

Annual report and financial statements

for the year ended

31 March 2022

Company number 06652046
Charity number 1129006

Annual report and financial statements**FOR THE YEAR ENDED 31 MARCH 2022**

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CONSTITUTION

The Mighty Creatives ("TMC") is a company limited by guarantee and a registered charity governed by its memorandum and articles of association dated 27 October 2021. In the event of the organisation being wound up each trustee agrees to contribute £1 towards the costs of dissolution. The company is also registered with the Charity Commission for England & Wales. Charity number 1129006. Company number 06652046.

DIRECTORS

The directors of the charitable company are its trustees for the purposes of charity law. The directors serving during the year and since the year end were as follows:

Ms F A Woolf (Chair)
 Mr V Malhotra (Vice-Chair)
 Mr E P Boott resigned 26th October 2022
 Mr A J Butler resigned 26th October 2022
 Mr H A Safdar resigned 27th October 2021
 Mr D Stewart resigned 27th October 2021
 Mr J White
 Ms V Kelly
 Ms C Claxton resigned 31st August 2021
 Ms M Maripise
 Mr E Robinson-Green
 Mr L Wolmarans
 Ms R Thomas-Smith
 Ms J Hallas
 Ms N Charlesworth appointed 27th April 2022
 Mr P Fielding appointed 27th April 2022
 Mr J Simmonds appointed 27th April 2022

PATRONS

MR M BATT
 MR M BAZ

SECRETARY

Dr R N Owen MBE

SENIOR LEADERSHIP TEAM (Management positions rather than Directors in company law)

Chief Executive Officer	-	Dr R N Owen MBE
Deputy Chief Executive Officer	-	Ms E Bowman

REGISTERED OFFICE AND OPERATIONAL ADDRESS

LCB Depot
 31 Rutland Street
 Leicester
 LE1 1RE

AUDITORS

RWB Chartered Accountants
Northgate House, Northgate
New Basford, Nottingham, NG7 7BQ

Forward from our Chair of Trustees

I am pleased to report that The Mighty Creatives (TMC) has emerged confidently after the challenges of the Covid pandemic. We have been able to continue our work with children, young people, teachers, and the cultural and wider education sector in the East Midlands, delivering Artsmark and Arts Award and our Partnership Investment programme. Working with other Bridge organisations in England, we were also part of Let's Craft, an initiative to distribute art materials to the most disadvantaged children and young people through food banks.

We are especially grateful to Arts Council England and other major funders for showing flexibility in their conditions of support during 2021-22. The dynamic leadership of our senior team and the hard work of our staff meant that our programmes were able to thrive and in some instances expand during the year. We now have a hybrid approach to working and staff have responded positively to the new flexibility this offers.

TMC continued to deliver the Kickstart programme and when this ended in March 2022, we had found over 500 work placements for young people in the East Midlands and beyond. Our success rate at converting expressions of interest into concrete jobs was well above the national average.

Our innovative Creative Mentoring programme, which pairs young people at risk with a creative practitioner has been extended and is sparking interest across the country. We plan to become a national centre for this approach to learning.

Despite the constraints of Covid, we were able to work with European partners on two Erasmus-funded projects. The Well-Be rproject is researching the impact of the Covid-19 pandemic on the mental health of young people and the DiARC project is developing on-line training skills for creative practitioners who want to extend their skills base of working with young people online.

During the year TMC recruited and trained a group of 18 to 25 year olds to become our youth board. These talented young people have already helped us in important ways, including contributing to our new business plan. Young people have also been able to apply individually to our young empowerment fund and this has led to 19 commissions.

We completed the prestigious Pilotlight programme and are grateful to the four professional mentors from business and the creative industries who volunteered their expertise. This gave the senior management team and trustees an intense period of self-reflection which fed into our business plan. The process has refined TMC's programmes and given us a sharper focus and purpose.

The CEO, Nick Owen, and I joined TMC at about the same time and I would like to thank him for his hard work, enthusiasm, and inspirational leadership. TMC's profile, staff morale and its board needed to be strengthened when Nick took over and it is a great credit to him

and his team that the stakeholder survey we commissioned this year showed strong approval for the organisation among our users, funders and beneficiaries.

As is evidenced by this report, I can confirm that TMC is currently in a strong position, both financially and in terms of its staff team. We have more than three months of unrestricted reserves and can look forward with confidence.

Thank you to everyone on the staff and to my fellow board members for their work this year. I would like to extend particular gratitude to David Stewart for his generous donation to pay for artists to work in SEND schools.

Felicity Woolf

Felicity Woolf
Chair of Trustees
Signed on behalf of the Trustees
26th October 2022

OPERATIONAL REVIEW

1. Introduction

The voices, drumbeats, drawings, dance moves and unquenchable creative exuberance of over 200,000 children and young people¹ of the East Midlands: you can experience the impact of our work in over 2,000 schools and cultural organisations across the region.

Ours is a diverse region composed of many urban and rural communities: modern cities, urban sprawl, ex-mining villages and isolated coastal communities are all evident across the East Midlands. Despite its wealth of diversity though, our region also has more than its fair share of social deprivation and poverty. Our recent Stakeholder Engagement Strategy for example demonstrates that 44% of cultural and educational organisations we work with are located in areas of the first to the third deciles of the index of multiple deprivation.²

Evident in the rising tide of social deprivation are our young people who have faced an ever-increasing poverty of access to, and progression through, arts and culture in recent years. The reduction of arts in the school curriculum; the absence of sustainable youth services and the historical lack of equitable cultural investment have all contributed to a region where our young people find it increasingly difficult to experience what their peers experience in wealthier parts of the country. The onset of Covid-19 has exacerbated this problem by providing long term challenges to their mental health, well being, social connectivity, educational and economic prospects.

Our mission is to provide solutions to these challenges by working in partnership with our cultural and education stakeholders to combat this growing poverty of artistic opportunity and progression for young people. In doing so, we proactively contribute to improving their cultural health and capital, their health and wellbeing; their cognitive abilities, behaviour and educational attainment; and their social connectivity and life chances in general.

2. Our Vision, Mission and Theory of Change

Our vision is to inspire children and young people to harness the power of arts, creativity and culture for positive change. This means:

- Their engagement with artists and educators is driven by a personalised, person centre pedagogy in which mentoring and coaching play a fundamental role in generating personal change
- Engagement activities will place the creative voices of young people at the heart of the creative or cultural experience

¹ For brevity, 'young people' will be used instead of 'children and young people' throughout this plan and means children from birth to 25 years old unless the context requires the term to be used in full

² 68% of organisations we work with are located in areas of the first to the fifth deciles of the index of multiple deprivation.

- Engagement will be through the 'Mighty Youth Hub / Beacon' network: 5 designated places across our region in which programmes of activity are co-designed with local stakeholders in order to deliver our mission and outcomes.

3. Our Mission

To achieve this vision, our mission has five strategic objectives which all focus on improving the cultural lives of young people, especially those who are most disadvantaged:

- I. To support young people to design, develop and deliver high quality creative activities in order to increase their participation and skills
- II. To develop and promote creative expertise for the cultural education sector workforce
- III. To build strategic partnerships which strengthen local creative and cultural access and progression opportunities for young people
- IV. To develop and promote cultural practice which supports young people in need
- V. To develop and promote employment and enterprise progression routes into the cultural and creative industries

We particularly provide and champion artistic and cultural opportunities for children and young people aged up to the age of 25 who are the most in need. We focus particularly on those communities with the highest levels of deprivation, in concert with the nationally designated 'Levelling Up' areas and Arts Council England's Priority Places.

This means that we prioritise our work on the areas of Ashfield, Bolsover, Chesterfield, Clay Cross, East Lindsey (Boston, Mablethorpe and Skegness) Lincoln, Newark, Northampton, North East Derbyshire, Mansfield and North East Lincolnshire (Grimsby and Scunthorpe).

4. Achievements

PROGRAMME REPORT FOR THE MIGHTY CREATIVES ANNUAL REPORT
APRIL 2021- MARCH 2022

"At the beginning of this journey all I had was a vision and a small voice, hoping to be heard. Now seeing that vision come to fruition, I believe that my voice has been amplified." —Jess, Young Empowerment Fund (YEF) participant.

OUR ACTIVITIES ALIGNED TO OUR 2018-22 BUSINESS PLAN

In order to achieve our strategic objectives, we have delivered against the following programmes:

- i. **Cultural Education** — supporting arts and cultural education for all children and young people.
- ii. **Creative Communities** — supporting social and artistic placemaking through the creativity of children and young people.
- iii. **Creative Mentoring** — working with young people in need who struggle to engage in education – or who are at risk of exclusion or disaffection.
- iv. **Creative Futures** — supporting young people to kick-start their creative careers with the support required to lead creative enterprises and more broadly enter the jobs market.

