent direct action and peaceful disruption of the courts.

Rebecca Mordan was only a small child when her mother attended the camp. For both Ms Mordan and her mother it was a formative place, one that would shape her views and actions for the rest of her life.

"Like a lot of women my mother was radicalised by the experience of being at the camp and having an intellectual experience of feminism", she told the Standard.

"I realised that if you were younger than me you did not know about Greenham, but if you were older than me then you had an opinion."

This inspired Ms Mordan, who is the artistic director of Scary Little Girls and Kate Kerrow, Editor of The Heroine Collective, to interview 100 women who had lived at the camp and build the exhibition around their experiences there, so that a younger generation may rediscover Greenham.

Extract from an article in the Evening Standard

Greenham Women Everywhere

Though it was one of the largest demonstrations in modern history, we have relatively little information about life on camp from the women themselves – and that's exactly what we want to change. For the first time, we'll be looking at the truths behind the tabloids: we are collecting the myriad stories, anecdotal details, innovative political strategies, and above all the memories of the women who were part of the Peace Camp between 1981 and 2000.

Launched in partnership with the Heroine Collective and the University of the West of England, thanks to a grant from the Heritage Lottery Fund and then enhanced by funding from Arts Council England – and donations to our GoFundMe campaign and fundraising events – the *Greenham Women Everywhere* project is documenting the incredible voices and amazing (her)stories from the Greenham Women's Peace Camp. The project started by reaching 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 catalogued. These interviews have been lovingly edited by Sarah Llewellyn into a beautiful sound story for the touring exhibition, entitled [Greenham Women Are Everywhere](#). Together with her original music, Sarah has weaved together a narrative of women's fascinating experiences, memories, poems and songs from the oral testimonies:



Greenham Women Are Everywhere by Sarah Llewellyn

Taking the message to the people

Our pop-up exhibition allowed visitors to listen to this wonderful soundscape while exploring a Greenham-inspired tent which has been printed with a specially commissioned collage of pictures, banners and slogans from the archives of Greenham women we have met – and showcasing original photographs created by our project team. Volunteers running the exhibition were usually women with direct lived experience of Greenham, and their stories of adventure and shenanigans became as much a part of the exhibition as anything else! Through these diverse media, we created an intimate look at the sights and sounds of the camp, giving voice to these radical women and helping the experience of Greenham to resonate with a 21st century audience.

Thanks to the incredible support of our volunteers, the exhibition has visited peace, feminist, historical and other activist events as well as town halls and libraries across England (we have made contacts in Wales, Scotland and Ireland for future iterations). We are grateful to all these venues for hosting our exhibition: The London School of Economics, Manchester Central Library, The Manchester Histories Peterloo Festival, The York Quaker Meeting House, The Pankhurst Centre, Hebden Bridge Town Hall, Gloucester History Festival, CND Action for Peace Weekend, Greenham Control Tower, Lincoln Central Library, Stamford Library, Glastonbury Festival, Nottingham Women's Centre, The FiLiA Conference in Bradford, Goldsmiths University, The

University of The West of England, The Winchester Discovery Centre, Cambridge University, POW Festival in Margate, Falmouth University, and Truro College. Where possible we partnered with local chapters of Extinction Rebellion at these events, to raise awareness and make clear the resonance between Greenham and today's social and climate justice activism

Alongside the exhibition, our funding also enabled us to put on special talks and Q&As with Greenham Women and screenings of the classic documentary *Carry Greenham Home* (1983) at a number of these venues, allowing audiences to engage with the women first hand and share their own experiences. Perhaps most memorable was the event held at the Greenham Common Control Tower itself, which these days hosts historical and artistic events and installations related to the area's chequered past.

At St Agnes library in Cornwall we trialled a week-long programme combining the exhibition, film screenings, schools workshops with study support packs, Q&A panel and sing-along event: these went down a storm and provided a great template for taking everything forward into the celebratory events of 2021.

What's more, we were the focus of an episode of Sarah Millican's [Standard Issue podcast](#) as well as being interviewed for Radio 5 Live, Radio 4 *You and Yours* and the *Archive Hour*, and being featured in the [Evening Standard](#).

There is now a phenomenal and growing wealth of information, oral testimonies, archival materials and new photographs at: <http://greenhamwomeneverywhere.co.uk/>



Greenham diaries kept by project volunteer and interviewee Jill Raymond, photographed by Christine Bradshaw

Meet some of our superstar volunteers!

Everyone who volunteered to support this project has been incredible but there is only room in this Annual Report to highlight a few. Here they are with some of their own words, accompanied by wonderful portrait photographs by Christine Bradshaw, reflecting on the experience of volunteering for *Greenham Women Everywhere*...

Had a fabulous day, chatted my head off. Some good feedback, women really enjoyed experience. Tent went down really well. Gave a fantastic feel. Venue brilliant, light and bright, cosy feel very friendly. Fab team of workers. Again thank you for letting me have so much fun, I am so happy you gave me an opportunity to remember/ reaffirm, who I am and why. This has been a revelation - So thank you!

