

# Scary Little Girls

Professional artistic production hub

## Annual Report 2021

Scary Little Girls Association CIC registered company no 12268860

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



*Scary*  
LITTLE GIRLS



# Annual Report 2021

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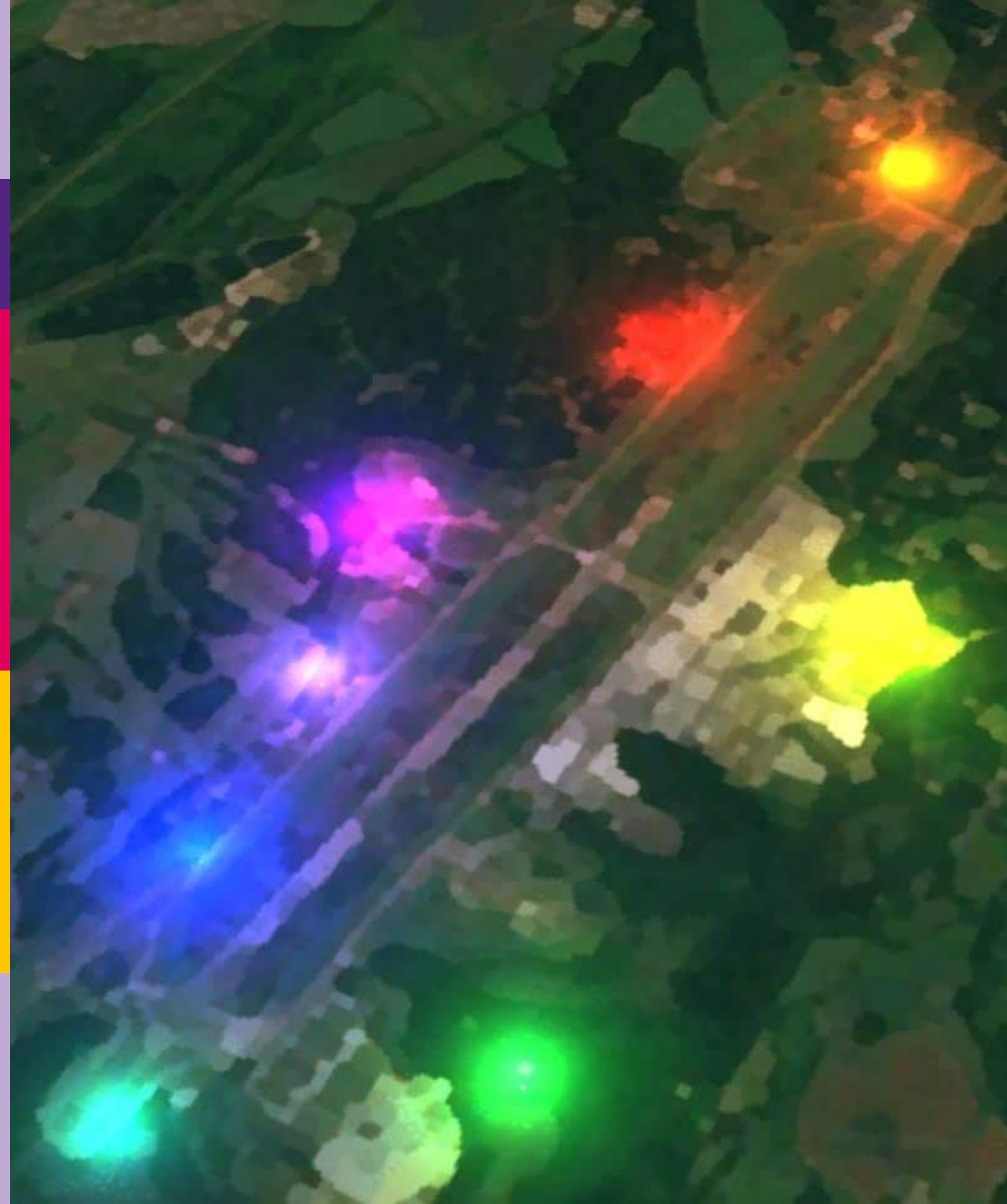
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*Annual Report compiled by* Adrian Walker

*Images and artwork by* Animorph Ltd, Jenny Aston Photography, Jacky Fleming, Diane Goldie, Kayleigh Hilsdon, The History Press, Becky John, Rebecca Mordan, Popp Theatre





# 1. Artistic Director's report

Scary Little Girls' founder and Artistic Director, Rebecca Mordan, reflects on yet another 'year unlike any other'...



Around this time last year I wrote about SLG's constant need to 'pivot, adapt, evolve, thrive – repeat' during the 19 years I've been running it, and in particular how important it is to continually question our assumptions about how we work. Well, if 2020 taught us one thing, it was that we can't rely on the old ways to stick around forever!

Despite years of looking up to larger, more established organisations and feeling jealous of theatre companies with venues of their own, it was actually SLG's minimal infrastructure, dynamic nature and nimble attitude that allowed us to thrive during what amounted to a shutdown of live events and a global cultural overhaul. Plus, of course, a great deal of good fortune in terms of the grant-funded projects we were in the middle of, which could be adapted or re-purposed for delivery remotely or online; and the hard work and talents of my team – in particular 'The Diamond', who you'll meet shortly... I've had the privilege to be involved in some terrific projects outside SLG this year too, including the [BBC Cornish Voices Writer's Room](#), the [KERPOW collective](#) of female artists and producers in Cornwall; presenting and co-writing an episode of Radio 4's [Archive On 4](#) marking the anniversary of the Greenham Common Women's Peace Camp; and even filming in the bunkers at Greenham for [Abandoned Engineering](#) on the Yesterday Channel!

Throughout all this, I've felt more supported by the (safety-)network developed over many years by SLG than ever before, and more understood by our audiences and funders who have come with us on this wild and unpredictable ride. I know where my skills lie – and it's not in the digital realm, so the leap from live performance, eye contact and touring to webcams, pre-records and online content creation has not been a comfortable one for me (as I documented in numerous blog posts on the SLG website last summer – something I had to be firmly strongarmed into doing!). But thanks to the more 21<sup>st</sup> Century expertise of those around me, SLG is now the proud possessor of something I never thought we'd create: a powerful, high quality and varied online catalogue of increasingly diverse and accessible work.

VR, AI, Twine, closed-captioning, video editing, colour palette branding, YouTube channel, vlogging, you're on mute. At the start of 2020, I had no idea about any of this or who I would become while being forced to learn so much so quickly. V, Becky, Sharon and everyone on the 'thank you' pages – I couldn't have done it without you!

Thanks to all this hard work, good fortune and my web of support, I've actually really enjoyed rising to the challenges of this period of being 'socially distanced but culturally together' and I feel immensely proud to have employed so many actors, singers, writers, technicians and other creatives during such a tough time. But of course, I can't wait to see everyone in person again and get stuck into what comes most naturally to me and I find most rewarding: seeing people's real-time reaction to our art, live, as it happens, in the flesh... See you soon!

