



Scary Little Girls

Feminist artistic production hub

Annual Report 2023

Scary Little Girls Association CIC registered company no 12268860

www.scarylittlegirls.co.uk



Scary Little Girls 20th Anniversary illustration by Jacky Fleming

Annual Report 2023

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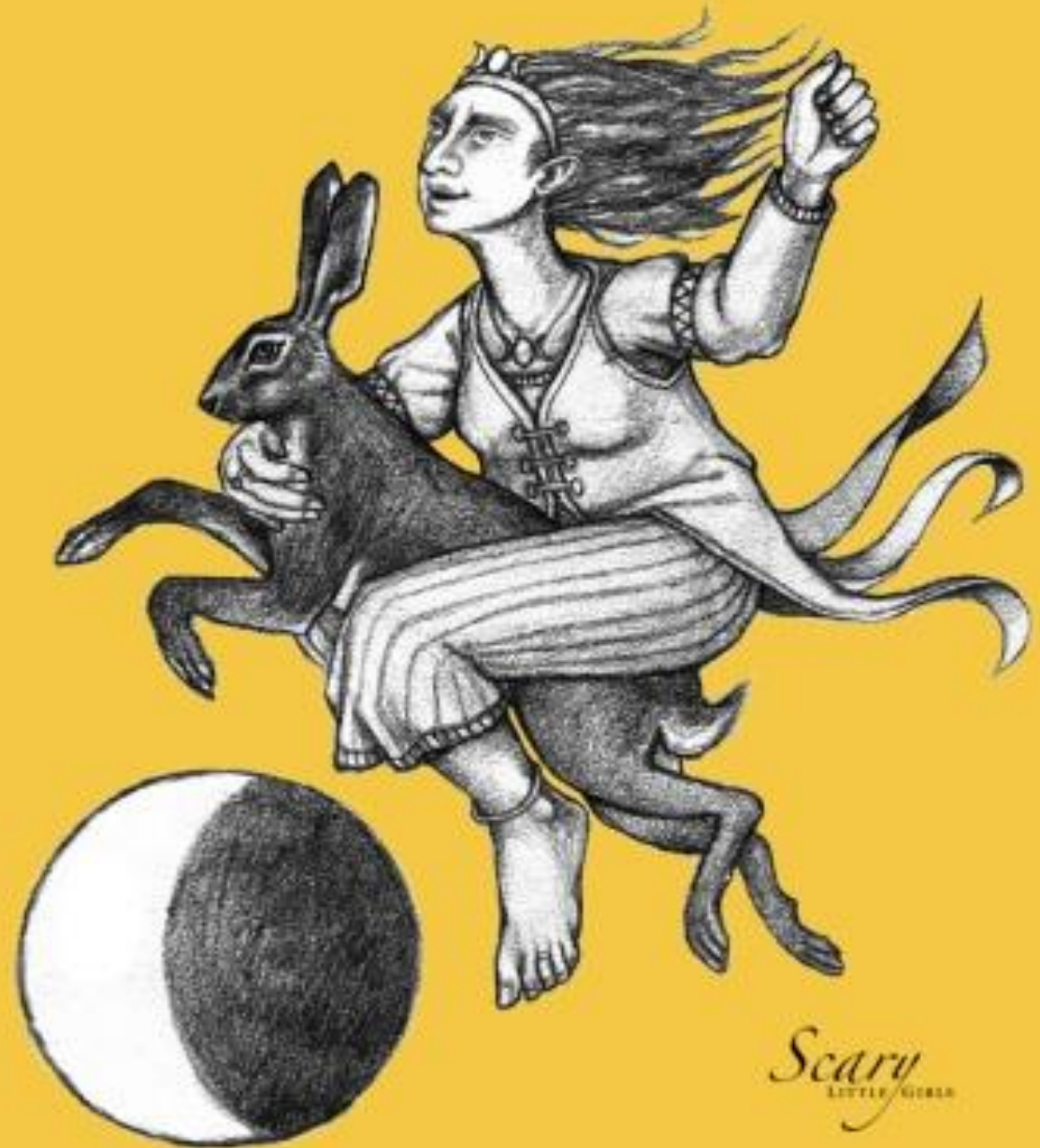
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Annual Report compiled by Adrian Walker

Images and artwork by Judith Baron, Jane Claire, Jacky Fleming, Sharon Foster, 92 Minutes Ltd, Rima Staines, Felicity Tattersall



Scary
LITTLE GIRLS

The Mayven illustration by Rima Staines

1. Chair's Statement

Jane Claire, OBE is the brilliant and dedicated Chair of the Advisory Board for Scary Little Girls

20 years of inspiring, empowering and entertaining women

When the three-yearly National Portfolio Organisation (NPO) round was finally announced in early 2023, and Scary Little Girls had not been selected, it was a really challenging moment. I took on the role of Chair in order to help guide SLG through the time-consuming application process (based on my experience running English Touring Theatre), and I know the effort it took – and the sacrifices the team made to prioritise the NPO process over other funding applications. SLG richly deserves the recognition, elevation and stability that NPO status affords and it was a blow to be knocked back.

Nevertheless, I can't help but think this rejection was a blessing in disguise. Straight after the NPO decision, SLG was due to deliver its first Mayven Festival (more details of which are in this Annual Report) as part of celebrating its 20th anniversary. Despite being run at a fraction of the budget we had hoped for, this wonderful week-long party was a fabulous reminder of everything that makes SLG so brilliant in the way it has evolved, through a combination of design and necessity. Supporting women has always been right at the heart of what SLG does: as an avowedly feminist production hub with a refreshingly holistic approach to art and creativity, the agility and positive energy it operates with was its saving grace during Covid (when traditional bricks-and-mortar theatres and companies really struggled) and is seriously worth holding onto – even when balanced against the project-by-project unpredictability that being an NPO would have saved us from.

What you see in this Annual Report demonstrates once again the wonderful range of work that SLG has been producing so consistently for over 20 years. Their shows are charming, thought-provoking, moving and hilarious, presented in a impressive range of formats and genres; and their work is accessible to women from a variety of backgrounds right across the country and in places other arts companies of their size don't tend to reach. SLG is bold in the face of adversity and unafraid to pivot and innovate whenever the opportunities arise: current funding from National Lottery Heritage Fund, Shared Prosperity Fund and others will be used over the next couple of years to characteristically dynamic, impactful and entertaining effect.

We must continue to actively protect and support companies like Scary Little Girls. Please: come to the shows, take advantage of the workshops, listen to the podcasts. We need each other – now more than ever.

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



2. Artistic Director's Report

Scary Little Girls' founder and Artistic Director, Rebecca Mordan, can't believe her baby is turning 20...