Sue Say (right), Greenham Woman interviewee, pop up exhibition host and speaker for the project in the press and at several events



After our talk a woman told me she was a survivor and an addict, that she was now working and supporting women going through the same things and she was so pleased that I had talked about state violence in the care and mental health system. 2 others wondered how we managed with no leaders! I told her we argued a lot! It so important all this gets talked about, keep doing what you are doing Scaries!

Jill Raymond (left), Greenham Woman interviewee, and speaker for the project at Winchester

Participating in the project has powerfully re-connected me with a time that was so important in making me the adult I have become. The protest took place over so many years and so many women were involved that it is still the biggest ever demonstration in UK, and ultimately it was highly successful, the nuclear weapons were removed from Britain. And yet it had virtually disappeared from our consciousness even though most of us who took part are still alive.

When we opened up the exhibition I was flooded with such powerful memories I burst into tears, and during the day several of the women who visited seem to have been just as overwhelmed.

For me, it wasn't just about connecting to my lost youth, it was about connecting to how alive I felt to be immersed in such a strong ideal, and the power of the community we became together.

The strength of support and community was, I hesitate to use the word because it's so overused, but it truly was, empowering.

Greenham Women ARE everywhere, and we need to be! So thank you for reminding me of this, that we have power and that it's vital that we act.

Mica May (right), Greenham Woman interviewee, pop-up exhibition host and speaker for the project in the press and at Manchester Central Library



Getting animated

Students on the Falmouth University Animation and Visual Effects course have been using interviews from the *Greenham Women Everywhere* project as inspiration and raw material for a special animation project – and we're absolutely delighted with the results. Forming a new part of the touring exhibition, these delightful animated shorts really bring the stories of the Greenham Women to life and connect a new generation to the struggles of their foremothers:

<https://vimeo.com/393126998>

Student Dimana Bratanova explains the challenges she and the team faced in representing something they had not heard of previously: "As an all international group, it was especially challenging to understand the context of the time and place, but we researched the event carefully and gave our best to understand and capture the essence of this brave act. We combined authentic photos and interviews from the camp with an artistic approach, and we were delighted to find the Greenham women appreciated the final result."

Extract from the Falmouth University website



Stills from Dimana Bratanova's animation Voices of Greenham Common

GoFundMe: Promoting the Heritage of the Greenham Women

In summer 2019 as our initial Greenham project grants were winding down and future funding was uncertain, we followed up fundraising events earlier in the year by launching a GoFundMe campaign. Promoting this campaign through SLG and the Heroine Collective's social media, websites and mailing lists; the networks we'd built; and through the exhibition, we received scores of donations totalling over £2,250. When we closed the GoFundMe in April 2020, we circulated the following update which is repeated here to help it reach anyone who was kind enough to donate...

Dear Wonderful Donors,

You have been amazing! We asked you to support to bring the heritage and iconography of Greenham Common Peace Women into the hands of the public...

...AND YOU HAVE DONE IT!

We are now able to close this fund so we can get to work on actioning what you have made possible:

- We have commissioned our professional artists and will be working with them this year to create their responses to Greenham's Peace Camp and awesome Women.
- We will be starting our shout out to the Greenham Women themselves to contribute their art based on their experience at camp
- This work will be part of our ongoing work to promote Greenham both this year and throughout next years 40th year anniversary of the camp
- Thanks to your generosity we were able to show funders like the Heritage Lottery that our work around Greenham was wanted and popular and we have secured the resources to continue and develop our work in celebrating the wonderful women of Greenham for 2020/21

In these times of isolation many of us are reflecting on how we got into this situation as a species – it sometimes seems as if Gaia has sent us all to our rooms to have a think about what we've done – it feels reassuring to recognise the work of those who made positive change possible – and inspire others to do the same.

To keep up with the project as it unfolds please visit <http://greenhamwomeneverywhere.co.uk/>

To get involved with the new Greenham Women Mutual Aid Group please contact vanessa@greenhamwomeneverywhere.co.uk.

You inspire us, thank you so much, we'll see you all soon, stay safe.