ENGAGEMENT

50% of schools reached across the East Midlands

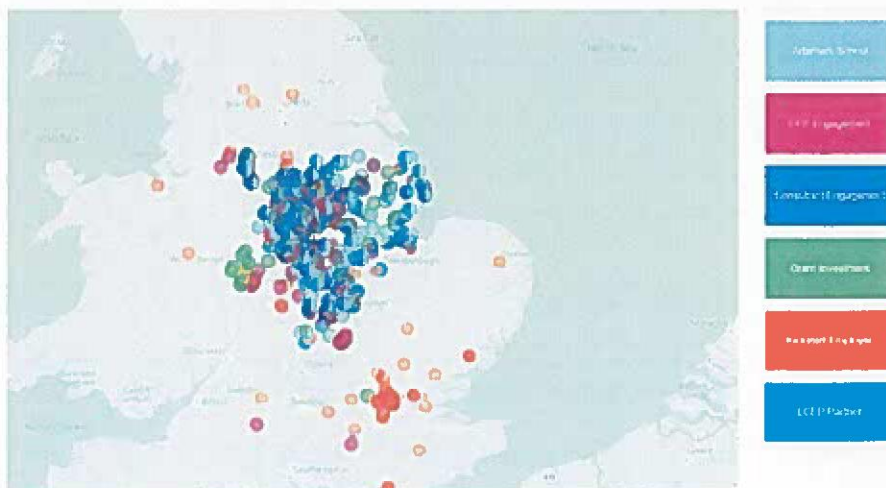
217,419 children and young people engaged in our work

530 young people moving from NEET to EET

2021-2022 saw us engage with 519 cultural partners and 556 school, taking us to an overall engagement of 1032 cultural partners and 1110 schools (50% of East Midlands Schools) since the start of our 2018 business plan.

The Mighty Creatives has seen a 54% rise in engagement with our programmed work since 2018 and a 20% increase in quarter 4 of this year compared to the same quarter last year.

We have continued to build our delivery across the region and expanded our engagement through our Kickstart and Creative Mentoring Programmes to reach partners beyond the East Midlands. We have continued to target our opportunities in areas of need and invested 83% of our grants and support in IMD areas 1-5.



CULTURAL EDUCATION ARTS AWARD

Our programmes have remained flexible in the wake of the pandemic, and we continue to work collaboratively with our partners to ensure our programmes support the needs of our stakeholders. For example, the Arts Award team introduced a *Return to School* support package, supporting schools to reengage their students through a creative intervention. Creativity is essential in supporting the wellbeing and mental health of both pupils and staff and we wanted to help ensure the continued inclusion of arts and creativity in school. We encouraged schools and arts partners to work together during this challenging period and welcomed joint applications from schools and individual artists/organisations who worked together as part of this funding. The *Return to School* grants supported **14** schools and awarded **986** children and young people with an Arts Award qualification.

"We know that Arts Award allows our children to find their voice and explore the arts in a way that wouldn't be possible for many of them outside the school environment. We have seen statistical impact in results of the children who have been taking part in Arts Award plus their Boxhall profile results (they do these assessments before and after the programme) show an improved confidence and self-belief developed through their work as part of Arts Award." – Participating School

This year the Arts Award Team supported the delivery of **4912** awards across all levels. We have now reached just shy of 20,000 awards since 2018 through the delivery of *Start Up*, *Largescale* and *Progression Packages* and supported the digital development of 13 partners across the cultural and education sectors.

2021-22 ARTS AWARD STATS



Example of a project delivered through Digital Development Grants

THE BRUNTS ACADEMY SCHOOL

Research Question: How can Virtual Reality be a platform that enables young people to reflect on our rapidly changing world and can this medium also act as a solution for the increasing isolation that our vulnerable students are experiencing?

Key work: Using VR headsets with their Pupil Premium students.

- *YP creating their own virtual reality experiences-links with science and humanities.*
- *YP building co-spaces to explore topics like ancient Rome.*
- *YP building VR tour of the school for YP dealing with issues like anxiety. Working with Primary School and building links with local community.*

Since the completion of this grant the students have continued to develop their virtual tour for new starters to ensure their school is accessible and open to anxious pupils transitioning to secondary school.

ARTSMARK

The landscape for our education partners has continued to be a challenge over the past year, so the programmes of support offered by The Mighty Creatives have been vital and highly valued. We have continued to grow engagement through our Artsmark programme bringing an additional 61 schools onto the programme in 2021-22 surpassing our target by 10.9%. This year we have supported 372 schools along their Artsmark Journey, impacting the creative lives of 150,289 children and young people through education settings.

The team have delivered 110 consultancy sessions, 17 support sessions, 12 briefings and 13 Development days, alongside a host of additional 1:1 support.

More broadly we have reached our target on engaging 50% of schools across the East Midlands and will continue to build on this engagement in the coming year.

WELLBEING, CREATIVITY AND SCHOOLS – REACHING NEW SCHOOLS IN TARGET AREAS

The Artsmark Team have continued to focus on supporting schools in their approach to mental health and wellbeing and launched our commissioned report - ["Wellbeing, Creativity and Young People: A Guide for Education Professionals"](#).

This report prepared by Jo Stockdale, *Well Within Reach*, was developed following feedback and engagement in the CPD sessions we ran in 2020. Supporting schools and students in the midst and aftermath of the Covid-19 pandemic, this free guide explores the positive impact of

creativity on children and young people's 'learning brains' and how this can help to strengthen young people's wellbeing and resilience.

"THANK YOU! What a fantastic resource, which I have shared and highlighted just a few of the many key findings. In the classroom, as a music teacher I see this vulnerability and the withdrawal and the "fight" that children are displaying. Never in 30 years have I experienced so many young people, children, so distressed" and "What a brilliant read. I've passed it on to my senior leaders at school. I have massive concerns in where the current curriculum is heading and how our young people are going to be disadvantaged socially, mentally and academically as well. I think your paper explains it all so well."

The guide also includes a series of practical and creative activities that educators can use in the classroom. 69 different schools from the East Midlands have downloaded the report to date and 62% of these are non-Artsmark schools. Over 60 partners, organisations and practitioners have also engaged and downloaded the resource, plus many more schools from outside of the region.

WELL-BE

Well-Be project combines the efforts of 4 partners from UK, Bulgaria, Spain and Italy reflecting current challenges in the field of school education arising as a result of the global COVID-19 pandemic crisis.

Our project mission is to support secondary education students in building resilience skills and overcoming the negative effects of social exclusion after the end of the epidemic. This goal will be achieved by analysing the psychological (psycho-social) effects of social exclusion in students and, on this basis, updating educational priorities and focusing pedagogical measures on the needs of students in the post-epidemic situation.

We have envisaged 2 main intellectual outputs:

IO1 - Survey Research Handbook. This output will serve as a comprehensive approach to research the impact of crisis stress on the current mental state of secondary school students. By exploring the psycho-emotional status, attitudes, needs, motivations and types of their stress response we will equip teachers, parents and those interested in supporting young people in the post-epidemic situation and new realities with appropriate, reliable and effective measuring tools and coping skills.

IO2 - Teacher's Guide for working with secondary school students who have experienced the COVID-19 crisis: an online repository of How-TOs to support youth's psychological wellbeing and to keep positive climate at school. This output will provide systematic information on adequate interaction approaches, training methods and specific thematic developments to overcome the effects of the crisis, restore mental well-being and develop personal resilience of students between the ages of 14 to 19.

The research programme which generated IO1 was carried out this year. The research approach combined quantitative (questionnaires) and qualitative metrics (interview). Three survey modules were developed, for students aged between 14 and 19, for parents and teachers of children of the same age in 4 language versions (Bulgarian, English, Spanish and Italian), as well as three models for a standardised interview with representatives of these three groups. Testing of the modules was conducted online between May and November 2021 on a sample of 1556 participants from Bulgaria, the UK, Spain and Italy in total: the UK sample constituted 522 responses to the programme as a whole.

A summary of the identified problems, vulnerable groups and recommendations for actions that could enhance students' recovery from the pandemic is proposed below.

Problem areas

Perhaps the most prominent problem area is the generally low state of mental health, reported by students, their parents and their teachers. Although the pandemic has led to restrictions which are primarily of physical matter, the surveyed samples do not raise their voice on matters concerning physical, but mental health.

What is more, parents fail to recognise the severity of this situation which calls for action aimed at shrinking the gap between students' experience and their parents' perception of it. This lower level of subjective wellbeing is proven to be in a relationship with school performance and learning. This means that any actions aimed at improving knowledge acquisition need not be only pedagogical ones but also complemented with attention to the students' psychological state, difficulties, and resources.

It is identified that restrictions posed on socialisation and personal space are the gravest ones for teenage students. The lack of social relationships, peer support and live contacts are severe stress sources for students which even lead to self-doubt and social anxiety about communication after the pandemic.