## 2. Meet ‘The Diamond’

Thanks to funding from the Heritage Lottery Fund and Arts Council England we’ve been able, for the first time, to employ a regular team to support the running of Scary Little Girls across multiple projects and for a sustained period. This has made all the difference during such a turbulent year and has enabled SLG to not just weather the storm of Covid-19, but proactively create new work, employ more artists and – with a bit of luck – plan for a more sustainable future. The wonderful thing about SLG is how very many highly talented women we work with: here we introduce the core team supporting Rebecca this past year (known to each other as ‘The Diamond’!); check out these blog pieces by more of our [fab artists, patrons and friends...](#)



### Vanessa Pini

My journey since the start of lockdown has seen me finishing a very rewarding, yet exhausting career in teaching performing arts, joining Scary Little Girls in an admin support role and then collecting any jobs that came up with them! I mainly work on Greenham Women Everywhere, SLG’s sister project, maintaining the archive, facilitating workshops, organising events and interviewing wonderful Greenham Women.

The project appealed to me because those Women know what they’re talking about! They believe that nuclear weapons are a really bad idea as they’ll kill millions of people (it baffles me that some people think this is a good idea!) They want common land to be open to local people instead of being used as military bases. They want to end the patriarchy so that men don’t hold all the power and women have an equal say in how the world is run. Holding these views apparently makes one a radical feminist! Since when has being against murder and theft of land, and for equality been a radical stance? Since time immemorial.

While some see these views as radical and complex, they really come down to a very basic thing that can make the world a better place, not just on a large scale, but in our day to day tricky lives: Just be nice!

### Becky John (92 Minutes Ltd)

I run a communications consultancy with a focus on helping organisations that do good get heard – primarily organisations supporting women, co-operatives, charities and some local independent businesses. I’ve previously run a social enterprise supporting women who were refugees. When that closed (with the breaking of my heart) I wasn’t sure what I could do, how I could help. [92 Minutes](#) has been doing good work for great organisations and I am proud of it, but as I’ve recovered and regrouped, I’ve been aware it wasn’t scratching my activist itch. Then, when I met Rebecca Mordan in 2019, I felt the unmistakable sensation of a good old scratch coming on.

I’m now in the happy position of working with the amazing SLG team, the work ebbing and flowing as grants and budgets allow. I’ve been trying to work out which is the most exciting part – the new quasi VR project we’re working on with the incredible team at Animorph? The fortnightly Salon de la Vie events celebrating amazing women? Or boosting SLG social media so that more people hear about them?

I’ve come to the conclusion that the most exciting bit is all of it because it’s all part of the same thing – raising women up, remembering them realistically in their flawed, fabulous glory, celebrating who we are and what we can do, and having fun while we are doing it.

Long live Team Scary!

### Sharon Foster

I’m a freelance producer of theatre and events and I’ve worked with SLG on and off for years – sometimes Becca and I try to remember how long or how it started and we cant – so we happily leave it as a mystery...

In the early days I booked shows including the company’s tour of *Dracula: The Kisses* and Salon cabaret shows as well as working with Becca on funding applications to support the company’s work.

It’s always fun to be part of team SLG and was especially so in 2020/21 when the company and many freelance artists rose to the challenges of lockdown and lack of physical performance spaces. Figuring out how to create work in completely new ways as part of such a wonderfully collaboratively team made the challenging time not just bearable but joyful.

As for the future, we’re currently planning celebrations for the 40<sup>th</sup> anniversary of the start of the Greenham Common Peace Camp, which will take place in August & September this year. I cant wait to be on the Common with some of the women who set up the camp and fought so intelligently and peacefully against the nuclear arms race.

And also because it’ll be the first time some of us Scaries will have met in person – let’s hope we can hug freely by then!



### 3. Shows and Projects: *Greenham Uncommon*

Launched in spring 2020 with funding from the Heritage Lottery Fund, and building on the *Greenham Women Everywhere* (GWE) projects which created an archive of interviews, art and a touring exhibition, *Greenham Uncommon* celebrates the 40<sup>th</sup> anniversary of the original march to RAF Greenham Common in 1981 by expanding and enhancing the rich heritage of the biggest and most successful women-led political movement since suffrage.

At this stage we're only half way through the *Greenham Uncommon* project, so there will be a fuller report in next year's Annual Report. For now, here's a summary of what we've done so far...

#### Growing the GWE archive

- When we first put the call out asking for Greenham Women to come forward and take part in our archiving project, we hoped to secure 50 interviewees. It immediately became apparent that there was a lot of interest and we had soon heard from over 300 women volunteering their time, stories and memories. Successive rounds of funding have allowed us to meet the costs of travelling to interview Greenham Women, processing the recordings, uploading and hosting them on the GWE website and ensuring they are as accessible as possible. We now have over 150 interviews in the archive with more being conducted all the time...
- You can browse the full archive at [Greenham Women Everywhere](#) and listen to short extracts on the [GWE Spotify](#)

#### Support network during Covid-19 lockdowns

- Starting with a survey of the Greenham Women we've been in touch with, we responded to their suggestions and requests by creating 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 – these have been great ways to stay connected at such a difficult time

#### Improving accessibility

- Through BSL support for interviewees (both in person and via Zoom), professional close-captioning of online events (recorded and live), transcribing interviews and revising how information and images are presented on the GWE website

#### Interactive virtual Greenham Campfire

- The theme of the peace camp campfire was central to this innovative and engaging project, which used GWE archive interviews to create a 'choose your own adventure' style, text-based conversational game. The [Greenham Campfire](#) made excellent use of Twine open source software to create a unique and accessible experience which brings camp life online in a totally unique way that is so different to our other digital offerings – and adds a further dimension to our accessibility.
- See the next page for an account of its genesis by creator [LH Trevail](#), who went on to run Twine training workshops for our new sister organisation, Greenham Women Everywhere.



The Web by Kayleigh Hilsdon

**In the distance, you see the glow of a campfire. Smoke rising. Figures gathered. You begin to walk closer.**

***Team Scary member LH Trevail writes for us here about their work on our interactive [Greenham Campfire](#)...***

Late spring 2020. I'm in my flat. I haven't been outside in over a month. My family are just a day's travel away, but they might as well be on the moon. I can't reach to touch the tree I see from my window. If I stand closer than 2m to the Asda delivery man, I could kill him.

But I'm building a campfire.

I'm on my computer. A thin, light, laptop I bought for travelling work. Not going anywhere right now. Except we are. We are going to a campfire. And we are going together.

I want you to see something. I want you to see some things people have said. I want you to see these things glowing – bright text on a dark screen. Bright words in a dark time.

These people are talking. They aren't talking to you, but they sort of are. They are talking to someone who is asking them questions on your behalf. Because what they have to say is valuable to us. How can I bring you closer?