In sisterhood and with love x

Greenham Uncommon and the 40th anniversary

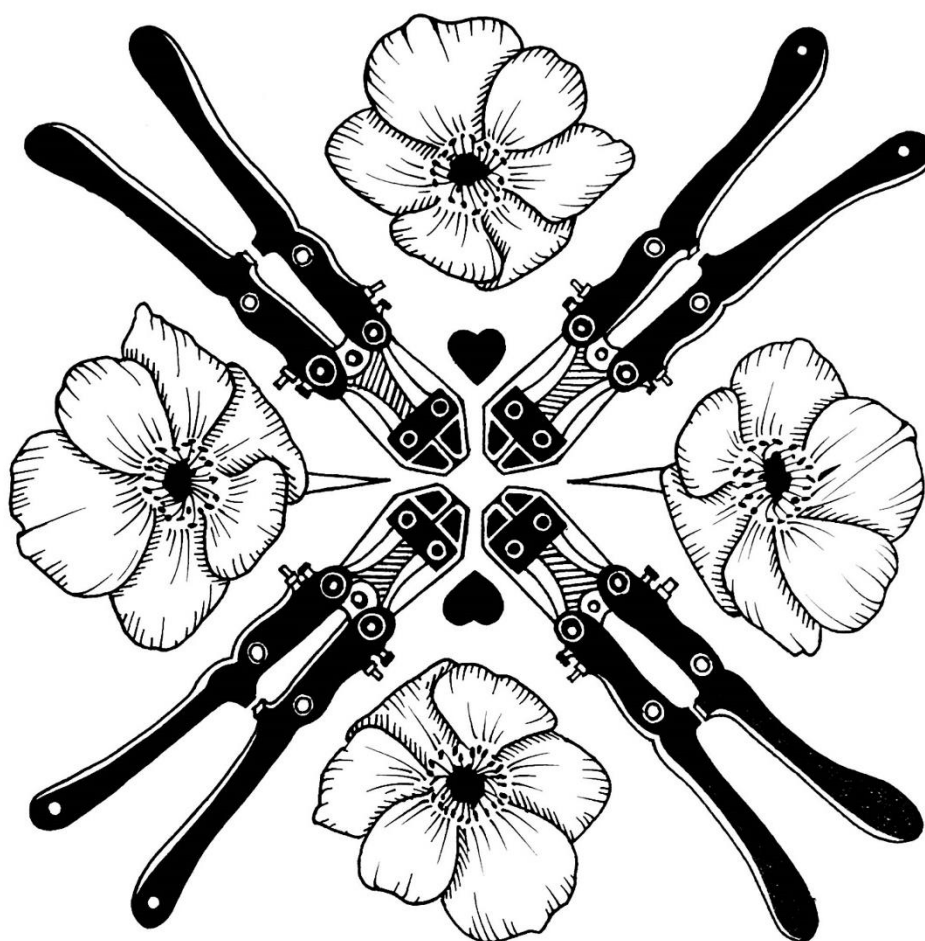
As the exhibition was ending its first tour and plans for the next phase of this series of overlapping projects were in development, we heard that we'd been successful in SLG's largest funding bid to date: *Greenham Uncommon*, supported by the Heritage Lottery Fund. With our eyes on the 40th anniversary of the march from Cardiff to RAF Greenham Common in 2021, we're building a wonderfully rich, engaging and accessible online archive to secure the legacy of the Greenham Women; a wide range of artists, including many Greenham Women, are being commissioned to create new writing, songs and images; Rebecca Mordan and Kate Kerrow are writing an anecdotal history of the camp, based on the *Greenham Women Everywhere* interviews; they are also in discussion with a number of radio and TV opportunities; and ultimately we will recreate that historic march, lining the route with celebratory events and carrying the message of Greenham to new and wider audiences.

Adding fuel to the fire, we were incredibly fortunate to benefit from Arts Council England Emergency Funding in response to the covid-19 outbreak that has so devastated the world of live arts and performance. Coming at the beginning of lockdown, this was a terrific boost to how we have been able to work in the face of cancelled or postponed shows, tours and other events; and it will hugely expand the horizons of what we are already working on.

Here is a quick look at some of what we've been doing in 2020 so far:

- **Adapting to lockdown:** starting with a survey of the Greenham Women we've been in touch with, we responded to their suggestions and requests by hosting a Mutual Aid message board as a platform for supporting each other; hosting a specially designed quiz night; and bringing our sing-along events online through Zoom.
- **Employing Greenham Women and creatives:** at a time of such terrible uncertainty, it's been empowering to in a position to commission actors, musicians, poets, artists, technicians, admin support and more, to support our projects – many of whom are Greenham Women, and many of whom are facing real financial difficulties this year.
- **Building the online exhibition, *GreenhamWomen.digital*:** bringing together authentic voices from Greenham Women alongside newly commissioned artistic responses, this interactive online resource will take you right into the life of the Peace Camp and explore the different experiences of each of the base's gates where the women were camped; it will honour the legacy of Greenham in all its colourful and courageous glory but without shying away from the hardships and abuse faced by these brave women.

You can't kill the spirit: she's like a mountain.



NVDA, part of a new series of specially commissioned artworks by Kayleigh Hilsdon

4. Shows and Projects: *Sea Cry Saga*

In a joint production with Creation Theatre and Sue Hill, funded by Arts Council England and Feast, this new site-specific show presented interlinking myths from Cornwall's Viking history, exploring the relationship between the wild environment, Goddesses and the elements. For its first incarnation, we secured permission from the National Trust to perform on magical Chapel Porth beach on a sunny September weekend. With music by Claire Ingleheart, stories by Mercedes Kemp, TJ Holmes and LH Trevail and food from the legendary Chapel Porth Beach Café, this was a unique showcase for Cornish talent.

