CREATIVE MENTORS FOUNDATION

England & Wales · Charity number 1130788

Details

Status	Registered
Legal form	Charitable company
Company number	06834521
Registered	2009-07-28
Register	View on the Charity Commission register

Contact

Address	Charles Russell Speechlys Llp 5 Fleet Place London EC4M 7RD
Phone	02072035000
Email	creativementorsfoundation@gmail.com
Website	www.creativementors.org

Activities

Objects: THE OBJECTS FOR WHICH THE COMPANY IS ESTABLISHED ("THE OBJECTS") ARE SUCH OBJECTS AND PURPOSES IN ANY PART OF THE WORLD AS ARE EXCLUSIVELY CHARITABLE IN ACCORDANCE WITH THE LAWS OF ENGLAND AND WALES AND IN PARTICULAR (BUT WITHOUT PREJUDICE TO THE GENERALITY OF THE FOREGOING) TO ADVANCE THE EDUCATION OF DYSLEXIC AND DYSPRAXIC PERSONS.

Activities: The charity aims to help make the arts curriculum at state secondary schools more accessible and rewarding for dyslexic and dyspraxic children. It trains dyslexic arts graduates in dyslexia awareness and specialist teaching strategies, preparing them to work in schools alongside the existing staff who are engaged in arts teaching.

Classification

- **How:** Provides Services
- **What:** Education/training, Disability, Arts/culture/heritage/science
- **Who:** Children/young People, People With Disabilities

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Geography

- **Area of benefit:** UNDEFINED. IN PRACTICE, LOCAL
- Camden
- City Of Westminster
- Islington

Finances

Period end	Income	Expenditure	Assets	Employees
2025-08-31	£128,813	£93,887	-	-
2024-08-31	£41,187	£111,329	-	-
2023-08-31	£139,930	£82,835	-	-
2022-08-31	£77,341	£79,999	-	-
2021-08-31	£71,590	£79,961	-	-
2020-08-31	£18,525	£72,650	-	-

Trustees

Name	Role	Appointed
QONA RANKIN	Chair	
Andrew Charles Blessley		2023-04-25
Andrew Nicholas Whitby-Collins		2015-01-29
BARTHOLOMEW GUY PEERLESS		
PROFESSOR ALAN JOHN CUMMINGS		

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CREATIVE MENTORS FOUNDATION

England & Wales - Charity number 1130788

Accounts

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CREATIVE MENTORS FOUNDATION

Registered Charity Number 1130788
Company Number 06834521

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED
31 AUGUST 2025

VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 2/27

CREATIVE MENTORS FOUNDATION

ANNUAL REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2025

CONTENTS

	Page
Legal and Administrative Information	3
Report of the Directors and Trustees	4 - 21
Statement of Financial Activities	22
Balance Sheet	23
Notes to the Financial Statements	24-26
Independent Examiner's Report	27

VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 3/27

CREATIVE MENTORS FOUNDATION

COMPANY INFORMATION
LEGAL & ADMINISTRATIVE INFORMATION

Constitution
Creative Mentors Foundation is a charitable company limited by guarantee. It was incorporated on 3 March 2009, number 06834521 and is a registered charity, number 1130788.

Trustees & Directors
The Trustees serving during the year and since the year end and to the date of this report are:-

Qona Rankin
Bart Peerless
Alan Cummings
Andrew Whitby-Collins
Andrew Charles Blessley

Secretary
JTC (UK) Limited

Registered Office
The Scalpel
18th Floor
52 Lime Street
London
EC3M 7AF

Website
www.creativementors.org

Bankers
Barclays Bank PLC
Plaistow Branch
737 Barking Road
London
E13 9PL

Solicitors
Charles Russell Speechlys LLP
5 Fleet Place
London
EC4M 7RD

Independent Examiner
Darren O'Connor BSc (Hons) FCCA ACA
James Cowper Kreston
Apex
Forbury Road
Reading
RG1 1AX

VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 4/27

CREATIVE MENTORS FOUNDATION

REPORT OF THE DIRECTORS AND TRUSTEES FOR THE YEAR ENDED 31 AUGUST 2025

The Directors and Trustees present their annual report together with the financial statements for the year ended 31 August 2025. Legal and administrative information is set out on page 3 and forms part of this report. The Annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Trustees

All trustees are also directors of the company therefore they are appointed in accordance with the requirements of the Companies Act 2006. The trustees/directors are referred to throughout this report as trustees. No trustees have any interest in the assets of the charitable company.

Objects of the Charity

The aim of the charity is to help make the arts curriculum at state primary and secondary schools more accessible and rewarding for children with either a diagnosis or are suspected, of having an SpLD (Specific Learning Difference). The charity employs arts post graduates who have an SpLD and places them in schools where they work alongside the existing staff who are engaged in arts teaching. In addition, the mentors run lunch-time or after school clubs for groups of children with a diagnosis of or suspected SpLD.

The charity seeks to:

· Raise awareness among staff who teach creative subjects about the implications of working with young people who process information differently.

· Raise awareness in schools about the possible advantages there are for people with an SpLD involved in the arts, precisely because they have the ability to think in unpredictable and original ways.

· Provide encouragement for children with an SpLD who have lost confidence in their ability, in both academic and creative subjects, because of their struggle with the school curriculum and the exam system.

· Provide role models who faced the same problems in their time at school as the children, but made their way through the system to educational and potential career success.

Public benefit

We have complied with our duty to have due regard to the guidance on Public Benefit published by the Charity Commission. We continue to recognise the importance of collecting feedback from the Creative Mentors' students, subject teachers and head teachers so that we can assess the benefit to the public. We have continued to receive extremely positive feedback from students, teachers and parents which continues to demonstrate the benefit the Creative Mentors bring to the schools. The visitors to our website demonstrate our wider impact. (See below.)

Overview

The Creative Mentors Foundation continues to grow—through the development of our mentors and the expanding opportunities we provide. This evolution brings fresh perspectives, renewed energy, and greater impact to our work.

In summer 2024, we said farewell to mentor Stuart McCaffer, who relocated to Ireland. His move meant we could no longer support Capital City Academy, but we were thrilled he returned for our pilot Autumn half-term Workshops, creating a magical inflatable piece that became a project highlight.

VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 5/27

CREATIVE MENTORS FOUNDATION

REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2025



These workshops welcomed former mentors like Stuart back as visiting freelancers and gave our team valuable insight and hands-on experience—laying the groundwork for developing future holiday workshops for children with specific learning difficulties.

Before going on maternity leave, Alice established a connection with the creative agency forpeople, who generously offered us exhibition space in their beautifully converted Oval studio. Work from the half-term workshops was shown alongside student pieces from the year. The exhibition was a tremendous success, and it was wonderful to see the children's pride in their professionally presented work. The attendance of parents and staff at the exhibition was the highest that we have ever had. We are hoping to hold something similar in the spring term.
(View the exhibition online: creativementors.org/environs-exhibition-nov-2024)

In February, we enjoyed a belated Christmas celebration at 'Forza' with Alice before her maternity leave. We were fortunate that Alex Bowie, who had previously worked with Deborah (Head of Art at Haberdashers'), could take over Alice's two days there—ensuring continuity in our mentoring programme. Alex, a Glasgow School of Art graduate with postgraduate training in Arts in Therapy and Education (IATE), also worked part-time at the National Gallery leading creative workshops. The artwork she produced with students was outstanding, we featured a section of it on our exhibition poster.



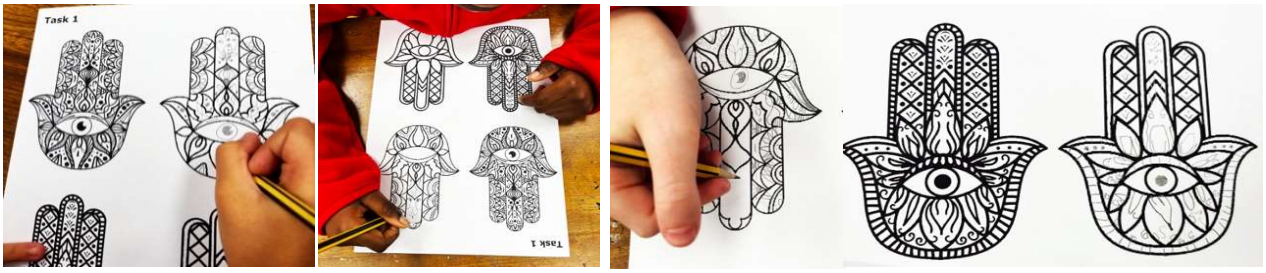
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CREATIVE MENTORS FOUNDATION

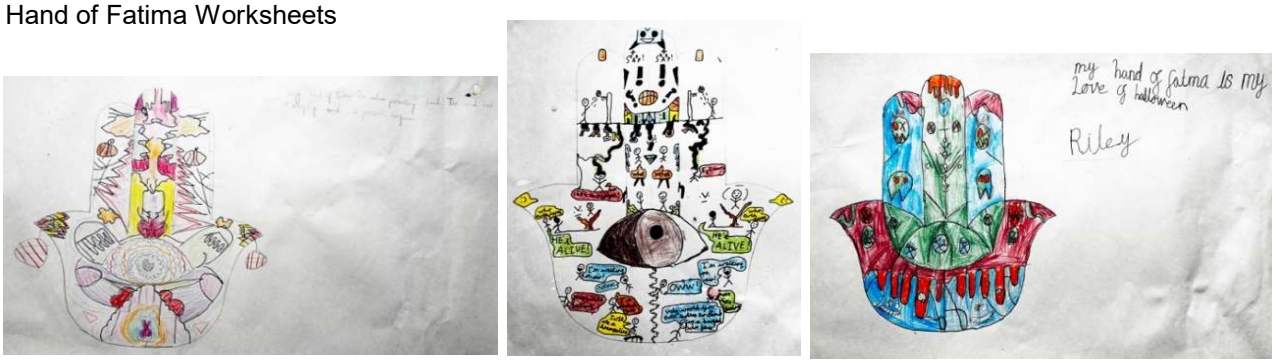
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2025

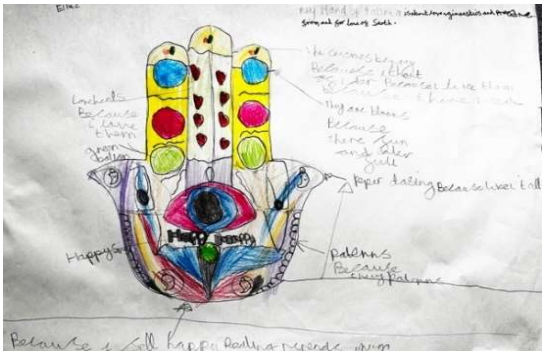
The success of the half-term workshops led to a second two-day programme at the start of the summer holidays. Alongside JP and Alex, we welcomed back Stuart, Jaz Wharmby, and Bethany Malcolm, who would have joined us for our Falmouth project. For the first time, we also ran an improvisation workshop for Year 6 students preparing to join the school in autumn. The Headteacher praised its impact in helping new pupils feel comfortable and confident in their new environment.