Can I make you somewhere to be? Somewhere you can ask the questions yourself? How can I best make you feel welcome, and quietly get out the way of the words?

*Legacy by Kayleigh Hilsdon: part of a series of specially commissioned Greenham artworks*



**Explore the stories from Greenham Women that LH Trevail wove into this fantastic game [here](#).**

I can drag a stone circle of code. I can lay the words out like sticks, build them up so one can catch aflame and lead to another. You can pull up somewhere fairly comfortable to sit, a bit off the ground. Wherever you are – in your home, at work, on a train, in the woods – you are welcome here.

These are stories about a time we fear could be forgotten in talking, even as its learnings and workings-out form the tendons of our present action. These are rememberings of something still current. Still flowing as current flows. It happens over a long time, and not all of us know or remember how it formed. How people joined in a circle around and within something rigid and brittle, and forced it to change. How they sat in circles on the Common, around fires, learning and sharing new patterns to get things done.

[Come and see](#) some of these patterns today, written in light, in the words of those who wove them into our society.

It's a horrible year, and we are in danger. Everything is knocked over and poked in, and we are scattered.

We've got work to do.



### 3. Shows and Projects: *Greenham Uncommon*

Here is a quick look at what's coming up in the second phase of this epic project...

#### Published book!

- The History Press is publishing *Out Of The Darkness*, a collection of verbatim testimonies from the GWE archive, telling the story of Greenham Common Women's Peace Camp by the women who were there; compiled by Kate Kerrow and Rebecca Mordan, with a foreword by the remarkable [Frankie Armstrong](#)

#### Board game!

- Designed by [Dr Naomi Paxton](#) (of [Suffragettes Top Trumps](#) fame) and featuring special artwork by none other than [Jacky Fleming](#). Work together to wage peace, Greenham style!

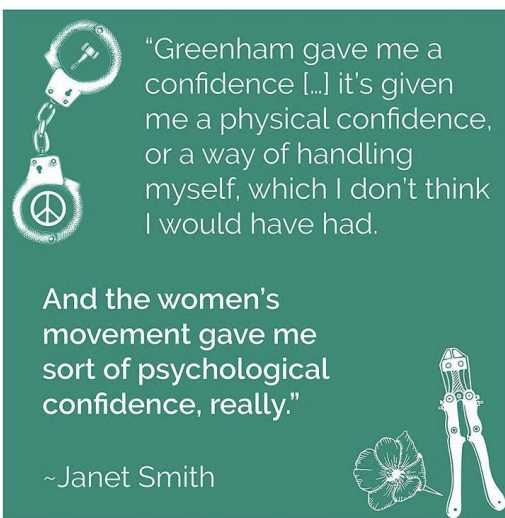
#### Artistic legacy!

- We're continuing to commission a really exciting range of artistic responses to Greenham, including the incredible wearable art kimono shown opposite, created by [Diane Goldie](#); and a [wonderful piece of sound art](#) by soon-to-be-famous folk singer [Flo Perlin](#)
- Students on the Falmouth University Animation and Visual Effects course will be using interviews from GWE as inspiration and raw material for another special animation project

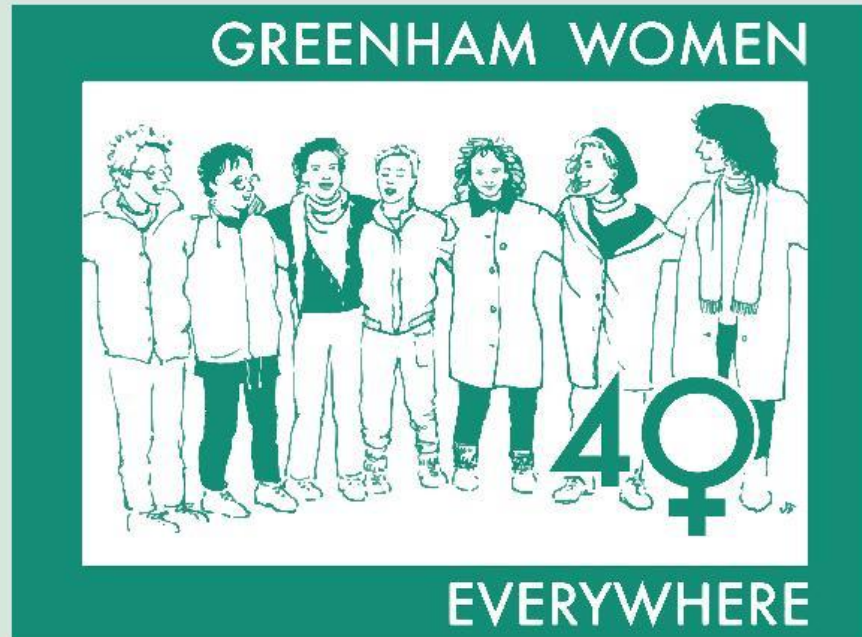
#### Podcasts!

- Exploring the GWE archive and how the Greenham activist techniques link to modern-day campaigns in the feminist, environmental and animal rights movements

**And of course – the march from Cardiff to Greenham Common!**  
(see next page)







## JOIN US!

**2021 marks the 40th anniversary of the start of the  
Greenham Common Women's Peace Camp,  
the largest women-led activist movement since suffrage**

These women took on the establishment and defended the future  
of the planet by protesting against the placement of nuclear  
missiles at RAF Greenham Common

To celebrate the legendary Greenham Women who walked from  
Cardiff to Newbury, we are re-tracing their steps

**Start: Thursday 26th August 2021, Cardiff City Hall**  
**End: Friday 3rd September, Greenham Common**  
**Cycle: Start Thursday 2nd, End Friday 3rd September**

Stopping for rest, refreshment & rallying along the way  
You can join us for all or some of the walk, followed by  
a weekend of activities on the Common

Go to [www.greenhamwomeneverywhere/march](http://www.greenhamwomeneverywhere/march) for route details  
Email [hello@greenhamwomeneverywhere.co.uk](mailto:hello@greenhamwomeneverywhere.co.uk) with any  
questions



## 4. Shows and Projects: *Bring It On*

When the first Covid-19 lockdown hit and Arts Council England announced their emergency grant programme, we thought – bring it on! And that's exactly what we called this project, which allowed SLG and a team of over 50 artists and collaborators to create a wealth of interactive online experiences evoking the Greenham Common Women's Peace Camp...

### Greenham Women Digital

Greenham women led the world in questioning war and exploring women's rights.

Delve into an historic treasure hunt, and let their stories inspire you.