We invited the audience to sit round the fire as the Goddesses strode in from the sea, danced among the rocks, and stood implacable in the face of human trials and tribulations...



SUMMER 2019



SEA CRY SAGA, 7TH & 8TH SEPTEMBER, CHAPEL PORTH BEACH
PRESENTED BY CREATION THEATRE, SCARY LITTLE GIRLS AND SUE HILL

Overview

Audience

Number of performances: 4
Total audience: 240
Average capacity sold: 100%

The Team

Sharon Andrew - Performer, Producer
Lucy Askew - Producer, Creation Theatre
Sue Hill - Performer
TJ Holmes - Writer & Composer
Claire Ingleheart - Musical Director
Mercedes Kemp - Writer
Rebecca Mordan - Performer
Charlie Morley - Producer, Creation Theatre
Alan Munden - Designer
L H Trevail - Writer
Meier Williams - Designer
Jacqui Wood - Viking Advisor

Works commissioned or featured

Freyja, Sigrid, Gwendolen by Mercedes Kemp
Through a Glass Darkly by Rebecca Mordan
Duffy and the Mermaid by TJ Holmes
Whale Song by TJ Holmes
An extract from A Gathering by LH Trevail
Speech by Greta Thunberg
Additional dialogue by Rebecca Mordan and the cast





What they said

"Thank you so much. What a memorable, atmospheric and thought provoking experience."

Candy Smit, The Lost Gardens of Heligan

"Sea-Cry performance presented in the spectacular location has great potential. It's witty, magical and entertaining, but most of all hugely important & poignant."

Audience feedback

"Enchanting, modern storytelling with playful and mischievous characters. Delightful start to finish conveying a powerful take-home message."

Audience feedback

"An enchanting production. Stunning setting and spell binding story telling. Magical."

Audience feedback

"An enthralling performance in a spectacular setting. We were enchanted by this excellent production which whilst being set among the age of myth, legend and fairy tales was given astonishing relevance to the world today. Brilliant performances by all the cast and a backdrop of stunning views made this a very memorable experience."

Audience feedback

"Fantastic performance and location, all set off by the wonderful food and drink served up to us by the cafe."

Audience feedback

"A magical feeling of being whisked away into hundreds, maybe even thousands, of years of stories from here and elsewhere. Gathered around a fire on the beach we felt a real connection not only to the special place we were in but to the rest of the audience seated all around us"

Audience feedback

an extract from
GATHERING
by LH Trevail

Storyteller: High on the cliff-top, I see her walking. Human children are so precarious - all kneecaps and curiosity. And this one is all alone. Tasty little drumstick silhouette. Playing, even as the world is ending.

Below on the beach, I see one of my own. A seal-pup, just out of baby-fur. Yawning and rolling her lovely fat little form in and out of the craggy shadows. Don't stray too close to the overhang, little one.

For that human child soon-to-be meal of mine up above is moving with all the carelessness of her young species. Always a little too close to the edge, and not watching her footing.

A stone, a single loose stone is nudged by her toes-in-sandals. Rattles to the precipice, and over. Falling like a thoughtless word - one bounce dislodging another, and another. Small stones gathering big stones, big stones gathering rocks. All tumbling towards the beach below - and another life.

Hearing the clatter, the seal-pup rolls in panic to the shelter of a jutting rock. Her soft body is protected from the rain of stones, but in the silence after, she is trapped. She pushes at the fallen rubble with her flippers.

In the darkness, she cries.

Still in the sunlight, the human girl-child listens.

Horrible human child, looking down from so high. Down at the trouble you have caused. I will savour the crunch of your bones when I finally catch you.

What are you doing human child? Running hither and yon along the cliff top, urgent, seeking.. seeking a way down..? You are climbing; scrambling over

rocks and tufts of sea-grass. Scraping your knees and elbows in haste. I see blood, human child, soon to be mine.

But still you skitter and clamber. Down, down, down to the lonely cove. Down to the trouble you have caused.

Wrapping your tiny fingers around rocks and stones. Pulling, lifting, dragging. Freeing the seal-pup crying in darkness. Round black eyes peer into human green. And the human child says:

"I am sorry."

Huge thanks to Creation Theatre for pulling together this feedback – and to them and LH Trevail for allowing us to reproduce it here!

5. Shows and Projects: *Wollstonecraft Walks*

Press release

Celebrating the 260th anniversary of London's first feminist!

Wollstonecraft Walks: Living Literature Walk celebrating the trailblazing legacy of Mary Wollstonecraft, writer of *The Vindication of the Rights of Woman* and founder of modern feminism

Fragments & Monuments performance and film company has received a Heritage Lottery Fund grant for an exciting project, Wollstonecraft Walks. The project focuses on the life and times of Mary Wollstonecraft (1759-1797) and her impact on women, politics and 21st century society and culture.