Frances Conteh
Charles Dickens Primary School and The St Marylebone CE School
I continue to work on Mondays with small groups of Year 4–6 students. In September 2024, I introduced a clay project inspired by the Hand of Fatima (Hamsa)—a symbol of happiness and good fortune. Students explored drawing and pattern-making, then created personal ceramic amulets reflecting what makes them happy. The tactile nature of clay made this project especially engaging, and students were delighted with their colourful, glazed pieces.



Hand of Fatima Worksheets





Once the group had developed their design ideas, they cut out their clay Hamsa hands by tracing around a cardboard template placed on rolled-out clay slabs. Using a variety of tools, they then imprinted their designs into the clay, adding detail and texture.

I noticed that the students responded very positively to this project, most likely because working with clay is such a tactile and malleable experience.

After the initial bisque firing, the students painted their pieces using coloured underglazes to bring out bright tones and details. The Hamsa designs were then fired again, and the students were pleased with their project outcome.

VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 7/27

CREATIVE MENTORS FOUNDATION

REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2025

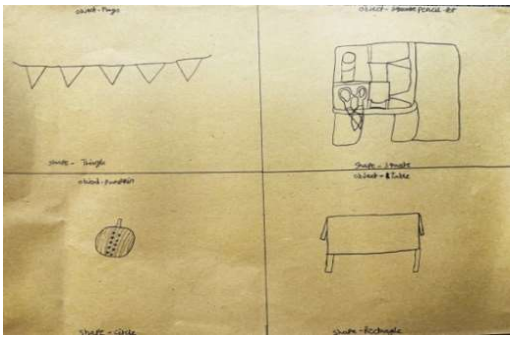
Ceramic Hand of Fatima

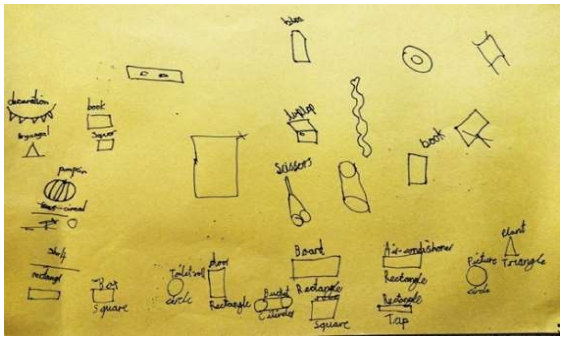




Research Drawings

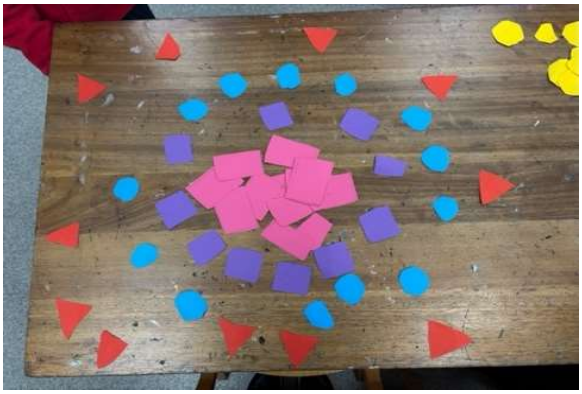
This term, my groups began “Shapes & Colours: Crafting Geometric Pattern Designs”, exploring geometric patterns through collage and print. Students identified everyday shapes, created group table patterns using templates, and developed individual compositions through collage and marker drawings. As an extension, they produced half-drop repeat prints, learning how to create continuous designs through rearrangement and replication.

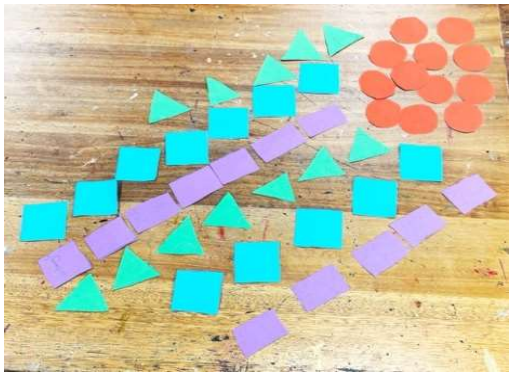




Geometric Table Pattern Designs

The group used geometric templates to draw and cut out a range of basic shapes - squares, circles, rectangles, and triangles. They then explored geometric patternmaking. I gave them action words to guide how they arranged the shapes on the table, creating vertical and horizontal lines, circular formations and other layouts. It was great to see how each student interpreted the same instructions in their own way, resulting in a variety of unique patterns through a group hands-on activity.

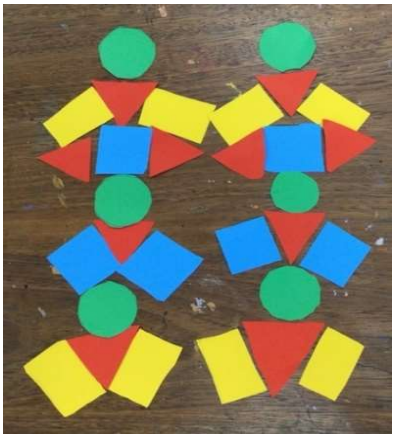
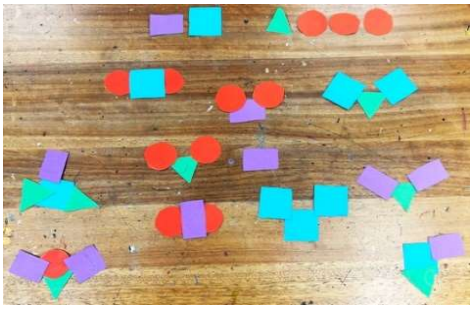
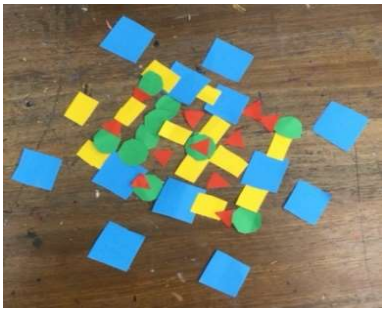




Circular Patterns

Diagonal Patterns

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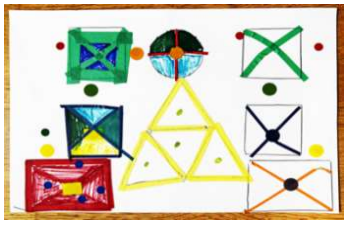
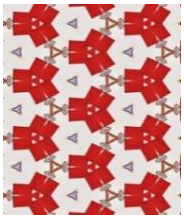
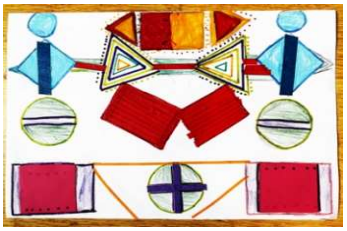




Vertical Patterns Overlapping

Collage Pattern Making

Students extended their patternmaking by using geometric templates on A4 paper to explore composition and scale. They traced shapes, added colour and collage with paper and tape, and experimented freely with pattern and colour using marker pens.

KaleidaCam App

The design process was explored further with a KaleidaCam App. The students individually took kaleidoscopic photos of their collage/drawing designs using the different pattern styles and effects to capture visually engaging abstract pattern.

Half Drop Repeat Print

As an extension project, students explored the half-drop print technique. The group began by creating abstract collage designs incorporated with drawing. The work was cut into 3 sections, re-arranged and areas redrawn or collaged with added details. The designs were then photocopied multiple times. Using the repeated copies, each student assembled a large-scale pattern by arranging them in a half-drop layout to form a continuous repeat design.




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Students Observations and Feedback

A Year 6 parent noted that the sessions help regulate their child's emotions and confidence. One student commented, "I like working with you because it's a break from Maths and English." Others expressed how much they enjoy 3D work and the freedom to get "messy" with clay.
Small-group sessions have supported focus, creativity, and emotional wellbeing—particularly for students with attendance or behavioural challenges.

Student Feedback:

"I like working with you because it's a break from Maths and English"

"I like to make 3D models"

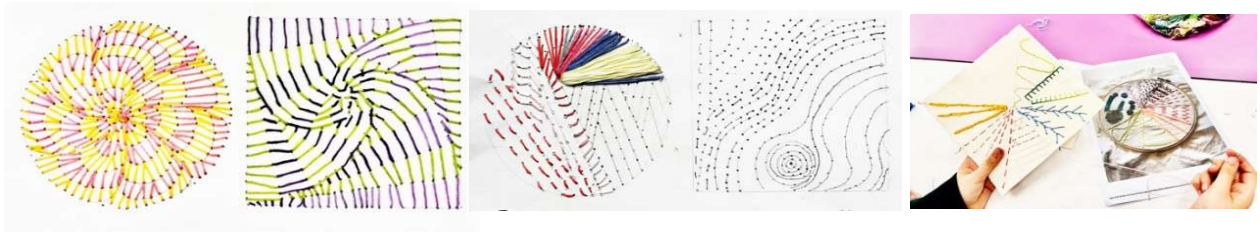
"I like working with clay because it's fun and I like to get messy"

"You're a good teacher and you're helpful and you take responsibility"

"You're fun and things are always fun"

St Marylebone CE School Wednesday and Thursday After School Club

Each year, I welcome new Year 7 students to Textiles Club, beginning with a stitch project inspired by artist Britt Fabello. Students designed geometric patterns, pierced stitching holes, and practiced running and backstitch on paper and fabric.



My Thursday Year 8 club, "Felt Like You," built on previous work. Students created needle-felted portraits of each other, using interviews and visual research to capture colour, texture, and personality in their designs.





Creative Mentor sessions/ Year 11 student progress

I also continued mentoring a Year 11 student who began in my Year 8 club. Their tutor reported significant growth in both confidence and creativity, evident in their GCSE art portfolio. I plan to follow up on their post-GCSE art and design ambitions.

VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 10/27

CREATIVE MENTORS FOUNDATION

REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2025





Summary

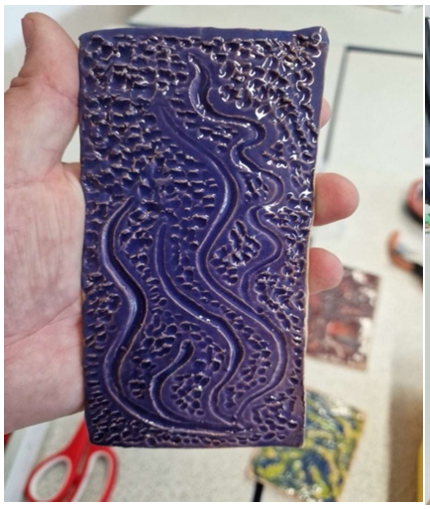
Across both schools, 2024 has been an inspiring and productive year. Students have strengthened creative thinking, fine motor skills, and confidence through clay, collage, print, and textiles. The projects continue to foster emotional wellbeing, self-expression, and a lasting enthusiasm for the arts.