It's been another wild and windy year for Scary Little Girls! Never a dull moment, may you live in interesting times, careful what you wish for – all of that. 2022 was SLG's 20th anniversary year and we celebrated beautifully 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. This smorgasbord approach really suits how I like to work and what I think makes SLG so great: I love showcasing and platforming talented women even more than I love creating and performing myself. We found ourselves rehearsing all day for tomorrow's show, before going on stage for the one we devised the day before – a bit bananas and we're learning from that for future editions! The next of which will be the [2023 Winter Mayven](#), another exciting departure for SLG as it will focus on the incredible talents of women in circus: I've compèred the Glastonbury Festival Circus Big Top for many years and it's brilliant to bring that part of my world into the Mayven's warm embrace.

And speaking of embracing! Not content with walking the actual 100+ actual miles from Cardiff to Greenham Common (yes I will keep bringing this up, it was such a long way!) to celebrate the 40th anniversary of this iconic anti-nuclear demonstration, we're taking a leap forward in celebration of Embrace the Base and how this action – the largest women-led protest since suffrage – influenced the women who took part, and how they carried Greenham home (to coin the phrase) into their future lives. We've got a remarkable archive of Greenham Women's stories which have really made clear their impact on our culture and society: we want to speak to even more women who went to Greenham and demonstrate how far the web reaches, making sure this too-often neglected period of recent history is given its due.

The dynamic, inspiring and life-changing team at SLG (I love you! Never leave me!) has been sustained and maintained by two major grants from the National Lottery Heritage Fund and, going into 2023/24, the Shared Prosperity Fund – alongside crucial and significant funding from the People's Postcode Lottery, Cornwall Women's Fund, National Lottery Community Fund and Feast; co-production support from The Minack Theatre and Hall For Cornwall; and rolling bookings for our new work with Historic Royal Palaces. The arts funding landscape is in freefall and institutions we used to rely on are facing cuts and becoming more and more unpredictable: the grants, bookings and other financial support we receive is the result of uncounted (unpaid) hours of work and is littered with setbacks, failed bids and the still-volatile post-Covid world of live events. I'm so grateful to all our funders, supporters, performers, team members, freelancers and of course our audiences – everyone who makes up the fabulous ecosystem that is Scary Little Girls.

After 20 years I'm so proud of what we've achieved: SLG is truly unique in its feminist commitment to quality, accessible art and has genuinely become a positive contributor to the Cornish arts scene and economy – not to mention our increasing national reach. My darling baby is entering her third decade, a time to spread those wings, fly your kite, be the change – all of that. And much more besides.

Rebecca Mordan – Artistic Director, Scary Little Girls



Rebecca backstage in the Greenpeace Field at Glastonbury



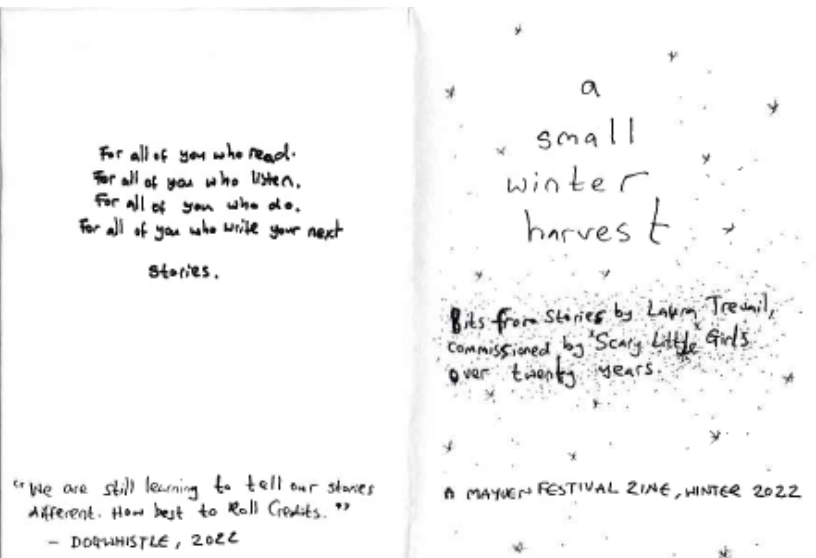
3. Shows and Projects: 20th Anniversary Exhibition

As part of the The Mayven Festival in summer 2022 we curated a special exhibition at Krowji (a terrific resource for local artists and businesses in Redruth, Cornwall) showcasing the wide range of projects SLG has put out into the world these past two decades. Huge thanks to Sharon Foster and Caroline Wilkins for making this happen – it was really moving to see our herstory presented like this.



3. Shows and Projects: 20th Anniversary Exhibition

True to form we took this exhibition as a great opportunity to commission new work: in this case, zines from some of our nearest and dearest, expressing in their own words and pictures what it has meant to be part of the SLG creative family. Here are a few delightful



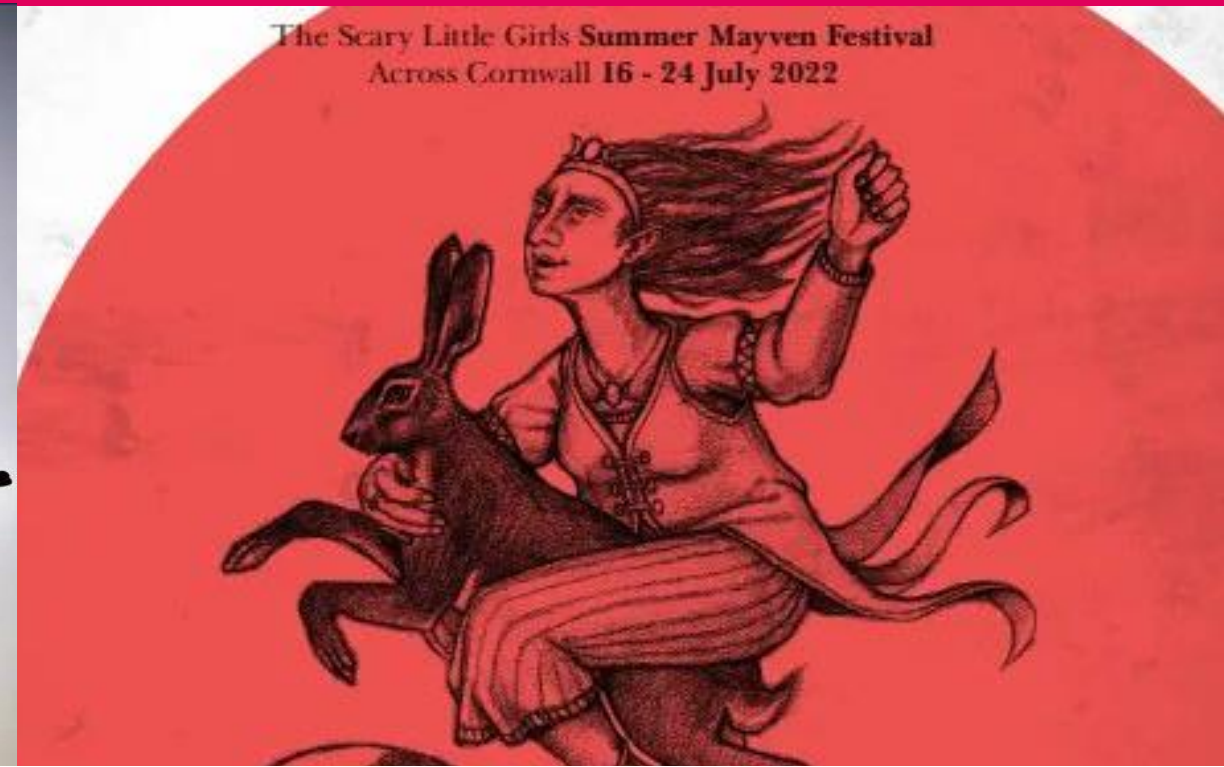
Gulliver's

Thanks for coming to get me

Clockwise from top left:

Jill Raymond – lifelong activist and an integral and inspirational part of our Greenham Common Women's Peace Camp projects
Flo Perlin – superbly talented young folk singer whose first ever live performance was with SLG
Penny Gulliver – Greenham Woman and writer who won Best Witch at South Manchester Women's Aid fundraiser 1985
LH Trevail – multi-disciplinary artist and writer who has been creating alongside SLG since the beginning ([read more here!](#))
Christina Li – an incredible talent who has performed in a wide range of our shows over the past 10 years (and will be taking SLG international in 2023...)

4. *Shows and Projects: The Mayven Festival*



[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 and The Minack Theatre.

4. Shows and Projects: The Mayven Festival

OK so you've now met the Mayven, but what about her festival? The concept is to showcase the talents and creativity of women in the prime of life (and at all ages, to be honest) through as many different disciplines as possible, and to act as a platform for new work. The Mayven Festival – celebrated across two weeks in July and December 2022 – was a wonderful opportunity to enjoy everything that has made Scary Little Girls so unique over the past two decades. Supported by the People's Postcode Lottery, The Minack Theatre, Hall for Cornwall and Feast, we created an extravaganza of comedy, cabaret, festivity and feminism, storytelling and silliness in a variety of venues across Cornwall and through digital fusion events. Visit the [dedicated Mayven webpage](#) to find out more and meet the [incredible range of artists involved](#) (and keep updated on plans for future editions of The Mayven Festival); and you can watch the live-streamed [Madcap Mayven Cabaret](#) filmed at Penlee Open Air Theatre on our 20th birthday.

The Radical Rep

This team of talented women assembled to form the heart, soul and muscle of each week-long Mayven Festival, performing in a variety of roles, trying out new material and being the awesome glue that held it all together:

- ✿ A *Scary Little Tempest* was the Minack's first ever live stream show and featured in [The Guardian](#); co-produced by award-winning digital fusion theatre company [Creation Theatre](#) and specially adapted for the Mayven Festival, this immersive, musical adventure was perfect for a winter's afternoon on the Cornish cliffs...
- ✿ Jennifer Kennedy's one-woman show [Menopausal Mayhem](#) was supported by monologues delivered by the Radical Rep: it went down a storm at The Poly in Falmouth
- ✿ Radical Rep members worked together to R&D their own new material in *Moon Hag*, [Blue Moon](#) and a [scratch night](#) at The Old Library, Bodmin; and delivered a rehearsed reading of Actresses' Franchise League play *Deeds With Words* at The Drapery, Redruth

Cabaret, comedy and salons

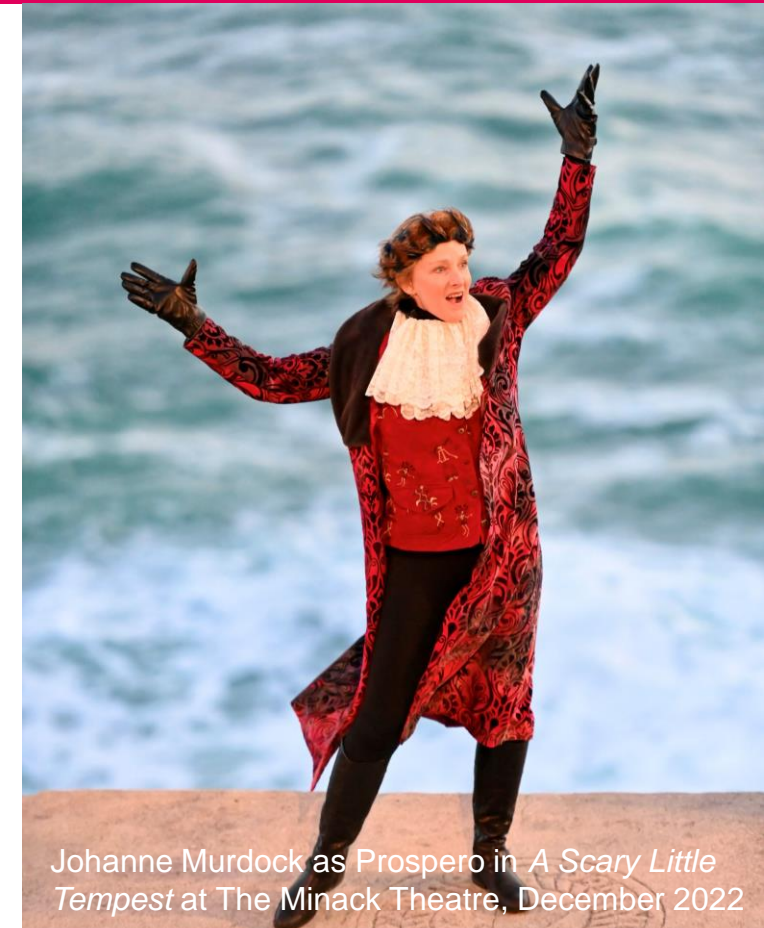
Featuring members of the Radical Rep, showcasing fabulous touring performers and reprising some SLG classics:

- ✿ In the run-up to the Edinburgh Fringe Festival, Elaine Miller treated us to a preview of *Viva Your Vulva* at The Poly, and long-term SLG favourite Ada Campe shared her delightfully daft yet moving show, [Too Little Too Soon](#) at The Drapery
- ✿ Penzance saw two completely different nights of fabulous cabaret at Penlee Open Air Theatre (live-stream link above!) and gin distillery Pocketful of Stones where we debuted *The Mother's Ruin*
- ✿ To the backdrop of our 20th anniversary exhibition at Krowji we presented a revitalised version of *The Riot Showgrrrls Club*, exploring with humour and candour what has changed since this pro-sex anti-porn cabaret was first performed in 2008
- ✿ We adapted the Living Literature Walk format to create a summer solstice [storytelling walk](#) at Princess Pavilion
- ✿ Together with [C Fylm](#), we celebrated the wonderful women of film with *Salon du Cinema* events showcasing Mae West, Veronica Lake and Marilyn Monroe, featuring a live podcast style discussion, readings, poetry and songs before screening a forgotten classic