As part of the Stoke Newington Literary Festival, Fragments & Monuments is working with award-winning feminist theatre company Scary Little Girls to bring Mary's neighbourhood of Newington Green – where she set up a school for girls in 1784 – alive with performance, poetry and song.

On Sunday 9th of June, audiences can take part in Wollstonecraft Walks, setting off on a specially prepared route in small groups to discover hidden performances inspired by Mary and of course of her own work. As you progress, you'll discover secrets about Mary, her life and her Green!

We are also inviting you to join us as a volunteer to research and learn about the legacy of Mary Wollstonecraft, how to manage public walks, producing and archiving local history, and getting the opportunity to share your findings with other volunteers, the public and online.

Commenting on the award Professor Anna Birch, Artistic Director of Fragments & Monuments said 'We are thrilled to have received this support and are confident our project will bring our historical neighbour Mary Wollstonecraft back to Newington Green for a new audience.'

Following this up in April 2020 we held a virtual walk using the app created by Fragments & Monuments, which includes a guided audio tour, podcasts, readings, school assembly resources and more. This was covered in a great piece by the [Hackney Citizen](#) and then picked up on BBC Radio 6 by Cerys Matthews, who promoted the app and played one of Rebecca's readings!

You can still download the app to explore Mary Wollstonecraft's Newington Green, either on foot or from the comfort of your own home: <https://wollstonecraftwalks.netlify.app/>.

6. Shows and Projects: *Diversity Development Prototype*

Since its very beginning, part of Scary Little Girls' mission has been to tell stories and promote characters which are little known, historically or culturally excluded, or usually told from one perspective only. Partnering with [Ramps on the Moon](#) (RotM) on a variety of projects in recent years has enabled us to take this commitment to the next level, making SLG a more inclusive company with accessibility front and centre for artists and audiences alike. Funding from Arts Council England for the Diversity Development Prototype project allowed us to expand our engagement with diverse communities following three main strands:

- Secured RotM's Director for Change and co-founder Michèle Taylor as a mentor to help SLG embed diversity best practice at a structural level and at the core of our creativity
- Creation of audio description apps, opening our work to visually impaired audiences
- Development of Access Guides to make our work to more accessible to people with autism, anxiety and depression



Michèle brought her vast experience and knowledge to this project as we explored SLG's internal structures, processes and procedures, including recruitment, casting and how we run rehearsal and performance spaces. Michèle has improved our understanding of what's needed to meaningfully diversify our artistic practice from the very inception of a project to its realisation. By investing this time in our Artistic Director, who is the driving force and visionary behind our company, SLG will be able to ensure that best practice permeates through our entire structure and changes our approach to artistic practice at every level.

Our production team is now trained in meeting access needs at all stages of the creative process; and our pool of diverse talent has expanded to include audio description, integrated British Sign Language and Access Guides. With these new tools we have produced trial materials to convert both new and existing creative projects so that our output is more accessible for deaf, visual impaired and neurologically diverse audiences and participants. These have included:

- Two prototype audio description apps for tablets/smart phones designed by Sandra Ghari for our popular Living Literature Walks, opening our work to visually impaired audiences
- Two prototype Access Guides to accompany Living Literature Walks with information on numbers attending, venue dimensions, route, toilets, staff and emergency numbers etc, opening our work to audiences with autistic and anxiety related mental disabilities

We're delighted that these prototypes have extended the work beyond its original purpose, such as the Access Guide we launched as part of the celebrations of Mary Wollstonecraft's birthday: <https://www.ngmh.org.uk/blog/celebrating-marys-birthday-monday-27th-april>.

In terms of next steps, Michèle will be overseeing our appointment of a Diversity and Access Support Officer to secure our best practice going forward – and to establish meaningful industry support for our first diversely cast mid-scale tour of our all-female *Peter Pan* with a deaf, disabled, hearing and non-disabled team (workshopped in 2017 with RotM and the New Wolsey Theatre, Ipswich). We are excited to use this opportunity to radicalise our artistic practice and give us a template for embedding diversity into all our mid-scale work. Initial meetings have been held and will be continued once the future landscape for live arts is clearer...

7. Shows and Projects: *Love The Skin You're In*

Thanks to funding from Awards For All, we've been able to deliver a long-cherished project to engage children and young people on issues of identity, body image and good mental health. Building on our extensive experience of working with primary and secondary schools, youth charities and local councils in deprived areas of London, we developed a series of participatory workshops specifically for children and young people experiencing social exclusion and isolation.

Originally envisaged for delivery in classrooms and community spaces, we had to adapt to covid-19 and decided to follow an interactive video format. Following a fast-paced and informative TikTok style, we created a six-part series of 10-minute videos, each with a corresponding multi-disciplinary worksheet to help draw out key themes for discussion and learning in accessible formats.

Love The Skin You're In explores some of the complex issues facing children and young people in 2020: online and real-life bullying,

identity politics, sexuality, consent, engaging in activism and getting a balanced diet of social media content.