JP Guerrier

This year I continued working with my previous Year 7 group as they progressed to Year 8, while also forming a new group for incoming Year 7 students. Much of our work centred around clay—exploring both traditional ceramic techniques (pinch pots, coil building) and more experimental approaches such as pressing natural textures from the school garden and experimenting with form and glaze. Collaboration with Charter's art technician, Susan Swartzberg, was invaluable; her expertise and support with kiln firings and materials made this work possible.
For Year 7s, clay sessions introduced the fundamentals of the medium—its behaviour, possibilities, and techniques. Year 8s built upon prior knowledge, creating more ambitious pieces that incorporated colour and surface design through glazing.

First Workshops at Haberdashers'

In October 2024, I led "The Environment of Sound," a two-day workshop at Haberdashers' in Borough. Year 8 students explored active listening, field recording, and sound creation through sculptural forms. Using small motors and circuits, they built instruments and sound sculptures inspired by the ambient sounds around them.







VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 11/27

The project encouraged them to think critically about how our world sounds—past, present, and future—and to translate auditory experience into physical form.

The workshops were a resounding success; students were enthusiastic to perform and share their sound pieces, gaining a deeper appreciation for sound as both an art form and an expressive tool.



Environs Exhibition

In November, I exhibited student work at the Environs Exhibition hosted by forpeople in Oval. Pieces from both Charter and Haberdashers' were showcased, including moving light sculptures made with coloured acetate, layered drawings, and laser-cut components. These illuminated works explored animation and motion, offering students insight into planning and digital fabrication processes in collaboration with Charter's DT department.







Also featured were photograms from a workshop with Rugile Klzlovskyte, introducing students to darkroom techniques and experimental photography. Both groups visited the exhibition—an inspiring opportunity to see their work presented professionally, boosting confidence and ambition.

Butterfly project

In June, we again partnered with Camberwell Arts Festival, contributing to a large-scale Butterfly Walk installation. Students designed and decorated paper butterflies with collage, paint, and pastel, later displayed alongside works from other local schools. Seeing their art publicly exhibited in their own community proved deeply rewarding and affirming.

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Plans for next year and final thoughts

Next year, I will continue developing groups across Years 7–9 at Charter. Building on our foundations, I plan to introduce film and animation projects, incorporating sound design and foley inspired by the Haberdashers' workshops. Students will gain hands-on experience with Photoshop, After Effects, and Premiere, and possibly explore projection mapping—broadening their digital skillset for future creative pursuits.

Ceramics will remain a focus, expanding into larger sculptural forms and further experimentation with glaze and texture. I also look forward to returning to Haberdashers' for new collaborative workshops with Creative Mentor Nic Faris, exploring innovative directions for the year ahead.

Alice report 2024/25

From September 2024, I continued to be based 2 days a week at Haberdashers' Borough Academy and 1 day a week doing admin and coordination work for the charity. In February 2025, I started my maternity leave (9 months duration).

During the autumn term, I worked on a project with year 7 students to create giant jewellery sculptures. The students spent a few weeks researching inspiration and designed their ideas, then we embarked on several weeks of trialling different materials such as mod roc and papier mache. The final pieces were large beaded necklaces (papier mache balloons) which were decorated in various bright patterns, inspired by the work of Peter Blake, Yinka Ilori and Camille Walala. These were suspended from the ceiling during our Creative Mentors exhibition at the Pickle Factory.

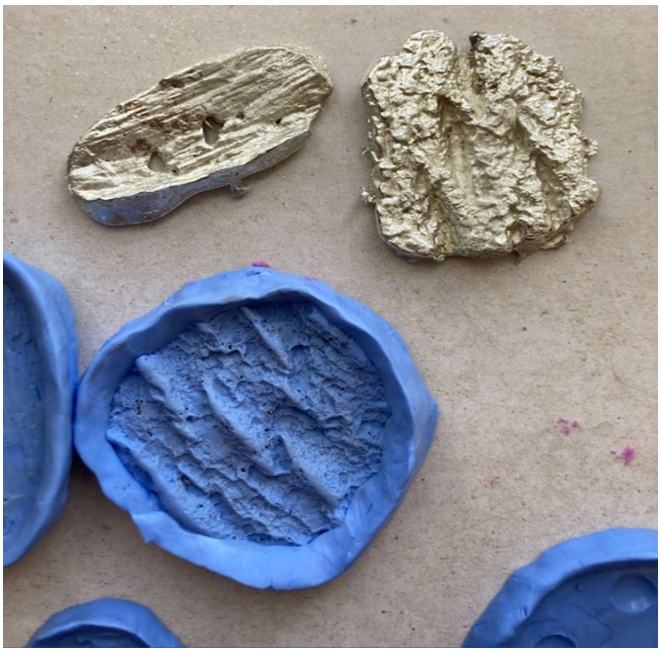
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During the October half term, we trialled a 2 day holiday art school. I worked with a group of year 11 students. The theme was ‘Environment’, so our project was focused on zooming in and looking closely at the environment around us at the local park. Students took photos, frottaged, and then used a 2 part silicone mould to capture a texture in the park that they particularly liked. We then cast this in pewter. The students also practiced some basic jewellery techniques and some of them created jewellery from found materials.

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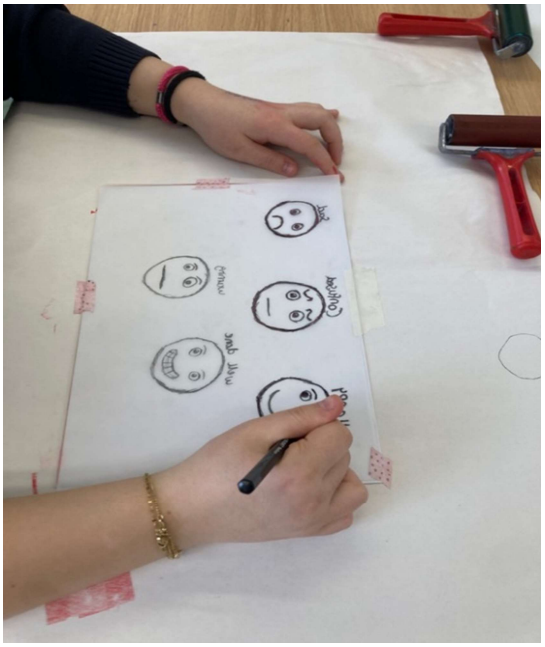


One of my final projects before I took maternity leave was working on supporting students create a new visual library of social stories for the school. I worked with 2 groups of KS3 students, a mix of neurodiverse and some supportive peers. We researched the most commonly used words for social stories and created some simple images that represented these words or instructions. Students then translated these into a ‘Haberdashers' style’ by mono printing the images in various colours. Students seemed to really enjoy the process and the SEN staff were really pleased with the outcomes.

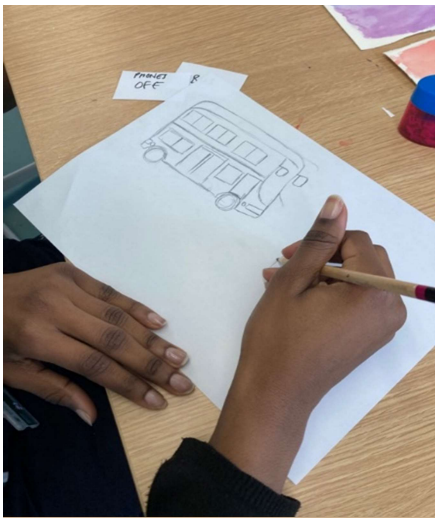
VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 15/27

CREATIVE MENTORS FOUNDATION

REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2025





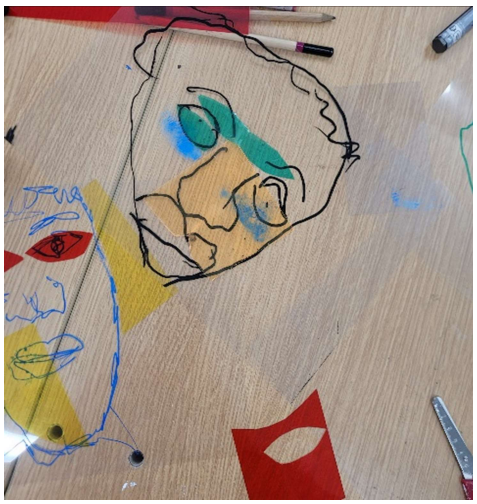




28th April-14th July 2025
Alex Bowie
Haberdashers' Borough Academy

It has been a pleasure working with Creative Mentors at Haberdashers' Borough Academy. From the end of April until the summer break in July, I worked with groups of Year 7 and Year 8 students on Mondays. I had previously collaborated with Creative Mentors during their two-day holiday programme at Haberdashers' in October 2024, and I was delighted to have the opportunity to return on a longer-term basis to cover Alice's maternity leave.

VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 16/27



During my time at Haberdashers', I explored a variety of creative techniques and practices with the students. The groups were enthusiastic and eager to engage, relishing the chance to experiment and express their creativity. I followed a similar series of workshops with both year groups. My Year 7 group remained consistent throughout, while the Year 8 group changed slightly over time due to pupil absences. We began by exploring self-portraiture and self-expression, investigating how light can transform or distort our creations. Together, we discussed what self-portraiture means and questioned what a self-portrait could be. Students used acetate and coloured gels to create layered portraits, which we then projected around the room and onto different areas of the building. We experimented with how varying colours, lights, and overlapping images produced different effects. This shift—from drawing to using light as a medium—expanded our understanding of portraiture and inspired the students to play and experiment in new ways.

Later in the term, we moved on to mark-making processes, taking inspiration from Zimbabwean artist Portia Zvavahera and the textures and techniques she uses in her work. The students experimented with wax resist, frottage, and guided mark-making, as well as using squeegees and textured tools to create their own expressive paintings.

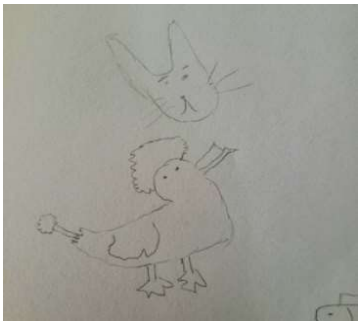




When the students expressed an interest in doing more drawing, our conversations about pets and animals led us to explore the idea of “thera-pets”—companion animals that offer comfort during times of stress or sadness. Using reference images from books and online sources, the students designed their own ideal thera-pets, many of which combined features from multiple animals. We looked at alebrijes in Mexican culture for inspiration on how to invent new creatures from familiar forms.







VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 17/27

Students first drew their thera-pets, then transformed them into block prints, and finally brought them to life in 3D using air-dry clay. In our final sessions, each student designed a habitat for their thera-pet in a box using paint, collage, and mixed media. Every creation was unique and reflected the individuality of its maker.



We celebrated the finished thera-pets and their habitats together as a group, recognising the creativity and imagination that each student brought to the project.



VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 18/27

Future Planning

We plan to organise an exhibition in the spring to celebrate and showcase our students' creativity and progress. From the new year every student working with our programme will receive a Creative Mentors Foundation A3 or A4 sketchbook to support their artistic development and encourage regular creative practice. We will also continue to expand and refine our holiday workshops, ensuring they remain engaging and impactful.

