



Scary Little Girls

Feminist artistic production hub

Annual Report 2022

Scary Little Girls Association CIC registered company no 12268860

www.scarylittlegirls.co.uk



Salon de la Vie Christmas Special illustration by Jacky Fleming

Annual Report 2022

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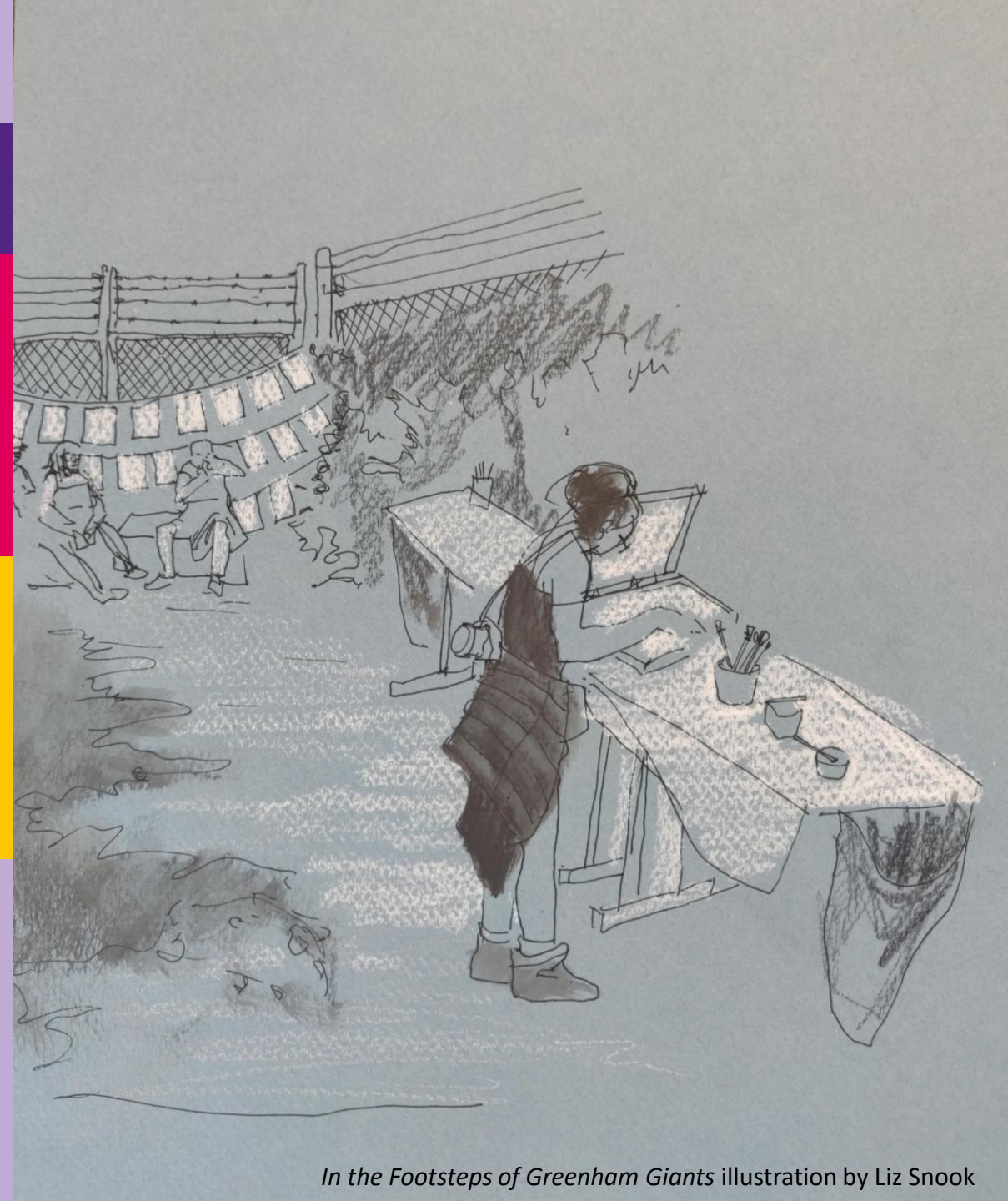
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Annual Report compiled by Adrian Walker

Images and artwork by Jane Clare, Jacky Fleming, Diane Goldie, Kayleigh Hilsdon, Kayleigh Reed, Liz Snook, 92 Minutes Ltd, Islands Partnership, Rima Staines, Faye Wilson



In the Footsteps of Greenham Giants illustration by Liz Snook

1. Chair's Statement

Jane Claire, OBE has kindly stepped up to become SLG's Chair to shepherd us through a uniquely exciting and challenging time...

Last year was truly momentous for Scary Little Girls: the culmination of over 3 years of major grant-funded work celebrating the history of Greenham Common Women's Peace Camp. Like the Greenham Women who sang that 'we are the weavers, we are the web', SLG – and its sister organisation Greenham Women Everywhere – have been pulling together numerous strands and threads around the 40th anniversary of the camp's founding in 1981. The resulting events and activities in the summer of 2021 greatly increased SLG's national profile and reach, acting as a spring-board for taking the company forward in this incredibly challenging post-Covid environment for the artistic sector.

Writing this in September 2022, SLG has now secured funding to celebrate another significant Greenham anniversary of Embrace the Base, the gathering of over 30,000 women in 1982 to protest nuclear weapons and protect life on Earth. SLG will use this opportunity to bring the lessons of our foremothers back into the present consciousness and apply them to the political and environmental issues that we are facing with such urgency today.

Around these fascinating focal points, SLG has also been looking back at its own history: in 2022, we are celebrating 20 years since SLG was established. But in typical SLG fashion this won't be taken as an opportunity to simply relive past glories, but instead we'll be giving a platform to a wonderful range of women creatives – actors, musicians, comedians, film makers, photographers, writers, textile artists and more – to share this exciting moment and use our hard-won experience to help build up the next generation.

With support from the Directors, Advisory Board and other sector partners, we have captured the first 20 years of SLG wonderfully in this [Impact Report](#) and pulled together a compelling [Business Plan](#) to provide a framework for the next few years.

Having joined the SLG Board in 2018, I have now taken on the role of Chair in order to help guide the company into this next strategic period, in particular as we submit our application to become a National Portfolio Organisation. Despite the immense challenges of the dwindling artistic funding environment and the cost of living crisis, I remain confident that SLG occupies a uniquely important and relevant space that is worthy of continued support and investment well into the future.

Jane Claire, OBE – Chair of Advisory Board, Scary Little Girls



2. Artistic Director's Report

Scary Little Girls' founder and Artistic Director, Rebecca Mordan, is still rubbing her feet after walking over 100 miles...

It's still hard to believe how many Scary Little Girls projects came to fruition in 2021 as we celebrated the 40th anniversary of the start of the seminal and highly influential Greenham Common Women's Peace Camp. When we began contacting Greenham Women back in 2018 to help record their stories in a new interview archive, I had no idea this would lead to recreating the original march all the way from Cardiff to Greenham! But that's exactly what we did, bringing together dozens of incredible women to march with us; holding special 'Thank You' events in every town that hosted the original marchers along the way; and ending with an incredibly special weekend of events on the Common – a truly unforgettable experience for all of us. Hand in hand with these SLG projects I presented and co-wrote [The Greenham Effect](#), an episode of Radio 4's Archive On Four celebrating the 40th anniversary; and I co-authored (with Kate Kerrow) [Out of the Darkness](#), a History Press book pulling together original voices from our [Greenham Women Everywhere](#) archive to tell the story of the camp in a new and engaging way.

Off the back of our online *Salon de la Vie* series we launched during the first lockdown (now with 5 seasons [available on SLG's YouTube channel](#)) we have been expanding our digital and social media offerings with creative blog posts [introducing the SLG team](#), [outlining new projects](#) and opening up the [Culture Club](#) and [Behind the Curtain](#) series; reviving regular newsletters to our subscriber list; and coordinating a programme of Twitter, Facebook and Instagram content. As well as sharing our own posts we actively listen and seek to engage with others and build genuine and authentic connections online, including to amplify [businesses](#) and [causes](#) we support who can benefit from our platform. All of which is increasing our reach and audience at the same time – bonus!

Having been scuppered by Covid back in 2020, we were thrilled to finally perform at the Creative Scilly festival in October 2021. Hosted by the delightfully irrepressible cultural powerhouse that is Jeremy Brown, Cultural Destinations Coordinator at the Islands' Partnership, Shazz Andrew and I took SLG's much-loved StorySmiths show over to St Mary's, St Martin's and Tresco – bringing storytelling, poetry and song to some



wonderful new locations. Jeremy has invited us back with Viking-inspired environmental mini-epic *Sea Cry Saga* coming to the Slip Inn this October and we can't wait.

Last year I introduced you to [The Diamond](#) – the amazing Vanessa, Sharon and Becky (aka 92 Minutes Ltd) – who have been the core SLG team delivering all these wonderful projects with me. I'm so delighted that they are sticking by me through thick and thin: that is, when we've got funds to pay ourselves with, and when we work for nothing to try and bring the next exciting concept to life. In fact, this year Vanessa is becoming a Director of the company and Becky is joining the Advisory Board! I've run SLG in a variety of different ways over the years and this latest incarnation is really refreshing, bringing together a fabulous and unique set of skills, talents, experience and creative drive that are hugely expanding our options and potential.

All of which is a fantastic way to build up to SLG's 20th anniversary in 2022, which we are celebrating with 2 weeks of our new Mayven Festival – Summer and Winter – pulling together a diverse and engaging programme of multi-disciplinary women artists in a variety of venues across Cornwall.

The challenges of funding artistic work are only getting worse, but the rewards of running a collaborative, ever-evolving feminist production hub for 20 years are well worth fighting for.

Rebecca Mordan – Artistic Director, Scary Little Girls

3. *Shows and Projects:*

Greenham Uncommon & In the Footsteps of Greenham Giants

Launched in spring 2020 and building on the *Greenham Women Everywhere* (GWE) projects which created an archive of interviews, art and a touring exhibition, *Greenham Uncommon* (Heritage Lottery Fund) and *In the Footsteps of Greenham Giants* (Arts Council England) celebrated the 40th anniversary of the original march from Cardiff to RAF Greenham Common in 1981 by expanding and enriching the legacy of the biggest and most successful women-led political movement since suffrage.