Craftivism and workshops

Inviting our audiences to get involved and take the power of creativity into their own hands is a key element of any Mayven Festival:

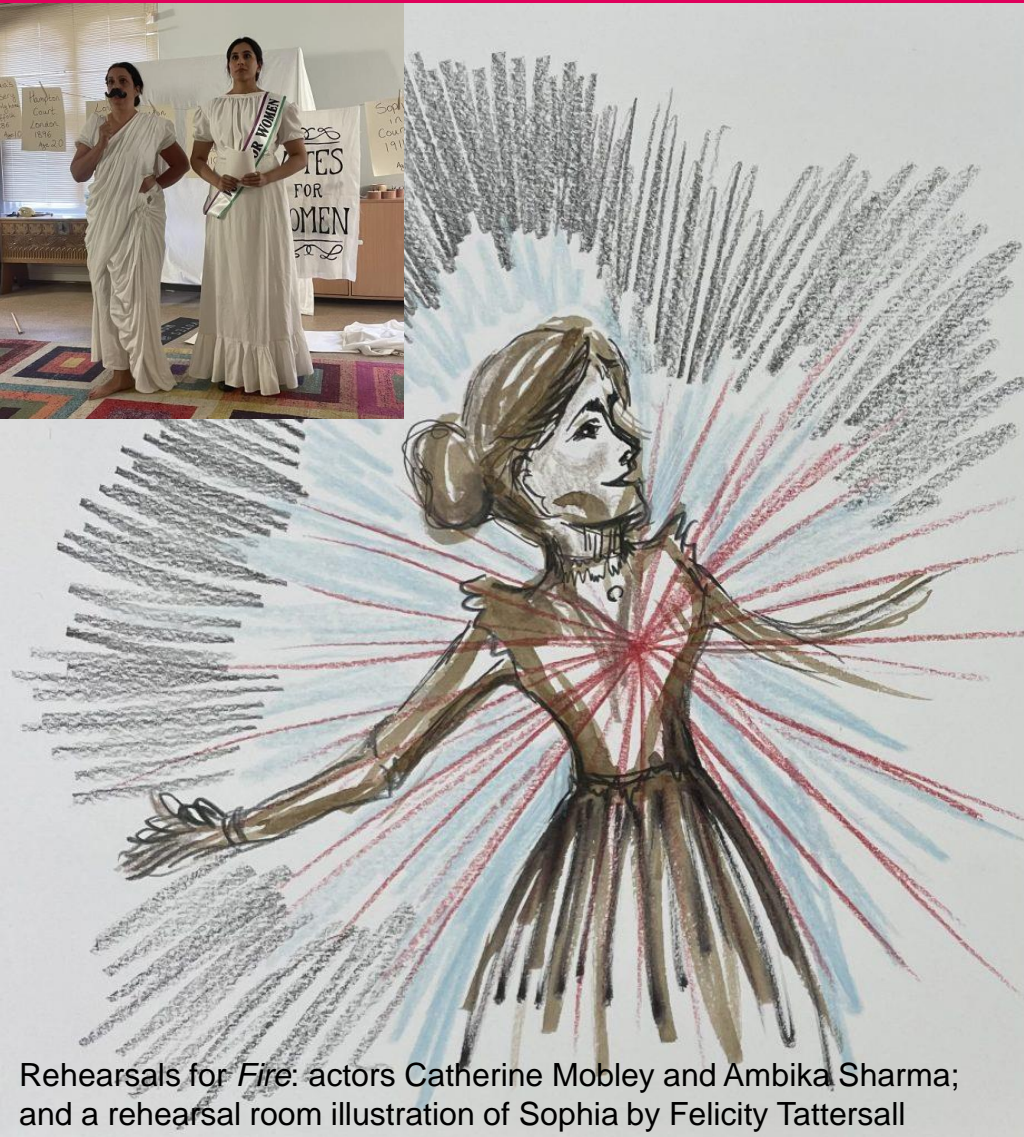
- ✿ [Radical Christmas cards](#), bodypainting, [menstrual creativity](#), singing workshops, a [Greenham memory share](#) – and more!



Johanne Murdock as Prospero in *A Scary Little Tempest* at The Minack Theatre, December 2022

5. Shows and Projects: Fire: A Princesses' Guide To Burning Issues

We're so excited to be working with [Historic Royal Palaces](#) to develop an original touring schools production about Indian suffragette [Sophia Duleep Singh](#). Fire was such a great success in its initial London incarnation that we've refreshed and revamped it for a tour of schools in Yorkshire – bringing this lesser-known slice of British-Indian history to a wider range of young people. More to come, we hope!



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 have been exploring themes of equality through Sophia's passionate campaigns to support and advocate for under-represented groups, and identity through her dual heritage and position as a first generation British citizen.

The rehearsal process was a wild ride, made all the stranger as Historic Royal Palaces kindly hosted us at the actual Tower of actual London! Ushered over the ancient drawbridge by Beefeaters and pausing for the 69-gun salute in honour of the death of The Queen, the experience was authentic, immersive and surreal. The Tower contains grim reminders of the fate of women like Anne Boleyn, who our Artistic Director claims is a distant relation – she even brought some sage and rosemary, grown at home during lockdown, to throw into the water at Traitors Gate as an act of remembrance.

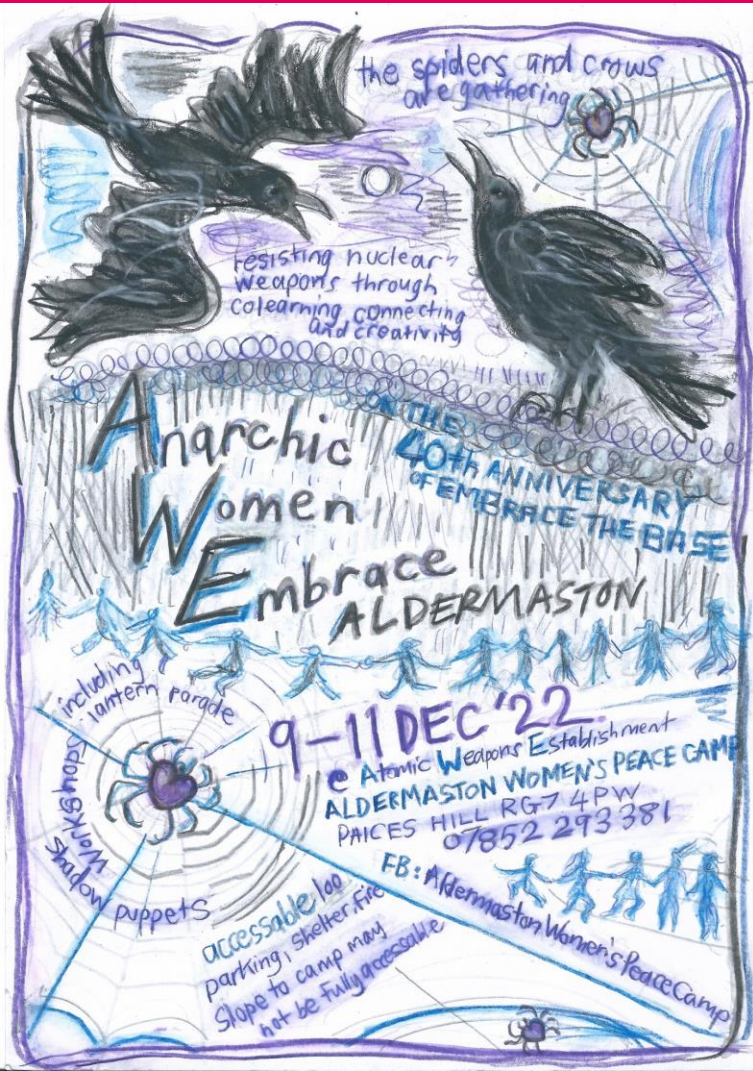
We love having illustrators in our rehearsal rooms and [Felicity Tattersall](#) captured our work with her pencils in the most gorgeous way – look left and [check out this gallery](#) to see what she saw!