Additionally, we aim to strengthen our feedback loop to more effectively demonstrate the positive impact CMF has on students with SpLD. Our focus will be on refining existing processes and exploring new methods for gathering meaningful, insightful feedback that highlights the success and influence of our programmes.

Thanks

We would like to extend our thanks to the incredible teachers, staff and mentors who have supported CMF throughout the year. Special thanks to:
St Marylebone, Vicky Cerdano and Steph Corban
Charter School North Dulwich Louise Ungpakorn, Matt Spaul, Susan Swartzburg, Fiona Lucas and Emy Mills
Haberdashers' Askes Borough Academy, Paris Thompson and Deborah Britton Field
Charles Dickens Primary School Miss Messmain
Fiona Hurst and her team at forpeople
We also extend our gratitude to Shobhan Shah for his ongoing good humour in maintaining and updating our website, to our trustees for their guidance and encouragement, and of course to our dedicated mentors, none of this would be possible without their passion and commitment. Thank you for making a difference in the lives of children with SpLD.

VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 19/27

Year	Grey Coat Hospital	St Marylebone	Charter School, North Dulwich	Charter School East Dulwich	Bridge School	Marlborough Primary School	Oxford Gardens
2010	Andrew Vallence *RCA Visual Communication*						
2011	Stuart McCaffer *RCA Sculpture*						
2012	Nienke Van Wijk *RCA Visual Communication* Steven Frew RCM Piano & Composition	Tomasz Crompton *RCA Architecture* Stuart McCaffer *RCA Sculpture*					
2013	Joe Drakeford *RCA Printmaking* Fiona Howell *RAM Voice*	Alice Mclean *RCA Jewellery & Metal* Steve Irwin *RAM Voice*					
2014	Hollie Paxton *RCA Jewellery & Metal*						
	Fiona Howell *RAM Voice*	Lucy Joyce *RCA Sculpture* Robbie Campbell *School of Oriental & African Studies Music & Development*					
2015	Frances Conteh *RCA Textiles* Simon Tong *RAM Trumpet*	Luke Barton *RCA Sculpture* Rachel Frant *RAM Voice*					
2016	Claire Blundell Jones *RCA Printmaking* Olivia Watts *Guildhall School of Music & Drama*	Richard Hards *RCA Sculpture*	Frances Conteh *RCA Textiles* Simon Tong *RAM Trumpet*				
2017	Cara George *RCA Jewellery & Metal*	Josh Saunders *RCA Animation*	Frances Conteh *RCA Textiles* Simon Tong *RAM Trumpet*	Stuart McCaffer *RCA Sculpture*			
2018		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Frances Conteh *RCA Textiles*		
2019		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Alice McLean RCA Jewellery Jaz Wharmby Cambridge	Alice McLean *RCA Jewellery*	
2020		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Alice McLean *RCA Jewellery*	Alice McLean *RCA Jewellery*	Eleanor Hamblen Oxford
2021		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Alice McLean *RCA Jewellery*	Alice McLean *RCA Jewellery*	Eleanor Hamblen Oxford
	Haberdashers Borough Academy	**St Marylebone**	**Charter School, North Dulwich**	**Capital City Academy**	**Paddock School**	**Charles Dickens Primary**	
2022	Alice McLean *RCA jewellery*	Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Clare Johnston *RCA Textiles*		
2023	Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Nic Faris *RCA Communication*	Stuart McCaffer *RCA Sculpture*	Qona Rankin *RCA Design Education*		
2024	Alice McLean *RCA jewellery*	Frances Conteh *RCA Textiles*	JP Guerrier *RCA Communication*	Stuart McCaffer *RCA Sculpture*		Frances Conteh *RCA Textiles*	
2025	Alice McLean Alex Bowie *RCA jewellery*	Frances Conteh *RCA Textiles*	JP Guerrier *RCA Communication*			Frances Conteh *RCA Textiles*	

KEY

Green = Music
Blue = Art & Design
Orange = Drama

RCM = Royal College of Music
RAM = Royal Academy of Music
RCA = Royal College of Art

VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 20/27

Financial Review

During the year the charity received donations of £128,813 (2024: £41,187) and had a surplus of income over expenditure of £34,926 (2024: deficit of £70,142).
The charity had four (2024: four) mentors during the year who received £51,021 (2024: £61,305) as salary (page 25).

Further details of the financial activities of the charity can be found in the financial statements on pages 22 to 26.

Risk Assessment

The Trustees keep the risks associated with the charity continually under review. The key risk facing the charity is that its financial commitments will exceed its resources from time to time, however the charity always holds sufficient cash reserves to meet its current obligations. The other principal risk is to ensure the Creative Mentors are of sufficient calibre and of suitable character and all relevant checks on them are carried out before they are employed.

The Trustees maintain a register of risks which the Charity may potentially face, which is reviewed at each meeting and updated as required.

Reserves Policy

The Trustees consider reserves equal to their extant contractual obligations to the Creative Mentors should be retained. As at 31 August 2025, general funds were £84,015, representing 145% of charitable expenditure for the year.

Structure, Governance and Management

Creative Mentors Foundation is a charitable company limited by guarantee, incorporated on 3 March 2009 and registered as a charity on 28 July 2009. The charitable company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed by its Articles of Association. In the event of the charity being wound up members are required to contribute an amount not exceeding £1.

The day to day running of the charity is managed by Qona Rankin. The trustees meet formally once a year and informally as required.

Policies for Inducting and Training Trustees

There are no formal policies for training trustees. All trustees are professionals in their own area and are from time to time provided with copies of the charity commission publications on the responsibilities of trustees. New trustees are inducted by Qona Rankin and provided with copies of the most recent accounts and trustee minutes. They are supported in their role by the continuing trustees.

VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 21/27

CREATIVE MENTORS FOUNDATION
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2025

Trustees' Responsibility in relation to the Financial Statements

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the trustees should follow best practice and:

· 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 material departures disclosed and explained in the financial statements;
· prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

In preparing this report, the Trustees have taken advantage of the small companies exemptions provided by section 415A of the Companies Act 2006.

Approval

The Trustees' report and the financial statements were approved by the trustees on 16 March 2026

Qona Rankin 16 Mar 2026 16:16:25 GMT (UTC +0)

….....

Qona Rankin

On behalf of the Board of Trustees

VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 22/27

CREATIVE MENTORS FOUNDATION

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 AUGUST 2025

	Note	Restricted funds 2025 £	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Income from:					
Donations and legacies	4	-	128,813	128,813	41,187
Total income		-	128,813	128,813	41,187
Expenditure on					
Charitable Activities	5	-	59,229	59,229	68,514
Governance Costs	6	-	34,658	34,658	42,815
Total expenditure		-	93,887	93,887	111,329
Net income/(expenditure)		-	34,926	34,926	(70,142)
Net Movement in Funds		-	34,926	34,926	(70,142)
Reconciliation of Funds					
Total funds brought forward		231	49,089	49,320	119,462
Total funds carried forward	12	231	84,015	84,246	49,320

The notes and schedules on pages 24 to 26 form part of these accounts.

VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 23/27

CREATIVE MENTORS FOUNDATION
Company Number 06834521

BALANCE SHEET
AT 31 AUGUST 2025

	Note	2025		2024	
		£	£	£	£
Fixed Assets					
Tangible assets			-		-
Current Assets					
Debtors	7	7,086		2,062	
Cash at bank		84,801		56,497	
		91,887		58,559	
Less: Creditors: Amounts falling due within one year					
Creditors	8	7,641		9,239	
		7,641		9,239	
Net Current Assets/Liabilities			84,246		49,320
Total Assets less Current Liabilities			84,246		49,320
Represented by :-					
General Funds					
- General Unrestricted Funds	12		84,015		49,089
- Restricted Funds	12		231		231
Total Funds available for Charitable Purposes			84,246		49,320

The company's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The Trustees consider that the company is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the company to obtain an audit for the year in question in accordance with section 476 of the Act.

The Trustees acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to small companies within Part 15 of the Companies Act 2006 and in accordance with the Financial Reporting Standard for Smaller Entities (effective April 2008).

The financial statements were approved by the Board of Directors/Trustees and were signed on their behalf by:

Qona Rankin 16 Mar 2026 16:16:25 GMT (UTC +0)

.....

Qona Rankin
Trustee
Date: 16 March 2026

The notes and schedules on pages 24 to 26 form part of these accounts

VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 24/27

CREATIVE MENTORS FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2025

Introduction

Creative Mentors Foundation is a company limited by guarantee (No. 06834521) and a registered charity (No. 1130788). Its objects are as stated in the Trustees report.

1 ACCOUNTING POLICIES

Basis of Accounting

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Creative Mentors Foundation meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

Fund accounting

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objects of the charity.

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.

Donations

Donations are recognised when received by the charity.

Expenditure

Expenditure is included on an accruals basis inclusive of VAT when a liability is incurred.

Governance

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity including the costs of preparing the financial statements.

Liabilities

Accruals are recognised when there is a present obligation at the reporting date as a result of a past event. Accruals are measured at the best estimate of their settlement amount.

2 NET INCOMING RESOURCES FOR THE YEAR

	2025	2024
This is stated after charging:		
Trustees / Directors' remuneration and other benefits etc.	-	-

VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 25/27

3 TAXATION

A charge to tax does not arise because of the company's charitable status.

4 DONATIONS

	2025 Restricted	2025 Unrestricted	2025 Total	2024 Restricted	2024 Unrestricted	2024 Total
Donations	-	128,813	128,813	-	41,187	41,187

5 EXPENDITURE ON CHARITABLE ACTIVITIES

	2025 Restricted £	2025 Unrestricted £	2024 Restricted £	2024 Unrestricted £
Mentors' wages & salaries		51,021	-	61,305
Donations	-	-	-	-
Insurance	-	1,265	-	1,334
Website and IT costs		340	-	103
Exhibition costs and materials		6,408	2,900	2,741
Training	-	-	-	-
Sundry		195	-	131
	-	59,229	2,900	65,614

There are 4 part-time employees (2024: 3 part-time employees). There were no employees who received total employee benefits of more than £60,000.

6 GOVERNANCE COSTS

	2025 £	2024 £
Annual accounts	2,034	1,860
Independent examination	822	816
Payroll	1,248	1,142
Legal fees	30,491	38,952
Bank charges	63	45
	34,658	42,815

7 DEBTORS

	2025 £	2024 £
Advance on expenses	231	231
Owed by Qona	2,160	-
PAYE	4,695	1,831
	7,086	2,062

VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 26/27

8 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Wages	-	4,466
Pensions	189	174
Accruals	7,452	4,599
	7,641	9,239

9 TRUSTEES REMUNERATION AND EXPENSES

Trustees were not paid for their services to the charitable company and did not receive any reimbursement of expenses.

10 RELATED PARTY TRANSACTIONS

Bart Peerless is a partner in Charles Russell Speechlys LLP who acted as solicitors to the company and charged fees amounting to £30,491 (2024: £38,952) inclusive of VAT, during the year.