We are now piloting these with Heathfield School Ascot, Clear Counselling Services and the Women's Centre Cornwall: timings have been pushed back due to covid-19 but when suitable we will conduct feedback sessions to help refine content, delivery and materials for wider distribution.

With this project we want to improve children and young people's communication, team work, sense of belonging and personal responsibility, confidence, self belief, self worth, positive relationships, empathy and the skills and motivation to drive forward positive change within their own communities. A tall order perhaps, but by directly addressing issues affecting them at an early stage in their lives, we know that children and young people will have better chances of overcoming the challenges that often prevent them from reaching their full potential.

If you work with children and young people and are interested in using our *Love The Skin You're In* digital workshops, please get in touch: info@scarylittlegirls.co.uk.



Sarah Annakin presents the *Love The Skin You're In* video workshop series

8. Shows and Projects: *Salon de la Vie* (preview)

Welcome to Salon de la Vie!

Your host will be with you at 7.30pm

*Tonight's salon
is all about
this wonderful
person...*



*Invite a friend, share the link,
it's not too late, the more the
merrier!*

*Image specially created for Salon de la
Vie by the amazing Jacky Fleming*

JF

Like everyone in the performing arts sector, the coronavirus pandemic led to a lot of cancellations for shows we had planned for 2020. Feast reacted quickly, opening up a round of small emergency grants to help companies like SLG adapt to life under lockdown. Rebecca realised that she could repurpose her touring salons for delivery online, focusing on either one fabulous woman (Mae West, Dorothy Parker, F Tennyson Jesse – pictured above) or a wider feminist topic (suffrage on stage, women in fairy tales, banned books) with a mix of songs, anecdotes, readings – and a cocktail or two!

Spreading the funds amongst some of our wonderful partners in production, IT, social media and illustration resulted in a six-part series of fortnightly 20-25 minute podcast-style performances on Facebook Live. Despite some challenges with technology and internet connectivity (see one of Rebecca's blog posts on this sensitive subject here: <https://scarylittlegirls.co.uk/2020/05/22/tech-torment/>), we reached live stream audiences of 20-40 which increased to over 400 views (at the last count!) as people tuned in to watch in their own time.

The videos are captioned to support accessibility and we have plans to record special audio descriptive versions of each salon. This online archive of performances is a new platform for SLG and could become a supplement to physical touring, which is increasingly cost prohibitive (and doesn't have the capacity to reach hundreds more people after the event!).

Certainly, Rebecca has no shortage of ideas for *Salon de la Vie*: two further six-part seasons are already planned for summer and autumn 2020! Here is a preview (and some spoilers!) for the second season: <https://scarylittlegirls.co.uk/2020/06/23/salon-de-la-vie-season-2-spoilers/>.

Head over to SLG's [Facebook Group](#) and [YouTube channel](#) to catch up on past performances and find out what's next.

9. People we would like to thank

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

Ampersand Industries	Frankie Armstrong	Ramps on the Moon
Andy Ward at CRBO	Fiona Broadfoot	Rose and all at Chapel Porth
Anita Diaz and all at	Goldsmiths University	Beach Café
Heathfield School, Ascot	Helen Tiplady and Kirsty	Rose, Jack and Emma at
Arts Council England	Cotton at Hall for Cornwall	FEAST
Phil Gibby, Katy Lusty, Philip	Ian Marsh, Richard Pope and	Rosie Clarke
Butterworth, Phil Hindson,	all at National Trust in	Rosie Ede
Sophie Moysey and all at Arts	Cornwall	Rosie Pearson, Asthall Manor
Council South West	Jacky Fleming	and on form sculpture park
Barbara Santi	Jacqui Wood	Ross Williams and Krowji
Becky Barry	Jean St Clare	Sarah Llewellyn
Becky John and 92 Minutes	Julie Bindel	Sarah Rutherford
Brian Hill and all at Century	Kayleigh Hilsdon	Sharon Foster
Films	Kate Kerrow	Shazz Andrew
Carn to Cove	Kresen Kernow	St Agnes Library
Caro Parker, MBE	Kiruna Stamell	Sue Say
Carleen Anderson	Kneehigh Theatre	Susie Gray
Christine Bradshaw	Kudzanayi Chiwawa	The Heritage Lottery Fund
Christine Jackson and Colin	Leeds Literary Festival	The Heroine Collective
Drake	L.H. Trevail	The History Press
Claire Ingleheart	Lee Bartholomew	The International Agatha
Creation Theatre	Nina Milns	Christie Festival
Creative Skills	Nutkhut Theatre	The University of West
Dave & Jackie Hunter and all	Meier Williams	England
at Penlee Open Air Theatre	Mica May	The Women's Library, LSE
Dreadnought Southwest	Miracle Theatre	The John Knowles Company
Dick Maule	Dr. Naomi Paxton	The Poly, Falmouth
Dickon Knowles	Oliver Gray, Dean Horner	The Theatre Chipping Norton
English Touring Theatre and	and Illyria Theatre	TJ Holmes
the FORGE Programme	Peggy Seeger	Tony and Joan Andrew
Falmouth Film School and	Rachel Moran and all at	Vote100
University	Space International	Wildworks

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 everyone who generously donated to the *Greenham Women Everywhere* GoFundMe project this year.

