



SCARY LITTLE GIRLS

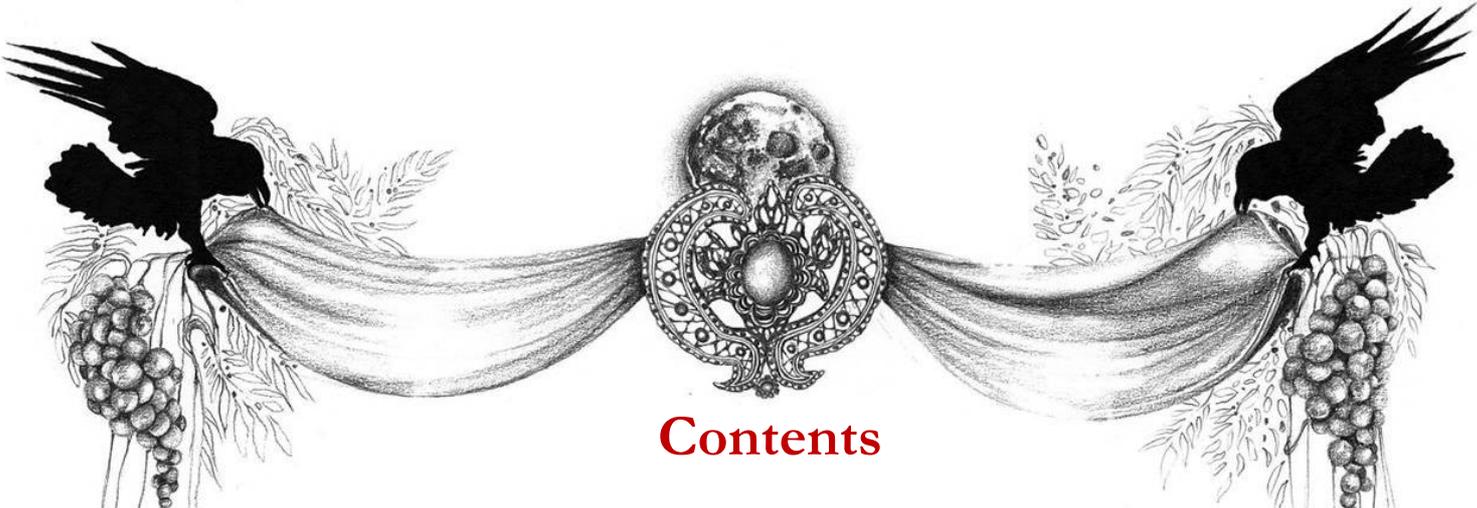
Professional Artistic Production Hub

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for 2013/14



Our name is scary for we are many.



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Prepared by Tricia Grace-Norton, Adrian Walker, Sharon Andrew & Rebecca Mordan
Images and Artwork by Dickon Knowles, Lee Searle & Kayleigh Hilsdon



1. Introduction and Artistic Directors' Profile

Scary Little Girls is a vibrant, hard-working production hub run by Artistic Directors Rebecca Mordan and Sharon Andrew whose commitment and passion for theatrical and artistic storytelling is borne out by the variety of Scary Little work created and the support received from Scary Little artists, audiences and volunteers.

The Artistic Directors have purposefully shied away from producing one type or genre of art or working with only a small, exclusive pool of actors and theatre practitioners. It is intended to seek out visionaries in many fields of art and to foster artists of all ages, backgrounds and interests.

Similarly, the Artistic Directors 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. They love new writing, plays, cabaret, electro pop, film, photography and much, much more – and artists work with Scary Little Girls in all these formats!

There are two factors which unify SLG's work in all its forms. One is the strictness of quality control. The aim is for the audiences to have an exceptional time when they experience SLG and every artist who is part of the SLG artistic community, who the Artistic Directors believe has something unique and exciting to offer.

The other factor is that SLG projects and events need to be matrifocal (if not out-and-out feminist) and must headline, promote or employ more women than men.

SLG attempts to create systems which allow as much of the content as possible to be artist-led, whilst keeping the doors of possibility open to new acquaintances and their ideas. With this in mind, the Artistic Directors have introduced Scary Little Salons, Living Literature Walks and the Littlepalooza festival amongst other events, thus helping SLG to feature the work of people they want to get to know – and any submissions, ideas or talents they have identified that 'rock'!

2. Mission Statement

Scary Little Girls Association is an artist-lead theatre company with three main objectives:

1. To tell stories and promote characters which are little known, historically or culturally excluded, or usually told from one perspective only.

Due to the nature of our society, this often means that we focus on lost, neglected or misunderstood heroines and the under-represented tales of women and other challenging political groups who for various reasons have struggled to be seen as anything other than “other” in the common perception.

2. To actively promote the artistic work of women in all aspects of theatrical storytelling.

We believe that until women are writing, producing and promoting our culture’s stories, they will never be able to fully inhabit constructive, fundamental roles within these stories. Since the beginning of human development, stories have been crucial in helping us to process and further human evolution and explore and understand the human condition. The female voice is often still absent from our culture’s stories, whether they be told through the canon of English literature or cinemas and televisions throughout the world. It is only by embracing our collective experiences that we can profit by them. Whilst women’s voices are not the only ones excluded from dominant projected culture, we feel that providing a platform for half the species is a constructive starting point for accessing the stories of us all, for us all.

