

# Scary

LITTLE GIRLS



## Business Plan

2022 - 2025

Scary Little Girls is a feminist production hub telling stories of hidden histories with diverse companies to diverse audiences across the UK.

We collaborate across artistic mediums with artists, venues and institutions nationally and regionally creating critically acclaimed political performance.

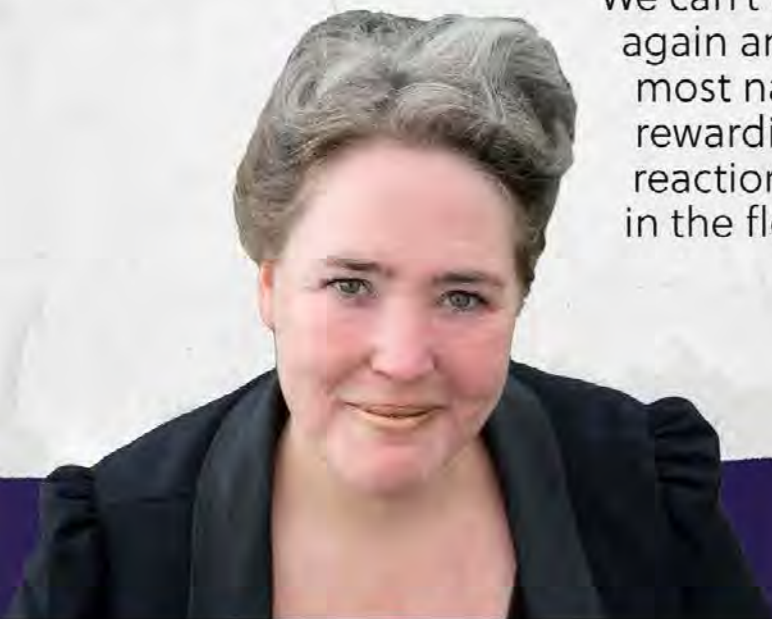
## Who We Are

As Scary Little Girls turns 20 at the launch of this business plan, it feels appropriate to make official the code we seem to have lived by; 'pivot, adapt, evolve, thrive - repeat'. I founded the company back in 2002 to reward female artists, excite female audiences and show that positive change is possible in our work practices, in our stories and in our culture.

During the 20 years SLG's been running we've learnt how important it is to continually question our assumptions about how we work. If the pandemic taught us one thing, it was that we can't rely on the old ways to stick around forever! In many ways it was 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 the hard work and talents of my team and our phenomenal network of associate artists.

I hope this plan demonstrates how immensely proud, honoured and excited we feel to be building on our record of employing so many actors, singers, writers, technicians and other creatives, through the good times and those that might be more difficult.

We can't wait to see everyone in person again and get stuck into what comes most naturally to us and we find most rewarding: seeing people's realtime reaction to our art, live, as it happens, in the flesh... See you soon!



**Rebecca Mordan**  
Artistic Director

Scary Little Girls is a company with heart, ambition and tremendous energy. Never content to rest on their laurels and always seeking to move forward. In recent months the team running the company has expanded, increasing the range and amount of work to be undertaken in the coming months and years.

The directors work closely with the Advisory Board and we delight in sharing our knowledge and expertise; helping to maintain an overview of the company's work and ensuring that the mission is always at the forefront of projects. This plan sets out a challenging and exciting future and the Board looks forward to being a part of the adventure.

**Jane Claire OBE**  
Chair of Advisory Board



Scary Little Girls is run by Artistic Director Rebecca Mordan, whose commitment and passion for storytelling and its ability to support and incite social action is borne out by the variety of Scary Little work we make happen on a national scale.

Rebecca is an outstanding communicator, a weaver of webs, a one woman powerhouse connecting artists across the UK to collaborate in storytelling. She is supported by a range of pro-active producers and practitioners who are proud to call themselves Scary!