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



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



Arts Council England provided funding for the next phase of the Greenham project begun through HLF, called Listening to Greenham Women Everywhere. This enabled us to process and develop the oral history archive and take it on the road as a pop-up exhibition with specially commissioned artwork and related workshops and events. SLG also benefitted from the **ACE Emergency Fund** for a project taking the Greenham Women Everywhere exhibition online with a special interactive Virtual Reality website, which will be reported on next year. Another ACE-funded project allowed us to create the Diversity Development Prototype which brought meaningful artistic work to more diverse audiences and practitioners in the South West and beyond.

Heritage Lottery Fund supported our biggest project of 2018/19, Standing on the Shoulders of Giants – Greenham Women Everywhere, which brought together stories from over 100 women and, as it wrapped up this year, acted as a springboard for further funding and wider activities through ACE. Moving into 2020/21, HLF has provided a new grant to take this work to the next level with a published book; brand new board game; Artificial Intelligence game; enhanced exhibition; accessibility; and more. We will report on the Greenham Uncommon project next year.

Awards For All Community Fund enabled us to create and pilot the interactive learning tools of the Love The Skin You're In project, which will reach children and young people in deprived areas to help them navigate the complexities of identity and relationships both online and in real life.

Feast made Salon de la Vie possible thanks to a rapid injection of emergency funds, supported by ACE and Cornwall Council. More on this next year!

Thank you all for this incredible support.

- Trustees' Annual Report 2019/20-

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

1. Company 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.**

Recently we have expanded our remit with the addition of a fourth objective, to more fully reflect the evolution of SLG's focus:

4. **To use the arts with those experiencing disadvantage and social exclusion to enable positive change and social justice and to promote, maintain, improve and advance the education of the public in the arts. In particular but not exclusively using the arts of theatre, drama, music and dance by the provision of performances, plays, workshops and other events.**

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

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.

4. Charitable Structure, Governance and Management

Governing Document

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

Organisation of the Charity

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

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

Change in Company Status

After much research and consideration the Trustees decided that it would be in the best strategic development of the company to change the status to that of a Community Interest Company (CIC).

In accordance with the Constitution of Scary Little Girls Association (The Charity), Paragraph U:

Dissolution/Winding Up

A Trustee Meeting was held on 12th May 2019 with all Trustees, Artistic Director and Honorary Treasurer present. The proposal to convert SLGA to a Community Interest Company was adopted by all Trustees who agreed to remain in post until the completion of the transfer ensuring that compliance with the requirements of the Charity Commission were met.

SLGA was incorporated as a CIC registered in England and Wales in October 2019 – Company Registration No 12268860.

SLGA was formally dissolved as a registered charity at the Trustees meeting on 15th July 2020 and will shortly be removed from the Charity Commission following submission of the Annual Report and Accounts.

Change in Accounting Period: April 2019-July 2020

Due to the change in Company status from a Registered Charity to a Community Interest Company, the Accounting Period has been extended from 31st March 2020 to 31st July 2020 in line with the closure of the Charity.

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

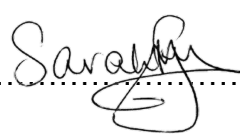
Risk management forms an integral part of the charity's decision-making and is incorporated within strategic and operational planning. The Charity does not currently receive any core funding and works project-by-project within the financial and time constraints of each project. All financial decisions 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:15 July 2020.....

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

I report on the accounts of the charity for the period ended 30th June 2020 which are set out on pages ~~22 to 26~~ 27 to 33.

Responsibilities and basis of report

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material 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 charity as required by section 130 of the Act; or
2. the accounts do not accord with those records [; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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].

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:

26

25.8.2020

Dick Maule FCA

Scary Little Girls Association

Statement of Financial Activities for the period ended 30th. June 2020

	Unrestricted Funds 30th. June 2020 £	Restricted Funds 30th. June 2020 £	Total Funds 30th. June 2020 £	Total Funds 31st. March 2019 £
Income				
Donations	3,126	-	3,126	3,950
Income from charitable activities:				
Fees, consultancy and miscellaneous income.	-	-	-	-
Theatre activities	17,800	-	17,800	28,708
Grants and contracts	-	52,354	52,354	64,124
Total	<u>20,926</u>	<u>52,354</u>	<u>73,280</u>	<u>96,782</u>
Expenditure				
Charitable activities	<u>19,436</u>	<u>62,095</u>	<u>81,531</u>	<u>96,074</u>
Total	<u>19,436</u>	<u>62,095</u>	<u>81,531</u>	<u>96,074</u>
Net income/[expenditure]	1,490	(9,741)	(8,251)	709
Total funds at 1st. April 2019	<u>(1,490)</u>	<u>9,741</u>	<u>8,251</u>	<u>7,542</u>
Total funds carried forward	<u>-</u>	<u>-</u>	<u>-</u>	<u>8,251</u>