11 ANALYSIS OF FUND ASSETS AND LIABILITIES

	Restricted Fund 2025 £	Unrestricted Fund 2025 £	Restricted Fund 2024 £	Unrestricted Fund 2024 £
Fixed Assets	-	-	-	-
Current Assets	231	91,656	231	58,328
Current Liabilities	-	(7,641)	-	(9,239)
Total	231	84,015	231	49,089

12 MOVEMENTS IN FUNDS

	31 August 2024	Incoming Resources	Outgoing Resources	31 August 2025
General	49,089	128,813	(93,887)	84,015
Restricted	231	-	-	231
	49,320	128,813	(93,887)	84,246

13 CONTROL OF THE CHARITY

The charity is controlled by its board of trustees.

VirtualSignature Transaction Ref. G5W4-26K8-JQJG 16 Mar 2026 16:16:26 GMT (UTC +0) D 1/1 P 27/27

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF

CREATIVE MENTORS FOUNDATION

I report on the accounts of the company for the year ended 31 August 2025 which are set out on pages 22 to 26.

RESPONSIBILITIES AND BASIS OF REPORT

As the Trustees of the company (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the company's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S STATEMENT

I have completed my examination. I can confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed: …..... Dated : 16 March 2026 …....

Darren O'Connor BSc (Hons) FCCA ACA
James Cowper Kreston
Apex
Forbury Road
Reading
RG1 1AX

CREATIVE MENTORS FOUNDATION

England & Wales - Charity number 1130788

Accounts

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 1/25

CREATIVE MENTORS FOUNDATION

Registered Charity Number 1130788
Company Number 06834521

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED
31 AUGUST 2024

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 2/25

CREATIVE MENTORS FOUNDATION

ANNUAL REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2024

CONTENTS

	Page
Legal and Administrative Information	3
Report of the Directors and Trustees	4 - 19
Statement of Financial Activities	20
Balance Sheet	21
Notes to the Financial Statements	22-24
Independent Examiners Report	25

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 3/25

CREATIVE MENTORS FOUNDATION

COMPANY INFORMATION
LEGAL & ADMINISTRATIVE INFORMATION

Constitution
Creative Mentors Foundation is a charitable company limited by guarantee. It was incorporated on 3 March 2009, number 06834521 and is a registered charity, number 1130788.

Trustees & Directors
The Trustees serving during the year and since the year end and to the date of this report are:-

Qona Rankin
Bart Peerless
Alan Cummings
Andrew Whitby-Collins
Andrew Charles Blessley

Secretary
JTC (UK) Limited

Registered Office
The Scalpel
18th Floor
52 Lime Street
London
EC3M 7AF

Website
www.creativementors.org

Bankers
Barclays Bank PLC
Plaistow Branch
737 Barking Road
London
E13 9PL

Solicitors
Charles Russell Speechlys LLP
5 Fleet Place
London
EC4M 7RD

Independent Examiner
Darren O'Connor BSc (Hons) FCCA ACA
James Cowper Kreston
Reading Bridge House
George Street
Reading
RG1 8LS

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 4/25

CREATIVE MENTORS FOUNDATION

REPORT OF THE DIRECTORS AND TRUSTEES FOR THE YEAR ENDED 31 AUGUST 2024

The Directors and Trustees present their annual report together with the financial statements for the year ended 31 August 2024. Legal and administrative information is set out on page 1 and forms part of this report. The Annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Trustees

All trustees are also directors of the company therefore they are appointed in accordance with the requirements of the Companies Act 2006. The trustees/directors are referred to throughout this report as trustees. No trustees have any interest in the assets of the charitable company.

Objects of the Charity

The aim of the charity is to help make the arts curriculum at state primary and secondary schools more accessible and rewarding for children with either a diagnosis or are suspected, of having an SpLD (Specific Learning Difference). The charity employs arts post graduates who have an SpLD and places them in schools where they work alongside the existing staff who are engaged in arts teaching. In addition, the mentors run lunch-time or after school clubs for groups of children with a diagnosis of or suspected SpLD.

The charity seeks to:

· Raise awareness among staff who teach creative subjects about the implications of working with young people who process information differently.

· Raise awareness in schools about the possible advantages there are for people with an SpLD involved in the arts, precisely because they have the ability to think in unpredictable and original ways.

· Provide encouragement for children with an SpLD who have lost confidence in their ability, in both academic and creative subjects, because of their struggle with the school curriculum and the exam system.

· Provide role models who faced the same problems in their time at school as the children, but made their way through the system to educational and potential career success.

Public benefit

We have complied with our duty to have due regard to the guidance on Public Benefit published by the Charity Commission. We continue to recognise the importance of collecting feedback from the Creative Mentors' students, subject teachers and head teachers so that we can assess the benefit to the public. We have continued to receive extremely positive feedback from students, teachers and parents which continues to demonstrate the benefit the Creative Mentors bring to the schools and visitors to our website demonstrate our wider impact. (See below.)

Overview

This year has brought exciting growth and new directions for the Creative Mentors Foundation. We welcomed a new staff member who brings fresh perspectives and energy to our work. In addition, we are thrilled to announce the addition of a new school to our portfolio, broadening our impact and allowing us to engage with a larger community of students and educators.

For the first time, we also considered introducing workshops outside of regular term time. These sessions will enable us to provide continuous learning opportunities and creative engagement for students during a holiday period. These changes will strengthen our charity's impact, and we look forward to building on this momentum in the year to come.

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 5/25

CREATIVE MENTORS FOUNDATION

REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2024

Charles Dickens Primary School which featured in the Future Planning section of last year's report, invited us to visit the school, with a view to providing them with a mentor. Having had an initial meeting with the staff and Frances, I am delighted to report that Frances has now completed two terms there. 'Miss Conteh's Amazing Art and Design Club' is very popular with both pupils and staff.

At the start of the academic year, Nic Faris gave notice, having accepted new opportunities elsewhere. His departure was a loss for the team, but he has assured us he'll return occasionally to run one-off workshops as needed. Nic's friend and colleague JP expressed interest in taking over from Nic. He was able to shadow Nic during the first 4 weeks of term to get acquainted with the staff and pupils and become familiar with the level and type of projects we deliver. JP took over as CMF mentor at Charter School, North Dulwich in October 2023.

In January, Alice returned from maternity leave and resumed her work in the jewellery studio at Haberdashers. Under her guidance, students have been producing remarkable pieces, showcased in this report. We postponed our annual exhibition until Alice's return, as her expertise in organizing and setting up the show is invaluable. While it was deeply rewarding to see the pride in both the children and their families, we noticed that hosting the exhibition in January affected attendance compared to previous years. Nonetheless, the feedback we received from visitors was extremely positive.



Additionally, last year's report mentioned plans for a Falmouth exhibition and workshops, a project led by Alan Cummings. While everyone contributed to the planning, Alan's dedication and energy were particularly instrumental. Unfortunately, low enrolment led us to call off the event. Fortunately, we were able to cancel accommodations and materials in time, avoiding financial loss. The planning paid off, however, as we were subsequently invited to run a series of 2-day workshops at Haberdashers during the October 2024 half-term. Outcomes from these sessions will be included in next year's report.



VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 6/25

Finally, in July, our team celebrated our annual away day with a visit to Reverb at the Vinyl Factory in the Strand, followed by lunch at Café Petiole.

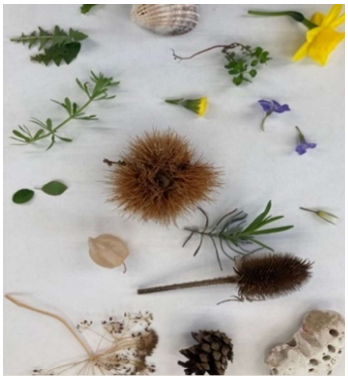


Alice McLean Haberdashers School

September – December 2023 – Alice supported Qona with administration tasks and planning the delivery of the exhibition. In November, Alice was invited to meet HRH Duke of Edinburgh Prince Edward at Haberdashers' Borough official opening ceremony. She was able to share the work that CMF do and share the Goldsmiths' sponsored jewellery workshop that she set up.

January – July 2024 – Alice went back into Haberdashers' Borough School weekly and also continued admin support for the charity.

The art department at the school continue to be incredibly supportive of the work CMF do and have set up thoughtful groups that have in turn benefitted the students we work with. Alice worked on a brief that was provided by the Crafts Council this term looking at sustainable creative practices. Year 9 students searched for found natural items outside and created cyanotypes onto wood (and experimented on other surfaces).





Another project that Alice ran with year 7s was based on the ancient Japanese technique of kintsugi - fixing broken crockery with gold. Students smashed already broken plates and created new formations with the shards to create jewellery. These were then glued together and gold leafed. Students created a video to share the process and outcomes (please see Instagram). A particular success from this group was working with an autistic student who was very quiet and didn't speak up much in the classroom. Over time, she became more comfortable with the group and was a really vocal member and spoke on the video. Her class teacher said she was quite emotional hearing her voice so clearly for the first time.

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 7/25





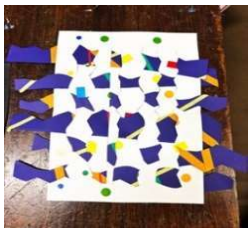
After the May half term, Alice ran some short pewter cast projects with some year 8s. They trialled a project about looking to the future and what amulets you would take. Students created symbols for music, animals, and other natural forms.

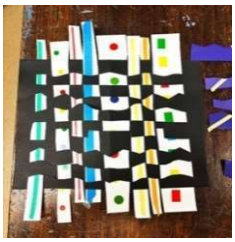



Looking forward – Alice has been organising a 2 day CMF holiday Art School for neurodiverse students to take place in October half term. The school have been incredibly supportive of the project and we are excited to see the outcomes.

Frances Conteh St Marylebone CE School

I began the academic year of 2023, running one of my after-school clubs. I introduced a new cohort of year 7 students to an artist inspired process led project in the hand craft, constructed textiles technique of weave. The group began by exploring colour and pattern with paper weaving and then texture with soft materials in linear yarns and wool that were woven onto cardboard weave frames.






Paper Weaves





Cardboard Weaves with Linear Yarns and Wool

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 8/25

CREATIVE MENTORS FOUNDATION

REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2024

In the spring term the Year 7 group were introduced to a weave project inspired by the work of Woven Glow fibre artist Michelle Robinson.

The students were encouraged to document their own weave designs on worksheets and then begin with yarn wrapping in the linear materials they would use in their woven work.






Yarn Wrapping

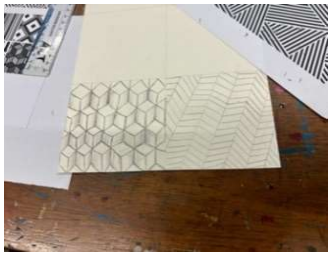
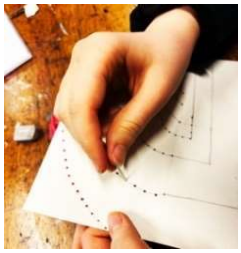
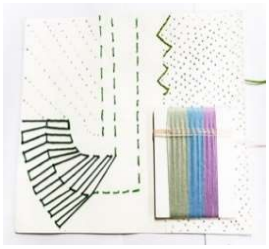
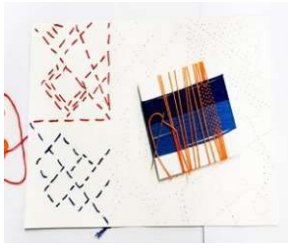
The students created colourful handmade cords in crochet and finger knitting which they introduced into their woven design.