We will not define ourselves through producing one type or genre of art or working with only a small, exclusive pool of actors and theatre practitioners, instead we seek out visionaries in many fields of art and artists of all ages, backgrounds and interests, matching the medium of the work to the stories we want to tell and the communities we want to engage.

## Mission Statement and Values

Scary Little Girls is an imaginative, fleet-footed feminist production hub. We tell unheard stories to new, wider and increasingly diverse audiences with creatives to match. Our work is rich in social action, innovation, joi de vivre... and sequins!

**Collaborative Smart Generous Spirited Joyful**

# Track record

**2004-2007** - Three sell-out London shows on London Fringe at The Courtyard (*The Kisses*), The Union (*Mary Stuart*) and The Finborough Theatre (*The Ladies Cage*).

**2007** - *The Ladies Cage*, SLG commissioned original script and production, transfers to the Manchester Royal Exchange Studio. Run sold out in advance of performance dates.

**2008** - *The Riot Showgrrrls Club*, pro sex anti porn cabaret devised by SLG with original script and score, is part of Edinburgh Fringe at The Gilded Balloon.

**2009-10** - *The Riot Showgrrrls Club* goes on tour, including a slot on main theatre stage at Glastonbury Festival.

**2011** - Halloween community arts festival in Penryn, Cornwall, produced with Trifle Gathering Productions funded by ACE and FEAST.

**2012-ongoing** - *Wild Women's Hour* – BBC award-winning radio programme providing literacy, IT & professional training for survivors of domestic violence & rape.

**2012-15** - Tour *Literary Cabarets, ShiverSmiths, Mother Mae II* and *It's Your Round!* nationally in both rural touring venues and traditional theatre spaces.

**2012-13** - Funded by Heritage Lottery Fund, SLG run *Cornish Living Literature Events* in Falmouth, Mousehole, Penzance and Penryn.

**2013** - Supported by the Dukes Theatre, Lancaster, for week of R&D on *Sorry I Haven't a Minute!*

**2013** - With funding from the Arts Council, Arts Alive and Creative Arts East, SLG create *It's Your Round!* Cabaret Pub Quiz reaching new rural audiences.

**2013** - ACE & Creative Arts East fund *It's Your Round!* Cabaret Pub Quiz for new rural audiences.

**2014** - Following the sell-out success of SLG and The Theatre Chipping Norton co-production *In the Footsteps of the Mitford's*, 2012 and 2013, The Theatre commission an *Agatha Christie Living Literature Event* to tour Oxfordshire.

**2014** - Creative Arts East commission four storytelling events and Thetford Living Literature Walk for Breckland Book Festival 2014.

**2015** - *Salon du Cinema* commissioned by BFI & Watershed, Bristol, to engage female audiences.

**2014-16** - The Minack, Cornwall, co-commission *Dracula: The Kisses*. Supported by the Arts Council, this transfers to the mac, Birmingham, & then goes out as our first mid-scale tour national tour.

**2015** - *Duffy Beats the Devil* panto co-produced with The Acorn, Penzance.

**2015-16** - *Stories in the Shelves* - ACE & Cornwall Library Services fund touring model for practitioners including toolkits & best practice/accessible workshops.

**2016** - Supported by ACE, R&D on *Peter Pan* is hosted by the Hall for Cornwall & the Minack; full production tours outdoor venues, Cornwall.

**2017** - Rebecca Mordan is made Associate Artist at Hall for Cornwall and SLG become an English Touring Theatre FORGE company.

**2017** - ACE funding supports next stage R&D on *Peter Pan* in collaboration with Ramps on the Moon & New Wolsey, Ipswich 2017: Co R&D with Ramps on the Moon & New Wolsey Theatre, Ipswich, with a mixed deaf, hearing, disabled and non disabled cast.