Directed by Faye Wilson, the resulting show, *Fire: A Princesses' Guide To Burning Issues*, includes 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 are interactive elements to the piece so that young people can immerse themselves in the story, embodying the characters and messages of the play. On our recent Yorkshire tour, Darton Academy [tweeted](#) that their year 8-10 groups loved it!

Rehearsals for *Fire*: actors Catherine Mobley and Ambika Sharma; and a rehearsal room illustration of Sophia by Felicity Tattersall

6. Shows and Projects: Common Ground

The latest incarnation of our projects celebrating the impact of the Greenham Common Women's Peace Camp builds on the networks and archives that we've developed in the last few years to find out what the many and varied women who visited or lived at the camp did next. *Carry Greenham Home* wasn't just a great folk song about the camp, it was an important concept in how the experience changed women's lives and translated into what became in many ways a 'Greenham diaspora'...



Building on the success and joy of celebrating the 40th anniversary of the original march from Cardiff to Greenham, in 2022 we marked 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. This was a hugely symbolic and impactful action which brought the peace camp, and the issues the women were raising, to national and international attention through images and footage that have become iconic.

Our celebration of Embrace the Base wasn't simply an exercise in nostalgia: we collaborated with the Control Tower museum at Greenham Common and peace camp at the Atomic Weapons Establishment in Aldermaston, where the UK is manufacturing [a new generation of nuclear weapons](#) capable of ending life on earth. Setting up their protest camp every second weekend of the month, the [Aldermaston Women's Peace Camp](#) has been active since 1984 and it was the perfect place to spend the Embrace the Base anniversary weekend. You can hear all about the workshops, discussions, craftivism, actions and singing in the first episode of our new [Common Ground podcast](#) series by Karen Pirie which will be part of documenting the project.



The peace camp at AWE Aldermaston, December 2022.
Photos by Judith Baron



6. Shows and Projects: Common Ground

Common Ground (aka *Carry Embrace The Base Home*) is our biggest project to date and will see us travel the length and breadth of the UK seeking out the women of the 'Greenham diaspora', recording their stories and finding out they did next – how they carried their experiences of Greenham into their future personal, professional and political choices...



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**Common Ground
Activity Day**

Saturday 25th March
12-5PM
Hilldrop Community Centre

HILLDROP
community
centre

GREENHAM WOMEN
EVERYWHERE

@ScaryLittleGs
@ScaryLittleGs

@_RebeccaMordan at Freshwater Library on the Isle of Wight where we're currently screening #CarryGreenhamHome Can't wait to meet more wonders @VentnorExchange tomorrow! @Isleofwight @GreenhamWomen

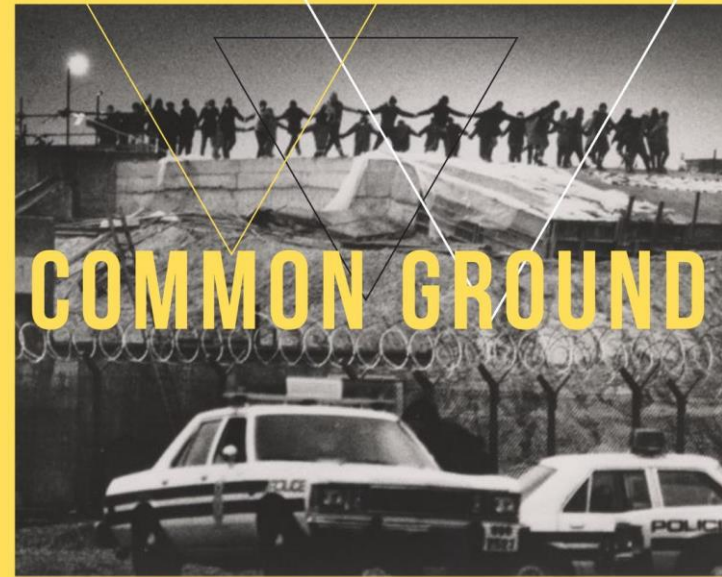
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Working with a range of partners including our sister company [Greenham Women Everywhere](#), this project aims to identify, map, and celebrate the work the Greenham Women did *after* they left the camp – whether they lived there or just visited once – and the effect they have had on our society and culture. We know that many of them became youth workers, charity workers, barristers and lawyers providing access to justice. We want to find these women, encourage younger people to meet and interview them, and capture the impact they made on the world.

We have been joining in and supporting existing Embrace the Base celebrations and collecting photos, memories, testimonies about that and other actions of the time. We will be working with schools, communities, and Greenham Women all over the UK to find out about the gifts that are still giving all over the country from their involvement in the camp. We want to share and celebrate the findings of *Carry Embrace The Base Home* as widely as possible and would love to see young people give their own talks using the stories we find in their schools and communities. Alongside these events all around the UK we will also create an online record that brings it all together as an accessible heritage archive visually mapping the impact Greenham Women have had.

Our events to date have toured South Wales, Isle of Wight, London, Glasgow, Cornwall, Nottingham, Sheffield, Leeds, Birmingham, Edinburgh, Devon and beyond – with an exhibition of photographs and artifacts from Greenham Common (gathered around our specially created tent artwork), book readings, film screenings, memory shares, craft activities, face painting, willow den building and the chance to hear and tell stories of resistance! We have been encouraging communities to form connections around their local history and today's current issues, supporting them to collate oral testimonies from Greenham Women with the help of our special network of Greenham Herstorians.