SLG's light and flexible structure has always been an asset, allowing us to be nimble in response to grant funding, commercial bookings and other opportunities. But it wasn't until the restrictions imposed by the Covid-19 pandemic that we realised how responsive and adaptable we could be in a crisis. Emergency funding from ACE was essential to SLG's survival when all our in-person performance plans fell away in the spring of 2020, giving us the necessary tools to reimagine how we present our work digitally and connect with audiences online. We sought out new partnerships with tech experts who share our ethos and could help take us outside our comfort zone, give us the confidence to evolve on a collaborative basis and find ways of bringing our existing artist partners with us. The results are not only fully fledged artistic projects in themselves, but act as a framework that will inform our work across the next decade as we continue to take creative risks in response to changing times...

[Greenhamwomen.digital](#) was created using cutting edge technology developed by the [Animorph](#) co-operative and enabled SLG to employ dozens of actors, musicians, singers, artists, writers and technicians – many of whom were Greenham Women themselves – during a time of great uncertainty. We've attempted to recreate the experiences of camp life through stories, interviews, songs and new writing from women who were there, as well as artistic responses from contemporary artists. The interactive exhibition is a historic treasure hunt full of inspiring stories: in the absence of live and in-person events across 2020, what better way to explore this amazing chapter of activist history – and to preserve it as a unique digital archive experience.

We launched [Greenhamwomen.digital](#) at a special multi-platform live and interactive online cabaret event called *Campfire*, with musical performances, storytelling, play readings, interviews with Greenham Women, animations by students at Falmouth University (see last year's annual report!) and more - ending with a singalong! You can watch a [captioned recording here](#) on the Scary Little Girls YouTube channel.

*Bring It On* was also the beginning of a step-change in SLG's social media presence, personality and potential referred to throughout this Annual Report, thanks to the insightful genius of Becky John at [92 Minutes](#). Becky's holistic appreciation of how the various strands of our work are connected has enabled her to weave a colourful, engaging and creative online life for SLG beyond what we ever could have conceived of without her – and the funds to bring her expertise into the fold.

As a nice little post script, we were delighted to have *Bring It On* featured in ACE's newsletter under a special section titled 'Your Creative Lockdown'. We really appreciate this acknowledgement of the achievements made possible with this grant!



## 5. Shows and Projects: *Salon de la Vie*

In retrospect, we reacted really quickly by going out with a new, live-streamed adaptation of our touring staple salons a few weeks into the first lockdown – but at the time, it felt like we were in danger of missing our opportunity to move SLG online. Of course, the whole Covid thing has lasted much longer than we initially thought, and we’ve now had plenty of time to explore how to connect with each other remotely, including artistically. Thanks to Feast, Cornwall Council and Arts Council England funding, *Salon de la Vie* has had a longer and more varied life than we could have originally foreseen and pushed the boundaries of our digital offering.



Now running its fourth season, [\*Salon de la Vie\*](#) is our fortnightly series of half-hour mini extravaganzas of songs, storytelling, merriment and conversation. Focusing each time on an awe-inspiring, remarkable and brave woman from the world of film, music, literature and history, and drawing parallels with the achievements of activists today, we celebrate how people positively embody the change they want to see in the world, for themselves and for others.

We’ve been on quite a journey since first launching on Facebook Live, going through the tech torments of learning how to edit pre-recorded footage and premiere on YouTube (with special guests on the comments board!), via building a make-shift studio in Rebecca’s dad’s kitchen... Funding for *Salon de la Vie* has been such a blessing, allowing us to engage wonderful partners in performance, research, production, social media, IT and illustration – even expanding to bespoke [Spotify playlists by DJ Stegosaurus](#) and, coming up in season 5, a house band, Pretty Little Beasts! We’re super proud that each Salon has a custom illustration provided by the wonderful [Jacky Fleming](#) (see left for her gorgeous rendering of Billie Holiday).

Accessibility has been our watchword and we now have captioned versions of all new Salons as the norm, and Rebecca has adjusted the presentation of her performances to include audio description, setting the scene for the visually impaired. We’re continuing to keep the majority of Salons free of charge but are experimenting with a special paid-for live season finale, in the hope of building our online shows as a potential revenue stream alongside live touring.

We have a fantastic archive of Salons on the [SLG YouTube channel](#) – you know what to do!



## 6. Shows and Projects: *Lyrical Revolutions*

Thanks to funding from Youth Music and support from [Women's Centre Cornwall](#), we've been running workshops for girls and young women to help learn new skills, build confidence and teach them about the Greenham Common Women's Peace Camp – all in a safe, inclusive environment. The timing couldn't be more important, given the rising cases of domestic violence during lockdown and recent protests against the murder of Sarah Everard by a serving male police officer...

### **Extract from our article on the [Youth Music website](#):**

The Greenham Women were gentle, angry women, who stood up for their beliefs, and made a difference. Our *Lyrical Revolutions* project brings together women and girls between the ages of 8 and 25 in Cornwall to learn Greenham songs and create their own protest songs.

We were lucky enough to run face to face workshops with very small groups in October 2020 during slight easing of lockdown. It was wonderful to be singing outside in the Cornish countryside even though the weather was rather inclement at times! We are so excited to start our workshops again at the end of May 2021 in St Austell.

### **Extract from our mid-project report to Youth Music:**

Participants were mainly service users from the Women's Centre Cornwall who have been subjected to, or witnessed, domestic violence, abuse, deprivation, neglect, geographical isolation, poor mental health and emotional and/or behavioural difficulties.

We taught the young women and girls about Greenham Common Women's Peace Camp, the amount of the women protesters who had suffered similar circumstances to themselves, and how coming together as women had given them power over their situations. We focused on their use of song to give them strength and communicate their message.

The participants were taught various Greenham protest songs such as *We Are a Gentle Angry Women*, *You Can't Kill the Spirit*, *That's What Gets Us By*, *We Are the Women of Greenham Common*, *Bella Ciao* and *Sarah's Song*. Participants sang in unison with solo sections and in rounds. They learnt that protest songs are often new lyrics set to existing songs as it's easier for protesters to pick up and join in on a march or demonstration. Participants then made up their own lyrics to set to one of the songs they had learnt and taught their lyrics to the group. Lyrics covered topics such as protecting the environment, black lives matter, #MeToo and kindness.

Banners created by the Youth Music groups will be used on the march from Cardiff to Greenham Common which starts on Thursday 26 August; and as part of celebratory events taking place on the Common on Sunday 5 September (see page 8 for details).

## FREE WORKSHOPS!

Come together with other women & girls to build confidence, feel empowered, and learn something new!



St Austell Arts Centre

Saturday 29th May - Tuesday 1st June

COVID guidelines will be followed



For more info, email:  
[hello@greenhamwomeneverywhere.co.uk](mailto:hello@greenhamwomeneverywhere.co.uk)

**YOUTH  
MUSIC**

*Scary*  
LITTLE GIRLS

THE  
Women's  
Centre  
CORNWALL

## 7. Shows and Projects: *Actual real life events!*

We've really missed seeing your lovely faces in person this past year, so we jumped at the chance to put on a small number of Covid-safe live performances when the opportunity (and lockdown rules) allowed – mostly these took place outdoors with small audience groups, but we also performed a short run of indoor shows at an intriguing new tour-able pop-up space...