**2017** - *Mitford Girls* by Amy Rosenthal – new-writing commission, supported by ACE.

**2017-18** - *The Fabulous Anna Maria Fox* – celebration of Cornish heroine funded by the National Lottery Heritage Fund with Falmouth University, Falmouth Art Gallery & local schools/youth groups.

**2018** - *Game On Pub Quiz Cabaret* - commissioned by Creative Scene, West Yorks Creative People & Places to engage/develop hard to reach audiences following the success of our tour of *It's Your Round* with them.

# 20 years of inspiring, empowering and entertaining women

**2018-19** - ACE & NLHF funded *Greenham Women Everywhere* national interview/pop up exhibition project, with Exeter, Falmouth, LSE & UWE Universities.

**2018-20** - Commissioned by Fragments & Monuments, Senate House & The Being Human Festival, a series of diversely cast Living Literature Walks promoting feminist, lesbian & trans creatives.

**2019** - Interpreting Inclusivity venue training packages created with Ramps On The Moon and Hall for Cornwall - and delivered at H4C, Plymouth Theatre Royal and Krowji - in Disability Best Practice staff training & performance workshops for theatre BSL signers.

**2019-20** - Interpreting Inclusivity venue training packages created with Ramps On The Moon for HFC, TRP & Krowji in Disability Equality.

**2020** - R&D for digital performance work *Salon Du Vie* supported by FEAST, Cornwall Council.

**2020** - Awards for All funded project *Love The Skin You're In* worked with young women in deprived areas of London and Cornwall to create short-form mobile videos (e.g. TikTok) to explore issues including identity politics, sexuality & consent.

**2020** - ACE funded development of online digital performative exhibitions & experiences for *Greenham Women Everywhere: The Campfire & Greenham Women Digital* co-created with *Greenham Women* artists, tech co-op Animorph and over 50 individual artists.

**2021** - ACE and the National Lottery Heritage Fund Celebrations for the 40th Anniversary of *Greenham Women's Peace Camp* with national partners including *Greenham Women*, *Greenham Control Tower*, *Pow Thanet*, *FiLiA* and *Theatre 101*, including recreating the original march from Cardiff to Newbury.

**2021** - ACE funded digital training project for intergenerational women suffering economic hardship under covid, providing tech skills and remote working for artists, survivors of domestic violence, activists and people from areas of disadvantage in Cornwall and the South East and West.

**2021** - Seasons 3, 4 and 5 of *Salon de la Vie*, online digital story telling show with special guests, creative captioning, audio description, 'in house' band and guest collaborators Dr Naomi Paxton and Michèle Taylor.

**2022** - *The Maven Festival: 20 year celebrations for Scary Little Girls!*

**2022** - Commission from Historic Royal Palaces to develop a new play about Indian suffragette Princess Sophia Duleep Singh.



## Strategic Aims

- To create high quality, innovative work with a moral compass. We don't compromise on message and we don't compromise on quality. We tell stories and promote characters which are little known, historically or culturally excluded, or usually told from one perspective only.
- To actively promote female professionals in the arts and to challenge what size, shape, age, colour or class women should be to be visible and for their work to be validated. We will fight for the widest possible representation of all kinds of women in our work, so that women looking at our projects will see themselves throughout its creation. We will actively mentor, cross-pollinate, network and support women and girls who engage with our work and partner with other humanitarian, grassroots and arts organisations, such as those who tackle industry stigma around race, gender or disability, forming alliances to improve representation and working standards for all.
- To share and disseminate the skills of artists for the benefit of both the artistic and the wider community. We want our work to have social value as well as cultural impact. We cultivate audience and professional relationships with those experiencing disadvantage and social exclusion to enable positive change, social justice and richer quality storytelling. We promote, maintain, improve and advance the education of the public through the power of narration, language and representation, in particular but not exclusively using the arts of theatre, drama, music, dance and digital tech by the provision of performances, plays, workshops and other live and remote events.