THE LARGEST, MOST EFFECTIVE WOMAN-LED PROTEST SINCE THE SUFFRAGE CAMPAIGN THAT WOULD RADICALISE A GENERATION



**A MEMORY SHARING EXHIBITION ABOUT THE EXTRAORDINARY
GREENHAM COMMON WOMEN'S PEACE CAMP**

27TH FEB-4TH MARCH

MON-THURS: 11-3PM

FRI: 2-6PM

SAT: 10-4PM

Tuesday 28th Feb: 7pm – Greenham Singing Workshop with
Claire Ingleheart
Friday 3rd March: 7pm – Greenham On Film
Saturday 4th March: 2pm – 4pm – Experimental Gelli Plate
printing with Caroline Wilkins
FOR MORE INFO AND BOOKINGS VISIT:
www.scarylittlegirls.co.uk

JUPITER

@JUPITERGALLERYNEWLYN. 3 CHYWOONE HILL. TR18 5HQ. 07904883354

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Scary
LITTLE GIRLS

Heritage
Fund

7. Shows and Projects: Residency At St Agnes Library

During and after the Covid-19 lockdowns we kept hearing about the particular mental health strains experienced by young people in Cornwall, and the negative impact this was having on relationships between mothers and daughters. Thanks to funding from Cornwall Women's Fund and National Lottery Community Fund and the lovely folk at St Agnes Library and local schools, we were able to create spaces to explore how these relationships had changed and help facilitate a journey of communication, healing – and fun.

Scary Little Girls liked



St. Agnes Headteacher
@StAgnesAce

Thank you so much to the feminist theatre company Scary Little Girls who worked with our children at St Agnes Library recently - they had the best time! @ScaryLittleGs @KLacademytrust



We delivered a wide range of work as part of a week-long residency at [St Agnes Library](#) on Cornwall's north coast, rooted in empowering young people from local schools and helping them find their voice as we came out of the pandemic. We know that young people have had particular difficulties around lack of connection relating to the pandemic, sometimes resulting from intense lockdowns with their families. We wanted to support them in the best way we know how – by making spaces to create, perform and enjoy spending time together in a pressure-free environment.

Professional photographer Christine Bradshaw held drop-in sessions for mothers, daughters, grandmothers, aunts and anyone in between, creating beautiful portraits – she really has a remarkable eye for capturing your best self on camera. Local singer and vocal coach Claire Ingleheart held delightful singing workshops open to women of all ages and abilities, using her deft talent to make any gathering into a choir. Redruth printmaker Caroline Wilkins brought a terrific range of workshops to the library, creating a space in which participants could explore their experiences through arts and crafts. You can see some of the pieces that were created in the pictures to the left, and some photos shared by the local headteacher.

It was so important to be able to offer all of these opportunities free of charge to the people of St Agnes and local schoolchildren, and as part of the Winter Mayven Festival, thanks to the generosity of our funders.

Our week at St Agnes Library ended with a special and poignant one-off Salon de la Vie – a format begun online during lockdown and now making its way into the real world – dedicated to the unique and complex relationship between mothers and daughters, performed with great humour and pathos.

Heartfelt thanks and gratitude to everyone involved in this remarkable project.

8. Coming up in 2023/24

This year centres around two major grant-funded projects that are taking us all round the country and with a continued focus on Cornwall, delivering a wonderful range of multi-disciplinary events: *Common Ground* (National Lottery Heritage Fund) and *Cornish Secret Stories* (Shared Prosperity Fund). We're bringing our Mayven Festival to San Francisco for SLG's first ever international work, and Glastonbury Festival commissioned a new theatre show.

Cornish Secret Stories

- ✚ [Chatty Cakey Tea Parties](#) are being held up and down Cornwall in preparation for a new play (and more) inspired by your favourite Cornish places, anecdotes, legends and local characters: talk to our story-gatherers as they create a legacy of our communities, their storytelling and heritage to keep these experiences and voices alive
- ✚ The Mayven rides again! We've got our first international work coming up with the [Mayven Festival San Francisco](#) (pictured on the bottom right), and then she's back in Cornwall to highlight the county's incredible circus (autumn 2023) and folk music (spring 2024) traditions and talents
- ✚ [Solstice Stories](#) is a podcast showcasing specially commissioned stories about Cornish heroines of witchery and myth
- ✚ An exciting variety of touring shows are being planned throughout the county, including to set sail once more for the Isles of Scilly... watch this space!

Common Ground

- ✚ Memory share events, film screenings, book talks and more are taking place across Scotland, Isle of Wight, the Midlands and Wales – including recreating a peace camp at the Green Man Festival
- ✚ We're reaching out to [schools](#) to help secure Greenham's legacy with future generations
- ✚ Look out for more [Common Ground](#) podcasts
- ✚ The [Impact Tree](#) is growing green shoots...

Pockets of Power

- ✚ This brand new prop-tastic theatre show commissioned by Glastonbury Festival (eyes top right) was born from research into women's clothing patents with Dr Kat Jungnickel – on tour soon!

Fire: A Princess' Guide To Burning Issues

- ✚ After a successful first run in London, *Fire* has been rebooked for schools in Yorkshire and Birmingham – and then returning to London in July 2024 due to high demand!



9. Action Plan for 2022-25

Extracted from our current 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.



10. 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. Our networks expand and evolve every year as the roots we have been putting down these past 20 years grow ever deeper and more meaningful. We are so grateful to everyone who has come to our shows or supported our work in other ways, and to the venues who have hosted and booked us this past year. Thank you!

Alice Robinson	Diane Goldie	Judith Baron	Rebecca Hulbert and Arthur
Ailsa Johnson and Aldermaston Women’s Peace Camp	Dickon Knowles	Karen Pirie	Rima Staines
Amelia Undercover	Falmouth Film School and University	Kayleigh Hilsdon	Roisin Bermingham
Matt Collins and Ampersand Industries	Faye Wilson	KERPOW and all who sail in her	Roscoe Comms and Lauren Webb
Anita Diaz and all at Heathfield School, Ascot	FiLiA	Kezia Dwyer	Rose, Jack and Taryn at FEAST
Anna Mnsell	Flo Crowe	Kresen Kernow	Rosie Ede
Becky Barry	Flo Perlin	John O’Brien and CA Plus	Ross Williams and Krowji
Becky John, Rose Jones and all at 92 Minutes Ltd	Frances Griffiths	Leeds Literary Festival	Sarah Rutherford
Bobbie O’Callaghan	Frankie Armstrong	L.H. Trevail	Sharon Foster
Brian Hill and all at Century Films	Greenham Common Control Tower	Lilu Diaz Browne	Sian Aubrey and Norris the parrot
Imogen Weatherly and C Fylm	Greenham Women Everywhere	Lorna Partington	Simon Pini
Calum Drake	Hannah Cushion	Lowenna Hosken	Andrew Ley and everyone at St Agnes Library
Carn to Cove	Helen Macfarlane	Lynette Edwell	Sue Lent
Caroline and Paul Wikins	Helen Tiplady, Kirsty Cotton and Hall for Cornwall	Dimitra Kizlari and National Lottery Heritage Fund	Sue Say
Chloe Clarke	Deborah Hogan and Historic Royal Palaces	Maggie Parks	The Women's Library, LSE
Christine Bradshaw	Dr Kat Jungnickel and the POP crew	Mandy Precious	John Terry and all at The Theatre Chipping Norton
Christine Jackson and Colin Drake	Jacky Fleming	Meier Williams	TJ Holmes
Claire Ingleheart	Jade Dunbar and everyone in the Glastonbury Festival Theatre and Circus fields	Mica May	Tony Andrew
Clare Marshall	Festival Theatre and Circus fields	Dr. Naomi Paxton & The Lady Kathryn	The Ventnor Peace Women
Clare Summerson	Jenny Beare	Octavia Reeve	Vicki Cox
Colin Leggo	Jeremy Brown, Tammy Bedford and all at Scilly Islands Partnership	Oliver Gray, Dean Horner and Illyria Theatre	Wendy Carrig
Charlie Morley, Lucy Askew and Creation Theatre	Jill ‘Ray’ Raymond	Peggy Seeger	The Women’s Centre, Cornwall
Cydney Adams	Jo Murdock	Penny Gulliver	Zoe Curnow and everyone at The Minack Theatre
Dave & Jackie Hunter and all at Penlee Open Air Theatre	Cat and all at The John Knowles Company	Rachel Moran and all at Space International	
	Josie Argyle	Ramps on the Moon	