Crochet Chain Stitch and Finger Knitting


Weave Frames and Woven Designs

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 9/25

I introduced a stitch project to the year 8 students I had previously worked with when they were in year 7 and new year 8 and year 9 students with learning differences.

Stitch Work




I was informed by the art teacher Vicky Cerdano that my time at the school as a creative mentor had been acknowledged and valued by the head of the school. It was suggested by the head that my role would be beneficial for an Autistic year 10 student. Vicky agreed to support me in the classroom whilst we work with the student and an additional small group of learners during lunchtime. We have planned to deliver a stitch project inspired by self-identity.

Charles Dickens Primary School

Monday January 2024 – July 2024

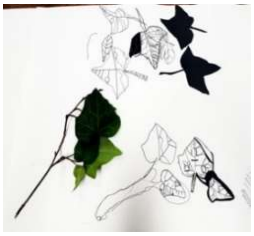


In January 2024 I began working on a Monday as a creative mentor at the Charles Dickens Primary School

The students I worked with were organised by Miss Messmain the school Head of Pastoral care and Early Help Manager.

I presented a drawing and print project inspired by seasonal plants. I encouraged the students to work collaboratively via drawing and collage on lining paper.

It was agreed that I work throughout the day in small individual groups with learners from year 3 to year 6 with various learning differences and behaviour issues.




VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 10/25

The group went on to explore ideas further in monoprint with garden leaves and leaf drawings transferred onto Styrofoam and then printed onto paper.



Leaf Monoprints and Styrofoam Drawings

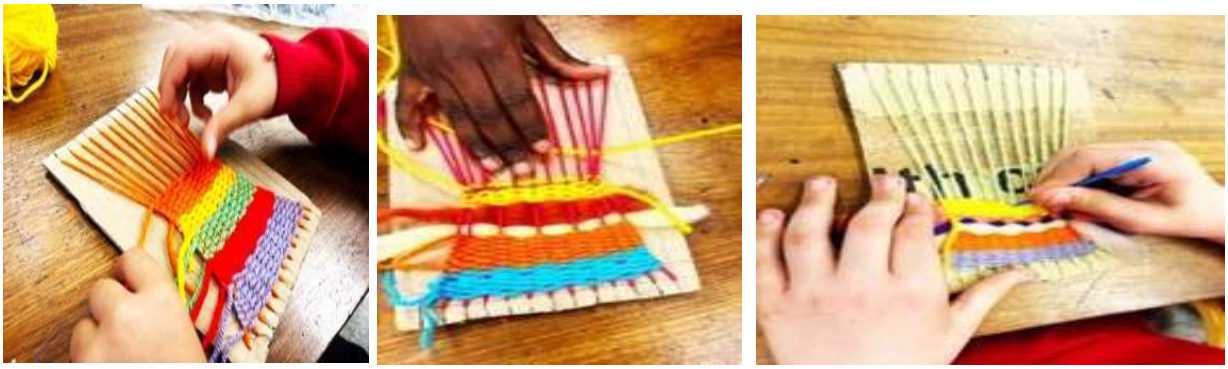
The students explored the school nursery garden and drew from a range of plants and other objects they found in the green space. The drawings were then digitally transferred onto acetate and then placed onto a coated surface of cyanotype painted onto canvas fabric. The fabric and acetate were placed outside in the Sun to expose the drawings and then washed to reveal the artwork.



Cyanotype Drawings Transferred onto Fabric

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 11/25

On a Friday for 3 weeks in the summer term I began a textile weave afterschool club that was open to all students and had a great response.



Cardboard Weaves with Linear Yarns and Wool

In January I worked with a year 3 student on a one to one who is a twin sister and she returned to my sessions in September on a Monday. The student found it challenging to participate in class when attempting core skills and exams. They would often become very upset when they could see that their twin sister and peers were accomplishing tasks which made the student feel they were underachieving. However, I recently received an email from Miss Messmain that states 'Just to let you know that having spoken to the student's mum and teacher, we have decided to take her off Art mentoring. She has really grown in confidence since attending Art mentoring and starting her new class in September'. I have also seen a positive change in the student since I have returned to school and want her to continue her academic progress in the classroom.

I had previously worked with a student who was not attending school regularly. He is of a sensitive nature and since we have been back at school, he spends time in the garden before he attends my session. He enjoys drawing and aware that he feels comfortable and at peace as part of a small group of learners that he feels free to express himself.

I have a year 4 student who I worked with when they were in year 3 who is very quiet and avoids speaking up in her group. I hope to help build her confidence so she can find her voice.

Overall, I have found my time at Charles Dickens School pleasant. The students have responded well to my projects and I feel they enjoy the time they spend with me learning something new and creative. My workshops have been called 'Miss Conteh's Amazing Art and Design Club'.

JP Guerrier Charter North Dulwich

I began my role of Creative Mentor at Charter North Dulwich at the beginning of term 1 2023, running weekly sessions for year 7s and 8s. For the first few sessions I worked alongside the leaving mentor Nicholas Faris, and together we developed our first project focussing on shape. We considered arrangement, changes in perception, how simple shapes can convey meaning, and how to move shapes between 2D and 3D space.

We used pieces by Juan Miro for inspiration, looking at how he worked between both painting and sculpture. Together with the students we drew shapes on to wood panel, and then cut the pieces and decorated them. We played with arrangement and layering in space and then hung them with piano string wire in Calder style mobile arrangements.

We showed the final project at the annual exhibition at the Tabernacle in February 2024 and received a lovely response to the works from exhibition visitors.

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 12/25





Postcard Collage and Layering Project, and Collaged Pallet for Camberwell Arts Festival

The next project I undertook with the students was based around collage and layering imagery. The school was donated a stock of vintage postcards which provided an opportunity to work with a variety of imagery, and to recycle the material into new work. Additionally, we used layers of acetate, inks, and drawing techniques, taking inspiration from artists working with similar mediums. Using transparent material also gave an opportunity to play with light.

I plan to use work we did in these sessions to create a moving light installation for the exhibition in the new year.





During this time, I was contacted by Camberwell Arts Festival to create a project for their 30th birthday celebration in June. Previous mentor Nicholas Faris had created a piece for them the year before, so it was good to carry on the relationship and give students another opportunity for their work to be seen in a public setting.

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 13/25

Over several sessions, we collaged the pallet together using the stock of post cards, magazines, and various other media, incorporating techniques we had practiced in the previous project, and then finished the piece with paint. The completed piece was displayed in the window of The Tiger pub in Camberwell for the duration of Camberwell Arts Festival.





Ceramic Work

I also began teaching the class about working with ceramics, introducing the students to a new medium. We built mushroom pinch pots which were coloured with slip by the students, and later glazed and fired.

I intend on carrying on this work with students over the next year, working with Charter to use their ceramic resources and kiln. I plan to teach the students further about sculptural building and glazing techniques, as well as looking into creating both functional pieces and more experimental work.



In addition, I have happily aided the art department with advice about kiln work and getting the kiln up and running again in a new space.

Field trip to Staffordshire Street Studios, and South London Gallery

At the end of the year, I led a field trip to visit artist studios at Staffordshire Street in Peckham. I was accompanied by head of art Matthew Spaul and art technician Susan Swartzberg. We visited the studios of textile artists Juliet Aaltonen (@julietaaltonen) and her studio mate Maisie Maris (www.maisiemaris.com), and ceramicist Manuel Calvo (www.quiromanu.com). The artists gave tours of their spaces, spoke about their work and their practices as working artists, and answered questions from the students.

We then headed to South London Gallery and visited the Firelei Báez exhibition Sueño de la Madrugada (A Midnight's Dream). The students brought sketchbooks and were provided time to draw pieces inspired by the artworks.

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 14/25

Final Thoughts

It has been fantastic watching the work and thought processes of my students develop through my first year at Charter North – having a consistent group of students week to week has made this possible.

I look forward to the new year and the possibility of working with a new group of year seven students, as well as continuing with my current group of year eights; introducing them to new ideas and possibilities that may not be available to them in their curriculum and helping them to embrace the potential of neurodiverse thinking.

Stuart MacCaffer Capital City Academy

Stuart's first project took Victorian wood cuts of animals as a starting point. The students produced collages that they then repeated and turned into prints. The students enjoyed the way these prints could be used on cards, wrapping paper, and wall-paper. The positive and negative shapes that emerged through this work also gave the students ideas to take forward in their sketch books.

Prints



The next project took the square format into a different medium this time clay. The students made tiles and imprinted them with natural forms which they then glazed. These were then put into wooden frames and exhibited at our exhibition.



VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 15/25

The starting point for Stuart's third project was 'Spirit Animals'. The students were asked which animal they had an affinity with. They then took photographs of themselves and made a simple collage by superimposing the head of their chosen animal onto their body. This was used as a template to make a monoprint. The group then made three dimensional masks with paper templates which were used as a guide to making masks using tissue and willow.



The project worked reasonably well, although some of the students had trouble getting their heads around the three-dimensional aspect of it. Stuart said that if he does this project again, he will simplify the final stage.





Stuart has moved and stopped working for CMF, but he has kindly agreed to assist with ad hoc projects.

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 16/25

Future planning

The recent pilot of two-day autumn half-term workshops at Haberdashers provided our team with invaluable insights and experience, setting the stage for further development of our holiday workshops for children with Specific Learning Difficulties (SpLDs). These workshops present a unique opportunity for former mentors to return as visiting mentors on a freelance basis, enriching our program with their experience and expertise. This is something we hope to do more of.

We are also excited to share that Alice has established a contact within the creative agency forpeople (https://forpeople.com), which has generously offered us exhibition space in their studio—an atmospheric, converted pickle factory in the Oval. We plan to showcase artwork from the recent two-day workshop, alongside other pieces from participating schools, creating a platform to celebrate the creativity and progress of our students.

With Alice going on maternity leave in February, we aim to arrange cover for her two days at Haberdashers to ensure the continuity of our program.

To better understand and demonstrate CMF's impact on mentees' confidence and attitudes toward learning, Alice developed a questionnaire based on the *Strengths and Difficulties Questionnaire (SDQ)* framework for both staff and students. Although responses have been limited, it remains a priority to improve this feedback loop so we can effectively showcase the positive influence CMF has on students with SpLDs. We will focus on refining this process and exploring other methods to capture meaningful feedback that highlights our program's success.

Thanks

We would like to extend our thanks to the incredible teachers, staff, and mentors who have supported CMF throughout the year. Special thanks to:

St. Marylebone: Vicky Cerdano and Steph Corban.
Charter School North Dulwich: Louise Ungpakorn, Matt Spaul, Susan Swartzberg, Fiona Lucas, and Emy Mills.
Capital City Academy: Minel Patel.
Haberdashers' Askes Borough Academy: Paris Thompson and Deborah Britton-Field
Charles Dickens Primary School: Miss Messmain.