## Strategic Development

**Our Action Plan sets out our plans for strategic and artistic development in six areas:**

Creative Development; Talent Development; Touring Development; Community Engagement; Organisational Development; Marketing and Communications

**We recognise the importance of partnerships for SLG's growth. Developing and sustaining these relationships is a priority for us. Collaborative co-producers / partners include:**

Creation; Theatre Chipping Norton; Ramps on the Moon; The Park; Century Films; Animorph; BBC; Hall for Cornwall; Falmouth University

### Creative Development & Touring Development (Artistic Plan)

**We have two mid-scale theatre projects in development:**

*Peter Pan* – This cutting edge production has been workedshopped with Ramps on the Moon to create an all female cast. SLG's AD will focus on cementing relationships with Ramps venues who have expressed interest. One of relatively few examples of integrated touring work for family audiences, the production is a significant step forward in SLG's artistic development with potential for midscale touring to significant regional venues.

*The Mitford Girls* - This new-writing commission by Amy Rosenthal, developed with ETT's FORGE, requires a concerted SLG drive to bring other interested venues, including Royal & Derngate, Ipswich Playhouse, Malvern Theatre, Salisbury Playhouse & Colchester Mercury, into the confirmed co-production with The Park, London and The Theatre Chipping Norton.

*Title TBC* - An interactive piece of live and digital fusion theatre working with Creation Theatre looking a 'choose your own adventure' style project taking place to both live and streamed audiences in a variety of locations.

# Action Plan

## Area: Touring Development

### Aims:

- Aiming toward Zero Carbon and Zero emissions for 2030, exploring digitalisation of our work and effective planning for touring.
- Working with local partners to share and borrow materials, re-using and recycling where possible.
- Touring sustainably, making lo-fi shows focused on the relationship between performer and audience
- Continuing to reduce barriers to accessing our work within the community.

## Area: Creative Development

### Aims:

- Telling stories and promoting characters which are little known, historically or culturally excluded, or usually told from one perspective only.
- Producing work exploring environmental themes
- Cultivating audience and professional relationships with those experiencing disadvantage & social exclusion to enable positive change, social justice & richer quality storytelling.

## Area: Organisational Development

### Aims:

- Offering flexible working wherever possible recognising that working with us is one aspect of our teams' lives.
- Ensuring that the team have input, and that their voice is heard through a collaborative flat structure.
- Actively promoting female professionals in the arts and to challenge what size, shape, age, colour or class women should be to be visible and for their work to be validated.
- Actively diversifying our income stream to improve the sustainability of employment.
- Reflecting in all evaluation upon our organisational culture and structure, looking after each other and promoting deep and active listening.
- Seeking ethical partnerships in all elements of our work.

## Area: Community Engagement

### Aims:

- Actively seeking opportunities for high quality education and engagement with the community.
- Promoting, maintaining, improving and advancing the education of the public in the power of narration, language and representation, in particular but not exclusively using the arts of theatre, drama, music, dance and digital technology by the provision of performances, plays, workshops and other live and remote events.
- Mentoring, cross-pollinating, networking and supporting women and girls who engage with our work.
- Providing digital training for women economically in need of remote skills, free at the point of access.

## Area: Talent Development

### Aims:

- Fighting for the widest possible representation of all kinds of women in our work, so that women looking at our projects will see themselves throughout its creation.
- Sharing and disseminating the skills of artists for the benefit of both the artistic and the wider community.
- Continuing to reduce barriers to accessing the industry.

## Area: Marketing & Communications

### Aims:

- Cross-promoting the work of SLG and our sister company Greenham Women Everywhere, the principles of peace, social justice and activism.
- Aiming towards Zero waste, having a paperless office; digital marketing materials wherever possible, and green flyering using the recycle me logo where it is not.
- Communicating publicly the carbon footprint of our touring work, and the measures we are taking to reduce it.
- Collaborating with Cornwall based decision makers and our individual peers re: finding and sharing environmental and climate concerned solutions.