3. To share and disseminate the skills of artists for the benefit of both the artistic and the wider community.

Artists invest a great deal of their time, energy, emotional and physical development and money into their work. This provides them with skills that can be used not just for self-expression and storytelling within the world of art, but for an endless variety of other worlds of human experience and expertise. With this in mind, Scary Little Girls Association has developed networks with other artistic individuals and groups, with local councils, secondary and primary schools, projects for the young and homeless charities, not-for-profit organisations that campaign for social justice and political change and businesses seeking to improve their customer relations, internal dynamics or public and media image.





3. Artistic Director's Report

The following is a summary of the Artistic Directors' Report presented at the first Annual General Meeting held on 31st January 2014.

The Artistic Directors thanked the Board of Trustees for all their support, professional wisdom and experience, which had significantly contributed to the development and success of the Charity over the last year. They also expressed their thanks to John Knowles, Marketing and PR Team for their support in kind and Adrian Walker, Company Manager, for his hard work and dedication.

The Artistic Directors outlined the creative/key highlights of the year as being:

- ☔ The Edinburgh PBH Free Fringe Festival – 50% of the shows were sell-outs.
- ☔ *Culling* short film – crowd-funded project currently in post-production stages and to be premiered during the year 2014/15.
- ☔ Securing the use of the Minack Theatre, Cornwall, for the production of *Dracula: The Kisses* in September 2014. Gaining interest from the Midlands Arts Centre (mac) in taking the show on after the Minack run.
- ☔ Successful National Rural Touring in Lincolnshire, Leicestershire, Norfolk, Suffolk and Nottinghamshire for which all shows have been rebooked for 2014/15
- ☔ Winning recognition as a professional Production Hub resulting in the collaboration of other professionals wanting to work with and support SLG. This association with other key players has increased the kudos of SLG within the Performing Arts Community. Their approval has resulted in further opportunities to work on projects and have people entrust their creative visions in different ways from mentoring in the background to full creative control.

The year has provided many learning opportunities and challenges for us as Artistic Directors. The key areas have been in evaluating and ensuring our work meets the objectives of the Charity, learning to delegate in order to free up more of our artistic time, and adopting a new strategy for hiring actors and seeking new artistic collaborations.

As Artistic Directors we are determined to build on our success and raise our profile nationally and internationally. This can only be achieved with increased funding, marketing and staffing so that we can take on the challenges that will enable SLG to maintain and maximise its full potential.

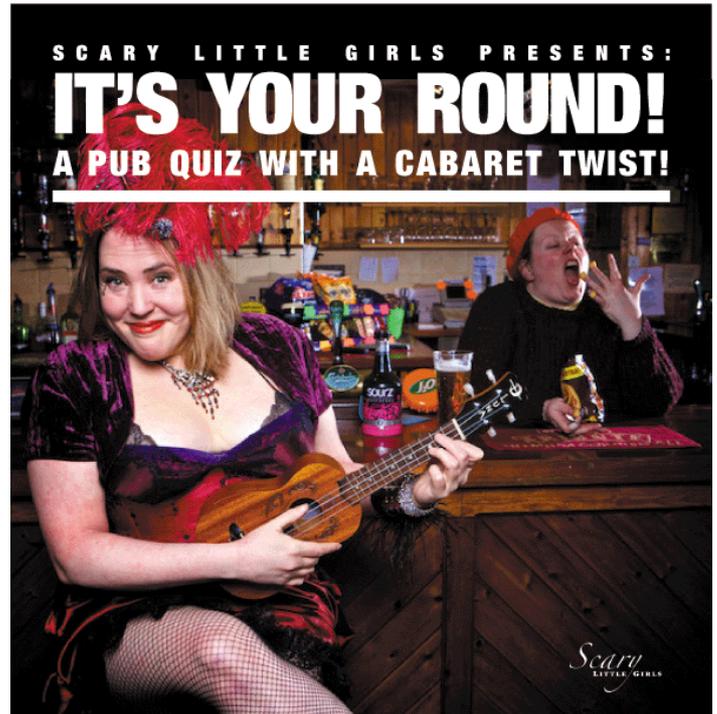
4. Achievements, Performances and Collaboration

The year 2013/14 was an extremely busy one for Scary Little Girls and presented here is a selection of highlights, followed by a more detailed look at the *Wild Woman's Hour* radio project; the development of mid-scale theatre production *Dracula: The Kisses*; some examples of our many collaborative projects; and a breakdown of SLG's touring activities this year.