The story 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](#).

Greenhamwomen.digital

- Using ACE funding during Covid-19 lockdowns, [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 responses from contemporary artists. The interactive exhibition is a historic treasure hunt full of inspiring stories: a great way to explore this amazing chapter of activist history and to preserve it as a unique digital archive experience.

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.

3. Shows and Projects: Greenham Uncommon

Continuing to explore and celebrate the impact and legacy of Greenham Common Women's Peace Camp through *Greenham Uncommon* (Heritage Lottery Fund), we delivered a whole raft of varied and exciting Greenham-related projects in 2021/22...

The Greenham Effect on Radio 4

This special episode of the iconic Archive On 4 marked the 40th anniversary of the march on Greenham Common and features archival recordings from the GWE project. Presented and co-written by Rebecca Mordan, [The Greenham Effect](#) explores the camp's profound impact on the women who lived, visited and spent time there and on the whole of British society – and it was featured as The Guardian's 'pick of the day' (see right).

Greenham Uncommon podcast series

Exploring the GWE archive and how Greenham women's activist techniques link to modern-day campaigns in the feminist, environmental and animal rights movements, each episode of the [Greenham Uncommon podcast](#) presented by Kate Kerrow and Alice Robinson uses the archive to explore a different aspect of the camp's legacy and impact.

Embrace the Base! board game

This co-operative board game takes you into the heart of Greenham Common Women's Peace Camp through the experiences of those who were there. Featuring the evocative designs of [Jacky Fleming](#) (see right) and co-designed by [Dr Naomi Paxton](#) (of [Suffragettes Top Trumps](#) fame) with a wealth of resources drawn from the GWE project, this print-and-play game is infinitely replayable and expandable. Players find out about and represent different gates of the camp and then work together to make actions happen, share resources, host campfire gatherings, and explore key locations around the base. The game is [free to download](#) and there is a special [campfire booklet](#) explaining how to play.

Crowdfunder and Greenham Women Everywhere merchandise

To celebrate the 40th anniversary and raise further funding for GWE projects, we launched a well-received crowdfunder and developed some terrific merch including tote bags, tea towels, tabards, badges and even lollipops (see pics below) – all featuring the unique artwork commissioned by Jacky Fleming and Kayleigh Hilsdon. You can still buy some items on the [GWE Etsy page](#).

Artistic legacy

We commissioned a really exciting range of artistic responses to Greenham, including the incredible wearable art created by [Diane Goldie](#) (see below); spoken and sung performances captured in Greenhamwomen.digital; stunning designs by Kayleigh Hildson highlighted in last year's annual report; a [wonderful piece of sound art](#) by soon-to-be-famous folk singer [Flo Perlin](#) – and more.

See Appendix 2 for an extract from the Greenham Uncommon project evaluation report submitted to the Heritage Lottery Fund.



3. Shows and Projects: In the Footsteps of Greenham Giants

Celebrating the 40th anniversary of the start of Greenham Common Women's Peace Camp through *In the Footsteps of Greenham Giants* (Arts Council England), we realised our ambitions to recreate the original march from Cardiff to Greenham...



Greenham Women Everywhere 40th Anniversary March

26th August to 3rd September 2021

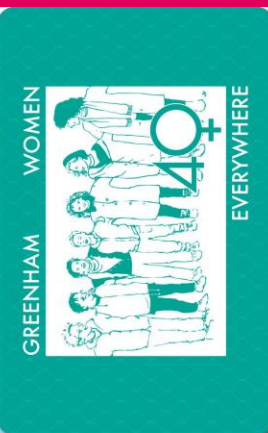
In September 1981, led by Women for Life on Earth, women around the UK descended on Berkshire to protest against the proposed storage of American nuclear missiles in the UK. They created Greenham Common Women's Peace Camp. They created a female-led space and thrived together, pushing those watching to question war, patriarchy, sexual orientation, and gender roles.

40 years on we invite you to join artists, activists and many of the Greenham Women themselves in a series of events across the anniversary of their walk to and arrival at Greenham Common.

Walk in their footsteps with us as we retrace their iconic march from Wales to Greenham and celebrate with us on the common they returned to the UK's people and wildlife!



For details of our Thank You events please visit our website:
www.greenhamwomeneverywhere.co.uk/march



Re-creating the legendary march from Cardiff to Greenham Common was a truly unforgettable experience that really put into perspective the achievements of this generation of women – and continued the work of connecting their daughters and grand-daughters with the ongoing struggles against nuclear war and patriarchal oppression.

Setting off from Cardiff City Hall we followed the original route and stayed overnight in each of the towns that originally welcomed, fed and sheltered the marchers. At each location we held a special 'Thank You' event to mark the anniversary and celebrate the community's role in this important part of our recent history. Each event was unique and included speeches from marchers of today and 40 years ago; performances from poets and singers supportive of the cause; exhibitions of art promoting peace and photography from the peace movement; and the presentation of a commemorative plaque thanking the town and its community.

We conducted interviews with marchers along the way and published daily 'podbites' giving a flavour of the day's activities, discussions, songs and drawing attention to the issues that drew us together.

One of the most moving moments of the whole series of events was finally arriving – exhausted – onto Greenham Common itself, once the not-so-secret home of a nuclear arsenal, now a nature reserve open to all. Over the weekend of 4-5 September we held talks, debates, workshops and a wonderful afternoon cabaret pulling together artists and activists from across 40 years of anti-nuclear campaigning (you can [watch the live stream recording](#)).

See Appendix 3 for an extract from the project evaluation for *In the Footsteps of Greenham Giants* submitted to Arts Council England.



SCAN ME



3. Shows and Projects: In the Footsteps of Greenham Giants

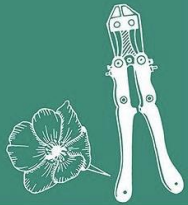
We really maximised our opportunities to publicise the march. Here is a summary of press and media coverage; examples of how we used the archive to create inspiring social media content; and some of the merch created for the anniversary and march.



"Greenham gave me a confidence [...] it's given me a physical confidence, or a way of handling myself, which I don't think I would have had.

And the women's movement gave me sort of psychological confidence, really."

~Janet Smith



"It doesn't matter how bad you've been, you can always change your life, you can always be different. You can always see what you're doing and stop it.



And I found that quite powerful."

~Sue Say



[The Mirror](#): Greenham Common 40 years on – when ordinary women drove nuclear weapons out of UK

[BBC Wales](#): Greenham Common march from Cardiff recreated 40 years later

[The Guardian](#): 'We owe them a huge amount': march to honour Greenham Common women

[Morning Star](#): The spirit of Greenham rises again

[BBC Wales](#): From Rhondda to Greenham and the US Court

[Wales Online](#): The Greenham Common women who changed the world standing up for what they believed in

[Wales Online](#): Best pictures as hundreds retrace Greenham Common steps to commemorate 40th anniversary

[ITV News](#): Women march on the 40th anniversary of the first Greenham Common protest

[The Guardian](#): Greenham at 40: we came to fight war, and stayed for the feminism

[Newbury Today](#): 40th anniversary of Greenham Common peace camp: series of events to be held this weekend

[The Canary](#): 40 years on, Greenham Common Women's Peace Camp continues to inspire the fight against the arms trade

[Kennet Radio](#): Both sides of the fence – events to mark 40 years of the Greenham Peace women

[Newbury Today](#): Peace women return to Greenham Common

[Mediapart](#): À Greenham Common, les femmes marchent depuis quarante ans pour la paix

[Pink News](#): Meet the activists who founded an anti-nuclear lesbian utopia in the throes of the Cold War

[Open Democracy](#): Greenham Common Women's Peace Camp changed the world – and my life

"Talk to women! Talk to your mums and your grandmas and your aunts. Talk to the women who participated in second wave feminism, we owe them so much; the women who fought for equal pay, to make domestic violence a punishable crime, to make rape in marriage illegal. It's so easy to get stuck in your own bubble but there was a whole generation of women who sorted that shit out for us. When you actually connect with these women you really do realise you're standing on the shoulders of giants. That's not to say you have to agree with everything they did or take all the advice they give, but that we should at the very least build on top of what's already been built. We don't need to reinvent the wheel – we just need to keep progressing forward."

- Rebecca Mordan, interviewed for [Wales Arts Review](#)



3. Shows and Projects: Greenham Uncommon & In the Footsteps of Greenham Giants



- Clockwise from top left:*
1. Marchers on the road to Greenham
 2. Wearing a specially commissioned robe by Diane Goldie
 3. Rebecca Hulbert reading from Sue Lent's Greenham diaries for the Greenham Uncommon podcast
 4. Vanessa Pini, SLG Project Manager, at the Control Tower
 5. Sue Say, a legendary Greenham Woman acting as support driver for the marchers
 6. Merch from the Crowdfunder
 7. A second fabulous robe by Diane Goldie

3. Shows and Projects: Greenham Uncommon & In the Footsteps of Greenham Giants



Sketches by Liz Snook

Clockwise from top left:

1. Diane Goldie's robe on the march across Greenham Common to the Control Tower
2. The march from Yellow Gate
3. Compère Sian Aubrey (and Norris the parrot) at the cabaret on Greenham Common
4. Frankie Armstrong sings *Out of the Darkness*
5. Standing with a peace flag as Gwenno Dafydd sings the Welsh national anthem
6. Bender making demonstration
7. Mother and baby enjoy the cabaret
8. Morning woodsmoke at the Aldermaston AWE monthly women's peace camp

4. Shows and Projects: Salon de la Vie

Launched during the first lockdown, [Salon de la Vie](#) was 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 or 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. Arts Council England funding extended *Salon de la Vie* to five sensational seasons...



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, interviews, production, social media, IT and illustration – plus artistic side hustles like the bespoke [Spotify playlists by DJ Stegosaurus](#).

We're super proud that each Salon has a custom illustration provided by the wonderful [Jacky Fleming](#) (see left for her interpretation of The Woman's Theatre for Season 4).

Accessibility has been our watchword and funding has allowed us to run captioned versions of the 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 were able to keep the majority of Salons free of charge but experimented with a couple of special paid-for live-streamed season finales, in the hope of building our online shows as a potential revenue stream alongside touring.