# Sustainability Statement

We are committed to making our practice as sustainable as possible, we do this through:

- ★ Choosing responsible energy suppliers and implementing energy saving measures wherever possible.
- ★ Aiming toward Zero Carbon and Zero emissions for 2030, exploring digitalisation of our work and effective planning for touring, communicating publicly the carbon footprint of our touring work, and the measures we are taking to reduce it.
- ★ Seeking ethical partnerships in all elements of our work, using ethical Banking providers whom invest in social / environmental projects, buying from ethical brands where possible, preferably female led, sustainable brands.
- ★ Working with partners to share physical resources on a local level wherever possible.
- ★ Touring sustainably, making lo-fi shows focused on the relationship between performer and audience.
- ★ Aiming towards Zero waste, having a paperless office; digital marketing materials wherever possible, and green flyering using the recycle me logo where it is not.
- ★ Collaborating with Cornwall based decision makers and our individual peers re: finding and sharing solutions.
- ★ Producing work exploring environmental themes.

# Diversity Statement

We are committed to reducing inequalities and promoting diversity throughout our work, we do this through:

Telling stories and promoting characters which are little known, historically or culturally excluded, or usually told from one perspective only.

Partnering with other humanitarian, grassroots and arts organisations, such as those who tackle industry stigma around race, gender or disability, forming alliances to improve representation and working standards for all.

Actively promoting female professionals in the arts and challenging what size, shape, age, colour or class women should be to be visible and for their work to be validated.

Fighting for the widest possible representation of all kinds of women in our work, so that women looking at our projects will see themselves throughout its creation.

Mentoring, cross-pollinating, networking and supporting women and girls who engage with our work

Providing digital training for women economically in need of remote skills, free at the point of access.



# Monitoring and Evaluation

**Quality of output and engagement with our audiences are hallmarks of how Scary Little Girls operates: monitoring at each stage of development and delivery followed by evidence-based evaluation are baked into SLG's ways of working for all our shows and projects.**

Throughout each project we will schedule team and stakeholder meetings to reflect on and monitor progress measured against the outcomes and impact envisaged in the project plan. We collect and examine feedback and data from participants and audiences in formats suitable to each project.

**For example:**

- ★ Asking for feedback from participants through online surveys, market research and oral recordings.
- ★ Gathering attendance statistics to assess and analyse data on participants.
- ★ Collecting statistics and feedback by/about volunteers' involvement.
- ★ Asking for feedback from partners, supporting our own development and improving relationships for future community and heritage engagement.

We refocus our activities as needed throughout the duration of each project to ensure we are on target to deliver the original plan to the highest quality possible, providing maximum benefit for the heritage, participants, volunteers, communities, collaborators, audiences and other stakeholders.

At the end of each project we investigate the impact of activities and assessment of successes/challenges, to champion the benefits of our work and ensure steady improvement in quality and impact.

We collect documentation footage and images, or in some cases commission live illustrations, throughout each project and where appropriate encourage participants to do the same. This ensures our work is recorded and documented professionally and in line with funder expectations, but also in a holistic and artistic fashion that itself builds the body of SLG's output.

Our evaluation reports to funders and within the publicly available Annual Report combine the above monitoring approaches with a selection of qualitative and quantitative data and information relevant to the project and funding requirements.

## Questions and criteria to determine project success and capture key learnings

We collect documentation footage and images, or in some cases commission live illustrations, throughout each project and where appropriate encourage participants to do the same. This ensures our work is recorded and documented professionally and in line with funder expectations, but also in a holistic and artistic fashion that itself builds the body of SLG's output.

Our evaluation reports to funders and within the publicly available Annual Report combine the above monitoring approaches with a selection of qualitative and quantitative data and information relevant to the project and funding requirements.

# Financial Narrative

SLG's financial stability over the past 20 years has been built on a varied portfolio of income streams and through establishing long-term relationships with a wide range of grant funding bodies, regional theatres, tour programmers, local councils, schools, community funds and more.