Another major issue brought about by the pandemic is that of limited personal space. Being forced to stay in one and the same place constantly, being deprived of the social significance of the place they have in school and having their parents constantly present is a source of great frustration for students aged 14-19. The situation is worsened by the fact that it is difficult for parents to recognise this struggle for their children.

Also, the large periods of time spent in front of the screen, the hectic new schedule during distance learning, the challenges to the students' organisation skills which lead to sleep deprivation are another issue which leads to emotional, cognitive and behavioural problems.

The main stress symptoms which all of this brings are rather emotional and somewhat cognitive: anxiety, fatigue, lack of desire to act and sleeping problems.

It is important to note that, apparently, parents pay more attention to behavioural problems and problems related to organisation and responsibility. Such problems are not reported by

students but they are also missing from teachers' reports. This leads to the conclusion that parents focus excessively on the performance of their children, overlooking the role which their stress symptoms play in everyday activities.

Teachers recognise mental health problems and low self-esteem as major effects of the pandemic and highlight the importance of combating these problems.

Survey results show that teachers might be right. Students with worse mental health markers have more difficulties with their school performance and learning activities. Their success is also connected to personality characteristics like flexibility, adaptability, organisation, ability to focus, persistence. These are major areas on which to focus development programs for students – teenage or younger.

Perhaps the lack of such adaptation resources, the pressure during the pandemic and the misrecognition of stress symptoms as laziness and irresponsibility by parents, all contribute to the inability of children to use constructive coping strategies – a tendency which is both observed by parents and self-reported by students.

Succeeding in such changes might prove challenging given that the help of doctors, teachers and psychologists is not utilized or not recognised as useful by both students and parents.

Vulnerable groups

Results clearly identify the LGBTQ+ students as a vulnerable group with their report of worse mental health, lower levels of subjective wellbeing and their opinion on possessing less personality potentials; specifically, they feel they do not benefit from positivity and flexibility.

Another group difference identified in the study is that of student taught in a hybrid form. According to the gathered data, hybrid schooling has some downsides in comparison both to at-school and online teaching.

CREATIVE COMMUNITIES LOCAL CULTURAL EDUCATION PARTNERSHIPS

Through our Creative Communities programme, we have supported the continued delivery of 8 Local Cultural Education Partnerships (LCEPs) and the set up of an additional LCEP for High Peak. Each LCEP has received additional investment from The Mighty Creatives in 21-22 to support the sustainability of the partnerships. For two LCEPs this has been used as match to secure additional funding from ACE to support the development of their partnerships for the next two years and beyond.

In this period The Mighty Creatives supported 7 LCEPs to develop their response to Equality, Diversity and Inclusion (EDI) through the commissioning of Munira Thobani to deliver one-to-one support. These sessions supported each LCEP to develop their own EDI strategies to embed EDI across their work.

"[TMC] have nurtured us throughout our journey, elevated us and supported us to unlock our community's potential. They are true advocates for grassroots arts, and we are proud to be working with them. I really hope we can continue to explore new opportunities for our CYP through their youth hub."—Community Growth

CREATIVE COMMUNITIES FUND

In 2020, in response to Covid-19, The Mighty Creatives launched the first round of our Sector Support Commissions, now known as the Creative Communities Fund. In the midst of the period of uncertainty of what Coronavirus would mean for the creative sector and our regions' young people, we stepped up to the challenge by repurposing some of our planned investment through The Cultural Life Fund to support the arts, cultural and education sectors at the height of the pandemic.

The first round saw 8 commissions of grants ranging between £3,000 - £5,000 awarded to cultural organisations and individuals to produce projects that supported vulnerable children and young people by delivering creative responses to the challenge posed by Covid-19. The grants were hugely successful and have since become an embedded programme for the Creative Communities Team.

In this period, we have supported a further 7 partners to deliver work for our most in need children and young people.

Example of project delivered through CCF

**MORGAN STOCKTON: THE LITTLE STORYTELLERS
CREATIVE COMMUNITIES FUND RECIPIENT**

"The Little Storytellers is a platform for children and young people who regularly use hospital services. We amplify their creative voices, whilst providing an opportunity to reflect on their situations or escape from them momentarily through play, creativity, and stories.

Through our project we supported the creation of 13 stories made in collaboration with Leicester Royal Infirmary's Children's Hospital School and children who regularly use Leicester Hospital services age 2 - 13. They were a collection of inspiring, funny and moving stories; some were reflections on their time in hospital or their illness, others were an escape to wonderful imaginary realms.

The stories and creative work were exhibited at Leicester Gallery, and we held a launch party the day before the exhibition publicly opened, for all the families who took part. The exhibition was named SPLAT after a drawn element in The Criminal Mistake by Charlie, 8 years old, which we also made into stickers for the attendees. Charlie attended the launch party with his mum and grandparents and was immediately thrilled to see the exhibition named after his drawing. He was also able to meet Tia Chand-Corey the projects Illustrator-In-Residence who digitally illustrated his SPLAT.

There were many moving moments throughout the day. It was a space for the children to celebrate their achievements, meet and play with other children who are in similar situations and for the families to find peer-to-peer support in each other.

"Archie really lacks confidence as he misses a lot of school due to appointments but taking part in The Little Storytellers has given him a real boost. He is already thinking of ideas for a second book!" – Parent Feedback.

The Mighty Creatives were incredibly supportive throughout the whole process of this project, and I am so grateful for the time, energy and funding they invested in me and The Little Storytellers. I am proud to have been funded by The Mighty Creatives and their commitment to fighting for the creative voices of children and young people. As a young person delivering a project for other young people, receiving this grant was a huge endorsement in myself as a freelance artist educator."

YOUNG EMPOWERMENT FUND

Like the Creative Communities Fund the Young Empowerment Fund (YEF) was also launched as a response to the pandemic. To date we have delivered 3 rounds supporting 43 young people 19 of whom were support in 21-22, with a further round planned for 22-23.

At the heart of the fund, is the belief in young people's creative agency, their capacity to deliver change for and of themselves. YEF is an open access application, meaning that any young people meeting the criteria are able to apply.

Example of project delivered through YEF – Jess Fisher

JESS'S STORY: OVERCOMING ISOLATION THROUGH MUSIC IN LOCKDOWN

"My project was inspired by lockdown and the impact of the Covid-19 pandemic back in 2020. I didn't really know what to do with myself at the time – I wanted to be creative and share my story. I thought 'What can I do to inspire other people?'. So, I thought I'd share my own story and how music has helped me.

My target audience was people with disabilities, because I'm very passionate about that. I wanted to say, 'don't let the label define who you are'. I wanted people to see a different view of disability. Society always expects us to be okay, but we still have feelings and we're still human. I wanted to get the point across that even though we might have to do something in a different way, we can adapt everything to make it work – and that's the same for creative outlets.

The project really boosted my confidence, because I had to work with another artist who lived in another part of the world. Because I took ownership of that, it gave me a sense of confidence in knowing that I can do things for myself and that I don't always have to rely on other people. It proved to myself that I could take ownership of things and that I didn't need approval from others to make important decisions.

I really want to say thank you to everyone involved in the project. It provided me with so much motivation and helped me to realise that I can still do things. TMC made me feel so at peace during such a strange time – a time where no one knew what was going to happen.

I would describe the programme as Inspiring, motivating, uplifting – it was a really uplifting project and I'd do it again in a heartbeat!

LET'S CRAFT

30,045 packs
delivered

There is an assumption that most children and young people have 'the basics' - pens, paper, glue, something to colour and be creative with - but this isn't the case. The pandemic has shone a light on the lack of equity and access to basic resources for our country's children and young people. Over the last 18 months The Mighty Creatives has been working with ChalleNGe and other key partners across the region to deliver creative and crafting resources to foodbanks, community groups and schools. We have focused our delivery on children and young people most in need to ensure they have the basics to express themselves and be creative. To date we have delivered over 30,045 packs.

In 2021 we secured our partnership with the Crafts Council to develop a national campaign linking Bridge organisations and wider partners across the country. Together we have distributed over 250,000 packs to families in need.

YOUTH PROGRAMME CREATIVE MENTORING

Creative Mentoring offers support for care experienced children and young people and those living in need (aged 5–25) empowering them to use creativity as a tool for positive change with the 1:1 support of a Creative Mentor. We have 67 freelance Creative Mentors, who receive access to our dynamic training programme, designed to develop creative practitioners' and artists' social pedagogical practice, with professional supervision from educational psychologists.

As a result:

- 201 children and young people received 3000 hours of support.
- 70% of these children and young people made some/significant progress through the programme.
- 90% of children and young people increased their confidence, with 85% reporting they were better able to make decisions independently due to the support.
- 100% of participants are now in full/part time employment, education and training placements. These participants were not regularly attending any form of education or training at the start of their placement.

We have and continue to build strong relationships with Local Authority (LA) partners and Virtual Schools (VS) and continue to co-Chair the Midlands VS Network with Arts Connect to champion the cultural entitlement of every care experienced child and young person across the Midlands.