- 🏠 **Promoting women writers** – As part of our strategy to actively promote women's artistic work, SLG commissioned nine short stories to be performed as part of Living Literature Walks across Cornwall, by a diverse range of new and established writers: Anna Maria Murphy, Kate Kerrow, Laura H Trevail and Christina Li.
- 🏠 **Employing more women** – In line with SLG's mission to redress the imbalance of women's representation in the arts, 95% of performers engaged during the year were female.
- 🏠 **Living Literature Walks** – This year LLWs were newly commissioned in Thetford to celebrate Norfolk's rich literary heritage as part of the Breckland Book Festival. SLG also returned to Mousehole with the delightful Christmas *Lights On, Lights Off* walk; to Asthall Manor courtesy of The Theatre Chipping Norton for *In the Footsteps of the Mitfords* which sold out once again; and rounded off the Heritage Lottery funded walks with *Pens, Paints, Swords and Fish* in Penzance. The lovely promo video for LLWs can be viewed online, giving a great overview of this immersive artistic experience: <http://www.scarylittlegirls.co.uk/sections/living-literature-walks/>

- 🏠 **The Full Brontë** – As well as continuing to tour the most enduring of SLG's literary cabarets across rural England, we were also delighted to perform at PBH's Free Fringe Festival in Edinburgh throughout August. Half the shows sold out and the venue, Fingers Piano Bar, are sorely disappointed that we did not return the following year...

- 🏠 **It's Your Round!** – This new show concept combines theatre and music into the format of a traditional pub quiz and was developed with funding from Arts Alive and Creative Arts East, collaborating to enable SLG to take theatre to non-theatrical audiences in rural England.



- 🏠 **Rural touring and festivals** – We continue to expand our capacity to perform at festivals and take part in rural touring schemes, as detailed in the 'on tour' section below. These shows provide much needed income between grant funded projects and allow opportunities to employ fantastic performers from across SLG's various projects, try out and embed new material and make networking links with new artists and promoters for future bookings and collaborations.

Wild Woman's Hour – award winning radio programme



A significant part SLG's work contributes to the benefit of the public in a variety of ways. For example, the *Wild Woman's Hour* project (funded by Feast, Arts Council England, Cornwall County Council, the Skills Funding Agency, the European Social Fund and Cornwall Works) has provided an opportunity for many disadvantaged women in rural Cornwall to rebuild their self-esteem and develop the courage to speak up and speak out through the medium of a radio show, which they wrote and produced themselves.

From 2011-14 SLG, in association with Radio St Austell Bay, brought an exciting project to Mid Cornwall aimed at women and girls of all ages. A team of technical advisers, trained journalists and professional performers trained and mentored a group of women to become empowered in the process of producing their own monthly radio programme. This project was particularly aimed at bringing together women who feel disadvantaged, undervalued or isolated, to enable them to express themselves, learn new skills and be part of something original and rewarding.

Since the first show in April 2011, *Wild Woman's Hour* has become a multi-award winning show with regional and national acclaim. Jane McFadzean and The Wild Woman's Hour Practitioner Team have been recognised as follows:

-  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 picked the *Wild Woman's Hour* project for its best practice website

Further information on how volunteers experienced and benefitted from *Wild Woman's Hour* is gathered below.

***Dracula: The Kisses* – new theatre production**

The Charity has been planning and strategising its first major show for mid/large scale theatres. *The Kisses*, originally adapted by Rebecca Mordan, was first performed on London's fringe with a mixed gender cast. The next evolution for SLG is the re-writing of the play and turning it into an all-female production, with cast and crew opportunities for women of all ages and backgrounds. Continued work on *Dracula: The Kisses* was made possible by the unwavering support and generosity of The Minack Theatre, who premiered the show in September 2014.



Collaboration

Collaboration with funding bodies, arts organisations, charities, peers, individuals and others is absolutely central to the SLG Production Hub ethos and forms the bedrock for the breadth and quality of our artistic output. The collaborations listed below are primarily performative and logistical but SLG also works jointly on funding bids; use of premises for rehearsal and performance; research and development projects; mentoring programmes; and many instances of support-in-kind.

The following examples of collaboration this year are truly the tip of the iceberg!

- 👤 ***A Scary Little Gathering*** – Hallowe'en Living Literature Walk created in collaboration with Trifle Gathering, with additional support from numerous local artists, businesses and friends.
- 👤 ***As Well Be Shot As Be Starved*** – Sharon Andrew in collaboration with Restormel Arts.
- 👤 ***Before I Wake and Causley*** – Produced by Cornwall Youth Theatre and directed by Sharon Andrew; *Before I Wake* written by Rebecca Mordan.
- 👤 ***In the Footsteps of the Mitfords*** – Our Living Literature Walk celebrating the lives and (mis)adventures of the Mitford sisters returned to Asthall Manor this year. Asthall is privately owned and the generous use of this property for performance is an excellent and rewarding example of community and artistic collaboration.
- 👤 ***Lights On, Lights Off*** – Working with local businesses, residents and the Harbour Commission in Mousehole to produce a Living Literature Walk celebrating the village's renowned Christmas traditions.
- 👤 ***on form sculpture park*** – This event is hosted by Asthall Manor and our existing relationship through The Theatre Chipping Norton has grown into new and innovative collaborations between on form sculptors and SLG performers.
- 👤 ***Pens, Paints, Swords and Fish*** – The last of four Heritage Lottery funded Living Literature Walks as part of a project bringing history to life in Cornwall, which involved close collaboration with local historians, artists, museums, business, libraries and more.
- 👤 ***Stage Rights*** – This Living Literature Walk through Central London was devised in collaboration with Naomi Paxton, a long term SLG associate artist and winner of the BBC New Generation of Thinkers Award 2014. *Stage Rights* celebrated the launch of *The Methuen Drama Book of Suffrage Plays* which Naomi edited and the walks were kindly hosted by Drury Lane Theatre.
- 👤 ***Culling*** – In collaboration with the wider public through a successful Kickstarter campaign, this short film is set for completion in 2015.
- 👤 ***Totally Truro*** – A festival organised by BID Managers which links business and culture and provides a platform for new SLG collaborations.
- 👤 ***Wild Woman's Hour*** – This highly successful project was made possible through collaboration and support from Radio St Austell Bay.