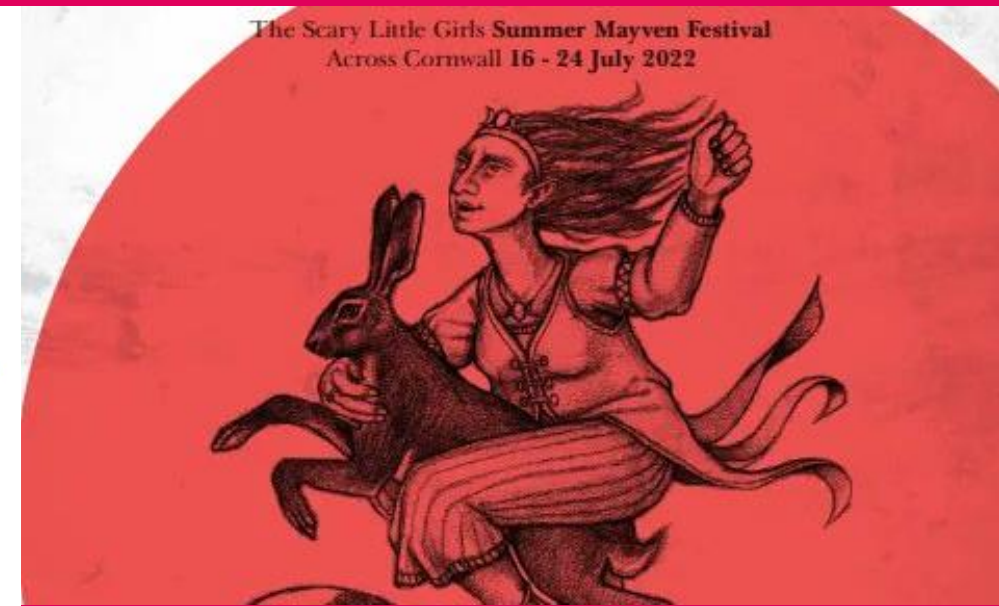
In the second half of 2021 we ran two fabulous and fascinating seasons of original online content: Season 4 – a collaboration with [Dr Naomi Paxton](#) on everything you didn't know about the suffragettes and their creative campaigning, to celebrate the wild, wonderful, wise and witty women of the first wave. Naomi ran online rehearsed readings of little known suffragist plays during lockdown, and we revisited some of these with her team of actors. Episodes in Season 4 looked at the way suffrage campaigners imagined a theatre they could be part of, including female producers and playwrights, crèches, and an end to the casting couch. We also celebrated some of the most unexpected site specific, pop up and random acts of activism all characterised the creative shenanigans of suffragists in the theatre and entertainment industries – and the interesting overlaps between the suffrage and animal rights movements of the era. It was all brought together for the delightful season finale, [Taking The Stage](#).

Season 5 – taking the theme of 'shape-shifters', this series of salons highlighted women whose public perceptions are not necessarily in line with who they really were. We explored how celebrated legends like Helen Keller, Rosa Parks, Vesta Tilley and Frida Khalo projected images of themselves in such different ways, and what perceptions and assumptions are overlaid by their mainstream images. For the [live-streamed season finale](#), we exploded into Christmas on a feminist elf-driven magic flying cracker (see the cover of this Annual Report!) with games, quizzes, storytelling, pun competitions and generally festive mayhem.

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

5. Shows and Projects: *Preview: The Mayven Festival*

The Mayven Festival will be an opportunity to celebrate everything that has made Scary Little Girls so unique over the past two decades - an extravaganza of comedy, cabaret, festivity and feminism, storytelling and silliness across two weeks in Summer (19-26 July) and Winter (12-21 December) at a variety of venues across Cornwall and supported by Hall for Cornwall and The Minack Theatre. Visit the [dedicated Mayven webpage](#) to find out more and meet the incredible range of artists involved; see the [Cornwall 365 Spotlight](#) newsletter for Summer Mayven listings; and you can now watch the live-streamed [Madcap Mayven Cabaret](#) filmed at Penlee Open Air Theatre on our 20th birthday.



[Meet The Mayven](#)

Let us introduce the Mayven. A sometimes overlooked stage in a woman's life, she comes after Maiden and Mother, and is described by some as containing 'the inherent value and power of midlife'. The Mayven is something a woman can ascend into after turning 40 and reside in for as long as she wants until she decides to Crone.

She combines a worldly knowledge, wisdom and expertise with an energy and vibrance that make her magnetic, sexy and powerful. She is independent from guardians and free of dependants, she can sow wild oats and heal wounds from her past. She is a creature of catalyst and challenge, distillation and divinity. Both powerful and authentic, a Mayven knows her worth and who she is and isn't afraid to show it and receive respect. She is fierce, guided by her intuition and relying on it, as do others, for she can see what is important and what's, frankly, bullshit.

She's in touch with and recognised for her inner medicine and magic. In this Festival, we are harnessing, promoting and celebrating the Mayven, and taking inspiration from what she represents to create a multi-disciplinary, multi-generational feminist arts festival together with co-producers Hall for Cornwall.

6. Coming up in 2022/23

Planning for the future in our post-Covid, cost of living crisis, swingeing cuts era has become increasingly challenging – and as anyone who's been putting on events lately can testify, you have to make contingencies for the contingency plan! But here's what we do know: SLG has a significant anniversary in 2022 and we'll be revelling in as grand a style as we can afford as we celebrate 20 years of inspiring, empowering and entertaining women – alongside some really delightful projects up and down the country...

Fire: A Princess' Guide To Burning Issues

- ✉ We are so excited to be working with Historic Royal Palaces to develop an original touring schools production about Indian suffragette, [Sophia Duleep Singh](#)
- ✉ Despite Sophia's aristocracy, personal wealth (as the daughter of the deposed Maharaja Duleep Singh), her enviable position as Queen Victoria's God-daughter and the privilege that this offered, she often chose a rebellious path over a life of leisure (she's our kind of gal!).
- ✉ She campaigned as a member of the Women's Tax Reform League on the principal – 'No Vote, No tax!'. When summoned to court and fined £3 for not paying tax, she responded: *"When the women of England are enfranchised and the state acknowledges me as a citizen I shall, of course, pay my share willingly towards its upkeep."*
- ✉ In our work with Historic Royal Palaces, we'll be exploring themes of equality through her passionate campaigns to support and advocate for under-represented groups, and identity through her dual heritage and position as a 1st generation British citizen. The show will include a high energy timeline of Sophia's life, focusing on key events including women's suffrage, nursing Indian soldiers, trying to step in front of the Prime Minister's car with a 'Give Women the Vote' banner, a 10,000-woman protest march and smuggling Jewish families out of Germany. There will be interactive elements to the piece so young people can immerse themselves in the story, embodying the characters and messages of the piece.

Celebrating the era-defining Embrace the Base protest

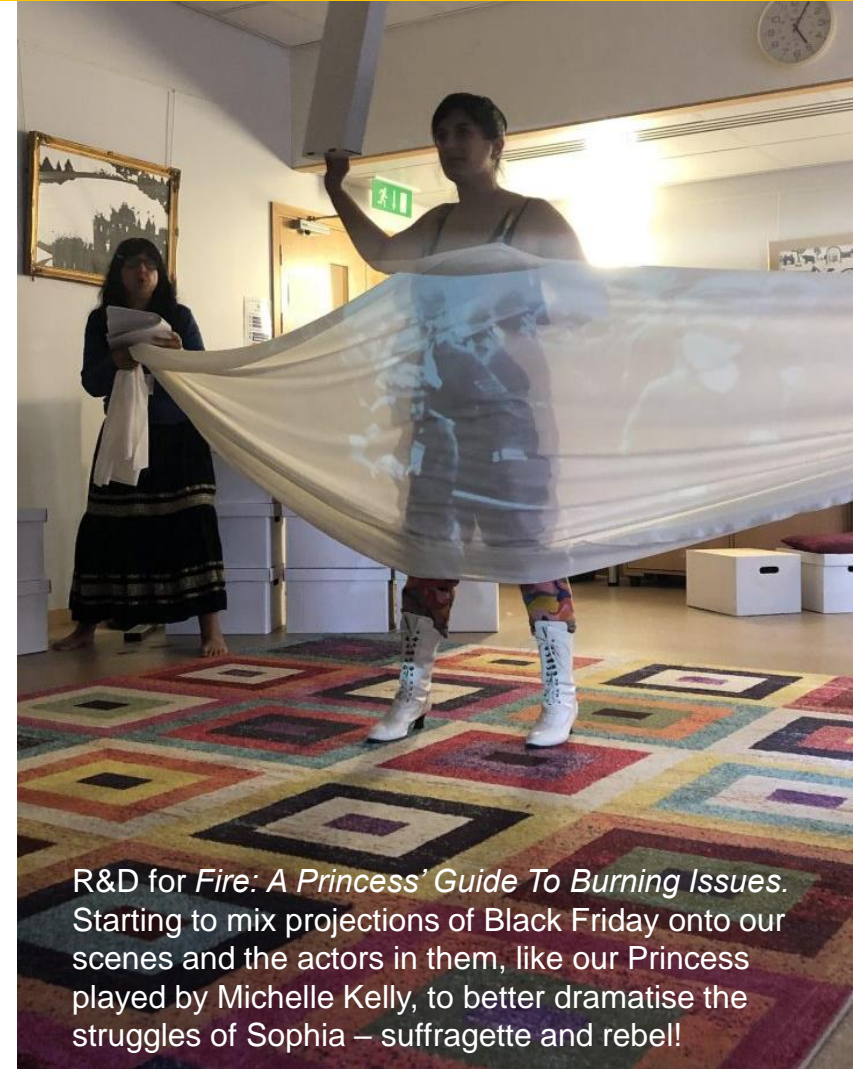
- ✉ Building on the success and joy of celebrating the 40th anniversary of the original march from Cardiff to Greenham, this year we will be marking 40 years since the historic 'Embrace the Base' protest of December 1982, which saw over 30,000 women stand hand in hand around the nine-mile perimeter fence of RAF Greenham Common – a hugely symbolic and impactful action which brought the peace camp to national and international attention
- ✉ But don't worry, this won't be simply be an exercise in nostalgia: we want to know what these women did next, how they carried Greenham home and into their future personal, political and professional choices – and we are linking up with the [Women's Peace Camp](#) at the Atomic Weapons Establishment in Aldermaston, where the UK manufactures [a new generation of nuclear weapons](#) capable of ending life on earth
- ✉ Look out for more on the [SLG](#) and [GWE](#) websites as plans evolve, particularly around the anniversary weekend of 10-11 December 2022

Mothers and daughters at St Agnes Library

- ✉ Thanks to funding from the Cornwall Women's Fund we will be teaming up with our good friends at St Agnes Library for a series of workshops and events in November 2022 exploring the complex and unique relationship between mothers and daughters – in particular what this has meant for our mental health during lockdown

Return of Sea Cry – return to the Scillies...