In recent years, repeat grants from Arts Council England and the Heritage Lottery Fund have provided the foundation of SLG's project-based work and sustained the company's core staff, freelancers and infrastructure, while enabling a wide variety of quality, artistic output. A range of smaller grants, tour bookings, commissions and donations ensure a spread of other related and discrete projects that add breadth and depth to SLG's programming, while contributing unrestricted funds to ensure administrative costs are met and reserves built.

## Fundraising Plan

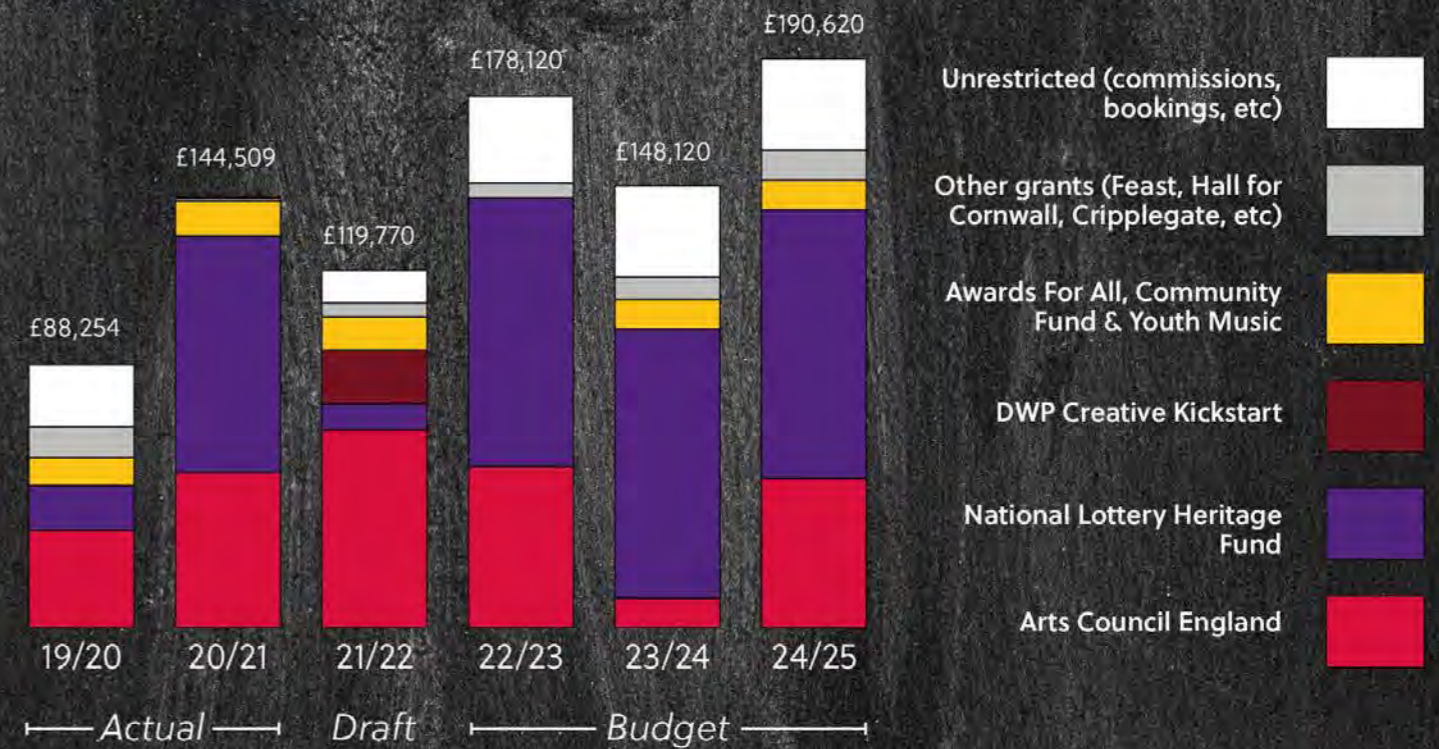
Overall, experience has shown that this approach ensures financial risk is spread across a number of reliable income channels which supports cashflow throughout the year. Capacity and resources can be expanded and contracted on a project basis with strong supportive roots evolved over SLG's 20-year history. Grants and partnerships can be leveraged as matched funding to secure further income from new sources. Flexibility is a key component of SLG's financial strategy to make sure there is scope to explore new avenues of income as the funding landscape changes.