On tour with Scary Little Girls

Although primarily based in Cornwall and London, SLG is a touring company with strong and growing links to rural touring schemes – as evidenced by growing demand and the development of *It's Your Round* as described above. SLG performances took place all around the UK in 2013/14. Due to the increasing demand for our touring shows it was decided to purchase a van in order to provide transport for cast, crew and props. This has proved to be both practical and economical as well as broadening the scope of SLG's work.

The following table gives details of the shows which SLG toured in 2013/14 including the number of performances, venues, audience numbers and sponsors:

Month	Sponsor	Title	Show type	Location	Shows	Attendance
2013 Apr	Fee	Salon du Chocolat	Storytelling	Truro (Cornwall)	1	50 (sell-out)
	Fee	Shiversmiths	Storytelling	Truro (Cornwall)	1	40 (sell-out)
	Ticket sales	*Stage Rights	Living Literature Walk	London	1	175 (sell-out)
Jun	Heritage Lottery	*Pens, Paints, Swords & Fish	Living Literature Walk	Penzance (Cornwall)	20	100 (30%)
	Fee	Mock Mayor	Compère	Golowan Festival (Cornwall)	1	800
	Fee	Circus Big Top	Compère	Glastonbury Festival	3 days	10,000
Jul	Fee	Salon du Chocolat	Storytelling	Chipping Norton (Oxfordshire)	1	
	Fee	*As Well be Shot as Starved	Theatre	St Austell (Cornwall)	8	1,500
	Fee	Children's story treasure hunt	Storytelling	Port Eliot Festival (Cornwall)	3	
Aug	Ticket sales	The Full Brontë	Literary cabaret	PBH Free Fringe (Edinburgh)	19	1,000 (50% were sell-out)
Sep	Fee	*Cornerstone's 5 th Birthday Party	Storytelling/compère	Didcot (Oxfordshire)	1	90 (sell-out)
	Creative Arts East (CAE) Arts Council Arts Alive	*It's Your Round	Theatrical pub quiz	Norfolk	3	60 (25%)
Oct	Fee	In the Footsteps of the Mitfords	Living Literature Walk	Asthall Manor (Oxfordshire)	9	360 (sell-out)
	Heritage Lottery	*A Scary Little Gathering	Living Literature Walk	Penryn (Cornwall)	5	100 (75%)
	Ticket sales	*A Hallowe'en Banquet	Storytelling	Falmouth (Cornwall)	1	12 (sell-out)
Nov	CAE Arts Council Arts Alive	*It's Your Round	Theatrical pub quiz	Cornwall	2	75 (sell -out)
	Fee	Mother Mae !!	Cabaret	Lincs	2	65 (60%)
Dec	Fee	Mother Mae !!	Cabaret	Notts	2	75 (70%)
	Fee	Mother Mae !!	Cabaret	**Kirby Bellars **Plungar (Leics)	1 1	30 (50%) 50 (sell-out)
	Ticket sales	*A Winterland Feast	Storytelling	Falmouth (Cornwall)	1	12 (sell-out)
	Ticket sales	Lights On, Lights Off	Living Literature Walk	Mousehole (Cornwall)	10	115 (80%)
2014 Jan	CAE Arts Council Arts Alive	*It's Your Round	Theatrical pub quiz	**Warleggan **Liskeard (Cornwall)	1 1	50 (sell-out) 40 (sell-out)
	Feb	Fee	The Full Brontë	Literary cabaret	**Southwell (Notts) **Heydour (Lincs)	1 1
Fee		*Festival launch event	Compère	**Breckland Book Festival (Norfolk)	1	
Fee		Valentine's Stories & Supper	Storytelling	Didcot (Oxfordshire)	1	
Fee		The Full Brontë	Literary cabaret	Breckland Book Festival (Norfolk)	4	
Mar	Fee	The Full Brontë	Literary cabaret	**Glenfield **Bottesford (Leics)	1 1	70 (sell-out) 60 (80%)
	Ticket sales	*Norfolk Living Literature Walk	Living Literature Walk	Thetford (Norfolk)	10	100 (75%)
	Fee	*It's Your Round	Theatrical pub quiz	Shipton Longden (Shrops)	1 1	50 (80%) 60 (90%)
	Fee	Storysmiths	Storytelling	Breckland Book Festival (Norfolk)	3	53 (50%)

* New production

** New location

5. Our Funders

Scary Little Girls does not currently receive any core funding and undertakes all its work through project funding, show bookings, ticket sales and donations from individuals (including crowd-funding for *Culling* short film). 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:



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



6. Volunteering with Scary Little Girls

SLG seeks to work with and engage volunteers in a number of mutually beneficial ways and in fact the support and enthusiasm of key volunteers are crucial to the smooth running of many SLG events. In return SLG aims to provide a great opportunity for local people (often drama students seeking experience in the arts) to get involved in exciting arts projects and network with professional performers.