- ✉ We're absolutely delighted to be invited back to the Isles of Scilly to perform *Sea Cry Saga* with Sue Hill and Bec Applebee as part of the Power of Nature Festival in October 2022 – see you at the Slip Inn, underneath the legendary Mermaid!



R&D for *Fire: A Princess' Guide To Burning Issues*. Starting to mix projections of Black Friday onto our scenes and the actors in them, like our Princess played by Michelle Kelly, to better dramatise the struggles of Sophia – suffragette and rebel!

7. Action Plan for 2022-25

Extracted from our new Business Plan, this summary overview of our planned activities shows our strategic direction of travel...



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.



8. 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. This year we have been supported by even more wonderful people than ever and we are so grateful in particular to everyone who took part in (ie ‘made possible and we’d have been lost without’) the Greenham Women projects; marched with us; organised, hosted, spoke or performed at events; supported logistics; volunteered to join the archive – and so much more, far too many to list! The following is far from exhaustive and we sincerely apologise to those we have inevitably (but not ungratefully) left out.

Matt Collins and Ampersand Industries	Dreadnought Southwest	Kresen Kernow	Ross Williams and Krowji
Animorph Co-operative	Dickon Knowles	Kiruna Stamell	Sarah Rutherford
Anita Diaz and all at Heathfield School, Ascot	Evie Marshall	Leeds Literary Festival	Sharon Foster
Arts Council England	Falmouth Film School and University	L.H. Trevail	Shazz Andrew
Phil Gibby, Katy Lusty, Philip Butterworth, Phil Hindson, Sophie Moysey and all at Arts Council South West	Faye Wilson	Liz Snook	Sian Aubrey and Norris the parrot
Barbara Santi	Frances Griffiths	National Lottery Heritage Fund	St Agnes Library
Becky Barry	Caroline Newell and all at Farlington School	Nina Milns	St Austell Arts Centre
Becky John and all at 92 Minutes Ltd	Caroline Wikins	Maggie Parks	Sue Lent
Brian Hill and all at Century Films	FiLiA	Meier Williams	Sue Say
Carn to Cove	Flo Perlin	Mercedes Kemp	Susie Gray
Carleen Anderson	Frankie Armstrong	Mica May	The History Press
Chloe Clarke	Greenham Common Control Tower	Dr. Naomi Paxton & The Lady Kathryn	The Women's Library, LSE
Christine Bradshaw	Greenham Women Everywhere	Octavia Reeve	The John Knowles Company
Christine Jackson and Colin Drake	Helen Tiplady, Kirsty Cotton and Hall for Cornwall	Oliver Gray, Dean Horner and Illyria Theatre	The Theatre Chipping Norton
Claire Ingleheart	Hannah Cushion and Historic Royal Palaces	Peggy Seeger	TJ Holmes
Clare Summerson	Jacky Fleming	Poppy Stowell-Evans	Tony and Joan Andrew
Creation Theatre	Jeremy Brown, Tammy Bedford and all at Islands Partnership	Rachel Moran and all at Space International	Vanessa Pini
Creative Skills	Jill ‘Ray’ Raymond	Ramps on the Moon	Webarchitects Co-operative
Dave & Jackie Hunter and all at Penlee Open Air Theatre	Kayleigh Hilsdon	Rebecca Hulbert	Wendy Carrig
	Kayleigh Reed	Rima Staines	Bec Bayliss, Nicky Wood and everyone at The Women’s Centre, Cornwall
	KERPOW	Rose, Jack and Taryn at FEAST	Xanthe Acquah Storey
		Rosie Ede	

We extend a special and heartfelt thank you to Joan Andrew, who sadly died in 2021 leaving wonderful memories of supporting SLG in the most delightful, daft and devoted ways.

9. Advisory Board & Patrons

We are so proud of and grateful to our Advisory Board members and Patrons who have been supporting SLG with their guidance and expertise on an entirely voluntary basis for many years now. This strong grounding and experience is especially vital during such a complex year and as we all look towards an uncertain future.

We're excited to welcome long-term friend of SLG Christina Li onto the Advisory Board who brings a unique and impressive arts/tech skillset into the mix alongside her infectious enthusiasm.

Huge thanks are owed to Jane Claire for stepping up to the role of Chair – despite her incredibly busy retirement! – to shepherd us through the painful process of applying to become a NPO (more on that next year, we hope).

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 | • Annamaria Murphy |
| • Sue Hill | • Erin Richards |
| • Deborah Hinton, OBE | • Candy Smit |
| • Bidisha Mamata | • Michèle Taylor |

Find out more about the people behind Scary Little Girls:
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 MISSEY (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 Tresors Project involving free arts & community events.



10. 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:

National Lottery Heritage Fund supported our two-year project 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; a wonderful series of podcasts based on the archive; and a unique collaborative board game!



Arts Council England funded In the Footsteps of Greenham Giants, a major national celebration and recreation of the 40th anniversary of the seminal march from Cardiff to Greenham Common which has brought its legacy to a new generation. ACE also supported SLG through its Cultural Recovery Fund which was vital in sustaining the company after the end of the Greenham project grants, allowing the time to make further funding applications, bridging the gap until other work began, and providing the security to book artists and prepare for the Summer Mayven Festival. Also in 2021/22 ACE 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 (see Annual Report 2021).



Hall for Cornwall were generous enough to provide vital funds, venue and admin support as co-producers of the Summer Mayven Festival in July 2022, without which it would not have gone ahead – more details in next year's Annual Report.

National Lottery Community Fund (aka Awards For All), The Islington Giving Going Greener Fund and Cornwall Women's Fund have also provided grant funding to SLG recently: these projects will be reported on as part of the Annual Report for 2022/23.

We extend a special and heartfelt 'thank you' to everyone who generously donated to the **40th Anniversary Greenham Women Peace Camp Apparel** project; our online audiences who paid for the special live stream events; and those who braved the uncertainties of the post-pandemic world 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 Year Ended 31 March 2022

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

Directors	Adrian Walker Rebecca Mordan Sharon Andrew
Registered office	Mariners Penwerris Lane Falmouth TR11 2PF
Accountants	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 Year Ended 31 March 2022

The directors present their report and the financial statements for the year ended 31 March 2022.

Director of the company

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

Adrian Walker

Rebecca Mordan

Sharon Andrew

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 2021/22 have centred around the 40th anniversary of the start of the Greenham Common Women's Peace Camp: the major projects "Greenham Uncommon" and "In the Footsteps of Greenham Giants" continued previous work archiving interviews with Greenham Women (including for a special episode of Radio 4's Archive on 4 and a book published by the History Press); commissioned new artistic responses to the impact of the camp; and culminated in a recreation of the historic march from Cardiff to Greenham Common, which included commemorative and celebratory events at each stop along the route.

2022 is the 20th anniversary of Scary Little Girls, which we will be celebrating with two week-long Mayven Festivals in July and December: <https://scarylittlegirls.co.uk/mayven/>. We have also commissioned an Impact Report which demonstrates the positive role SLG has played in supporting women in the arts and reaching diverse audiences with high quality work over the past 20 years.

Full details of these and other projects will be published in the Annual Report.

Scary Little Girls Association CIC

trading as Scary Little Girls

Directors' Report for the Year Ended 31 March 2022

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 and authorised by the Board on ^{5 October 2022}..... 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**

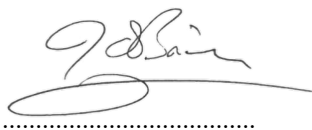
**trading as Scary Little Girls
for the Year Ended 31 March 2022**

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 year ended 31 March 2022 as set out on pages 5 to 12 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 loss of Scary Little Girls Association CIC. You consider that Scary Little Girls Association CIC is exempt from the statutory audit requirement for the year.

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: 19/10/2022

Scary Little Girls Association CIC

trading as Scary Little Girls

Profit and Loss Account for the Year Ended 31 March 2022

	Note	2022 £	2021 £
Turnover		<u>142,489</u>	<u>110,641</u>
Gross surplus		142,489	110,641
Administrative expenses		<u>(142,774)</u>	<u>(109,606)</u>
Operating (deficit)/surplus		<u>(285)</u>	<u>1,035</u>
(Deficit)/surplus before tax		(285)	1,035
Tax on (loss)/profit		<u>(22)</u>	<u>-</u>
(Deficit)/surplus for the financial year		<u><u>(307)</u></u>	<u><u>1,035</u></u>

The above results were derived from continuing operations.

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

Scary Little Girls Association CIC

trading as Scary Little Girls

Statement of Comprehensive Income for the Year Ended 31 March 2022

	2022	2021
	£	£
(Deficit)/surplus for the year	<u>(307)</u>	<u>1,035</u>
Total comprehensive income for the year	<u><u>(307)</u></u>	<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 2022

	Note	2022 £	2021 £
Fixed assets			
Tangible assets	6	809	1,214
Current assets			
Debtors	3	6,221	583
Cash at bank and in hand		25,167	45,847
		31,388	46,430
Creditors: Amounts falling due within one year	4	(31,471)	(46,609)
Net current liabilities		(83)	(179)
Net assets		726	1,035
Capital and reserves			
Profit and loss account		726	1,035
Total equity		726	1,035


For the financial year ending 31 March 2022 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 year 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 5 October 2022 and signed on its behalf by:



Adrian Walker
Director

The notes on pages 9 to 12 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 Year Ended 31 March 2022

	Profit and loss account £	Total £
At 1 April 2021	1,033	1,033
Deficit for the year	<u>(307)</u>	<u>(307)</u>
Total comprehensive income	<u>(307)</u>	<u>(307)</u>
At 31 March 2022	<u><u>726</u></u>	<u><u>726</u></u>

Scary Little Girls Association CIC

trading as Scary Little Girls

Notes to the Unaudited Financial Statements for the Year Ended 31 March 2022

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:

Mariners
Penwerris Lane
Falmouth
TR11 2PF

These financial statements were authorised for issue by the Board on 05/10/2022

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.