We also extend our gratitude to Shobhan Shah for his ongoing good humour in maintaining and updating our website, to our trustees for their guidance, and encouragement and, of course, to our dedicated mentors. None of this would be possible without their passion and commitment. Thank you for making a difference in the lives of children with SpLDs.

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 17/25

Year	Grey Coat Hospital	St Marylebone	Charter School, North Dulwich	Charter School East Dulwich	Bridge School	Marlborough Primary School	Oxford Gardens
2010	Andrew Vallence *RCA Visual Communication*						
2011	Stuart McCaffer *RCA Sculpture*						
2012	Nienke Van Wijk *RCA Visual Communication* Steven Frew RCM Piano & Composition	Tomasz Crompton *RCA Architecture* Stuart McCaffer *RCA Sculpture*					
2013	Joe Drakeford *RCA Printmaking* Fiona Howell *RAM Voice*	Alice Mclean *RCA Jewellery & Metal* Steve Irwin *RAM Voice*					
2014	Hollie Paxton *RCA Jewellery & Metal*						
	Fiona Howell *RAM Voice*	Lucy Joyce *RCA Sculpture* Robbie Campbell *School of Oriental & African Studies Music & Development*					
2015	Frances Conteh *RCA Textiles* Simon Tong *RAM Trumpet*	Luke Barton *RCA Sculpture* Rachel Frant *RAM Voice*					
2016	Claire Blundell Jones *RCA Printmaking* Olivia Watts *Guildhall School of Music & Drama*	Richard Hards *RCA Sculpture*	Frances Conteh *RCA Textiles* Simon Tong *RAM Trumpet*				
2017	Cara George *RCA Jewellery & Metal*	Josh Saunders *RCA Animation*	Frances Conteh *RCA Textiles* Simon Tong *RAM Trumpet*	Stuart McCaffer *RCA Sculpture*			
2018		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Frances Conteh *RCA Textiles*		
2019		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Alice McLean RCA Jewellery Jaz Wharmby Cambridge	Alice McLean *RCA Jewellery*	
2020		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Alice McLean *RCA Jewellery*	Alice McLean *RCA Jewellery*	Eleanor Hamblen Oxford
2021		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Alice McLean *RCA Jewellery*	Alice McLean *RCA Jewellery*	Eleanor Hamblen Oxford
	Haberdashers Borough Academy	**St Marylebone**	**Charter School, North Dulwich**	**Capital City Academy**	**Paddock School**	**Charles Dickens Primary**	
2022	Alice McLean *RCA jewellery*	Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Clare Johnston *RCA Textiles*		
2023	Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Nic Faris *RCA Communication*	Stuart McCaffer *RCA Sculpture*	Qona Rankin *RCA Design Education*		
2024	Alice McLean *RCA jewellery*	Frances Conteh *RCA Textiles*	JP Guerrier *RCA Communication*	Stuart McCaffer *RCA Sculpture*		Frances Conteh *RCA Textiles*	

KEY

Green = Music
Blue = Art & Design
Orange = Drama

RCM = Royal College of Music
RAM = Royal Academy of Music
RCA = Royal College of Art

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 18/25

CREATIVE MENTORS FOUNDATION
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2024

Financial Review

During the year the charity received donations of £41,187 (2023: £139,930) and had a deficit of income below expenditure of £70,142 (2023: surplus of £57,095).
The charity had four (2023: four) mentors during the year who received £61,305 (2023: £55,986) as salary (page 23).

Further details of the financial activities of the charity can be found in the financial statements on pages 20 to 24.

Risk Assessment

The Trustees keep the risks associated with the charity continually under review. The key risk facing the charity is that its financial commitments will exceed its resources from time to time, however the charity always holds sufficient cash reserves to meet its current obligations. The other principal risk is to ensure the Creative Mentors are of sufficient calibre and of suitable character and all relevant checks on them are carried out before they are employed.

The Trustees maintain a register of risks which the Charity may potentially face, which is reviewed at each meeting and updated as required.

Reserves Policy

The Trustees consider reserves equal to their extant contractual obligations to the Creative Mentors should be retained. As at 31 August 2024, general funds were £49,089, representing 72% of charitable expenditure for the year. The Trustees expect reserves to be at around the policy level by the end of the next financial year.

Structure, Governance and Management

Creative Mentors Foundation is a charitable company limited by guarantee, incorporated on 3 March 2009 and registered as a charity on 28 July 2009. The charitable company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed by its Articles of Association. In the event of the charity being wound up members are required to contribute an amount not exceeding £1.

The day to day running of the charity is managed by Qona Rankin. The trustees meet formally once a year and informally as required.

Policies for Inducting and Training Trustees

There are no formal policies for training trustees. All trustees are professionals in their own area and are from time to time provided with copies of the charity commission publications on the responsibilities of trustees. New trustees are inducted by Qona Rankin and provided with copies of the most recent accounts and trustee minutes. They are supported in their role by the continuing trustees.

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 19/25

CREATIVE MENTORS FOUNDATION
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2024

Trustees' Responsibility in relation to the Financial Statements

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the trustees should follow best practice and:

· 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 material departures disclosed and explained in the financial statements;
· prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

In preparing this report, the Trustees have taken advantage of the small companies exemptions provided by section 415A of the Companies Act 2006.

Approval
The Trustees' report and the financial statements were approved by the trustees on 17 April 2025

Qona Rankin
Qona Rankin 17 Apr 2025 18:12:59 BST (UTC +1)
.....

Qona Rankin
On behalf of the Board of Trustees

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CREATIVE MENTORS FOUNDATION

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 AUGUST 2024

	Note	Restricted funds 2024 £	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Income from:					
Donations and legacies	4	-	41,187	41,187	139,930
Total income		-	41,187	41,187	139,930
Expenditure on					
Charitable Activities	5	2,900	65,614	68,514	57,093
Governance Costs	6	-	42,815	42,815	25,742
Total expenditure		2,900	108,429	111,329	82,835
Net income/(expenditure)		(2,900)	(67,242)	(70,142)	57,095
Net Movement in Funds		(2,900)	(67,242)	(70,142)	57,095
Reconciliation of Funds					
Total funds brought forward		3,131	116,331	119,462	62,367
Total funds carried forward	12	231	49,089	49,320	119,462

The notes and schedules on pages 22 to 24 form part of these accounts.

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 21/25

CREATIVE MENTORS FOUNDATION
Company Number 06834521

BALANCE SHEET
AT 31 AUGUST 2024

	Note	2024		2023	
		£	£	£	£
Fixed Assets					
Tangible assets			-		-
Current Assets					
Debtors	7	2,062		6,460	
Cash at bank		56,497		118,083	
		58,559		124,543	
Less: Creditors: Amounts falling due within one year					
Creditors	8	9,239		5,081	
		9,239		5,081	
Net Current Assets/Liabilities			49,320		119,462
Total Assets less Current Liabilities			49,320		119,462
Represented by :-					
General Funds					
- General Unrestricted Funds	12		49,089		116,331
- Restricted Funds	12		231		3,131
Total Funds available for Charitable Purposes			49,320		119,462

The company's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The Trustees consider that the company is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the company to obtain an audit for the year in question in accordance with section 476 of the Act.

The Trustees acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to small companies within Part 15 of the Companies Act 2006 and in accordance with the Financial Reporting Standard for Smaller Entities (effective April 2008).

The financial statements were approved by the Board of Directors/Trustees and were signed on their behalf by:

Qona Rankin
Qona Rankin 17 Apr 2025 18:12:59 BST (UTC +1)
.....

Qona Rankin
Trustee
Date: 17 April 2025

The notes and schedules on pages 22 to 24 form part of these accounts

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 22/25

Introduction

Creative Mentors Foundation is a company limited by guarantee (No. 06834521) and a registered charity (No. 1130788). Its objects are as stated in the Trustees report.

1 ACCOUNTING POLICIES

Basis of Accounting

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Creative Mentors Foundation meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

Fund accounting

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objects of the charity.

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.

Donations

Donations are recognised when received by the charity.

Expenditure

Expenditure is included on an accruals basis inclusive of VAT when a liability is incurred.

Governance

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity including the costs of preparing the financial statements.

Liabilities

Accruals are recognised when there is a present obligation at the reporting date as a result of a past event. Accruals are measured at the best estimate of their settlement amount.

2 NET INCOMING RESOURCES FOR THE YEAR

	2024	2023
This is stated after charging:		
Trustees / Directors' remuneration and other benefits etc.	-	-

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3 TAXATION

A charge to tax does not arise because of the company's charitable status.

4 DONATIONS

	2024 Restricted	2024 Unrestricted	2024 Total	2023 Restricted	2023 Unrestricted	2023 Total
Donations	-	41,187	41,187	-	139,930	139,930

5 EXPENDITURE ON CHARITABLE ACTIVITIES

	2024 Restricted £	2024 Unrestricted £	2023 Restricted £	2023 Unrestricted £
Mentors' wages & salaries	-	61,305	-	55,986
Donations	-	-	-	-
Insurance	-	1,334	-	957
Website and IT costs	-	103	-	-
Exhibition costs and materials	2,900	2,741	85	-
Training	-	-	-	-
Sundry	-	131	-	65
	2,900	65,614	85	57,008

There are 3 part-time employees (2023: 4 part-time employees). There were no employees who received total employee benefits of more than £60,000.

6 GOVERNANCE COSTS

	2024 £	2023 £
Annual accounts	1,860	2,016
Independent examination	816	756
Payroll	1,142	1,058
Legal fees	38,952	21,840
Bank charges	45	72
	42,815	25,742

7 DEBTORS

	2024 £	2023 £
Advance on expenses	231	231
PAYE	1,831	6,229
	2,062	6,460

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 24/25

8 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £	2023 £
Wages	4,466	-
Pensions	174	185
Accruals	4,599	4,896
	9,239	5,081

9 TRUSTEES REMUNERATION AND EXPENSES

Trustees were not paid for their services to the charitable company and did not receive any reimbursement of expenses.

10 RELATED PARTY TRANSACTIONS

Bart Peerless is a partner in Charles Russell Speechlys LLP who acted as solicitors to the company and charged fees amounting to £38,952 (2023: £21,840) inclusive of VAT, during the year.

11 ANALYSIS OF FUND ASSETS AND LIABILITIES

	Restricted Fund 2024 £	Unrestricted Fund 2024 £	Restricted Fund 2023 £	Unrestricted Fund 2023 £
Fixed Assets	-	-	-	-
Current Assets	231	58,328	3,131	116,331
Current Liabilities	-	(9,239)	-	-
Total	231	49,089	3,131	116,331

12 MOVEMENTS IN FUNDS

	31 August 2023	Incoming Resources	Outgoing Resources	31 August 2024
General	116,331	41,187	(108,429)	49,089
Restricted	3,131	-	(2,900)	231
	119,462	41,187	(111,329)	49,320

13 CONTROL OF THE CHARITY

The charity is controlled by its board of trustees.

VirtualSignature Transaction Ref. VCXX-KS6N-KB8D 17 Apr 2025 18:13:00 BST (UTC +1) D 1/1 P 25/25

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF

CREATIVE MENTORS FOUNDATION

I report on the accounts of the company for the year ended 31 August 2024 which are set out on pages 20 to 24.