In the coming years, SLG aims to increase its annual income and improve security and sustainability for its core staff and freelancers by stepping up to a higher level of funding from proven, quality grant funders including Arts Council England and the Heritage Lottery Fund. New sources of grant funding are always sought out, alongside applications to past funders once these become eligible again.

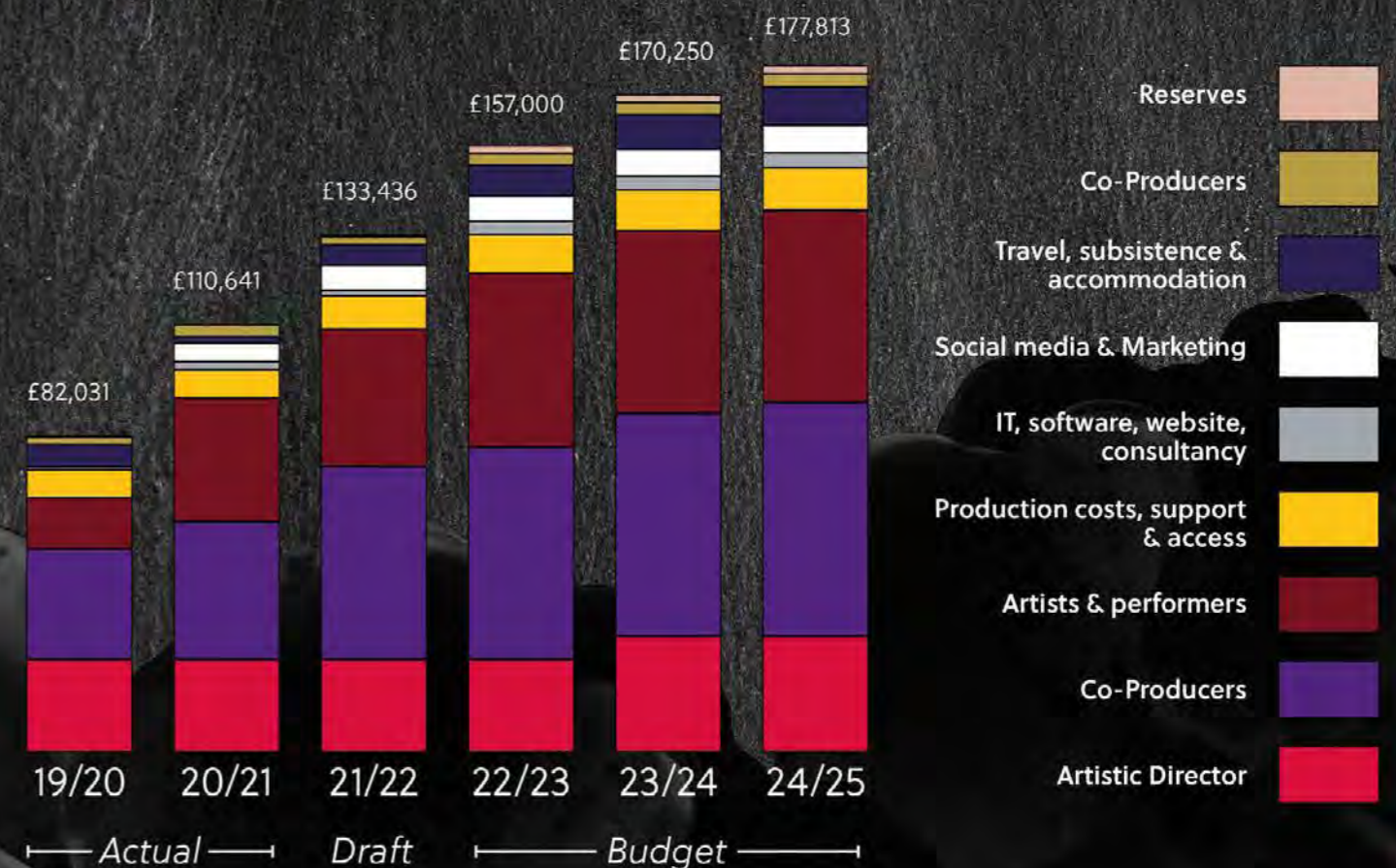
A new partnership with Historic Royal Palaces will provide significant annual unrestricted funds, alongside established and continuing relationships with theatres, tour programmers and schools once these are operating at full capacity again post-Covid. Reserves have historically been challenging to secure and maintain but a new policy aims to use 10% of unrestricted income (when practicable) to build reserves towards a target of three months of operating costs.