Tax

The tax expense for the period comprises current tax. Tax is recognised in profit or loss, except that a change attributable to an item of income or expense recognised as other comprehensive income is also recognised directly in other comprehensive income.

The current income tax charge is calculated on the basis of tax rates and laws that have been enacted or substantively enacted by the reporting date in the countries where the company operates and generates taxable income.

Scary Little Girls Association CIC

trading as Scary Little Girls

Notes to the Unaudited Financial Statements for the Year Ended 31 March 2022

Tangible assets

Tangible assets are stated in the balance sheet 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.

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

	2022 £	2021 £
Trade debtors	5,801	-
Prepayments	420	583
	<u>6,221</u>	<u>583</u>

Scary Little Girls Association CIC

trading as Scary Little Girls

Notes to the Unaudited Financial Statements for the Year Ended 31 March 2022

4 Creditors

Creditors: amounts falling due within one year

	2022 £	2021 £
Due within one year		
Taxation and social security	22	-
Accruals and deferred income	30,475	45,769
Other creditors	974	840
	<u>31,471</u>	<u>46,609</u>

5 Deferred income analysis

	Opening balance £	Incoming resources £	Resources expended £	Deferred income £
Heritage Lottery Fund - Greenham Uncommon	27,162	9,550	(36,712)	-
The National Foundation for Youth Music	4,923	1,302	(6,225)	-
Arts Council England - Salon de la Vie	13,684	17,510	(31,194)	-
Arts Council England - Cultural Recovery Fund	-	36,000	(21,000)	15,000
Finding Your Voice	-	9,825	-	9,825
Greenham Footsteps	-	18,351	(18,351)	-
DWP - Creative Kickstart	-	17,434	(17,434)	-
Historic Royal Palaces	-	5,650	-	5,650
	<u>45,769</u>	<u>115,622</u>	<u>(130,916)</u>	<u>30,475</u>

Scary Little Girls Association CIC

trading as Scary Little Girls

Notes to the Unaudited Financial Statements for the Year Ended 31 March 2022

6 Tangible assets

	Computer equipment £	Total £
Cost or valuation		
At 1 April 2021	<u>1,618</u>	<u>1,618</u>
At 31 March 2022	<u>1,618</u>	<u>1,618</u>
Depreciation		
At 1 April 2021	404	404
Charge for the year	<u>405</u>	<u>405</u>
At 31 March 2022	<u>809</u>	<u>809</u>
Carrying amount		
At 31 March 2022	<u>809</u>	<u>809</u>
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 Year Ended 31 March 2022

	2022 £	2021 £
Turnover		
Fees	15,493	11,639
Grants & donations	126,891	98,740
Sales (tickets)	104	262
Interest received	1	-
	<u>142,489</u>	<u>110,641</u>
General administrative expenses		
Costume/ props	(522)	-
Accommodation	(895)	-
Directors' remuneration	(16,000)	(18,000)
Equipment	(82)	(348)
Insurance	(604)	(500)
IT costs	(1,712)	(1,701)
Performance related costs	(36,497)	(58,702)
Professional fees	(75,672)	(25,700)
Resources	(174)	(372)
Subscriptions	-	(461)
Sundry expenses	(497)	(915)
Travelling expenses	(4,265)	(1,637)
Training	(50)	(776)
Product purchase	(3,552)	-
Printing, postage & stationary	(1,175)	-
Wages, NI & pension	(589)	-
	<u>(142,286)</u>	<u>(109,112)</u>
Finance charges		
Bank charges	<u>(83)</u>	<u>(90)</u>
Depreciation costs		
Depreciation	<u>(405)</u>	<u>(404)</u>

This page does not form part of the statutory financial statements.



Impact Document 2022

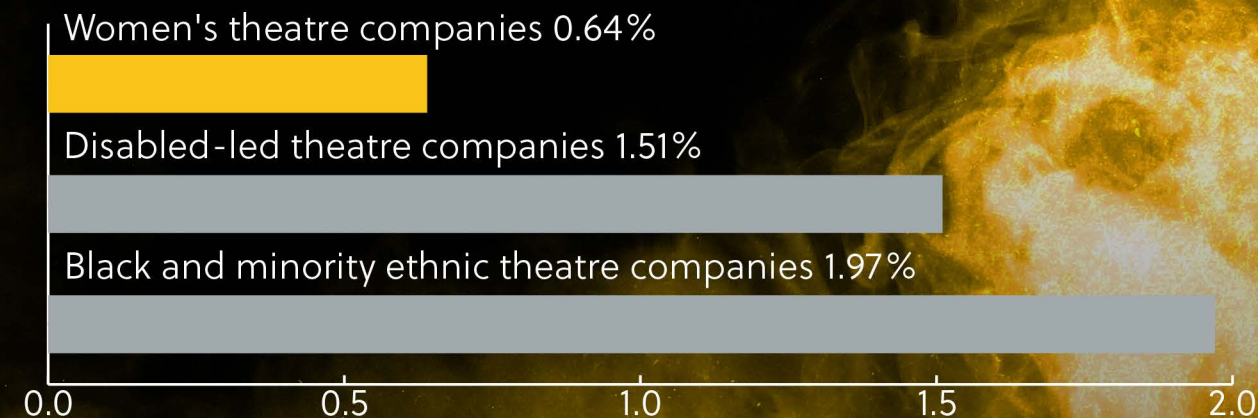
20 years of inspiring, empowering
and entertaining women

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.

Scary Little Girls Headline Impacts

Women's theatre companies received 0.64% of Arts Council National Portfolio Organisation funding between 2015-18



Source: Sphinx Theatre

£ Scary Little Girls has raised over **£1 million** in funding and earned income over 20 years

Scary Little Girls is funded by

Arts Council England, Heritage Lottery Fund,
Centre Stage Rural Touring, Lincolnshire Rural Touring,
The Garrick Club, Feast Cornwall, Creative Arts East, Cornwall Council,
Hall for Cornwall, Arts Alive, Village Ventures, Creative Scene, Cultivator
Cornwall, Women's Vote Centenary Fund,
Awards For All Community Fund, Youth Music and more

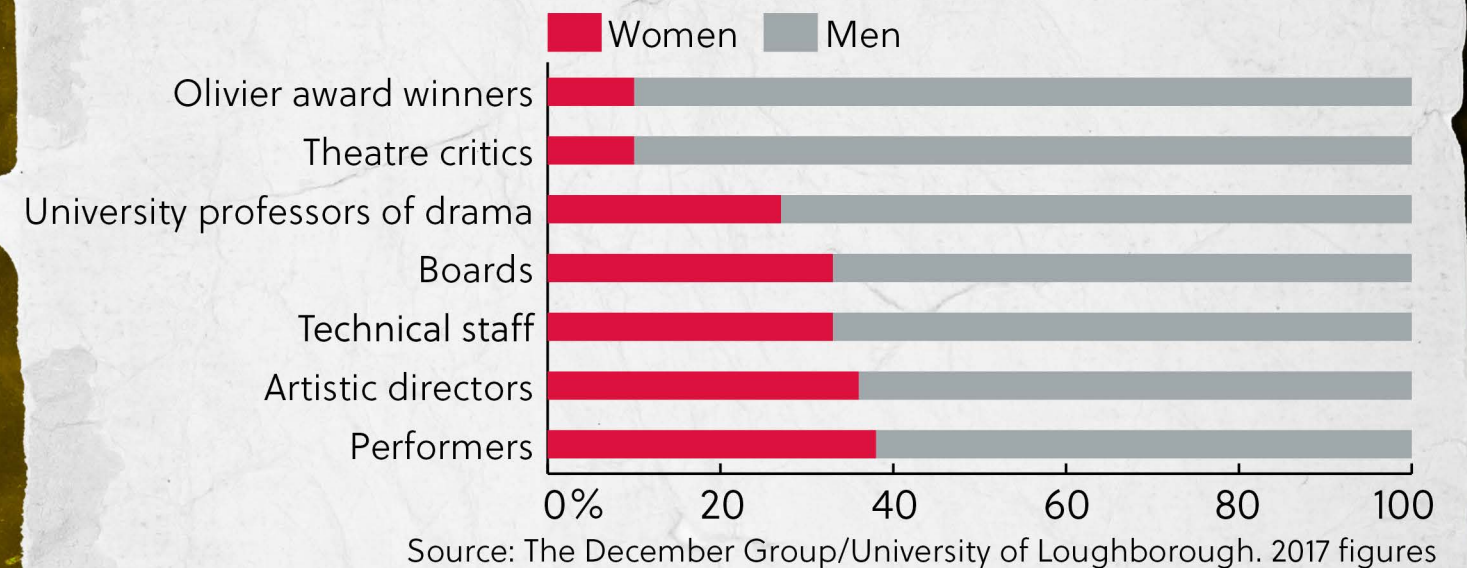
"Scary Little Girls is shaking up the theatre world with brilliant and innovative work and a revolutionary working practice. In form and content, style and substance, philosophy and script, SLG is replacing the old, sexist ways with something far more just and powerful, thrilling audiences with amazing new work all the way."

Bidisha | THE GUARDIAN 2018



"Scary Little Girls got my vote!"
Lyn Gardner | THE GUARDIAN 2014

Women are under-represented throughout the theatre industry



Scary Little Girls redresses the imbalance of women's representation in the arts and has been governed by 5 women chairs, 13 women trustees, and 8 women patrons.

SLG employs 95% women and company practices always take caring responsibilities into account. SLG features women who are marginalised or misrepresented in popular culture: for example, in 2017/18 **Truth Before Everything** honoured the achievements of Josephine Butler and confronted the pervasive myths about women in prostitution.