YOUTH BOARD

This year has seen the development and integration of The Mighty Creatives Youth Board. They are a diverse group of seven young people (18–25) each with their lived experience

aligned to our work. They meet monthly and are encouraged to reflect on the past, examine the present, and shape the future of our work. They have been intrinsic to shaping our new business plan and have offered input and insight into the development of applications and programmes.



A REFLECTION ON THE FIRST YOUTH BOARD AWAY DAY – JANAH, YOUTH BOARD MEMBER

After the interference of the coronavirus pandemic, on Saturday 15th January the Youth Board at TMC had the opportunity to meet in-person for the group's first Away Day. As a charity ambitious about the empowerment of children and young people, the Youth Board are at the heart of TMC. With an agenda full of visioning, reflection, and lots of fun, the Away Day gave the Youth Board the space to reflect on the past, examine the present, and shape the future of TMC's work.

The day consisted of discussions and exercises which brought the creative into the strategic, allowing our young people to showcase their identity as unique contributors to the charity whilst making real change. The board, in collaboration with TMC staff, voiced their opinions on the next steps for TMC and formed strategies to tackle the issues that are most important to young people today, such as the respect of the arts, accessibility and disabled rights, sustainability, and mental health (especially in light of the pandemic). Highlights of the day included an origins exercise in which the board were encouraged to share their story, strengths and ambitions (with giant post-it notes and coloured pens at the ready), a visual mapping task in which teams of young people made collages reflecting their vision for TMC, and a placard-making session in which groups could identify, summarise and express a cause that they would march for. And of course, the pizza.

The Mighty Creatives' Away Day was a refreshing take on a business meeting. The day was fun without being "dumbed down" or ineffective, and the young people were given equal opportunity to contribute to the strategy, business planning and overall image of the charity in the best interests of those we know best: young people.

As a Youth Board member and part of TMC's target audience I felt that my ideas were truly valued and respected irrespective of my age, and it was inspiring to see the unique and invaluable experiences, abilities and perspectives of every member. Like many of my peers, I left the day feeling inspired and with a new sense of confidence in the power of creativity. The world needs more opportunities such as this, in which the younger generation are guided without being overpowered, and are seen as not only the future, but the present.

CREATIVE FUTURES KICKSTART & EMPLOY ME

In 2020 The Mighty Creatives successfully applied to be a gateway for the Government funded Kickstart Scheme as an opportunity to fundraise and help combat youth unemployment during the COVID-19 national crisis. The Kickstart Scheme provided employers with a grant fund of £1560.00 per 'Kickstarter' as well as grant funding to support wages at National Minimum Wage including NI and Tax contributions for 25 hours per week over six months. The Mighty Creatives as an approved gateway receives £300.00 per role filled.

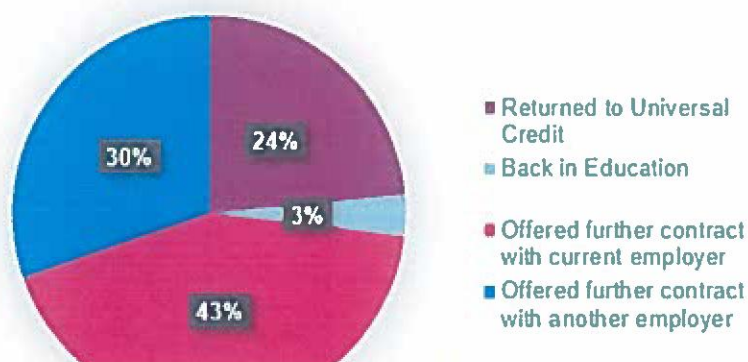
To accompany the administration support we created an interactive online one size fits all course, with optional 1-2-1 mentoring support, known as The Mighty Creatives Employ ME Course.

Whilst the Kickstart programme has now wound down, a successful application to the Charities Aid Foundation has meant that we will be able to build on the work of the last year and link it to the Creative Mentoring programme.

This supports young people aged between 16 and 25 in need who are transitioning from education, training and unemployment into employment through our personal development and re-skilling programme. The grant will also support our organisation by training a cohort of professional creative mentors who will be essential for the sustainability of the programme once this grant comes to an end.

We have successfully supported 530 young people into work (69% of our available positions). At the end of the placements, an exit survey is completed and so far, has revealed the following:

Overview of Kickstart Exit Surveys



Number of completed surveys:
119

To date, we can see that less than 25% of young people have reverted to receiving Universal Credit and almost 75% have been given the opportunity to continue with employment.

We have only received responses back for 22% of placements, so it will be interesting to see if this trend continues.

DIARC: PROMOTING QUALITY, INNOVATION AND RECOGNITION OF YOUTH WORK PROGRAMME (ERASMUS+)

The DiARC project combines the efforts of 4 partners and an extended network of 8 associated partners, representing two main regions of Europe – Western (UK, Belgium), and South Eastern (Bulgaria and Slovenia). The starting point of our collaboration is supporting youth to becoming more resilient in addressing COVID-19 negative impact and similar crisis in the future. Furthermore, we would like to support art professionals, who are negatively influenced by the current pandemic to get a chance of alternative employment route as online trainers of youth.

With the current project we would like to integrate our know-how in providing training for young persons in the field of creativity, entrepreneurship, coaching and soft skills into a comprehensive online training course (IO1) for nurturing resilience and encouraging them to be develop their artistic talents in combination with their entrepreneurial skills, so to serve in better way to themselves and their communities.

We train art professionals (IO2) to be online trainers in this course. We will enrich the online training process through a set of digital creativity cards (IO3).

In 2021 / 2022, we developed the content for the online training course (IO1) and recruited three artists to participate in the programme (IO2). The results of their work will be reported in the 2022 / 2023 Annual Report.

5. PLANS FOR 2022 / 2023: THE PLANNING CONTEXT

Our organisation is now at a critical time in its 12-year history. The pre-pandemic expectations of public funding for the arts and the very nature of what it is to experience the arts individually and in community, can no longer be taken for granted. The pandemic will continue to wreak havoc with young people's lives for some considerable time and we are only just beginning to understand the effects on their long-term education and employment prospects.

We are also at a critical juncture with our main investor, Arts Council England, who have supported us with significant investment since our inception in 2009. Their ambitious Let's Create Strategy for 2020 – 2030 requires all cultural organisations to reassess and restate their place in the cultural firmament and we are no exception to this challenge.

2022/2023 thus marks a transition year for us and we have produced a new 4-year business plan to steer us through this period and onto 2026. That plan delivers the programmes, outputs and outcomes below.

However, the result of our application to Arts Council England to join their National Portfolio will have a strong impact on the rate and level at which we can deliver that business plan and various operational plans are in place to address the potential outcomes of that application process.

Objective	Stakeholders	Typical Activity	Outputs	Outputs	Programme
1.1. To support young people to design, develop and deliver high quality creative activities in order to increase their participation and skills	Children and Young People Teachers Other Bridge Organisations: Arts Connect, IVE, Festival Bridge Virtual Schools SEND schools PRUs Charities	Action research / CPD for artists and teachers including commissioning programmes Teaching Creativity for SEND focus / EY focus Artsmark	100,000 children and young people in schools across the East Midlands will have been engaged with a Mighty Creatives arts and cultural activity by 2026. Over 60 additional CPD for teachers and artists ³	Children and young people feel empowered to lead their own creative journey and recognise and use the skills they have developed to improve their life chances. More educators and practitioners understand, practice and advocate for the power of creativity as a tool for improving opportunities and outcomes for children and young people in need.	Creative Schools
1.2 To develop and promote creativity expertise for the cultural education sector workforce					

³ An increase from baseline of 43 in 2020/ 2021

Objective	Stakeholders	Typical Activity	Outputs	Outputs	Programme
2. To build strategic partnerships which strengthen local creative and cultural access and progression opportunities for children and young people	Schools Public sector services Artists, creative practitioners Crafts Council IVE	Young Empowerment Fund commissions Arts Festivals Let's Craft packs Creative Communities commissions	25,000 children and young people in communities across the East Midlands will have been engaged with a Mighty Creatives arts and cultural activity by 2026. Deliver 20 creative leadership projects co-created by, with and for children and young people	More young people supported by clusters of partners to access, engage with and progress through creative and cultural opportunities.	Creative Communities
3. To develop and promote cultural practice which supports children and young people in need	Children and Young People Referral Agencies Local Authorities Arts Connect	National Centre for Creative Mentoring CPD for workforce Delivery of creative mentoring (present in the hubs for 16+ care leavers)	Over 270 registered children and young people in need engaging with Creative Mentoring ⁴ National Centre for Creative Mentoring	Delivering a full programme of support that has developed cultural practice in Creative Mentoring supporting more children and young people in need.	Creative Mentoring

⁴ An increase from a baseline of 132 in 2020/ 2021

Objective	Stakeholders	Typical Activity	Outputs	Outputs	Programme
4. To develop and promote employment and enterprise progression routes into the cultural and creative industries	<p>Young People</p> <p>Employers</p> <p>Artists and creative practitioners</p> <p>Teachers</p> <p>DWP</p> <p>Other Bridge Organisations: Arts Connect, IVE, Festival Bridge</p> <p>Creative Alliance</p> <p>Local Enterprise Partnerships and the Careers Education Company</p>	<p>Pre-employability training programmes</p> <p>Apprenticeships</p> <p>Employer Networks</p> <p>Qualifications: inc Arts Awards, M.A, M.Ed., CPD</p> <p>Board Academy</p> <p>Youth Leadership</p>	<p>Over 160 young people who are NEET (not in education employment or training) move from NEET to EET (being in education employment or training)⁵</p>	<p>Young people who have grown up in need have access to a range of career pathways and progression routes and the support to shape their own creative futures.</p>	<p>Creative Futures</p>

⁵ An increase from a baseline of 120 in 2022/ 23

Conclusion

It is crystal clear to many that the arts, creativity and cultural education have a fundamental role in supporting young people to improve their personal well being, their educational achievement and their life chances in general.