Wild Woman's Hour

This project enabled 20 women to write, produce and present a monthly one-hour radio show on Radio St Austell Bay (based in Cornwall but with an international diaspora audience) and as a result of this outstanding success, a number of long-term unemployed women have found work and two women now manage their own radio show.

“Being a part of the Wild Woman team is so rewarding on a personal level as it has allowed me to share my experience and knowledge with others while learning new skills and forming strong friendships that transcend the limits of the show. Through being involved in the show I have gained greatly in self-confidence to the extent that I now have my own solo show on the radio every week. Through being a Wild Woman and building my communication skills and self-esteem, my working life outside of the team has improved. I am now in employment within a customer facing role that before I would have found daunting.”

Living Literature Walks

Volunteers are crucial to the success of our popular Living Literature Walks. For example, as part of the *Lights On, Lights Off* walks in Mousehole, Cornwall a volunteer will accompany each audience group from venue to venue taking responsibility for their safety and wellbeing. They also act as guides for the location giving information on historical and artistic points of interest. Training is provided for each guide in terms of how to manage a group, the layout of the route and any hazards along the way. It is essential that guides understand and embody SLG's

philosophy and style of performative engagement as they make a significant contribution to the participation of the audience and the enjoyment of the whole theatrical experience.

SLG also enlists volunteers to run the ticket office for some Living Literature Events and to provide the 'front of house' experience. This is an important and responsible role that involves ticket sales, handling of monies and organisation of audience groups. It requires excellent communication skills ensuring that members of the audience are greeted and welcomed to the SLG theatrical experience in a professional way and sets the scene for the performances.



Mentoring

SLG takes every opportunity to support its volunteers in whatever way possible. For example, while organising the Heritage Lottery funded *Pens, Paints, Swords and Fish* Living Literature Walk through Penzance, SLG worked with a volunteer who expressed an interest in recreating the life and times of a member of a famous local Quaker family who had made a significant contribution to the development of the town in the 1800s. Although our volunteer had performed with amateur drama groups she had limited experience of script writing or storytelling. SLG provided a professional writing mentor and coached her in the theatrical performance skills required for storytelling, ultimately enabling the volunteer to perform the piece she developed as part of the walk. The audience feedback was excellent:

“Thank you so much for taking us back in time to meet Anna Maria Fox. You portrayed her life and times beautifully and we were all enthralled. Although living locally we didn’t know of her existence”.

As a result of this success our volunteer has received a number of requests from local organisations to retell the story:

“Without the support, inspiration and encouragement of SLG I would not have been able to develop my skills in writing and storytelling to such a high standard. To work alongside professional performers is a dream come true.”

Internships

SLG supports and promotes the development of all artists with whom it comes in contact. In addition we provide internship opportunities for young women to work on particular projects and use SLG as a platform for promoting their creative, professional and personal growth.

“As an intern with SLG I have learnt a great deal about what goes into running a successful creative business and producing a show. As a recent film graduate, the internship has helped me to build a broader skillset, which will be invaluable in the achievement of my ambition to become an Art Director. I am grateful to SLG for the wonderful opportunity, experience and support they have given to me and I hope to continue working with them after the completion of my internship.”

7. People we would like to thank

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

Acorn Penzance	Lee Bartholomew
Ampersand Industries (Web Design & Support)	Lee Searle (Photography)
Andy Ward at CRBO	Lincolnshire Rural Touring
Arts Alive	Lisa Crook at The Works
Arts Council England	mac Birmingham
Carn to Cove	PBH Free Fringe
Centre Stage Rural Touring	Pea Souk
Christine Jackson	Phil Hindson and all at the Arts Council South West Office
Corinne Fulford at Leaping Hare	Richard Baker
Cornerstone Arts Theatre	Rosie Pearson, Asthall Manor and on form sculpture park
Cornwall Community Fund	Sharon Foster
Cornwall County Council	The Duke's Theatre Lancaster
Creative Arts East	The Heritage Lottery Fund
Danny Searle	The John Knowles Company (PR & Marketing)
Dave Hunter at Penlee Theatre	The Minack Theatre
Deborah Hinton	The Poly
Dickon Knowles	The Theatre Chipping Norton
FEAST	Totally Truro
Hall for Cornwall	Village Ventures
Kayleigh Hilsdon	
Krowji	

We also extend huge thanks to our wonderful audiences, amazing volunteers, dedicated interns, terrific trustees and of course our friends and family, all of whom make our work possible and so worthwhile.

8. Plans for the future

Before I Wake

This Cornwall Youth Theatre production directed by Sharon Andrew and written by Rebecca Mordan celebrates 30 years of CYT and marks 100 years since the start of the First World War. Dramatising the story of the community which lived and worked around Cornwall's Heligan Gardens, *Before I Wake* was toured across Cornwall in April 2014, culminating in two special performances at Heligan itself... More details will be published in the Annual Report 2014/15.