Awards

Wild Woman's Hour Outstanding Digital Practitioner Award – we enabled disadvantaged women in rural Cornwall to rebuild self-esteem and develop courage to speak out through the medium of a radio show, which they wrote and produced. "Outstanding Digital Practitioner Award from the National Institute of Adult Continuing Education, Learning Through Technology Project Award, supported by the BBC The European Social Fund nominated the Wild Woman's Hour project for its best practice website."



Timeline Highlights

2003 *Dracula*, *The Kisses* sell-out first production at The Courtyard, Kings Cross.
2007 *The Ladies Cage*, Finborough Theatre & sells out at Manchester Royal Exchange Studio.
2009/10 *The Riot Showgrrrls Club*, Guided Balloon at the Edinburgh Fringe Festival.

2010: Scary Little Girls is successfully registered as a charity

2011 *Marvellous du Maurier Miscellany* cabaret-style tribute Daphne Du Maurier Fowey Festival.
2012 commissioned *Agatha Christie Living Literature Event* tour of Oxfordshire.

2013 - 2014: Wild Woman's Hour - Outstanding Digital Practitioner Award

The Theatre Chipping Norton co-production *In the Footsteps of the Mitfords*.
Literary Cabarets, *ShiverSmiths*, *Mother Mae II* and *It's Your Round!* National rural touring in Lincolnshire, Leicestershire, Norfolk, Suffolk and Nottinghamshire.
Living Literature Walks in Cornwall Commissioned 9 short stories from diverse writers.
It's Your Round! cabaret meets pub quiz, commissioned by Arts Alive and Creative Arts East.
Wild Woman's Hour Outstanding Digital Practitioner Award.

2014 - 2015: Record Audience figures of 16,000

Before I Wake for Cornwall's Heligan Garden produced by Cornwall Youth Theatre.
Salon du Cinema pilot with BFI, Falmouth University and Falmouth Poly.
Jingle Belles, a new special rural touring Christmas cabaret featuring female comedy.
The Full Bronte tour with Cornwall Library Services.

2015 - 2016: Scaling up to mid-level theatre tours while innovating in your local library

Duffy Beats the Devil SLG's first Panto at the Acorn Theatre, Penzance.
The Fantastic Anna Maria Fox, to celebrate one of Falmouth's most notable historical women.
Brief Encounters first interactive living film walk.
Peter Pan first all female version. Grossed over £16,000.
Scary Little Girls Patrons scheme initiated.

2016 - 2017: Rebecca Mordan named first ever Associate Artist of Hall for Cornwall

Shakespeare, *Suffragettes* and *Soldiers* Uni of London School Adv. Studies Being Human Festival.
The Fantastic Anna Maria Fox sell-out heritage celebration Picnic at Glendurgan Falmouth.
Peter Pan Open Window deaf and disabled artist integration with Ramps on the Moon.

2017 - 2018: Scary Little Girls' Patrons scheme established

Peter Pan ACE and Hall for Cornwall funding ensures inclusive and diverse casting.
Inclusive Casting Workshop delivered for Hall for Cornwall.
Strangers on a Train Thought Festival curated by Stranger Collective in Bodmin Railway.
Truth Before Everything Josephine Butler play about women in prostitution in development for TV.

2018 - 2019: Start of the Greenham Women Everywhere archive - a major series of projects

International Agatha Christie Festival storytelling and Living Literature Walk.
Women's Vote Centenary Fund enables *Suffrage Salons* in Cornwall.
Dedicated website of oral Greenham testimonies in the Women's Library at the LSE.
100 Greenham women paired with volunteer interviewers.
With Ramps on the Moon inclusivity research and training work for Hall for Cornwall.

2019 - 2020: Scary Little Girls evolves from a charity to a CIC

Mary Wollstonecraft walks, *Salon du Chocolat* and *It's Your Round*.
Bespoke *Living Literature Walk* for the International Agatha Christie Festival and Leeds Lit Fest.
SLG production team trained in Integrated British Sign Language and Access Guides.
Sea Cry Saga, co-produced with Creation Theatre performed on Chapel Porth beach.
Touring pop-up Greenham exhibition, talks and sing-a-longs (live and via Zoom).
Radio 4 *You and Yours* and the *Archive Hour* and featured in the Evening Standard.
Love The Skin You're In interactive video young people's identity & body image.

20 years of inspiring, empowering and entertaining women

2020 - 2021: Adapted to hybrid/multi-platform to support programming during Covid

Co-wrote and presented *Archive* on Radio 4 anniversary of Greenham Common's Peace Camp.
History Press publish *Out Of The Darkness* verbatim testimonies from Greenham archive.
Salon de la Vie online interactive feminist cabarets throughout Covid-19 lockdowns, showcasing remarkable women from film, music, literature and history.
Launched *Greenham Women Campfire*. Digital, multi-platform interactive live & online cabaret.

2021 - 2022: Step-change in approach to accessibility for artists and audiences

Celebration walk Cardiff to Newbury 40th Anniversary of the Greenham Peace Camp.
Greenham Women Everywhere 40th anniversary celebration events, podcasts, board game, etc.
Salon de la Vie continues into its 4th and 5th seasons with audio description and captioning.
Storytelling Salons toured with Creative Scilly and Island Partnerships.
Historic Royal Palaces commission drama about Sophia Alexandra Duleep Singh.



GREENHAM WOMEN EVERYWHERE

Greenham Women Everywhere 40th Anniversary project

30 artists, 21 speakers, 160 walkers, 3,410 community engagement and 100 women interviewed.
801 Newsletter subscribers, 809 YouTube views, 69 YouTube subscribers, 391 Podcast Listens, 7
Artistic commissions, 124 Mutual Aid online attendance, 14,000 website hits, 60 events.



I have been an associate artist with Scary Little Girls since 2013. SLG is an inspiring, collaborative environment of mostly women and has challenged both my artistic skill and mindset multiple times in the last decade. Before working with SLG, I was primarily a singer-songwriter trying traditional methods of collaborating with music. Rebecca introduced me to new theatrical formats like the living literature walk and cabarets, which I was challenged to create within. Opportunities for free expression and collaboration, especially paid ones, are few and far between. And fewer still are collaborations between many women of different skills. Scary Little Girls's associate artist network is truly a community that's been lovingly fostered by SLG through meetups and various connecting projects. I have been lucky to listen to women's true experiences in the professional theater world - stories unlikely to have been shared in mostly male rooms but need to be. Scary Little Girls began the fight for women in the arts two decades ago - before #metoo, before Epstein - creating inspirational, educational art and safe artistic spaces for the generation trying to grapple with these questions now. I have personally learned so much about history and social movements through my experience with Scary Little Girls.

This spirit of feminist and creative collaboration without moral or qualitative compromise is what drives Scary Little Girls and draws so many talented artists to their circle. They have continually provided the local community thought-provoking and accessible art, sometimes in daft costumes or with snacks, and the local artists with a place to play.

~ Christina Li - Singer, Songwriter, Artist and New Member of SLG's Advisory Board



I was delighted to be asked to be a Patron of Scary Little Girls and had no hesitation in accepting because of their integrity and commitment to equity and justice. Rebecca came to me wanting to know more about representing disability, and what I witnessed as a result of those early conversations was a company genuinely wanting to learn. They were willing to engage in fundamental questioning of their practice around this issue, recognising the continuity between their values and issues of disability equality. This has now become a core part of how they work and what they do and, as an older disabled gay woman, it is still moving to see myself in their work.

It is of utmost importance, now more than ever, for disabled women and girls to see our stories told authentically and to have our voices heard above the maelstrom of the vulnerability rhetoric intertwined with the broader ableist agenda with which we are surrounded.

Scary Little Girls' work couldn't be more vital than it is in 2022 and their particular ability to challenge and affirm whilst delivering exquisite theatre is exactly what disabled women and girls need.

~ Michèle Taylor - Director for Change, Ramps on the Moon, and Patron of SLG



At 17 years old, I had my dream set on working in music, whether that was writing my own music or being a session cello player. I was very lucky to have the opportunity to play cello for Scary Little Girls in their Cabarets which were in various venues in London and at End of The Road Festival. This was different to anything I had done before. I was performing in new environments and was introduced to female professionals within the arts. Working with Scary Little Girls boosted my confidence tremendously as they empowered me to go out of my comfort zone, learn music by ear, perform to bigger crowds and learn from professionals in the industry. These experiences changed the way I thought about working in music in terms of the limitations for women. I felt a strong desire to get my foot in the door and I started experimenting with different instruments.

The work of Scary Little Girls is incredibly important for women and girls because it gives them a platform to use their voice and demonstrates their ability to articulate their views through the arts. The role of women in the arts is fundamental as it gives them a voice and allows them to break down the barriers that so often silence women.

To this day, I have continued to write music and have been blossoming in the arts (Baghdad, over 1.6 million Spotify streams). My music is very much influenced by the work I did with Scary Little Girls and for that, I am very grateful.

~ Flo Perlin
Singer, Songwriter, Artist and Former SLG Mentee



Working in artist development in Cornwall, I have been involved with Scary Little Girls since 2014, with Rebecca and the company becoming Associate Artists of Hall for Cornwall a few years later. Working in partnership with Scary Little Girls has provoked me to rethink my relationship with feminism, to consider the role of art in activism for marginalised communities, and has widened my knowledge and vocabulary of lesser known artwork and lesser told narratives, both historic and contemporary. Working with early career artists, I have witnessed the mentoring of emerging talent within the safety of this company's embrace and their confidence in providing the space for these individuals to experience strong leadership and be given the opportunity to lead themselves.

As women are still underrepresented in leadership across the creative industries and beyond, the beacon of equitable, fair, dynamic employment and advocacy that is Scary Little Girls and the many ways in which it permeates civic and creative life, will continually evolve in the future to embrace new technologies and ways of working. Scary Little Girls are improving quality of life for all women within their sphere of influence and through their empowering creative actions, we see an improvement in quality of life for us all, as humans.