Whilst research into the effects of arts and culture on young people is likely to continue for some considerable time, we know from our lived experiences that it is very important to provide young people who are most in need with access to and progression in the arts, culture and creativity and so contribute to the levelling up of their life chances and opportunities. That need has become more acute in recent years and it is essential to step up our offer and ensure that they are at the heart of our vision, mission and programmes.

Finally, I'd like to thank our funders, partners and sponsors who generously supported us this year. I would particularly like to thank Arts Council England, Children in Need, What Works for Children 's Social Care (WWCSC), The Swire Foundation, The Charities Aid Foundation Resilience Fund, The Department for Work and Pensions (DWP) Kickstart programme and Erasmus+ from the European Union (EU) for their support, flexibility and faith in us.

Signed on behalf of the Trustees on 26th October 2022



Felicity Woolf
Chair of the Board of Trustees

DIRECTORS' REPORT

The directors, who are also the trustees, present their report and accounts for the year ended 31 March 2022.

LEGAL AND ADMINISTRATIVE INFORMATION

TMC is a company limited by guarantee, without share capital and incorporated on 1st July 2008. We were also granted charitable status on 3rd April 2009 as an educational charity registered in England and Wales. Our governing documents are included within our Memorandum and Articles of Association.

The company is led by a strong group of Trustees who have extensive experience and expertise in the cultural, education and commercial sectors and together bring a wide range of governance skills to bear: leadership, fundraising and financial control, marketing, pedagogy and innovation. They also reflect the geographical diversity of the region which the company aims to serve. The Trustees are led by the Chair, Felicity Woolf and Vice Chair and Chair of Operations & Finance, Vivek Malhotra.

We are grateful to all the Trustees, listed on page 3, who held office during the year.

Our Trustees meet quarterly to agree strategic direction, receive reports from staff, approve budgets and finance reports and endorse and review policies.

The Operations and Finance Committee, a sub-committee of the Board, meets at least four times a year. Its function is to scrutinise budgets and finance reports in detail to safeguard the finances of the organisation, manage and review risks. The Committee also deals with issues such as pay levels and child protection. The Committee reports to, and makes recommendations to, the Board of Trustees.

At the end of March 2022, there were 11 serving Trustees on the Board.

Under the terms of the articles of association, Trustees may serve for two terms of three years, with the Board having discretion to agree to a further three year term, bringing the maximum term to three terms of three years duration.

Trustees regularly address skills and knowledge gaps with appointments open to any suitably qualified member of the public. Trustees are appointed through Board recommendation or a formal recruitment process comprising advertising and awareness through social media, similar to that used for the recruitment of staff. All newly appointed Trustees receive instruction on the activities of the charity and their responsibilities as a Trustee. They also have opportunities to see work in the field and we have proactively built this into the meetings structure.

All Trustees give of their time freely and no Trustee remuneration was paid in the year. Details of Trustee expenses are disclosed in note 8 of the annual accounts. Trustees are required to disclose all relevant interests and register them with the Company Secretary and, in accordance with our policy, withdraw from decisions where a conflict of interest arises.

STATEMENT OF PUBLIC BENEFIT

Our Trustees and senior staff are responsible for making sure everything we do is focused on achieving lasting public benefit, as defined by the Charity Commission. Our governing documents define our core objectives as

To promote such charitable objects and purposes for the public benefit as the Trustees think fit, in particular and without limitation, to the generality of the forgoing words to advance the education of children and young people and those who work with them through creative and cultural activities.

We review our public benefit and charitable purpose on an annual basis.

RESERVES POLICY

Our Trustees review our reserves policy and levels on an annual basis, in the context of an ever-changing organisation and its working capital requirements. The policy states that a minimum of three month's staffing and infrastructure costs should be held in reserve, with the sum being made up over a five-year period.

We have limited scope to put money to reserves, with most of our income coming from restricted funding. This year TMC surpassed its minimum reserves target and at 31 March 2022 holds £523,953 in unrestricted reserves (2021 - £301,435)

GRANT MAKING POLICY

TMC makes grants to schools and other organisations working in the field of culture, creativity and enterprise. The nature and size of the grant is solely dependent on the size and nature of the funding that TMC received from funding bodies to distribute.

MANAGEMENT AND ORGANISATION

The daily responsibility for leadership of The Mighty Creatives rests with our Chief Executive and Deputy Chief Executive.

During 2021/22 the following senior leadership team was in place:

- Chief Executive: Dr R N Owen MBE
- Deputy Chief Executive: Emily Bowman

Key management personnel remuneration is determined with reference to the market place and what is recognised as acceptable practice by our core funder, Arts Council England. It is also determined by assessing the overall salary costs of the company and ensuring that salaries reflect the nature of the work, the company structure, and sectoral expectations. Remuneration is agreed at Board level.

RISK MANAGEMENT

The Trustees have a risk register in place which addresses the major governance, operational, financial, reputational, legal and regulatory risks that might impact up the core

purposes and key objectives. These risks are managed by a comprehensive set of policies (subject to review) and long standing practices, set out in our Employee Handbook.

The most significant risks we faced in 2021/2022 were of a financial or operational nature. They are summarised, along with the relevant mitigation measures, below:

TYPE OF RISK	NUMBER	POTENTIAL RISK	Consequences of risk	IMMINENT ASSESSMENT		OVERALL LEVEL OF RISK	How to mitigate the Risk	Who's responsible for implementation	Post-Mitigation Impact	Post-Mitigation Likelihood	Post-Mitigation
				Pre-Mitigation Impact	Pre-Mitigation Probability						
Operational	1.1	Lack of consideration for staff health and well being	Poor staff retention rates	2	2	4	Performance management systems in place which are reviewed annually Training and Development plan reviewed annually along with regular 1:1s	Business Manager	1	2	3 - Tolerable
Operational	1.2	Lack of capacity	Lack of appropriate resources to deliver activities as required - inappropriate recruitment to roles	2	3	6	Ensure projects are fully costed and funded adequately and appropriate staff are consulted - New jobs adhere to recruitment and selection procedures and Equality Policy	CEO / DCEO / Business Manager (Recruitment)	2	2	4 - Moderate
Operational	1.3	Poor working environment	Inappropriate office space, ICT equipment	2	2	4	Replacement policy of ICT equipment is in place, regular review of usage of office space Introduction of a Hybrid working model	Business Manager	2	1	3 - Tolerable
Operational	1.4	Not delivering contracts	Loss of funding, reputational damage, long term sustainability of the charity	3	3	9	Regular monitoring of project performance against contract KPIs and outputs, regular reporting to funders on project performance	CEO (non-Bridge work) DCEO (Bridge)	2	1	3 - Tolerable
Operational	1.5	Lack of diversity in the workforce	Unable to engage beneficiaries, unable to deliver charity's mission	3	2	6	Regular review of Equality Policy and Action Plan, Diversity Working group in place Training programme being introduced for all staff Working with recruitment consultant	CEO	2	1	3 - Tolerable
Operational	1.6	Lack of Safeguarding policy	Unable to deliver charity's vision or meet legislation Children and young people in danger of harm	3	3	9	Regular review of Safeguarding Policy and Action Plan, regular staff training in safeguarding provided, named safeguarding officers on staff team and on Board of Trustees All Trustees and staff receive basic training at induction New log created to monitor safeguarding disclosures by staff	DCEO	2	1	3 - Tolerable
Operational	1.7	Failure to office working increases risk of staff contracting COVID	Staff are off for prolonged periods of time	2	3	6	Keep staff together and develop hybrid working policy in consultation with staff Close office if there is a COVID outbreak and revert to virtual meetings Update Human Resources with absence identifying Coronavirus and manage absence in line with company HR policies / procedures ADVISE STAFF OF THE FOLLOWING Do not come into the office where someone you live with has been diagnosed If allow NHS / 111 advice as required. Do not attend GP surgery or public places if confirmed to help reduce spread of the disease Company to ensure vulnerable persons (elderly, pre-existing health condition, lower immunity) employed are individually assessed If allow good hygiene measures at all times Ask friends, family members or delivery services to do errands for you Do not take any antibiotics as they do not work against viruses	CEO	2	2	4 - Moderate
Operational	1.8	Exposure from others due to: 1) Living with someone with a confirmed case of COVID-19 2) Have come into close contact with a confirmed case of COVID-19	Staff contract virus and as a result are off for a prolonged period of time. Programmes not delivered to time	2	3	6	Regular review of Safeguarding Policy and Action Plan, regular staff training in safeguarding provided, named safeguarding officers on staff team and on Board of Trustees All Trustees and staff receive basic training at induction New log created to monitor safeguarding disclosures by staff	CEO / DCEO / Business Manager (HR)	2	2	4 - Moderate
Financial	2.1	Lack of income available to deliver programmes	Staggered lack of income from a range of sources	3	3	9	Implementation and monitoring of income generation strategy	CEO	2	2	4 - Moderate
Financial	3.2	Lack of Financial controls and systems	Projects overspend, inappropriate reporting of expenditure by budget holders, loss of contracts with funders, fraud leading to legal investigations	3	3	9	Financial controls and procedures are reviewed regularly with auditors, regular project reports are produced for funders, financial controls are a shared responsibility for appropriate members of staff	Business Manager, CEO, DCEO and budget holders as necessary	2	1	3 - Tolerable
Governance	3.1	Insufficient skill base of trustees	Trustees unable to support vision, trustees become unrepresentative of the sector we work with, lack of income generation and financial control capabilities, lack of cultural diversity	2	3	6	Regular audit of skills base against the charity's needs, relevant recruitment procedures as required	CEO	2	1	3 - Tolerable
Governance	3.2	Poor or irregular attendance of Trustees meetings	Poor decision making, low buy-in to the charity's vision and business plan	2	2	4	Adhere to Memorandum and Articles of Association, trustee induction process established and reviewed, monitoring attendance at meetings	Chair of TMC	2	1	3 - Tolerable
Governance	3.3	Inappropriate governance structure	Ability to generate income from a wider range of sources	3	3	9	Regular review of income for purposes of the charity's legal structure	CEO / DCEO / Business Manager	2	2	4 - Moderate
Governance	3.4	Lack of knowledge by trustees of the charitable sector	Trustees make inappropriate decisions, are unable to inform charity's vision or contribute to advocating for it	2	2	4	Induction procedures for new trustees, regular training and development plan for all trustees	CEO	2	1	3 - Tolerable
Business Continuity	4.1	Major office disruption	Lack of access to offices or equipment	2	2	4	All staff provided with laptops, emergency remote strategy in place, use of Cloud based computing technologies	Business Manager	2	1	3 - Tolerable
Business Continuity	4.2	Cyberattack	IT systems are hacked into and fail	3	2	6	All systems are regularly back up by external provider	Business Manager	3	1	4 - Moderate
Business Continuity	4.3	Unplanned key staff absences	Lack of knowledge and skills for projects, funding bids not being submitted on time	3	3	9	Major project strategies are shared amongst key staff, processes for recruitment for new staff are in place, A business continuity plan is in place to cover these eventualities	CEO / DCEO / Business Manager (Recruitment)	2	2	4 - Moderate
Business Continuity	4.4	Reputational damage	Adverse PR, loss of contracts and income, damaged connections due to stakeholder withdrawal	3	3	9	Implementation of crisis management policy including communications strategies for both staff, trustees and external partners	CEO	2	2	4 - Moderate
Strategic	5.1	Adverse political climate for arts and education	Withdrawal of funding for the sector	3	3	9	Regular, targeted and strategic advocacy and lobbying by key personnel and trustees	CEO / DCEO / Chair	2	2	4 - Moderate
Strategic	5.2	Non-participation of children and young people in Arts Council England's 10 Year Plan	Britain contract stops in 2023	3	3	9	Advocate regularly for CYP at ACE and at national levels, diversify skill base of organisation & develop new contracts	CEO / DCEO	2	2	4 - Moderate

STRATEGIC REPORT

TMC receives income through grants and contracts for services which are based on funding agreements for variable lengths of time. Activities are planned over the life of the individual project which ensure that all anticipated income is spent, except for retaining a prudent amount in reserves if the grant permits this.

In order to preserve the liquidity of the organisation we do not currently invest income for more than one year. The strategy therefore is to retain funds as cash and place them in bonds or other bank deposits at the best rate obtainable.

Having been through an intensive period of organisational development over the last 12 months, the charity has determined that it is currently in a strong position to develop its income generation activities to direct the future growth and sustainability of work in the region.

The charities Income Generation Strategy is a fundamental component of The Mighty Creative's ongoing strategic development. The key aims of the Income Generation Strategy are to diversify the charity's income, in order to improve its financial sustainability; and to put procedures in place for effective long-term fundraising management.

Our largest source of income is Arts Council England (ACE), who fund us as the ACE Sector Support Organisation (£3.45m over 4 years) for the East Midlands.

In 2018/19 this funding accounted for 75% of our income and in 2019/20 we were successful in reducing this dependency to 63%.

Whilst our relationship with ACE is fundamental to delivering against our charitable aims; we continue to aim over the course of this business plan to reduce our dependency on a small number of funders to less than 50% of our turnover.

Since 2016 we have diversified our programme income to include Spirit of 2012, Lottery Fund and Children in Need. However, our core costs covered through our net income remain significantly dependent on ACE SSO funding.

Our financial ambition is built upon achieving the following goals:

- i) Maintenance of levels of provision delivered in 2018/19 within a financially sound and sustainable framework
- ii) Reduction of our dependence on a small number of investors
- iii) Achievable, realistic diversification of investment base
- iv) Maintain our reserves policy at 3 months running costs
- v) Implementing the growth agenda of our business plan.

In developing our Income Generation strategy, the charity's current priorities have been considered, and three have been highlighted as being particularly relevant: developing the

charity's financial reserves, funding the development services (associated projects and programmes) outlined in the 2019 – 2024 Business Plan, and establishing income generation rules and procedures of best practice for delivery across the staff team and organisation as a whole.

Considering these factors, 5 core strands of income generation activity have been identified as the key areas to focus the Charity's income generation efforts:

1. Institutional, Trust and Foundation Grant Funding
2. Individual Giving (Campaign and Major Donations)
3. Corporate Partnerships
4. Legacy Giving
5. Traded Services (Sales)

In addition, the strategy will support the development of the charity's infrastructure by targeting investment in developing our fundraising management and supporter data systems and processes.

DIRECTORS' RESPONSIBILITIES FOR THE ACCOUNTS

The Directors are required to prepare accounts for each financial year which give a true and fair view of the state of affairs of the charity and of the surplus or deficit for that period. In preparing those accounts the Directors are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and estimates that are reasonable and prudent
- state whether applicable UK accounting standards have been followed, subject to any departures disclosed and explained in the financial statements; and
- prepare the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the Company and to enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities Act 2011 and other applicable law and regulations. They are also responsible for safeguarding the assets of the Company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Directors are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

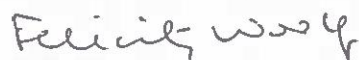
GOING CONCERN

After making enquiries, the directors have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. Accordingly, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in note 1 of the financial statements.

STATEMENT AS TO DISCLOSURE OF INFORMATION TO AUDITORS

So far as the directors are aware, there is no relevant audit information (as defined by Section 418 of the Companies Act 2006) of which the company's auditors are unaware, and each director has taken all the steps that he or she ought to have taken as a director in order to make himself or herself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

Signed on behalf of the Directors on 26th October 2022.



Felicity Woolf
Director

INDEPENDENT AUDITOR'S REPORT to the members of The Mighty Creatives

Opinion

We have audited the financial statements of The Mighty Creatives (the 'company') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, Balance Sheet, and Statement of Cashflows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice)*.

In our opinion, the financial statements:

- give a true and fair view of the state of the company's affairs as at 31 March 2022 and of its surplus for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the directors' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the directors have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The directors are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the strategic report and the directors' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the company and its environment obtained in the course of the audit, we have not identified material misstatements in the strategic report or the directors' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of directors

As explained more fully in the directors' responsibilities statement set out on page 25, the directors are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the directors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the directors are responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Extent to which the audit was capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below:

- We identified areas of laws and regulations that could reasonably be expected to have a material effect on the financial statements from our experience through discussion with the Officers and other management (as required by auditing standards)
- We had regard to laws and regulations in areas that directly affect the financial statements including financial reporting (including related trade union legislation) and taxation legislation. We considered that extent of compliance with those laws and regulations as part of our procedures on the related financial statement items.
- Except for any known or possible non-compliance, and as required by auditing standards, our work in respect of these was limited to enquiry of the Officers.
- We communicated identified relevant laws and regulations to the business throughout our audit team and remained vigilant to any indications of non-compliance throughout the audit.
- We addressed the risk of fraud through management override of controls, by testing the appropriateness of journal entries and other adjustments; assessing whether the judgements made in making accounting estimates are indicative of a potential bias; and evaluating the business rationale of any significant transactions that are unusual or outside the normal course of business.