What can we say about the rollercoaster of the last year, that hasn't already been harped on a thousand times? From the perspective of a company whose entire *raison d'être* is putting on live performances, we've found that you not only have to plan your event with even more attention to meticulous, health-and-safety, public-liability detail than ever before, but you also have to completely overhaul those plans, repeatedly, while crossing all fingers that it won't just get cancelled at the last minute. At various points of lockdown easing and the re-opening of different types of venue, we rode the zeitgeist and brought the socially-distanced public three actual, IRL events this year. Tickets sold like the proverbial, showing a healthy appetite for the return of live theatre...

### **In the Footsteps of the Mitfords (Asthall Manor, Oxfordshire)**

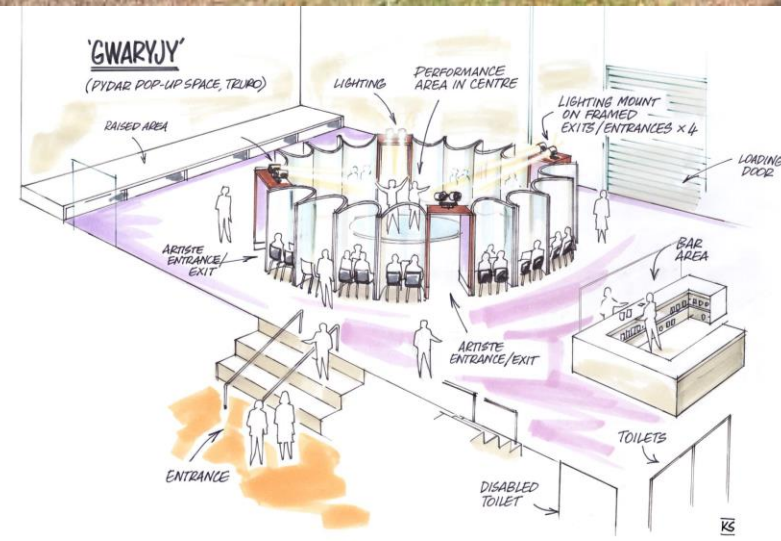
The format of our Living Literature Walks could have been designed with Covid-19 in mind: small audience groups following a self-guided outdoor walk. When our good friends at [The Theatre Chipping Norton](#) and Rosie Pearson at [Asthall Manor](#) suggested revisiting these perennially popular walks, we jumped at the chance and attracted sell-out crowds. Staggered arrival times, rule-of-six group numbers, suitable distance between audience and performers – all were perfectly possible and didn't detract one bit from this welcome return to live theatre, which was a delightful tonic for actors and audience alike (see right for a photo of our wonderful cast, who bubbled together for a glorious week at Asthall Manor). We even scored our first ever review in [The Tatler](#)!

### **Salon du Chocolat (Gwaryjy, Truro)**

The wildly innovative folks at [Popp Theatre](#) spent their lockdown creating a unique new tourable, Covid-secure indoor performance space called [Gwaryjy](#), which is Cornish for 'Theatre in the House'. This innovative concept kept audience groups separated in a circle of clear pods for an in-the-round theatre experience (see the diagram on the right). Placing Gwaryjy in Truro's Pydar Pop Up venue gave plenty of space around the structure for performers, audience and staff to move safely. We were intrigued to try this out and gratefully accepted Popp's invitation to perform a special edition of our longstanding two-person [Salon du Chocolat](#). Keep an eye on Popp's plans for taking Gwaryjy on tour in 2021 and beyond...

### **Greenham Common 40<sup>th</sup> Anniversary Celebration (POW Thanet, Kent)**

Like all festivals this past year or so, [POW Thanet](#) has had to reimagine its programming, opting to expand from its usual weekend of performances in venues around the Thanet area to a longer series of online and in-person events. Tying in perfectly with SLG's [Greenham Uncommon](#) project, we came up with a Living Literature Walk-style event in the gorgeous grounds of the [Powell-Cotton Museum](#) in Birchington-on-Sea. Small audience groups made banners for the upcoming 40<sup>th</sup> anniversary celebrations on Greenham Common; heard tales of life at the camp from Greenham Women themselves; and sang rousing peace songs. This event sold out almost straight away and we ended up extending from one day into a full weekend – aww, we missed you too!





# 8. What's next for SLG?

As ever the funding environment and our success in securing project grants will have a major role to play in how our future unfolds, and as things stand this is an even more uncertain outlook than ever! Here's a quick look about what we do know is coming up, in between submitting forms and hopefully picking up where we left off with live performances and touring...

## Summer 2021

- ✚ *Salon de la Vie*, [season 4](#) – with special guest [Dr Naomi Paxton](#) and more awesome artwork by [Jacky Fleming](#), this season will focus on the Suffragettes and the Actresses' Franchise League, looking at the wide variety of campaigns it took to win the vote; we're also launching the [Culture Club](#) to explore in more detail the books, art and music referenced in each Salon...
- ✚ [March from Cardiff to Greenham Common](#) – we're celebrating the 40<sup>th</sup> anniversary of this legendary march by re-tracing the steps of our foremothers with 'thank you' ceremonies in towns along the way, followed by a day of celebration on the Common itself on 5<sup>th</sup> September
- ✚ [Creative Kickstart](#) – thanks to a support from DWP we're employing three young women for six months to help expand our digital capacity
- ✚ [Abandoned Engineering](#) – an episode of this long-running series on the Yesterday Channel features Rebecca Mordan interviewed on Greenham Common, and below ground in the abandoned nuclear bunkers; scheduled for broadcast on 13<sup>th</sup> August

## Autumn 2021

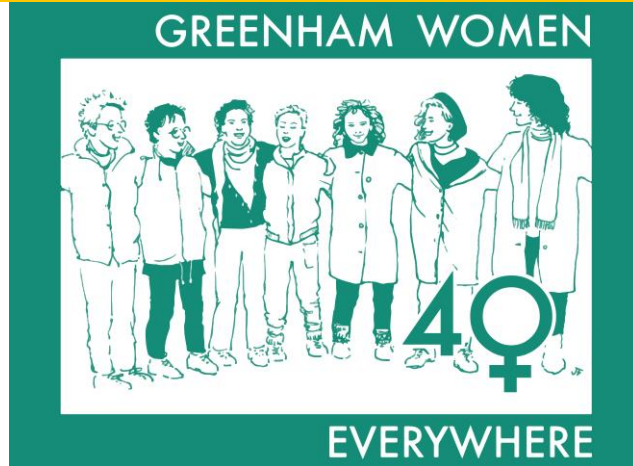
- ✚ *Out of the Darkness* – Kate Kerrow and Rebecca Mordan's book published by [The History Press](#) presents the story of the Greenham Common Women's Peace Camp in the words of the women who were there; with a special foreword by [Frankie Armstrong](#)!
- ✚ [Archive On 4](#) – a special episode to mark the 40<sup>th</sup> anniversary of the march on Greenham Common and featuring archival recordings from the Greenham Women Everywhere project, presented by Rebecca Mordan; scheduled for broadcast on 5<sup>th</sup> September
- ✚ *Survivalist* – Rebecca Mordan's new five-minute story for Radio 4's *The UK Project*, starring the wonderful [Susan Penhaligon](#) (and Rebecca!) and scheduled for broadcast on 14<sup>th</sup> September (and thereafter available on BBC Sounds); featuring interview extracts with SLG Director Shazz Andrew and her mum Joan who was the inspiration behind the story, and has since sadly passed away
- ✚ *Storysmiths* – not only are we revisiting the [International Agatha Christie Festival](#), but we've also been invited to bring our storytelling shows to a series of outdoor venues on the spectacular and unique Isles of Scilly, highlighting the rich history of Cornish and Scillonian folk legends...
- ✚ *Salon de la Vie*, season 5 – introducing the house band, Pretty Little Beasts!