Dracula: The Kisses

At the time of publication *Dracula: The Kisses* had been performed at The Minack Theatre, Cornwall and the mac, Birmingham. Further information about these performances and plans for the show will be outlined in the Annual Report 2014/15.



Culling

In a world where a lifesaving cure comes in short supply, a doctor finds herself in the most disturbing moral position imaginable... Written by long-term SLG associate artist Kate Kerrow, *Culling* is our first short film and was made possible by a successful Kickstarter campaign. Shot on location during December 2013 and now in post-production, we hope to share the final film in early 2015. In the meantime, you can view rehearsal footage online here: <http://vimeo.com/74479764>.

Aside from the exciting and innovative art and performances in the pipeline, SLG's focus over the next two years will be to secure the financial position of the Charity so that core costs can be met and where possible increased through core funding. The objectives for the three streams of income highlighted below combine to allow the Charity to buy in appropriate consultancy services (Tour Booker, Fundraiser etc) to drive forward the achievement of meeting the challenges that will enable the Charity to maintain and maximise its full potential.

Income

Grants

- 💧 To apply and secure project funding from the Arts Council of England and other suitable funding pots as available and appropriate.

Fees

- 💧 To maintain and increase the number of show bookings.

Ticket sales

- 💧 To achieve at least 50% capacity for *Dracula: The Kisses* at the Minack Theatre (as this is an open air venue, poor weather can adversely affect ticket sales and the performance schedule is out of the main Minack tourist season).
 - Update: Ticket sales for *Dracula: The Kisses* at the Minack exceeded all expectations and several shows sold out.
- 💧 To maintain and where possible increase ticket sales for all other projects.

Administration

- 👤 To delegate identified tasks from the Company Manager to relevant Trustees in order to share the workload and streamline efficiency. Provide training and support as required ensuring a smooth handover.
- 👤 To design and introduce a volunteer induction sheet for Living Literature Walks and other volunteer centric projects.

Marketing

- 🌱 To increase the email database by 10% by being more pro-active with audience feedback information.

Patron Scheme

- 👤 To research the viability of introducing a Patron Scheme. If proved to be feasible to approach individuals who would be able to endorse the work of the Charity.

- Trustees' Annual Report 2013/14 -

Prepared by Tricia Grace-Norton

1. Chair's Report

The following is a summary of the Chair's Report presented by Emma Dolman at the First Annual General Meeting held on 31st January 2014:

In early 2013 the Artistic Directors of Scary Little Girls, Rebecca Mordan and Sharon Andrew, recognised the need to set up a Trusteeship to develop their Company both creatively and commercially. Five Trustees were appointed to provide immediate practical assistance as well as the development of a strategic plan in line with the Charity's objectives.

The first meeting of the Trustees was held on the 26th February 2013, and was described by the Artistic Directors as a 'turning point for the evolution of SLG'. Further meetings were held in May, October 2013 and January 2014 (which also included the Annual General Meeting with the appointment of two additional Trustees). The logistics of arranging meetings with Trustees based in different parts of the country have been overcome by the use of Skype Conferencing facilities. The format has worked extremely well. In addition to the meetings, all Trustees have been available on an ad-hoc basis to provide advice, help and support. In September 2014 a face-to-face meeting of all Trustees has been planned.

The Trustees have forged a strong relationship with Scary Little Girls and a considerable amount has been achieved in this first year of operation building a solid base from which to develop the strategic plan for future years.

2. Trustees of the Charity

Emma Dolman – **Chair** (appointed 26/2/13 for 1 year. Re-elected 31/1/14 for 2 years)

Amanda Harris – **Vice Chair** (appointed as Trustee 26/2/13, elected as Vice Chair 31/1/14 for 2 years)

Sheila Vanloo – **Treasurer** (elected 31/1/14 for 2 years)

The Trustees have been impressed by the hard work of the Artistic Directors and the amount of artistic work they have produced, despite the constraints of staffing and financial resources. Their artistic achievements are detailed later in this report together with future plans.

A key role of the Trustees has been to ensure that all artistic work and effort is in line with the Charity's Objects "to promote, maintain and advance the education of the public in the Arts, in particular but not exclusively the Arts of theatre, drama, music and dance by the provision of performances, plays, workshops and other events." This has been underpinned by ensuring that SLG business is conducted in accordance with the Charity Commission Rules as well as the relevant legal responsibilities.

The focus for the coming year will be on finding ways to increase SLG financial resources through funding, and increased audience attendance. A key requirement will be to provide additional human resources. This will enable the Artistic Directors to concentrate on the artistic and creative development of the company thus raising the profile of Scary Little Girls through a dedicated and focussed marketing campaign. It is a challenge to which we are all committed and looking forward to achieving.

Tricia Grace-Norton – **Honorary Secretary** (appointed 26/2/13 as Note Taker, elected 31/1/14 for 2 years)

Jack Morrison – **Trustee** (appointed 26/2/13. Re-elected 31/1/14 for 2 years)

Katy Snelling – **Trustee** (appointed 26/2/13. Re-elected 31/1/14 for 2 years)

Tricia Nicholson – Served as guest **Trustee/Treasurer** during 2013/14.