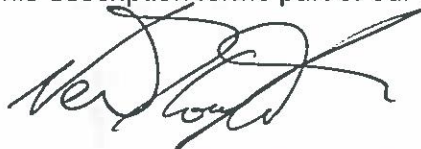
Our audit procedures were designed to respond to risks of material misstatement in the financial statements, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery, misrepresentations or through collusion. There are inherent limitations in the audit procedures performed and the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we are to become aware of it.

- Identify and assess the risks of material misstatement of the financial statements,

whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the company to express an opinion on the financial statements. We are responsible for the direction, supervision and performance of the company audit. We remain solely responsible for our audit opinion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.



Neil Coupland FCA (Senior Statutory Auditor)

For and on behalf of RWB CA Limited, Statutory Auditor

Date: 26/10/2022

Statement of financial activities
Including Income and Expenditure Account
for the year ended 31 March 2022

	Notes	Unrestricted funds £	Restricted funds £	Total 2022 £	Total 2021 £
INCOME					
Income from charitable activities	3	202,223	3,836,206	4,038,429	1,356,772
Income from other trading activities					
Consultancy & Traded activity		30,102	28,080	58,182	108,575
Investment income		194	-	194	424
Total income		232,519	3,864,286	4,096,805	1,465,771
EXPENDITURE					
5					
Charitable activities					
Grants made & activities undertaken directly		20,858	3,795,863	3,816,721	1,052,584
Support costs		(12,675)	106,882	94,207	84,303
Governance		2,661	-	2,661	5,100
Total expenditure		10,844	3,902,745	3,913,589	1,141,987
Net income		221,675	(38,459)	183,216	323,784
Net transfers between funds		784	(784)	-	-
NET MOVEMENT IN FUNDS		222,459	(39,243)	183,216	323,784
Fund balances brought forward	14	301,494	482,238	783,732	459,889
FUND BALANCES CARRIED FORWARD	14	523,953	442,995	966,948	783,673

BALANCE SHEET

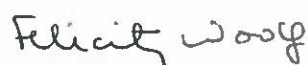
as at 31 March 2022

	Notes	2022 £	2021 £
Fixed assets			
Tangible assets	9	5,025	12,174
CURRENT ASSETS			
Debtors	10	34,141	16,061
Bank and cash balances		1,144,600	938,481
		1,178,741	954,542
CREDITORS: amounts falling due within one year	11	(216,818)	(183,043)
NET CURRENT ASSETS		961,923	771,499
Total assets less current liabilities		966,948	783,673
CREDITORS: amounts falling due after more than one year	12	-	-
		£966,948	783,673
INCOME FUNDS			
Unrestricted general funds	14	523,953	301,435
Restricted funds	14	442,995	482,238
		£966,948	£783,673

The Directors have acknowledged their responsibilities for: selecting suitable accounting policies and then applying them consistently; observing the methods and principles in the Charities SORP; making judgements and estimates that are reasonable and prudent; stating whether applicable UK accounting standards have been followed, subject to any departures disclosed and explained in the financial statements; and preparing the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The financial statements are prepared under the historical cost convention, in accordance with the Statement of Recommended Practice "Accounting and Reporting by Charities (SORP 2015)" applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the UK and Republic of Ireland (FRS 102), effective 1 January 2015 and the Companies Act 2006.

The financial statements were approved by the Directors on 26th October 2022 and signed on their behalf by:



Felicity Woolf
Director
26th October 2022

Statement of cashflows
for the year ended 31 March 2022

	2022 £	2021
Reconciliation of net movement in funds to net cashflow from operating activities		
Net movement in funds	183,275	323,784
Depreciation	10,037	12,321
Profit on disposal of fixed assets	-	-
Interest received	(194)	(424)
(Increase)/decrease in debtors	(18,080)	45803
Increase/(decrease) in creditors	33,775	94392
Net cash inflow/(outflow) from operating activities	208,814	475,876
Cashflows from investing activities		
Purchase of tangible fixed assets	(2,888)	(970)
Interest received	194	424
Net cash inflow/(outflow) from investing activities	(2,694)	(546)
Increase/(decrease) in cash in the year	206,120	475,330
Cash at the beginning of the year	938,480	463,150
Cash at the end of the year	1,144,600	938,480

NOTES TO THE FINANCIAL STATEMENTS at 31 March 2022

1 ACCOUNTING POLICIES

Company and charitable status

The Mighty Creatives, a public benefit entity, is incorporated in England and Wales as a company limited by guarantee not having a share capital. Each member has undertaken to contribute to the assets in the event of winding up a sum not exceeding £1. The company is a registered charity. The registered office is given on page 2.

Basis of preparation and assessment of going concern

The financial statements are prepared under the historical cost convention, in accordance with the Statement of Recommended Practice "Accounting and Reporting by Charities (SORP 2015)" applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the UK and Republic of Ireland (FRS 102), effective 1 January 2015 and the Companies Act 2006.

The Directors consider that there are no material uncertainties about the Charity's ability to continue as a going concern. Free unrestricted reserves of TMC at the year-end amount to £523,894. After consideration of the current business plan and with a balanced budget planned for the next two financial years, the Trustees consider there is a reasonable expectation that TMC has adequate resources to continue in operational existence for the foreseeable future. The Trustees are also satisfied with the controls in place for monitoring and flexing the budget throughout the year. There are no material uncertainties that would impact on the charity's ability to continue. Accordingly, we continue to adopt the going concern basis in preparing this annual report and financial statements.

Funds

General funds are unrestricted funds which are available for use at the discretion of the Directors in furtherance of the general objectives of the charity and which have not been designated for other purposes. Designated funds are unrestricted funds set aside by the Directors out of unrestricted general funds for specific future purposes or projects. Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund.

Incoming resources

Incoming resources are included in the Statement of Financial Activities when receivable and when the amount can be quantified with reasonable accuracy. Grants received for specific purposes are accounted for as restricted funds.

Resources expended

Resources expended are recognised in the period in which they are incurred under headings that aggregate all costs related to that category. Where costs cannot be directly attributed to particular headings they are allocated to activities on a basis consistent with use of the resources. Resources expended include attributable VAT which cannot be recovered.

Taxation

TMC is a registered charity and is not subject to taxation on its income so long as this is used for its charitable activities.

Fixed assets and depreciation

All fixed assets are initially recorded at cost. Depreciation is provided on all fixed assets at rates calculated to write off the cost, less estimated residual value based on prices prevailing at the date of acquisition, of each asset evenly over its expected useful life as follows:

Office equipment - 3 years straight line

2 CRITICAL ACCOUNTING JUDGEMENTS AND KEY SOURCES OF ESTIMATION UNCERTAINTY

In the application of the charity's accounting policies, which are described in note 1, the Directors are required to make judgements, estimates and assumptions about the carrying amounts of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The Directors do not consider there are any critical judgements or sources of estimation uncertainty requiring disclosure beyond the accounting policies listed above.

3 INCOME FROM CHARITABLE ACTIVITIES

	General Unrestricted £	Restricted £	2022 £	2021 £
Grants received (see note 4)	193,415	3,836,206	4,029,621	1,356,772
Donations	1,262	-	1,262	-
Sponsorship	-	-	-	-
Fundraising	4,889	-	4,889	-
Other	32,759	28,080	60,839	108,575
	232,325	3,864,286	4,096,611	1,465,347

4 GRANTS RECEIVED

	General Unrestricted £	Restricted £	2022 £	2021 £
ACE Bridge Extension	-	53,359	53,359	53,359
ACE National Portfolio Funding	-	878,347	878,347	878,347
Children In Need – small grant	-	-	-	2,485
Children in Need – main grant	-	9,045	9,045	36,136
Children in Need – Booster Grant	-	-	-	3,000
Let's Create Packs	-	11,810	11,810	30,283
Children in Need – Next Steps Covid-19 Grant	-	50,085	50,085	25,043
WWCSC	-	(26,631)	(26,631)	176,196
Erasmus Well-Be	-	-	-	104,690
CAF Resilience Fund	-	-	-	46,663
Erasmus DiARC	-	92,956	92,956	-
All Ways Making	-	170	170	70
D Stewart – SEND 50 th Anniversary Donation	-	5,000	5,000	-
DWP – Kickstart	193,415	2,564,154	2,757,569	-
Foyle Foundation	-	25,000	25,000	-
Charities Aid Foundation	-	168,474	168,474	-
Rutland Council – Virtual School	-	4,437	4,437	-
	193,415	3,836,206	4,029,451	1,356,272