## Winter 2021/22

- ✚ Greenham Uncommon podcast series – currently in development by Kate Kerrow and Alice Robinson

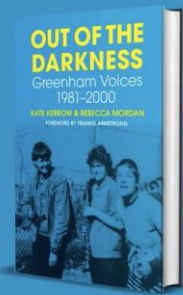
## Summer 2022

- ✚ Scary Little Girls 20<sup>th</sup> anniversary Maiven festival spectacular!



*Pretty*  
Little Beasts

The story of  
Greenham Common  
Peace Camp - told  
by the women who  
were there....  
September 2021



# 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!

<b>Ampersand Industries</b>	<b>Air Theatre</b>	<b>KERPOW</b>	<b>Sarah Rutherford</b>
<b>Andy Ward at CRBO</b>	<b>Dreadnought Southwest</b>	<b>Kresen Kernow</b>	<b>Sharon Foster</b>
<b>Animorph Co-operative</b>	<b>Dickon Knowles</b>	<b>Kiruna Stamell</b>	<b>Shazz Andrew</b>
<b>Anita Diaz and all at Heathfield School, Ascot</b>	<b>English Touring Theatre and the FORGE Programme</b>	<b>Kneehigh Theatre</b>	<b>St Agnes Library</b>
<b>Arts Council England</b>	<b>Falmouth Film School and University</b>	<b>Kudzanayi Chiwawa</b>	<b>St Austell Arts Centre</b>
<b>Phil Gibby, Katy Lusty, Philip Butterworth, Phil Hindson, Sophie Moysey and all at Arts Council South West</b>	<b>Caroline Newell and all staff at Farlington School</b>	<b>Leeds Literary Festival</b>	<b>Sue Say</b>
<b>Barbara Santi</b>	<b>FiLiA</b>	<b>L.H. Trevail</b>	<b>Susie Gray</b>
<b>Becky Barry</b>	<b>Flo Perlin</b>	<b>Nina Milns</b>	<b>The Heritage Lottery Fund</b>
<b>Becky John and all at 92 Minutes Ltd</b>	<b>Frankie Armstrong</b>	<b>Meier Williams</b>	<b>The Heroine Collective</b>
<b>Brian Hill and all at Century Films</b>	<b>Fiona Broadfoot</b>	<b>Mercedes Kemp</b>	<b>The History Press</b>
<b>Carn to Cove</b>	<b>Goldsmiths University</b>	<b>Mica May</b>	<b>The International Agatha Christie Festival</b>
<b>Caro Parker, MBE</b>	<b>Greenham Common Control Tower</b>	<b>Miracle Theatre</b>	<b>The University of West England</b>
<b>Carleen Anderson</b>	<b>Greenham Women Everywhere</b>	<b>Dr. Naomi Paxton</b>	<b>The Women's Library, LSE</b>
<b>Chloe Clarke</b>	<b>Helen Tiplady and Kirsty Cotton at Hall for Cornwall</b>	<b>Oliver Gray, Dean Horner and Illyria Theatre</b>	<b>The John Knowles Company</b>
<b>Christina Li</b>	<b>Jacky Fleming</b>	<b>Peggy Seeger</b>	<b>The Theatre Chipping Norton</b>
<b>Christine Bradshaw</b>	<b>Jacqui Wood</b>	<b>Popp Theatre</b>	<b>TJ Holmes</b>
<b>Christine Jackson and Colin Drake</b>	<b>Janet McEwan</b>	<b>POW Thanet</b>	<b>Tony and Joan Andrew</b>
<b>Claire Ingleheart</b>	<b>Jean St Clare</b>	<b>Rachel Moran and all at Space International</b>	<b>Vanessa Pini</b>
<b>Clare Summerson</b>	<b>Jo Barwick</b>	<b>Ramps on the Moon</b>	<b>Webarchitects Co-operative</b>
<b>The Cotton-Powell Museum</b>	<b>Julie Bindel</b>	<b>Rose, Jack and Emma at FEAST</b>	<b>Wildworks</b>
<b>Creation Theatre</b>	<b>Kayleigh Hilsdon</b>	<b>Rosie Ede</b>	<b>Bec Bayliss, Nicky Wood and everyone at the The Women's Centre, Cornwall</b>
<b>Creative Skills</b>	<b>Kate Kerrow</b>	<b>Rosie Pearson, Asthall Manor and on form sculpture park</b>	
<b>Dave &amp; Jackie Hunter and all at Penlee Open</b>		<b>Ross Williams and Krowji</b>	
		<b>Sarah Llewellyn</b>	

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



## 10. The Advisory Board

When Scary Little Girls wound up as a registered charity, our Board of Trustees very kindly agreed to support the transition to becoming a CIC in 2020 by continuing to engage with SLG in a slightly different capacity as our Advisory Board. This stability and the board's long-term understanding of SLG has been so valuable during this time – thank you.

**Sarah Pym (Chair)**

**Tricia Grace-Norton (Honorary Secretary)**

**Ellie Carter**

**Jane Claire, OBE**

**Sheila Vanloo**

### Chair's Statement

*Not only has Scary Little Girls skilfully navigated the unpredictable tides of Covid, the company has thrived under Rebecca Mordan's Artistic leadership. Her ability to adapt quickly and appropriately, always taking her team along with her has produced some of the company's most exciting creative development, against all the odds. The transition from charity to CIC has been smooth and the company now has the right structure to go forward. I would like to thank Becca, Adrian and the Advisory Board for making this change so successful.*

Find out more about the Directors, Advisory Board and Patrons of Scary Little Girls on our website: [The People](#).

## 11. Patrons of Scary Little Girls

**Bidisha**

**Jane Darke**

**Sue Hill**

**Deborah Hinton, OBE**

**Annamaria Murphy**

**Erin Richards**

**Candy Smit**

**Michèle Taylor**

SLG Patron Deborah Hinton wrote generously and eloquently about why she supports our work in this [blog piece](#).