11. Directors, Advisory Board & Patrons

It's nerve-racking out here in the unpredictable world of creative arts and live performance. That's why it's so important to have a strong, diverse, intelligent, talented and insightful team of women who are dedicated to supporting, advising, guiding and advocating for SLG. In 2022 we were delighted that Becky John agreed to join the Advisory Board: founder of socially conscious comms consultancy 92 Minutes (who so brilliantly run SLG's social media, website, newsletters and more), we know from experience that she's got our back. And we finally made it official by welcoming Vanessa Pini as a new Director from 2023: she's an absolute powerhouse, who since 2020 has been taking us to the next-next level, making the impossible a reality – and making reality a whole lot more fun.

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.



12. Our Funders

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

THANK YOU!

National Lottery Heritage Fund
for supporting our project
Carry Embrace The Base Home



hall for
cornwall

THANK YOU!

People's Postcode Lottery
for supporting our Mayven Festival Winter Season!



THANK YOU SO MUCH

Cornwall Women's Fund

for supporting our
Mayven Festival Winter Season
Schools Outreach work!



*Hall for Cornwall and
The Minack Theatre Trust
were generous enough to
provide vital funds, venue and
admin support as co-producers
of the Summer and Winter
Mayven Festivals, respectively,
without which these bold new
adventures would not have been
possible. Thank you!*

Thank you

FEAST Cornwall
for supporting the development of the Radical Rep!





20 years of

Scary LITTLE GIRLS



Impact Document 2022

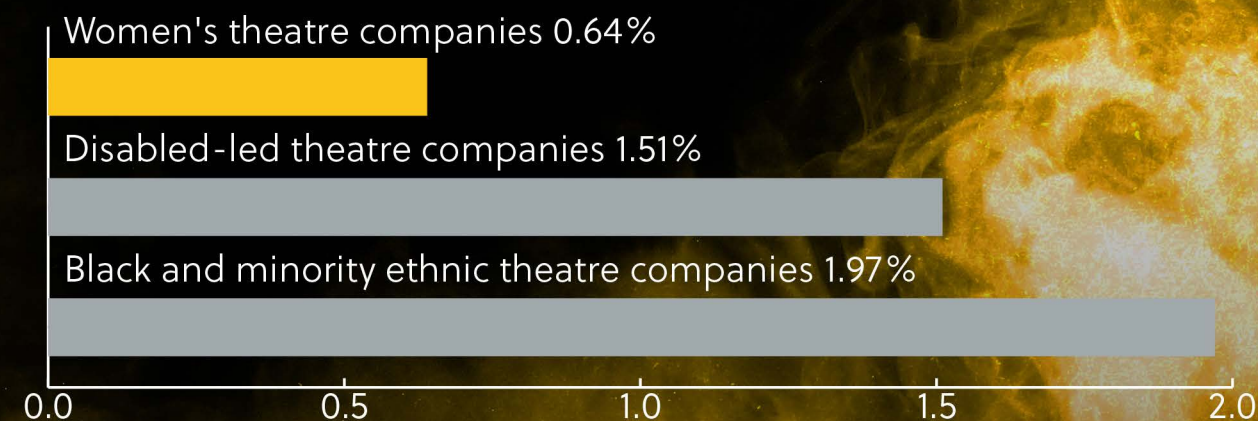
20 years of inspiring, empowering
and entertaining women

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

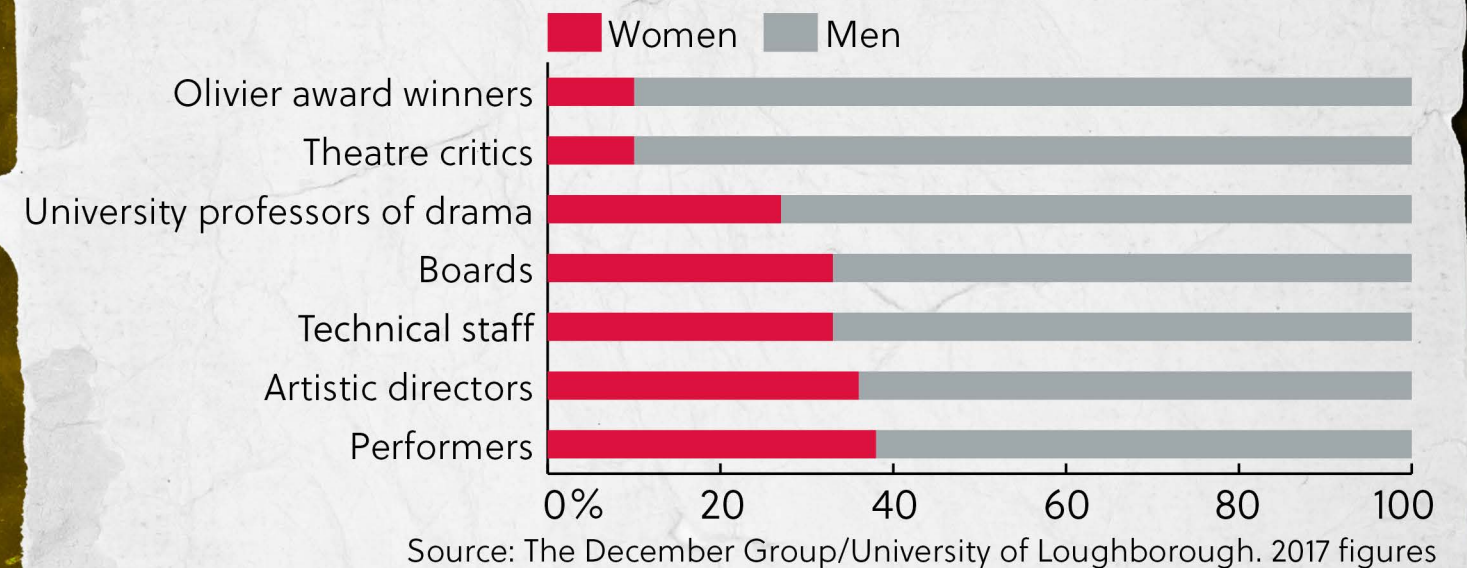
"Scary Little Girls is shaking up the theatre world with brilliant and innovative work and a revolutionary working practice. In form and content, style and substance, philosophy and script, SLG is replacing the old, sexist ways with something far more just and powerful, thrilling audiences with amazing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

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 2023

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 2023

The directors present their report and the financial statements for the year ended 31 March 2023.