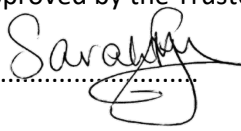
Scary Little Girls Association

Balance sheet as at 30th June 2020

		2020	2019
	Notes	£	£
Fixed assets	6	-	-
Current assets			
Debtors	5	-	6,108
Cash at bank		-	23,163
		-	29,271
Current liabilities			
Creditors: amounts falling due within 12 months	2	-	(21,020)
Net Current assets		-	8,251
Net assets		-	8,251
Unrestricted funds			
General funds		-	471
Restricted funds	4	-	7,780
		-	8,251

These financial statements were approved by the Trustees on.....15 July 2020

On behalf of the Trustees

.....

.....

dated:- 15 July 2020

Scary Little Girls Association

Notes to the accounts for the period ended 30th. June 2020

(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) 2nd edition 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 period ended 30th. June 2020

(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

	2020	2019
	£	£
Sundry creditors	-	21,020

(3) Capital commitments and contingent liabilities

There are none at 31st March 2020.

(4) Movements in funds

	Balance 31st. March			Balance 30th. June
	2019	Income	Expenditure	2020
	£	£	£	£
Unrestricted funds				
General Fund	(1,490)	20,900	(19,410)	-
Restricted funds				
Arts Council grant (Truth before Everything)	961	330	(1,291)	-
Arts Council grant (Diversity Development)	-	17,625	(17,625)	-
Heritage Lottery Fund (Greenham)	8,780	5,049	(13,829)	-
Awards for All (About Us)	-	9,350	(9,350)	-
Arts Council grant (Greenham Women Everywhere)	-	15,000	(15,000)	-
FEAST (Sea Cry)	-	5,000	(5,000)	-
	9,741	52,354	(62,095)	-

Prior year

	Balance 31st. March			Balance 31st. March
	2016	Income	Expenditure	2019
	£	£	£	£
Unrestricted funds				
General Fund	7,542	32,659	(41,691)	471
Restricted funds				
Womens' Vote Centenary Fund	-	2,000	(2,000)	-
Arts Council (Truth before Everything)	-	14,270	(13,309)	-
Arts Council (The Mitford Girls project)	-	1,486	(1,486)	-
Heritage Lottery Fund (Greenham)	-	45,450	(36,670)	7,780
Cultivator grant	-	418	(418)	-
Heritage Lottery Fund (Match Funding)	-	500	(500)	-
	-	64,124	(54,383)	7,780

Scary Little Girls Association

Notes to the accounts for the period ended 30th. June 2020

(5) Debtors

	2020	2019
	£	£
Grants receivable	-	1,400
Sundry debtors	-	4,708
	<u>-</u>	<u>6,108</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	<u>1,002</u>	<u>6,800</u>	<u>7,802</u>
Net book value at 30th. June 2020	<u>-</u>	<u>-</u>	<u>-</u>
Net book value at 31st. March 2019	<u>-</u>	<u>-</u>	<u>-</u>

(7) Expenditure

	Charitable activities £	Total 2019 £
Research & Development	4,967	5,250
Performers	8,272	13,104
Directors and other fees	52,613	56,781
Design, print and postage	1,430	1,129
Props and production costs	5,806	2,166
Travel	5,061	9,299
Subsistence	710	2,152
Non-capitalised Equipment	-	804
Insurance	1,026	850
IT and website	743	2,655
Other	83	898
Venue hire	-	-
Phone costs	-	-
Depreciation	-	-
Independent Examination Fees	500	500
Archive and storage	200	413
Bank charges	120	72
Fund raising	-	-
	<u>81,531</u>	<u>96,074</u>

Scary Little Girls Association

Notes to the accounts for the period ended 30th. June 2020

(8) Analysis of net assets between funds

	General Funds £	Restricted Funds £	Total £
Tangible fixed assets	-	-	-
Current assets	-	-	-
Current liabilities	-	-	-
Net assets at 31st March 2020	-	-	-

Scary Little Girls Association

Notes to the accounts for the period ended 30th. June 2020

(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 2019

	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
	2019	2019	2019	2018
	£	£	£	£
Income				
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
Total	<u>32,658</u>	<u>64,124</u>	<u>96,782</u>	<u>72,880</u>
Expenditure				
Charitable activities	<u>41,691</u>	<u>54,383</u>	<u>96,074</u>	<u>77,580</u>
Total	<u>41,691</u>	<u>54,383</u>	<u>96,074</u>	<u>77,580</u>
Net income/[expenditure]	(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>-</u>	<u>7,542</u>	<u>12,242</u>
Total funds carried forward	<u>471</u>	<u>7,780</u>	<u>8,251</u>	<u>7,542</u>