## 12. Our funders

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



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

**Heritage Lottery Fund** supported our biggest project of 2020/21, Greenham Uncommon, which built on previous HLF and ACE funded Greenham Women projects and took this work to the next level (including to adapt to Covid-19 restrictions) with engagement from an incredible range of artists, writers, singers and actors; improved accessibility for the GWE and SLG websites, online and in-person events including closed-captioning and BSL interpretation; support for Greenham Women during lockdown such as online social events and mutual aid; the interactive Greenham Campfire exploration of the GWE archive; a published book; further development of the archive; plus more still to come including podcasts and a board game!



**Arts Council England** supported Scary Little Girls through its **Emergency Fund** for the Bring It On project, which took the ACE funded Greenham Women Everywhere exhibition online with Greenhamwomen.digital, expanded our social media offering, embedded creative digital technologies into the way SLG works – and provided work for dozens of creatives during the pandemic. ACE also funded Salon de la Vie seasons 3, 4 and 5 allowing us to create a richer experience incorporating research, interviews and performance from a wider range of artists and supported by a wealth of online and social content.



**Youth Music** funded the Lyrical Revolutions workshops for disadvantaged girls and young women in Cornwall, sharing new skills and building confidence in connection with the Greenham Women Everywhere projects.

**Feast** made Salon de la Vie possible thanks to a rapid injection of emergency funds during the first Covid-19 lockdown, supported by ACE and Cornwall Council.



We extend a special and heartfelt ‘thank you’ to everyone who generously donated to the **40<sup>th</sup> Anniversary Greenham Women Peace Camp Apparel** project this year; our online audiences who paid for the special live stream events; and those who braved the uncertainties of the pandemic to attend our in-person shows.



Registration number: 12268860

# Scary Little Girls Association CIC

trading as Scary Little Girls

(A company limited by guarantee)

Annual Report and Unaudited Financial Statements

for the Period from 17 October 2019 to 31 March 2021

Community Accounting Plus  
Units 1 & 2 North West  
41 Talbot Street  
Nottingham  
NG1 5GL

# **Scary Little Girls Association CIC**

## **trading as Scary Little Girls**

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# **Scary Little Girls Association CIC**

**trading as Scary Little Girls**

## **Company Information**

<b>Directors</b>	Adrian Walker Rebecca Mordan Sharon Andrew
<b>Registered office</b>	4 Fletcher House Howard Road Milton Garden Estate London N16 8TP
<b>Accountants</b>	Community Accounting Plus Units 1 & 2 North West 41 Talbot Street Nottingham NG1 5GL



# **Scary Little Girls Association CIC**

## **trading as Scary Little Girls**

### **Directors' Report for the Period from 17 October 2019 to 31 March 2021**

The directors present their report and the financial statements for the period from 17 October 2019 to 31 March 2021.

#### **Incorporation**

The company was incorporated on 17 October 2019.

#### **Directors of the company**

The directors who held office during the period were as follows:

Adrian Walker (appointed 17 October 2019)

Rebecca Mordan (appointed 17 October 2019)

Sharon Andrew (appointed 17 October 2019)

#### **Principal activity**

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

We purposefully shy 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, folksong, film, photography and the artists who work with us in all these mediums and more.

SLG is committed to becoming a leader within the UK theatre ecology to embed diversity throughout UK theatres' productions, audiences and workforce. SLG's main activities are:

- Mid-scale productions and tours of exciting and diverse work;
- Championing Cornish work and promoting women's stories through innovative, moving, cutting-edge productions;
- Supporting female writers and theatre makers to develop their ideas through dramaturgy and script/play development opportunities;
- Focusing strongly on reaching audiences in areas of low engagement with site-specific and ensemble performances in non-traditional venues such as pubs, libraries, village halls and community spaces and with our small-scale tours;
- Unique arts participation projects focusing on schools to promote anti-bullying, sex and healthy relationships, English, drama and PSHE.

Principal projects in 2020/21 have been around the 40th anniversary of the start of the Greenham Common Women's Peace Camp ("Greenham Uncommon") and performing online storytelling cabarets ("Salon de la Vie"). Full details of these and other projects will be published in the Annual Report which can be found on our website [www.scarylittlegirls.co.uk](http://www.scarylittlegirls.co.uk).

**Scary Little Girls Association CIC**

**trading as Scary Little Girls**

**Directors' Report for the Period from 17 October 2019 to 31 March 2021**

**Small companies provision statement**

This report has been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

Approved by the Board on 24 June 2021 and signed on its behalf by:



.....  
Adrian Walker  
Director



**Chartered Accountants' Report to the Board of Directors on the Preparation of the  
Unaudited Statutory Accounts of  
Scary Little Girls Association CIC**

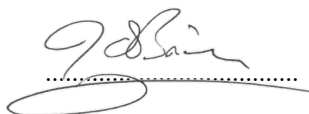
**trading as Scary Little Girls  
for the Period Ended 31 March 2021**

In order to assist you to fulfil your duties under the Companies Act 2006, we have prepared for your approval the accounts of Scary Little Girls Association CIC for the period ended 31 March 2021 as set out on pages 5 to 11 from the company's accounting records and from information and explanations you have given us.

This report is made solely to the Board of Directors of Scary Little Girls Association CIC, as a body, in accordance with the terms of our engagement letter. Our work has been undertaken solely to prepare for your approval the accounts of Scary Little Girls Association CIC and state those matters that we have agreed to state to the Board of Directors of Scary Little Girls Association CIC, as a body, in this report. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than Scary Little Girls Association CIC and its Board of Directors as a body for our work or for this report.

It is your duty to ensure that Scary Little Girls Association CIC has kept adequate accounting records and to prepare statutory accounts that give a true and fair view of the assets, liabilities, financial position and profit of Scary Little Girls Association CIC. You consider that Scary Little Girls Association CIC is exempt from the statutory audit requirement for the period.

We have not been instructed to carry out an audit or a review of the accounts of Scary Little Girls Association CIC. For this reason, we have not verified the accuracy or completeness of the accounting records or information and explanations you have given to us and we do not, therefore, express any opinion on the statutory accounts.



John O'Brien, MSc, FCCA, FCIE  
Employee of  
Community Accounting Plus  
Units 1 & 2 North West  
41 Talbot Street  
Nottingham  
NG1 5GL

Date: 07/07/2021 .....

## **Scary Little Girls Association CIC**

### **trading as Scary Little Girls**

#### **Profit and Loss Account for the Period from 17 October 2019 to 31 March 2021**

	<b>Note</b>	<b>2021 £</b>
Turnover		110,641
Administrative expenses		<u>(109,606)</u>
Operating surplus		<u>1,035</u>
Surplus before tax		<u>1,035</u>
Surplus for the financial period		<u><u>1,035</u></u>

The above results were derived from continuing operations.