~ Kirsty Cotton
Talent Development Manager Hall for Cornwall



SCARY LITTLE GIRLS



SINCE 2002
AND STILL GOING **STRONG!**

scarylittlegirls.co.uk

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Document design: Kay Naomi Reed



Scary Little Girls
Evaluation Report for Heritage Lottery Fund
Greenham Uncommon:
Everything you never knew about Greenham
Common Women's Peace Camp

Overview

Scary Little Girls (SLG) were awarded funding by The Heritage Lottery Fund for a 2-year project to mark crucial years in the heritage of Greenham as 2021 marks the 40th anniversary of the Peace Camp being set up.

During our previous project we saw, & were part of, media interest growing in the Greenham Women as the anniversary approached, but we also saw misinformation & hostility towards the Women. Greenham Uncommon shares the heritage of the Camp in the Women's own voices on a scale & detail that is utterly unique & vital if a new generation is to understand & benefit from their actions. The prevalence of movements such as Me Too & Times Up in feminism & Schools Strikes & Extinction Rebellion amongst environmentalists has created a hunger for learning about Greenham in audiences of young people that we must take full advantage of for the anniversary.

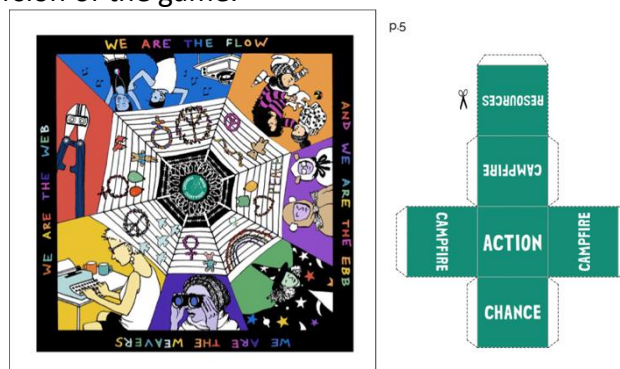
Our project needed to happen at this time to capitalise on these opportunities, and growing media attention, to ensure they represent the Women accurately & respectfully, which has not traditionally been how they have experienced the media.

We also needed to reach core groups of deaf & disabled women not yet represented by the archive so that their heritage is shared with new audiences. Without this project we risked the anniversary passing without note, or being appropriated by patriarchal media to the Women's detriment once again, & voices of marginalised groups being erased from our cultural collective knowledge. This project was also time sensitive because of the average age of the Women themselves: one interviewee has died already since donating their story to the archive & several are critically ill. If we are to centre these women in their own heritage & collate vital missing stories from physically vulnerable new interviewees, we must act before their testimonies & contributions to history are lost forever.

Description of project

Greenham Uncommon is a radical programme of interdisciplinary activities borne out of the testimonies of 100 women from Greenham Common Women's Peace Camp; having collated these as part of our HLF South West project *On The Shoulders of Giants* we wanted to ensure the widest possible range of people will be involved with this heritage. Activities achieved in this project are:

- Creation of an archive website which holds all of the Greenham Women testimonies. This now holds over 140 interviews with 30 more scheduled to happen in early 2022. Interviews are transcribed to be accessible for people with hearing loss.
- A podcast series released throughout winter 2021 consisting of 6 episodes, drawn from research material collated for the book by staff and volunteers, as well as material gathered throughout our events in 2020 and 2021.
- Development of a county-wide workshop programme with Clear Charity & The Women's Refuge Centre, Cornwall, which has been honed through participant evaluation and can now be rolled out nationally.
- Creation of a board game based on designs by women at the camp with Dr Naomi Paxton. This has been user-tested and released digitally. We will continue to encourage feedback to develop a physical version of the game.



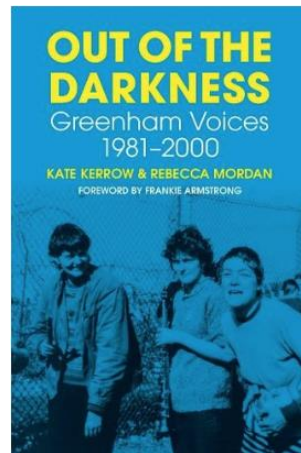
Board and story die template from *Embrace The Base!* Board game

- Animations & an AI game were developed with Falmouth University Animation Department & interactive tech expert LH Trevail and have been shared digitally throughout our events, social media channels and via Falmouth's networks.



Concept art for animations created by students from Falmouth University, 2021.

- A new book, *Out of the Darkness*, was written by Kate Kerrow and Rebecca Mordan, drawn from the archive & its interviewees and was released through The History Press in 2021. Both Century Films and Keogh Films have expressed an interest in creating films based on the book.



Out Of The Darkness by Kate Kerrow & Rebecca Mordan, published by The History Press 2021

- Our public events to promote these activities consisted of online engagement (Swansea University panel, Mile End podcast), media appearances (BBC Women's Hour, The Guardian) and live events including those along the route of Greenham Women Everywhere's heritage march in Hungerford, Bristol, Bath, Cardiff, Marlborough and at Greenham Common itself. Our mutual aid events for Greenham Women were supported by Peggy Seeger and Frankie Armstrong who both passionately supported the project with in kind support.

Aims, objectives & measures of success

Aims

To meaningfully engage interest in the archive and history of Greenham Women's Peace Camp by capitalising on growing media interest, access to work directly with women who were at Greenham Common and the 40th Anniversary of the start of the camp.

Objectives

To draw parallels between the peace camp and contemporary movements such as Me Too & Times Up in feminism & Schools Strikes & Extinction Rebellion amongst environmentalists and to create a hunger for learning about Greenham in intergenerational audiences to take full advantage of the anniversary so that:

A wider range of people will be involved in heritage

Heritage will be identified and better explained

People will have developed skills

People will have learnt about heritage, leading to change in ideas and actions

People will have greater well-being

The funded organisation will be more resilient

Measures of success

Volunteers who had lived at Greenham Common expressed feelings of fulfilment by being able to interview other women who had lived at the common to ensure there is a broad and

thorough archive of testimonies for younger women to draw on. These same volunteers bonded with younger women who took part in activities and have formed friendships through shared alliances.

Visitors to public events expressed a greater understanding of the heritage of the peace camp and a deeper knowledge of motivations, strategies and legacy of the camp.

Young activists were interviewed by BBC Wales during our event in Cardiff and were able to explore and share their own thoughts, ideas and principles in the context of the 40th anniversary celebrations. *"These [Greenham] women are empowering and this has been an incredible experience"* Volunteer, Poppy Stowell on Instagram (_poppystowell_)

Dissemination of vital information about this heritage via a range of interdisciplinary mediums, including a board game, series of podcasts, a book, a website and both digital and live events enabled us to reach people who might not otherwise have explored the history of the peace camp.

Were the aims and objectives achieved?

We are pleased to report that these aims and objectives were achieved as follows:

A wider range of people will be involved in heritage

We were committed to optimising engagement through multiple connected channels to create uptake from those who might not already engage with history and heritage and intended to develop communication lines by increasing our digital & social media presence to share knowledge and encourage emotional engagement.

Digital Marketing Organisation, 92 Minutes, created a bespoke campaign to build on media interest in our previous Greenham activity, including further development of our social media presence across Twitter, Facebook and Instagram, tailoring campaigns for each platform. They also established a space on YouTube for us to share digital work as it's created.

This activity drives people to the archive at greenhamwomeneverywhere.co.uk as well as signposts to other Greenham content and activity by like-minded organisations and individuals.

Working with 92 Minutes has ensured the voices of Greenham Women have their own platform in the wider media as we strive to prevent them from being erased from our collective cultural knowledge.

Our PR campaign with JKC Creative Marketing has led to Rebecca talking about the project on BBC Radio 4 Achieve Hour, Berkshire BBC Radio several times, Radio 5 Live, as well as a regular weekly slot on Cornwall Radio from March – December 2020. She has an interview planned with the director of a documentary film for Arte and later this year will be featured talking about Greenham on the Common itself on Abandoned Engineering. Rebecca also featured on Sarah Millican's Standard Issue and Filia and Cornwall Woman podcasts. In 2021 Rebecca attended online events with Swansea University, Mile End podcast, BBC Women's Hour, the BFI and was interviewed for the Guardian twice.

Through this outreach work we were able to begin to develop audiences ahead of our 40th Anniversary celebrations in 2021.

We continued to actively engage with younger women, LGBTQIA+, disabled & deaf artists & we work with access artists to represent these communities.

Heritage will be identified and better explained

Our aim to connect Greenham heritage and contemporary global issues and activism was to be achieved through enhanced social media channels, the creation of a book and development of a collaborative board game.

As mentioned, our social media channels are now a highly active medium for us to reach diverse audiences with the wealth of heritage material we have to share about Greenham.

Greenhamwomeneverywhere.co.uk was launched in early Summer 2020 and contains all of the oral history testimonies, searchable by geographical location as well as easily explored randomly, along with newly commissioned portraits of the women. The site also houses our vast archive of images compiled with the Greenham Women from their archives, as well as a Schools Pack and forthcoming event activity and news from Greenham Women.

The book, *Out of the Darkness*, was published by History Press on 27th August 2021 thanks to the assistance of our volunteers who contributed by listening to oral history interviews with Greenham Women and working with us on the visual archive. Chapters draw on oral history interviews, the growing archive and primary research with Greenham Women and are gathered into themes including media portrayal, legacy, motherhood and the politics of art. Chapters were researched and edited with the support of Greenham Women to ensure accuracy and effective representation.

LH Trevail and Falmouth University's AI game, draws conversations from our oral history interviews, inviting players to join Greenham Women around the campfire and to interactively engage in virtual discourse with them. Users choose question to ask and are taken along a discussion route determined by their choices, allowing them to directly influence the course of the narrative, creating an intimate and personal experience. The game is illustrated with wonderful drawings based on life at the camp, created for us by Kayleigh Hilsdon. This was launched in Autumn 2020 and we've had positive feedback from people of all ages!

The board game was released digitally in November 2021. Created by Dr Naomi Paxton, with images by Jacky Fleming, the game was pulled together into a free downloadable resource by designer Kayleigh Reed and is packed with diversity, wit and warmth. The game is a unique and immersive way for younger audiences to engage with the heritage of Greenham and the team cleverly came up with ways to create both a visually pleasing game with great playability that leads the players back to the archive, to the women's interviews and to the experiences of the camp directly from the women.