Other members to whom day-to-day running of the Charity is delegated by the Trustees:

Rebecca Mordan – **Artistic Director**

Sharon Andrew – **Artistic Director**

Adrian Walker – **Company Manager**

3. Charitable Structure, Governance and Management

Governing Document

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

Organisation of the Charity

All the creative and day-to-day project decisions are made by the Artistic Directors, Rebecca Mordan and Sharon Andrew, and reported back to the Board of Trustees. All decisions relating to Financial matters and the day-to-day management of Finances are made by the Company Manger in conjunction with the Treasurer and Board of Trustees.

Charity Name: SCARY LITTLE GIRLS ASSOCIATION
Registered Charity No: 1136270
Address of Principal Office: 4 Fletcher House, Howard Road, London N16 8TP

4. Recruitment and Appointment of Trustees

In accordance with the Constitution, incoming Trustees are nominated and appointed by a majority agreement of the existing Trustees. They hold office for a term of two years until the close of their second Annual General Meeting following their appointment. The existing Trustees have particular regard to the range of skills and qualifications, which contribute to the effectiveness of the Board of Trustees, and nominate appropriate candidates with the necessary skills and experience to make a positive contribution. A Trustee may be appointed for a second term but will then retire from office. No person will be re-appointed or appointed unless s/he has signified her/his willingness to be appointed or re-appointed.

Potential Trustees are required to complete a Trustee Declaration of Eligibility form for Trusteeship and a Conflict of Interest form. In addition they are also required to complete a Skills, Experience and Knowledge Audit. Completed documentation is scrutinised by the Board of Trustees and Artistic Directors before appointment to the Board is confirmed.

Potential Trustees are identified by having shown an interest in the Charity; are connected with the Arts and Performance Industry; because of relevant experience/knowledge/skills; or by referral from another Trustee.

Newly appointed Trustees are issued with an Induction Pack which includes:

- Welcome letter from the Artistic Directors
- Copy of the SLGA Constitution with a reminder that all Trustees are responsible, individually and collectively, for the legal compliance of the Charity
- Job Description for the role of Trustee, Chair, Treasurer or Honorary Secretary as appropriate
- Copy of the minutes of the previous meeting
- Copy of the latest Annual Report and Accounts
- Information relating to Charity Commission reporting requirements
- Background information on the Charity

New Trustees are introduced to all members of the Board, the Artistic Directors and other members of the Charity with whom they will come into contact. Members of the Board of Trustees, the Artistic Directors and Company Manager are readily available to support, advise and answer any questions from newly appointed Trustees.

New Trustees are invited and encouraged to attend SLG's performance activities so that they gain an in-depth understanding of the diversity of the work and challenges facing the Charity.

5. Bank and Auditor information

Bank: Unity Trust Bank plc, Nine Brindley Place, Birmingham, B1 2HB

Auditor: Dick Maule, Bristol Community Accountants, 12 Picton Street, Bristol, BS6 5QA

6. Consideration of Potential Risks to the Charity

Risk management forms an integral part of the charity's decision-making and is incorporated within strategic and operational planning. The Charity does not receive any core funding and works project-by-project within the financial and time constraints of each project. All financial decisions and strategic planning are undertaken in conjunction with the Artistic Directors, Company Manager and Trustees so that any risks will be minimised and full risk policy and register are in development.

7. Conclusion

The Board of Trustees and the Artistic Directors are all committed and looking forward to working together over the next two years in progressing the Aims and Objectives of Scary Little Girls Association. The development of SLG to reach its full potential and to achieve the recognition for its dedication to the Arts, which it so richly deserves, is our guiding principle.

- Audited Accounts -
For the year ended 31st March 2014
 Prepared by Dick Maule

Scary Little Girls Association

**Statement of Financial Activities [including Income and Expenditure Account]
 for the year ended 31st. March 2014**

	Unrestricted Funds 2014 £	Restricted Funds 2014 £	Total Funds 2014 £	Total Funds 2013 £
Incoming resources				
Incoming resources from generated funds				
<i>Voluntary income</i>				
Donations	1,000	-	1,000	-
Activities for generating funds				
Fees, consultancy and miscellaneous income	-	-	-	41
Theatre activities	30,779	-	30,779	28,660
Incoming resources from charitable activities				
Grants and contracts	<u>3,512</u>	<u>25,719</u>	<u>29,231</u>	<u>24,740</u>
Total Incoming Resources	<u>35,291</u>	<u>25,719</u>	<u>61,010</u>	<u>53,441</u>
Resources expended				
Charitable activities	32,378	27,028	59,406	45,550
Governance costs	<u>400</u>	<u>-</u>	<u>400</u>	<u>150</u>
Total Resources Expended	<u>32,778</u>	<u>27,028</u>	<u>59,806</u>	<u>45,700</u>
Net incoming/ [outgoing] resources before transfers	2,513	(1,309)	1,204	7,741
Total funds at 1st. April 2013	<u>5,333</u>	<u>5,169</u>	<u>10,502</u>	<u>2,761</u>
Total funds carried forward	<u>7,846</u>	<u>3,860</u>	<u>11,706</u>	<u>10,502</u>

Scary Little Girls Association

Balance sheet as at 31st. March 2014

		2014	2013
	Notes	£	£
Fixed assets	2	<u>4,952</u>	<u>2,701</u>
Current assets			
Debtors	4	5,576	1,567
Cash at bank		<u>6,731</u>	<u>8,039</u>
		12,307	9,606
Current liabilities			
Creditors: amounts falling due within 12 months	3	<u>(5,553)</u>	<u>(1,805)</u>
Net Current assets		<u>6,754</u>	<u>7,801</u>
Net assets		<u>11,706</u>	<u>10,502</u>
Unrestricted funds			
General funds		7,846	5,333
Restricted funds	6	<u>3,860</u>	<u>5,169</u>
		<u>11,706</u>	<u>10,502</u>

These financial statements were approved by the Trustees on.....