5 EXPENDITURE

Charitable activities

	Unrestricted Funds £	Restricted Funds £	2022 £	2021 £
Grants made & activities undertaken directly <i>(note relates expenditure to source of funds as shown below)</i>				
ACE National Portfolio funding	-	467,146	467,146	361,184
Bridge Extension	-	29,030	29,030	28,550
Children in Need – small grant	-	-	-	2,770
Children in Need – main grant	-	15,415	15,415	13,312
Awards for All	-	-	-	5,689
Children in Need – Booster Grant	-	-	-	1,500
Children in Need – Next Steps Covid-19 Grant	-	17,352	17,352	1,826
WWCSC	-	96,735	96,735	820
Erasmus Well-Be	-	1,158	1,158	69,743
CAF Resilience Fund	-	-	-	22,235
All Ways Making	-	240	240	-
D Stewart – SEND 50 th Anniversary	-	3,750	3,750	-
Erasmus DiARC	-	64,862	64,862	-
DWP – Kickstart	-	2,564,106	2,564,106	-
Charities Aid Foundation	-	19	19	-
Rutland Council – Virtual School	-	149	149	-
Other programmes	9,157	-	9,157	63,896
	9,157	3,274,307	3,283,464	571,525
Staff costs associated with above expenditure	11,701	521,556	533,257	481,059
	20,858	3,795,863	3,816,721	1,052,584
Support costs				
Contributions to Support Costs	(106,882)	106,882	-	-
Training	6,326	-	6,326	2,864
Staff welfare	1,104	-	1,104	1,240
Recruitment	2,392	-	2,392	630
Travel	-	-	-	(150)
Telephones & IT	25,513	-	25,513	20,720
Legal & professional	48	-	48	13
Bank charges	1,353	-	1,353	967
Depreciation	10,037	-	10,037	12,321
Income generation	57	-	57	7,469
Business Development	166	-	166	871
Rent	28,191	-	28,191	27,384
PR and communications	11,413	-	11,413	8,445
Local office administration	2,428	-	2,428	810
Insurance	1,279	-	1,279	719
Audit & accountancy	3,900	=	3,900	3,900
	(12,675)	106,882	94,207	88,203

	Unrestricted Funds £	Restricted Funds £	2022 £	2021 £
Governance				
Trustee travel costs	-	-	-	-
Trustee meeting costs	1,317	-	1,317	9
Trustee hospitality	-	-	-	-
Trustee Training	475	-	475	585
Trustee Insurance	869	-	869	606
	2,661	-	2,661	1,200
Total expenditure	10,844	3,902,745	3,913,589	1,265,889

6	STAFF COSTS	2022 £	2021
	Wages and salaries	473,657	437,349
	Social security costs	41,773	25,576
	Other pension costs	17,951	18,134
		533,257	481,059

The average number of employees, including part-time, during the year was 16.8 (2021: 17.8).

No employee earned in excess of £60,000 (2020 - Nil).

The company operates a defined contribution pension scheme. The charge for the period was £17,951 (2021 – £18,134). There were outstanding contributions of £Nil at the year end (2020 - £Nil).

7	NET INCOME FOR THE YEAR	2022 £	2021
	This is stated after charging:		
	Operating lease costs - property	26,854	26,621
	Auditors' remuneration		
	As auditors	3,900	3,900
	Other services	-	-
	Depreciation	10,037	12,321

8 DIRECTORS' REMUNERATION

No remuneration was paid to Directors for their services.

9 TANGIBLE FIXED ASSETS

	Office equipment £
Cost or valuation:	
At 1 April 2021	66,741
Additions	2,888
Disposals	-
At 31 March 2022	69,629
Depreciation:	
At 1 April 2021	54,567
Charge for the year	10,037
Eliminated on disposals	-
At 31 March 2022	64,604
Net book value	
At 31 March 2022	5,025
At 1 April 2021	12,174

10 Debtors

	2022 £	2021 £
Amounts falling due within one year		
Trade debtors	32,656	8,507
Prepayments and accrued income	-	6,069
Other debtors	1,485	1,485
	34,141	61,8

11 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022 £	2021 £
Trade creditors	50,111	85,560
Other taxes and social security	10,519	9,492
Other creditors	-	-
Deferred income (see also Note 12)	-	-
Accrued expenses	156,188	87,981
	216,818	183,043

12 CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2022 £	2021 £
Deferred income	-	-
DEFERRED INCOME		£
At 1 April 2021		-
Income deferred in year – for release within one year		-
Income deferred in year – for release after more than one year		-
Amount released in year		-
At 31 March 2022		-

13 FUNDS ANALYSIS

	General Unrestricted fund £	Restricted fund £	2022 £	2021 £
Tangible fixed assets	5,025	-	5,025	12,174
Current assets	584,950	593,732	1,178,682	954,542
Liabilities	(66,081)	(150,737)	(216,818)	(183,043)
Net assets	523,894	442,995	966,889	783,673

14 MOVEMENT IN FUNDS

	At 1 April 2021 £	Incoming resources £	Outgoing resources £	Transfers £	At 31 March 2022 £
Restricted funds					
ACE National Portfolio Funding	258,566	878,347	(964,528)	15,410	187,795
ACE Bridge Extension	500	53,359	(53,859)	-	-
Spirit of 2012 – Emerge	488	-	-	(488)	-
RBS – Creative Enterprise	75	-	-	(75)	-
Children in Need – Match Funding	648	-	-	(648)	-
Children in Need – main grant	15,568	9,045	(21,251)	-	3,362
Children in Need – Next Steps Covid-19 Grant	9,060	50,085	(59,682)	537	-
Awards for All	111	-	-	(111)	-
Swire Charitable Trust	20,000	-	(20,000)	-	-
Fundraising – 2.6 Campaign	3,600	-	-	(3,600)	-
Let's Create Packs	-	11,810	-	(11,810)	-
WWCSC	160,520	(26,631)	(133,888)	-	-
Erasmus Well-Be	32,697	-	(4,437)	-	28,350
CAF Resilience Fund	335	-	-	-	335
All Ways Making	70	170	(240)	-	-
D Stewart – SEND 50 th Anniversary	-	5,000	(3,750)	-	1,250
Erasmus DiARC	-	92,956	(68,962)	-	23,994
DWP – Kickstart	-	2,564,154	(2,564,106)	-	48
Foyle Foundation	-	25,000	(24,366)	-	634
Charities Aid Foundation	-	168,474	(3,616)	-	164,858
Creative Mentoring Traded Income	-	28,080	-	-	28,080
Rutland Council Virtual School	-	4,437	(149)	-	4,288
	482,238	3,864,286	(3,902,745)	(784)	442,995
Unrestricted funds					
General	301,494	232,519	(10,844)	784	523,953
	783,6732	4,096,805	(3,913,589)	-	966,948

15 DESCRIPTION OF FUNDS

ACE National Portfolio Funding: investment to promote and deliver a demand-led cultural offer for schools, children, and young people across the East Midlands. Focussed on the Cultural Education Challenge, strategic partnerships, new investment, and quality provision to engage every child and young person in arts and culture.

ACE Bridge Extension (DfE): investment to improve and increase cultural education through networked schools and a diverse cultural offer.

Children in Need – Main - Emerge Creative Skills delivers an employment transition programme for young care leavers across the region.

Children in Need – Next Steps Covid-19 Grant – funding to support us to deliver Creative Mentoring to children and young people (5 – 15) in care.

WWCSC – funding to deliver Creative Mentoring to children and young people, 15+ who are in leaving care, working with Virtual and Special Schools, Pupil Referral Units, Independent Schools and Primary and Secondary Schools.

Erasmus Well-Be – funding to work with international partners to support students emotional health, well-being and resilience in times of global crisis.

CAF Resilience Fund – funding to support the delivery of our Mighty Employers (Kickstart) programme.

All ways Making – funding to support the pilot of a leadership programme for teachers.

D Stewart - SEND 50th Anniversary - a donation to support SEND schools across the East Midlands and to mark the 50th anniversary of SEND provision within schools.

Erasmus DiARC – funding to work with international partners to build the resilience of young people and art communities to the negative financial consequences of the covid-19 pandemic.

DWP Kickstart - grant funding to support the delivery of the Kickstart programme, with The Mighty Creatives as a Gateway.

Foyle Foundation - to support the development of a training programme for artists and Creative Mentors.

Charities Aid Foundation - to support the sustainability and development of our Creative Mentoring programme which supports YP in Need who are transitioning into employment.

Rutland Virtual School – To support a 6-week project exploring young people's stories of coming into care, to influence and advocate for more support for Children in Need.