People will have developed skills

We wanted to increase knowledge and skills both within our wider team and within existing and new audiences that we reached through this work.

On social media we have distributed interviews, photographs, animations, campaigns and other activities throughout the project, creating vibrant digital heritage environments where audiences can dwell and enjoy information in ways that is most accessible for them.

Within the core team, 2 staff members had a podcast creation training session, using Anchor software, with BBC journalist Martha Dixon and are now able to facilitate the creation of audio outputs. Volunteers joined our events this summer to collect audio material for the podcasts which have been edited and are being released throughout winter 2021 / 22.

Greenham Women and other volunteer supporters joined us in organising a live broadcast event in lieu of live events in 2020, through which they gained experience of event organisation, audience engagement, advocacy and digital marketing.

Coached and supported by the core Greenham team, Greenham Women volunteers created a Mutual Aid programme, in which they developed supportive events, activities and learning opportunities for themselves and others who were self-isolating.

People will have learnt about heritage, leading to change in ideas and actions

Workshops in Cornwall provided routes for participants who regularly face challenging circumstances to engage with others and develop new ways of approaching heritage. Through group activities such as banner making and singing, people experienced new ways to encounter and interrogate historical themes and material as well as methods to express their thoughts and feelings about the subjects.

Students at Falmouth University told us that they had no previous knowledge of Greenham Peace Camps before we visited them to present our project and invite them to collaborate with us. Young female activists embraced Greenham, drawing their own narratives from the combined intelligence of their lived experience and the historical understanding they now have of the peace camps.

Feedback on the schools pack includes:

"This project brought together a diverse range of subjects including Drama, Textiles, Music, Biology, Philosophy and Ethics and Modern Foreign Languages, with Greenham as the stimulus. This allowed students to engage with a wide variety of current issues, including the right to protest, nuclear weapons and energy and broad environmental concerns." Caroline Newall, Head of Humanities, Farlington School, Horsham.

We encourage debate and interaction on our digital channels and engage with like-minded organisations to cross-promote heritage information to audiences.

People will have greater well-being

Collaborating with Greenham Women has enabled the project to achieve the dual result of supporting the women during a time when many of them have been otherwise isolated and welcoming of support while simultaneously drawing on their knowledge as well as the self-esteem and assertiveness that they gained through being part of Greenham, to uplift and inspire others.

We have aimed to infuse activity throughout our project with the sense of hope, energy and camaraderie that Greenham Women have told us they gained throughout their peaceful resistance. From informal conversations with audiences and participants following engagement we have been able to gain a sense of how successful we have been in this endeavour. Feedback has told us participants have gained a sense of belonging and solidarity by engaging with others who share their ideals or want to learn more about this important heritage, and that companionship has been especially needed in the isolating context of the past 12 months.

The funded organisation will be more resilient

Having two new part time core members of staff had given stability to this project, and more strategically, to the organisation.

The project's Administrative Assistant focusses on co-ordinating project activity, liaising with our Greenham Women partners, leading on transcribing oral history interviews and keeping all artistic team members organised. She is able to keep track of project goals and ensure all core and freelance staff are working strategically to meet these targets while helping to purposefully direct the project and potential partnerships to ensure fruitful relationships that offer increased access to sources of income and activity.

The Finance Assistant enabled us to focus on the strategic aims of the project with confidence that we were able to meet our commitment. This has given us the ability to better plan our finances for future activity.

The project was evaluated using a variety of methods

Activity was evaluated by:

- Recording discussions at team and trustee meetings
- Distributing bespoke surveys, via Survey Monkey, to Greenham Women, volunteers, participants, social media followers and collaborators to ensure we are delivering work that is engaging and relevant
- Analysing social media statistics to ensure follower numbers are increasing across platforms
- Holding informal discussions with participants about their experiences
- Collecting statistics from events and workshops

The core strength of SLG is in its ability to collaborate to deliver high quality impactful interactions, and this echoes the collaborative endeavours that led to the formation and enduring timescale of the Greenham Women's Peace Camp. By continuing to collaborate with and gain feedback from the women and from participants, audiences and our freelance team, we are on track to strategically build a long-term programme of activity for our company and for the legacy of Greenham.

Applicant: Scary Little Girls

55042712

Project: In the Footsteps of Greenham Giants - Activity Report #1 (Final)

ACPG-00432299

Arts Council England

Extract from final evaluation report

1. Give us an outline of the activity delivered – tell us what you achieved, compared with the original aims of the project:

You can use up to 3000 characters to answer this.

We delivered a promenade performance celebrating the march from Cardiff to Greenham Common in 1981 & created Greenham Common Women's Peace Camp. We brought performers & Greenham Women together to retrace the steps of the 9-day march, held 9 events en route & culminated with a performance piece on the Common.

Participants from across the UK; professional artists, inter-generational activists & members of the public joined our procession celebrating these giants of the Women's, Peace & LGBT movements.

Our project embodied the outcome of Cultural Communities. The villages, towns & cities we visited thrived through our collaborative approach to culture. E.g., in Bristol, Flo Jo Fabrics ran banner-making workshops with local people & these participants lined the streets with their banners before joining the procession. A member of a local peace group decorated a trailer with a giant, sequined rainbow CND symbol & accompanied the procession through the city. The walkers were greeted by The Bayeux Tapestry Band who performed energetic protest songs in the square where people who had just walked 18 miles from Chepstow danced with the people of Bristol. Local people who were unaware of the event beforehand joined in the walking, singing & dancing. Food was shared with the community & a screening of the film Carry Greenham Home directed by Beeban Kidron was held.

These uplifting spectacles in each location generated pride in the local community for how locals had come together in the past to support positive change, how they had been part of celebrating the 40th anniversary & galvanised them to create art together again.

Our project's celebration of the power of the human spirit & collective endeavour in communities inspired much media interest including coverage on the BBC, ITV, The Mirror, The Guardian, Radio 4's Woman's Hour, local newspapers & radio stations & the French press.

This project was a new approach for us & it helped reach new & different audiences who didn't previously have a route into this type of performance & community cohesion. It enabled us to work with new people at the heart of their communities, working on bringing people in from the fringes to create ideas & work with others.

We commissioned new work from 14 artists ranging from wearable art, musical compositions, film, interactive installation art, dance & illustration, all inspired by Greenham Common Women's Peace Camp.

E.g.s of feedback:

“Thank you so very much for all you did to make the walk and weekend such a precious, life enhancing and hopeful time. The way you have regenerated the Greenham Spirit is more needed now than ever and you've done it! The weekend was brilliantly organised and found a balance - the profound seriousness of why and how the march/camp started, and the uplifting spirit and celebration aspect were both honoured.”

Frankie Armstrong, visually impaired performer.

“I never usually join activities like this, but it looked so fun and vibrant as I was passing that I thought I'd give it a go. I felt good about myself for doing it, and left with a smile on my face, like all the others who took part.”

Participant in circle dance workshop.

2. Tell us what you learned, and how the project has helped you or your organisation to develop:

You can use up to 3000 characters to answer this.

In the Footsteps of Greenham Giants generated national interest that confirmed our reputation as one of the UK's leading creative hubs for women & feminist art. We were able to work with the following media partners: Century Films, Archive on 4, Tinopolis TV and S4C Wales, developing our company from small-scale touring to mainstream cultural programming. Capitalising on this media interest has led to us winning commissions from organisations who discovered our company through this project.

We've learned about the power of digital work to reach wider audiences such as people who are unable to travel due to ill health and reluctance because of Covid-19. This has also helped us engage international audiences and artists.

We have developed our level of planning and provision for artists and audiences with disabilities, ensuring all 110 miles of the procession were wheelchair accessible, BSL interpreters were part of performances, personalised extra support was provided to the neuro-diverse and the visually impaired had on hand assistance.

We have developed new links with organisations such as CND, the Quakers, Women's Centres and the Ada Lovelace Foundation with whom we are planning future, mutually beneficial projects.

We have learnt so much more about the scope of creative technology, aiding us in producing blended performances with audiences watching live on the Common and online, as well as people from all over the world being able to watch our progress along the route via our website.

This has been our most ambitious project so far and we have learnt that we can produce these large-scale productions. The experience has taught us that, as our company grows, our structure needs to have capacity to fully support all members of the team – both permanent and freelance.

We now have Covid safety as an intrinsic part of our work, rather than a stressful add-on as we accept that this is now part of life and is important to our audiences and performers.

New projects emerging from this activity include:

- Embrace the Base - a decentralised event bringing communities across the UK together to explore how Greenham Common Women's Peace Camp impacted their community and how the issues are still relevant today.
- Further interviews with Greenham Women – many more women came forward as part of this project, wanting to share their Greenham memories and experiences so we will be expanding our online archive.
- Silos Action – working with the feminist dance company Feet Off the Ground who discovered us through this project, we are planning community dance workshops to mark the 40th anniversary of the women climbing on the Greenham silos and performing a circle dance.

3. Tell us about any longer term impact the project has had:

You can use up to 3000 characters to answer this.

This project has raised the profile of Scary Little Girls, putting us on the radar of companies who are now commissioning us for work and wanting to co-produce work with us. This enables us to expand our organisation and plan a rich and varied programme of events. The match funding from these commissions and co-productions will be invaluable in supporting our funding bids for future projects.

We have strengthened our team, both by adding new members to it and becoming more confident in our roles and responsibilities.

We have diversified our audiences, making our work accessible to all and connecting cross-generational audiences and performers. We are now getting more workshops booked in schools, PRUs and with educated otherwise groups. Positive feedback from artists and expressions of interest to work with us again means we have a strong pool of freelancers to work on future projects and presents us with the opportunity to create an all-female combined arts rep company.

We have built up loyal audiences in the communities along the procession who are keen to attend future Scary Little Girls performances which will strengthen future tours.

We have been approached by several documentary makers, both independent freelancers and companies, about the possibility of taking our work on Greenham Common Women's Peace Camp onto the screen.

We feel empowered by our experience of this project to reach out to potential partner organisations who we may have thought out of our reach before, and we are also preparing to apply to be an NPO.

The commissions and schools workshops are scheduled in from April but we are dependent on the Cultural Recovery Fund to maintain the day to day running of the company in the meantime, details of which are outlined in our CRF application.