Alongside these activities, SLG will be applying for National Portfolio Organisation status which would provide transformational, long-term, core funding from 2023/24 and establish SLG's financial security well beyond the scope of this business plan.

# Income



# Expenditure





# People Profile

Scary Little Girls is a Community Interest Company (CIC) run by its committed and multi-talented Directors, guided by a wonderfully engaged and entirely voluntary Advisory Board and supported by an incredible selection of generous and high-profile Patrons.

## Directors



**Rebecca Mordan**  
*Artistic Director*



**Adrian Walker**  
*Company Manager*



**Shazz Andrew**  
*Producer*

## Patrons

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

Find out more about the people behind Scary Little Girls:  
[scarylittlegirls.co.uk/about-us/the-people](http://scarylittlegirls.co.uk/about-us/the-people)

## Advisory Board

### Jane Claire, OBE (Chair)

Former Executive Producer of English Touring Theatre producing more than 48 productions touring throughout the UK and established ETT Forge to mentor and support companies and artists; Chair of Flute Theatre and The Faction; trustee of Derby Theatre; Theatre Employee of the Year 2017; received an OBE for Services to Drama in 2018.



### Tricia Grace-Norton (Honorary Secretary)

Volunteered on SLG's board since its founding and performed, organised events and conducted interviews for many SLG projects; extensive experience in Business and People Management with a passion for the performing arts; Vice-Chair of a local Community Arts Group.



### Ellie Carter

Creative Director of SGA Productions, a themed entertainment production company; Co-Founder of award-winning Rave-A-Roo; written and directed shows for Freemantle, Aardman Animations and BBC Studios; Assistant Director on the annual CBeebies Christmas Show.



### Christina Li

Musician and long-time collaborator with SLG where she has put poems to music, written an app, worked the lights and been a dancing elf; program management at First Republic Bank; board member of MISSSEY (Motivating Inspiring Supporting and Serving Sexually Exploited Youth).



### Sarah Pym

Founder of Sterts Arts Centre and long-term champion of community arts; freelance Action Learning Facilitator across the South West; Project Manager for Access Theatre; former General Manager at the Barbican Theatre Plymouth and Theatre Development Officer at The Works.



### Sheila Vanloo

Former Director of Restormel Arts; Director of Arts and Community at Radio St Austell Bay where she presented a weekly arts programme for 10 years; Chair and Co-ordinator of St Austell Torchlight Carnival; Project Managed St. Austell's Community Play and Festival of Fun 2018; Pollinator for the Tresoy's Project involving free arts & community events.



# SCARY LITTLE GIRLS



**SINCE 2002**  
**AND STILL GOING STRONG!**

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

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