Directors 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.

2022 was the 20th anniversary of Scary Little Girls which we celebrated with two week-long Mayven Festivals in Cornwall July and December, supported by Hall for Cornwall and The Minack Theatre: <https://scarylittlegirls.co.uk/mayven/>. We published 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.

We have also continued working on long-standing projects relating to the Greenham Common Women's Peace Camp: with new funding from the National Lottery Heritage Fund, we are reaching out to the 'Greenham diaspora' and finding out how women 'carried Greenham home' into their lives beyond the camp. Exhibitions, memory share events, singing and craftivism workshops and more have already begun touring throughout the UK.

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 2023

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 14/09/2023 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**

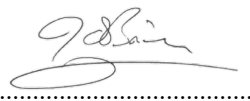
**trading as Scary Little Girls
for the Year Ended 31 March 2023**

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 2023 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, FAIA, FCCA, FCIE
Employee of
Community Accounting Plus
Units 1 & 2 North West
41 Talbot Street
Nottingham
NG1 5GL
Date: 19/09/2023

Scary Little Girls Association CIC

trading as Scary Little Girls

Profit and Loss Account for the Year Ended 31 March 2023

	Note	2023 £	2022 £
Turnover		<u>196,254</u>	<u>142,489</u>
Gross surplus		196,254	142,489
Administrative expenses		<u>(197,164)</u>	<u>(142,774)</u>
Operating deficit		<u>(910)</u>	<u>(285)</u>
Deficit before tax		(910)	(285)
Tax on loss		<u>-</u>	<u>(22)</u>
Deficit for the financial year		<u><u>(910)</u></u>	<u><u>(307)</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 2023

	2023	2022
	£	£
Deficit for the year	<u>(910)</u>	<u>(307)</u>
Total comprehensive income for the year	<u><u>(910)</u></u>	<u><u>(307)</u></u>

Scary Little Girls Association CIC

trading as Scary Little Girls

(Registration number: 12268860)
Balance Sheet as at 31 March 2023

	Note	2023 £	2022 £
Fixed assets			
Tangible assets	7	1,154	809
Current assets			
Debtors	3	8,250	6,221
Cash at bank and in hand		6,866	25,167
		15,116	31,388
Creditors: Amounts falling due within one year	4	(16,454)	(31,471)
Net current liabilities		(1,338)	(83)
Net (liabilities)/assets		(184)	726
Capital and reserves			
Profit and loss account		(184)	726
Total equity		(184)	726

For the financial year ending 31 March 2023 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.

14/09/2023

Approved and authorised by the Board on 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 2023

	Profit and loss account £	Total £
At 1 April 2022	726	726
Deficit for the year	<u>(910)</u>	<u>(910)</u>
Total comprehensive income	<u>(910)</u>	<u>(910)</u>
At 31 March 2023	<u><u>(184)</u></u>	<u><u>(184)</u></u>

Scary Little Girls Association CIC

trading as Scary Little Girls

Notes to the Unaudited Financial Statements for the Year Ended 31 March 2023

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

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 smaller entities - 'The Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland' and the Companies Act 2006 (as applicable to companies subject to the small companies' regime).

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.

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 2023

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

	2023	2022
Current	£	£
Trade debtors	7,600	5,801
Prepayments	650	420
	<u>8,250</u>	<u>6,221</u>

Scary Little Girls Association CIC

trading as Scary Little Girls

Notes to the Unaudited Financial Statements for the Year Ended 31 March 2023

4 Creditors

Creditors: amounts falling due within one year

	2023 £	2022 £
Due within one year		
Taxation and social security	-	22
Accruals and deferred income	15,548	30,475
Other creditors	906	974
	<u>16,454</u>	<u>31,471</u>

5 Deferred income analysis

	Opening balance £	Incoming resources £	Resources expended £	Deferred income £
Cultural Recovery Fund	15,000	4,000	(19,000)	-
Finding Your Voice	9,825	-	(9,825)	-
Carry Embrace the Base Home	-	64,879	(56,981)	7,898
POP	-	5,000	(3,000)	2,000
Fire	5,650	33,396	(33,396)	5,650
	<u>30,475</u>	<u>107,275</u>	<u>(122,202)</u>	<u>15,548</u>

6 Staff numbers

The average number of persons employed by the company (including directors) during the year, was 0 (2022 - 2).

Scary Little Girls Association CIC

trading as Scary Little Girls

Notes to the Unaudited Financial Statements for the Year Ended 31 March 2023

7 Tangible assets

	Computer equipment £	Total £
Cost or valuation		
At 1 April 2022	1,618	1,618
Additions	999	999
At 31 March 2023	2,617	2,617
Depreciation		
At 1 April 2022	809	809
Charge for the year	654	654
At 31 March 2023	1,463	1,463
Carrying amount		
At 31 March 2023	1,154	1,154
At 31 March 2022	809	809

Scary Little Girls Association CIC

trading as Scary Little Girls

Detailed Profit and Loss Account for the Year Ended 31 March 2023

	2023 £	2022 £
Turnover		
Fees	66,591	15,493
Grants & donations	129,220	126,891
Sales (tickets)	292	104
Sundry income	151	-
Interest received	-	1
	<u>196,254</u>	<u>142,489</u>
General administrative expenses		
Costume/ props	(6,113)	(522)
Accommodation	(9,418)	(895)
Directors' remuneration	(22,000)	(16,000)
Equipment	(1,721)	(82)
Insurance	(612)	(604)
IT costs	(1,121)	(1,712)
Performance related costs	(51,845)	(36,497)
Professional fees	(88,534)	(75,672)
Resources	-	(174)
Sundry expenses	(425)	(497)
Travelling expenses	(9,551)	(4,265)
Training	-	(50)
Product purchase	(102)	(3,552)
Venue hire	(2,876)	(1,175)
Wages, NI & pension	75	(589)
Advertising	(76)	-
Subsistence	(1,570)	-
Subscriptions	(92)	-
Office expenses, repairs & maintenance	(401)	-
	<u>(196,382)</u>	<u>(142,286)</u>
Finance charges		
Bank charges	(128)	(83)
Depreciation costs		
Depreciation	<u>(654)</u>	<u>(405)</u>

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