On behalf of the Trustees

.....

dated:-

Notes to the accounts for the year ended 31st. March 2014

(1) Principal Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out below.

(a) Basis of accounting

The financial statements have been prepared under the historical cost convention, and in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities issued in March 2005.

(b) Fund accounting

[i] Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

[ii] Designated funds are unrestricted funds earmarked by the Management Committee for particular purposes.

[iii] Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

(c) Incoming resources

All incoming resources are included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income.

[i] Voluntary income is received by way of grants, donations and gifts and is included in full in the Statement of Financial Activities when receivable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.

[ii] Donated services and facilities are included at the value to the charity where this can be quantified.

[iii] The value of services provided by volunteers has not been included in these accounts.

[iv] Investment income is included when receivable.

[v] Incoming resources from charitable trading activity are accounted for when earned.

[vi] Incoming resources from grants, where related to performance and specific deliverables, are accounted for as the charity earns the right to consideration by its performance.

(d) Resources expended

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered

[i] Costs of generating funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes.

[ii] Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them

[iii] Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the examiner's fees and costs linked to the strategic management of the charity.

[iv] All costs are allocated between the expenditure categories of the SoFA on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly, others are apportioned on an appropriate basis.

(e) Fixed Assets

Fixed assets are written off over the expected useful life of the asset on the straight line basis at 25% per annum.

(2) Tangible Assets

	Fittings & equipment £	Motor Vehicles £	Total £
Cost:			
balance brought forward	1,002	2,600	3,602
additions in the year	-	4,200	4,200
	<u>1,002</u>	<u>6,800</u>	<u>7,802</u>
Depreciation:			
balance brought forward	250	650	900
charge for the year	250	1,700	1,950
	<u>500</u>	<u>2,350</u>	<u>2,850</u>
Net book value at 31st. March 2014	<u>502</u>	<u>4,450</u>	<u>4,952</u>
Net book value at 31st. March 2013	<u>752</u>	<u>1,950</u>	<u>2,702</u>

(3) Creditors and accruals

	2014 £	2013 £
Sundry creditors	<u>5,553</u>	<u>1,805</u>

(4) Debtors and prepayments

Sundry debtors and prepayments	<u>5,576</u>	<u>1,567</u>
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(5) Capital commitments and contingent liabilities

There are none at 31st March 2014.

(6) Movements in funds

	Balance 31st. March 2013 £	Incoming Resources £	Outgoing Resources £	Balance Transfers £	Balance 31st. March 2014 £
Unrestricted funds					
General Fund	<u>5,333</u>	<u>35,291</u>	<u>(32,778)</u>	<u>-</u>	<u>7,846</u>
Restricted funds					
FEAST	-	720	(720)	-	-
Cornwall County Council	-	4,559	(4,559)	-	-
Heritage Lottery	5,169	11,440	(13,749)	-	2,860
Arts Council	-	9,000	(8,000)	-	1,000
	<u>5,169</u>	<u>25,719</u>	<u>(27,028)</u>	<u>-</u>	<u>3,860</u>

(7) Resources expended

	Charitable activities £	Governance costs £	Total 2014 £	Total 2013 £
Arts Administrator & Project coordinator	21,250	-	21,250	13,000
Research & Development	340	-	340	4,250
Performers	16,705	-	16,705	9,660
Directors and other fees	3,350	-	3,350	100
Writers	955	-	955	725
Photography, filming and editing	-	-	-	428
Workshop	938	-	938	2,398
Trainer	-	-	-	2,600
Design, print and postage	2,495	-	2,495	1,905
Props	391	-	391	623
Musical equipment	-	-	-	41
Travel	4,684	-	4,684	3,478
Subsistence	853	-	853	2,066
Insurance	211	-	211	259
Car insurance	721	-	721	415
IT	27	-	27	907
Other	118	-	118	-
Venue hire	600	-	600	440
Website	218	-	218	250
Depreciation	1,950	-	1,950	900
ALTO	-	-	-	112
Independent Examination Fees	-	400	400	150
The Culling production	3,600	-	3,600	-
	<u>59,406</u>	<u>400</u>	<u>59,806</u>	<u>44,707</u>

(8) Analysis of net assets between funds

	General Funds £	Restricted Funds £	Total Funds £
Tangible fixed assets	4,952	-	4,952
Current assets	8,447	3,860	12,307
Current liabilities	<u>(5,553)</u>	<u>-</u>	<u>(5,553)</u>
Net assets at 31st March 2014	<u>7,846</u>	<u>3,860</u>	<u>11,706</u>