The company has no recognised gains or losses for the period other than the results above.



**Scary Little Girls Association CIC**

**trading as Scary Little Girls**

**Statement of Comprehensive Income for the Period from 17 October 2019 to 31 March 2021**

	<b>2021</b>
	<b>£</b>
Surplus for the period	<u>1,035</u>
Total comprehensive income for the period	<u><u>1,035</u></u>

# Scary Little Girls Association CIC

## trading as Scary Little Girls

(Registration number: 12268860)  
Balance Sheet as at 31 March 2021

	Note	2021 £
<b>Fixed assets</b>		
Tangible assets	6	1,214
<b>Current assets</b>		
Debtors	3	583
Cash at bank and in hand		45,847
		<u>46,430</u>
<b>Creditors: Amounts falling due within one year</b>	4	<u>(46,609)</u>
<b>Net current liabilities</b>		<u>(179)</u>
<b>Net assets</b>		<u>1,035</u>
<b>Capital and reserves</b>		
Profit and loss account		<u>1,035</u>
<b>Total equity</b>		<u>1,035</u>

For the financial period ending 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the period in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

Approved and authorised by the Board on 24 June 2021 and signed on its behalf by:



Adrian Walker  
Director

The notes on pages 9 to 11 form an integral part of these financial statements.

**Scary Little Girls Association CIC**

**trading as Scary Little Girls**

**Statement of Changes in Equity for the Period from 17 October 2019 to 31 March 2021**

	<b>Profit and loss account £</b>	<b>Total £</b>
Surplus for the period	<u>1,035</u>	<u>1,035</u>
Total comprehensive income	<u>1,035</u>	<u>1,035</u>
At 31 March 2021	<u><u>1,035</u></u>	<u><u>1,035</u></u>



# **Scary Little Girls Association CIC**

## **trading as Scary Little Girls**

### **Notes to the Financial Statements for the Period from 17 October 2019 to 31 March 2021**

#### **1 General information**

The company is a company limited by guarantee, incorporated in England & Wales, and consequently does not have share capital. Each of the members is liable to contribute an amount not exceeding £10 towards the assets of the company in the event of liquidation.

The address of its registered office is:

4 Fletcher House  
Howard Road  
Milton Garden Estate  
London  
N16 8TP

These financial statements were authorised for issue by the Board on 24 June 2021.

#### **2 Accounting policies**

##### **Summary of significant accounting policies and key accounting estimates**

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

##### **Statement of compliance**

These financial statements have been prepared in accordance with Financial Reporting Standard 102 Section 1A - 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006.

##### **Basis of preparation**

These financial statements have been prepared using the historical cost convention except that as disclosed in the accounting policies certain items are shown at fair value.

##### **Going concern**

The financial statements have been prepared on a going concern basis.

##### **Revenue recognition**

Turnover comprises the fair value of the consideration received or receivable for the sale of goods and provision of services in the ordinary course of the company's activities. Turnover is shown net of sales/value added tax, returns, rebates and discounts and after eliminating sales within the company.

The company recognises revenue when:

The amount of revenue can be reliably measured;

it is probable that future economic benefits will flow to the entity;

and specific criteria have been met for each of the company's activities.

##### **Tangible assets**

Tangible assets are stated in the statement of financial position at cost, less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

The cost of tangible assets includes directly attributable incremental costs incurred in their acquisition and installation.

# Scary Little Girls Association CIC

## trading as Scary Little Girls

### Notes to the Financial Statements for the Period from 17 October 2019 to 31 March 2021

#### Depreciation

Depreciation is charged so as to write off the cost of assets, other than land and properties under construction over their estimated useful lives, as follows:

Asset class	Depreciation method and rate
Computer equipment	25% straight line

#### Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

#### Trade debtors

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the company will not be able to collect all amounts due according to the original terms of the receivables.

#### Trade creditors

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the company does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and subsequently measured at amortised cost using the effective interest method.

### 3 Debtors

	2021 £
Prepayments	583
	<hr/> 583 <hr/>

# Scary Little Girls Association CIC

## trading as Scary Little Girls

### Notes to the Financial Statements for the Period from 17 October 2019 to 31 March 2021

#### 4 Creditors

##### Creditors: amounts falling due within one year

	2021 £
<b>Due within one year</b>	
Accruals and deferred income	45,769
Other creditors	840
	<u>46,609</u>

#### 5 Deferred income analysis

	Opening balance £	Incoming resources £	Resources expended £	Deferred income £
The Arts Council - Bring it On	-	34,500	(34,500)	-
Heritage Lottery Fund - Greenham Uncommon	-	79,200	(52,038)	27,162
Creative Kernow - Salon de la Vie	-	1,000	(1,000)	-
The National Foundation for Youth Music	-	11,722	(6,799)	4,923
The Arts Council - Salon de la Vie	-	17,509	(3,825)	13,684
Sundry donations	-	578	(578)	-
	<u>-</u>	<u>144,509</u>	<u>(98,740)</u>	<u>45,769</u>

#### 6 Tangible assets

	Computer equipment £	Total £
<b>Cost or valuation</b>		
Additions	<u>1,618</u>	<u>1,618</u>
At 31 March 2021	<u>1,618</u>	<u>1,618</u>
<b>Depreciation</b>		
Charge for the period	<u>404</u>	<u>404</u>
At 31 March 2021	<u>404</u>	<u>404</u>
<b>Carrying amount</b>		
At 31 March 2021	<u>1,214</u>	<u>1,214</u>



## Scary Little Girls Association CIC

### trading as Scary Little Girls

#### Detailed Profit and Loss Account for the Period from 17 October 2019 to 31 March 2021

	2021 £
Turnover (analysed below)	<u>110,641</u>
Gross surplus (%)	100%
<b>Administrative expenses</b>	
General administrative expenses (analysed below)	(109,112)
Finance charges (analysed below)	(90)
Depreciation costs (analysed below)	<u>(404)</u>
	<u>(109,606)</u>
Operating surplus	<u>1,035</u>
Surplus before tax	<u><u>1,035</u></u>

# Scary Little Girls Association CIC

## trading as Scary Little Girls

### Detailed Profit and Loss Account for the Period from 17 October 2019 to 31 March 2021

	2021 £
<b>Turnover</b>	
Fees	11,639
Grants & donations	98,740
Sales (tickets)	262
	<u>110,641</u>
<b>General administrative expenses</b>	
Directors' remuneration	(18,000)
Equipment	(348)
Insurance	(500)
IT costs	(1,701)
Performance related costs	(58,702)
Professional fees	(25,700)
Resources	(372)
Subscriptions	(461)
Sundry expenses	(915)
Travelling expenses	(1,637)
Training	(776)
	<u>(109,112)</u>
<b>Finance charges</b>	
Bank charges	<u>(90)</u>
<b>Depreciation costs</b>	
Depreciation	<u>(404)</u>