RESPONSIBILITIES AND BASIS OF REPORT

As the Trustees of the company (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the company's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S STATEMENT

I have completed my examination. I can confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:  Dated : 22 April 2025

Darren O'Connor BSc (Hons) FCCA ACA
James Cowper Kreston
Reading Bridge House
George Street
Reading
RG1 8LS

CREATIVE MENTORS FOUNDATION

England & Wales - Charity number 1130788

Accounts

VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 1/24

CREATIVE MENTORS FOUNDATION

Registered Charity Number 1130788
Company Number 06834521

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED
31 AUGUST 2023

VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 2/24

CREATIVE MENTORS FOUNDATION

ANNUAL REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2023

CONTENTS

	Page
Legal and Administrative Information	3
Report of the Directors and Trustees	4 - 18
Statement of Financial Activities	19
Balance Sheet	20
Notes to the Financial Statements	21-23
Independent Examiners Report	24

VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 3/24

CREATIVE MENTORS FOUNDATION

COMPANY INFORMATION
LEGAL & ADMINISTRATIVE INFORMATION

Constitution
Creative Mentors Foundation is a charitable company limited by guarantee. It was incorporated on 3 March 2009, number 06834521 and is a registered charity, number 1130788.

Trustees & Directors
The Trustees serving during the year and since the year end and to the date of this report are:-

Qona Rankin
Bart Peerless
Alan Cummings
Andrew Whitby-Collins
Andrew Charles Blessley (appointed 25 April 2023)

Secretary
JTC (UK) Limited (appointed 29 September 2022)

Registered Office
5 Fleet Place
London
EC4M 7RD

Website
www.creativementors.org

Bankers
Barclays Bank PLC
Plaistow Branch
737 Barking Road
London
E13 9PL

Solicitors
Charles Russell Speechlys LLP
5 Fleet Place
London
EC4M 7RD

Independent Examiner
Darren O'Connor BSc (Hons) FCCA ACA
James Cowper Kreston
Reading Bridge House
George Street
Reading
RG1 8LS

VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 4/24

CREATIVE MENTORS FOUNDATION

REPORT OF THE DIRECTORS AND TRUSTEES FOR THE YEAR ENDED 31 AUGUST 2023

The Directors and Trustees present their annual report together with the financial statements for the year ended 31 August 2023. Legal and administrative information is set out on page 1 and forms part of this report. The Annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Trustees

All trustees are also directors of the company therefore they are appointed in accordance with the requirements of the Companies Act 2006. The trustees/directors are referred to throughout this report as trustees. No trustees have any interest in the assets of the charitable company.

Objects of the Charity

The aim of the charity is to help make the arts curriculum at state primary and secondary schools more accessible and rewarding for children with either a diagnosis or are suspected, of having an SpLD (Specific Learning Difference). The charity employs arts post graduates who have an SpLD and places them in schools where they work alongside the existing staff who are engaged in arts teaching. In addition, the mentors run lunch-time or after school clubs for groups of children with a diagnosis of or suspected SpLD.

The charity seeks to:

· Raise awareness among staff who teach creative subjects about the implications of working with young people who process information differently.

· Raise awareness in schools about the possible advantages there are for people with an SpLD involved in the arts, precisely because they have the ability to think in unpredictable and original ways.

· Provide encouragement for children with an SpLD who have lost confidence in their ability, in both academic and creative subjects, because of their struggle with the school curriculum and the exam system.

· Provide role models who faced the same problems in their time at school as the children, but made their way through the system to educational and potential career success.

Public benefit

We have complied with our duty to have due regard to the guidance on Public Benefit published by the Charity Commission. We continue to recognize the importance of collecting feedback from the Creative Mentors' students, subject teachers and head teachers so that we can assess the benefit to the public. We have continued to receive extremely positive feedback from students, teachers and parents which continues to demonstrate the benefit the Creative Mentors bring to the schools and visitors to our website demonstrate our wider impact. (See below.)

Overview

Despite teacher's strikes and occasional bouts of covid the charity continues to thrive and develop. In September 2022 we recruited a new mentor Nic Faris, a graduate from the RCA communication school. Nic replaced Elle, and in January 2023 we were delighted to appoint an additional trustee Andrew Blessley. Andrew is the former chief executive of The Clothworkers' Foundation, a grant-maker which has supported many neurodiverse organisations. He is also a trustee of charities supporting the arts and young people with learning difficulties.

VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 5/24

Alice went on maternity leave just after our Tabernacle exhibition after the 2022 autumn half term, and Nic took over some of the administrative tasks for which we were very grateful. We had a lovely and interesting Away Day lunch which was followed by a visit to the David Hockney: Bigger and Closer at the Lightroom in King's Cross. Alice and Qona attended the Goldsmiths' Company Charity and Education Reception, on the 22nd June which was held at Goldsmith's Hall. This gave an opportunity to network with other like-minded charities and to talk to Goldsmiths' staff about the difference their funding had made.



The Tabernacle Exhibition

Once again, we held an exhibition to showcase the mentors' work with students over the past year at The Tabernacle. The work was displayed for one week from 24th-29th October 2022. We had a wonderfully busy private view and plenty of positive feedback on the show. Over the weekend we ran some impromptu workshops which the children really seemed to enjoy. Many thanks to Alice who took responsibility for most of the organisation of this, including producing labels for the work and explanations of the projects. It was gratifying to see the excitement of the children seeing their work in a different context. Hopefully promoting them to visit more cultural spaces and begin making art works themselves at home.





Frances' textiles project



Stuart's self portrait project

VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 6/24

Online training

In July Qona undertook a two-day autism awareness course run by the NAS (National Autistic Society) The course was packed with information and advice about best practice for teaching students with a diagnosis of ASD (autism spectrum disorder). I think this would be a valuable training course for any of our mentors who are able to attend one in the future.

Reports from Mentors:

Alice McLean

Haberdashers' Askes Borough Academy, September - October (half term) 2022
From September 2022, I continued working at Haberdashers' Borough Academy 2 days a week running a 6 week project with year 9 students. The aim of the project was to encourage students to think conceptually with an emphasis on sustainability. Students used found objects from the local park or home and added value to them. They used gold leaf and other jewellery methods to transform the found objects into beautiful pieces of art and jewellery.
The students then photographed each of their pieces in the outside environment. These were then displayed at the Tabernacle exhibition in October. Some of the students were brought to the Tabernacle to see their work on display which they thoroughly enjoyed.









VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 7/24

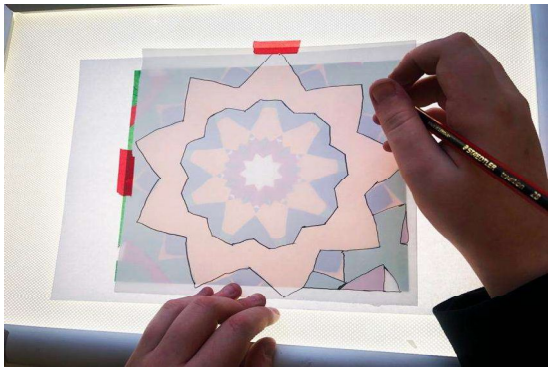
Frances Conteh

Haberdashers' Aske's Borough Academy and The St Marylebone CE School September 2022 – October 2023

In September 2022, I attended Haberdashers' Borough school and shadowed Alice before she went on maternity leave. It was nice to meet a group of year 10 students that Alice was working with and to experience their engagement and the great outcomes they were producing from Alice's jewellery project.

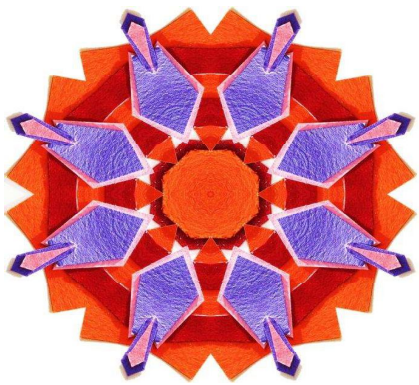
I started at Haberdashers' Borough after October half term. I began working with a group of six, year 9 students. Four of the students were autistic and the other two were dyslexic. One autistic student had a welfare support staff member who would collect them from home and assist them to and from my session. Being part of a small group encouraged the student to talk to some of her peers about gaming and to share creative projects with me that she was doing at home. She was talented at drawing and generating ideas quite quickly as she attended extra-curricular art and design courses outside of school on the weekends.

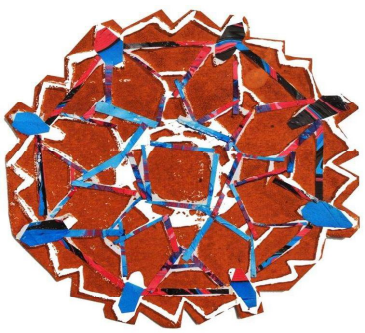
I introduced a V&A Art Deco project inspired by the geometric forms of the movement. I encouraged students to explore geometric shapes within their immediate surroundings and through drawing captured the lines and curves of objects in and out of the classroom.
The drawings were simplified with collage and mixed media then an app called KaleidaCam was introduced to create repetitive patterns. The groups then focused on creating a single motif design which they redrew and collaged.



The students transferred their motif designs applying the technique of lino cutting and with inks explored the process of printmaking onto paper. They were also introduced to marbling and enjoyed experimenting as the ink colours dispersed and transferred onto paper with immediate effect producing something unruly and unusual in pattern. Sometimes a student would find the project challenging and the process of design development a little laborious. However, they still were keen to attend each week as they were able to revisit techniques they enjoyed in a relaxed and experimental free environment. The final outcomes were multiple single motif designs that were cut out from their lino cut prints and marbled paper.

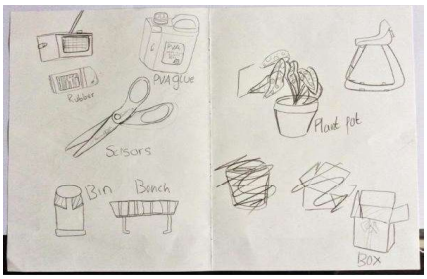




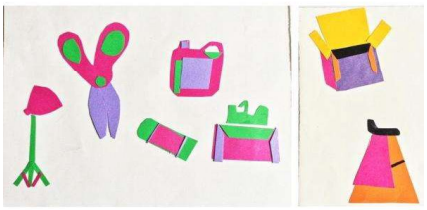


VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 8/24

It was great to be given feedback from Deborah that the SEN department felt that my lesson each week was helpful for the student who did not attend school, as she appeared to be a little more positive when she was attending my sessions.















The last day of the project I asked my group to fill out a form with reflective questions (see feedback section).

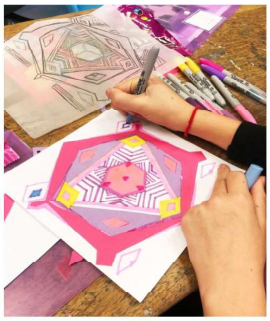
I also ran this project with a year 7 group. I had 2 students who were consistent and helped complete the designs that other students had started but not finished. We had a Summer showcase of the work in school created by the year 7 and year 9 students and for their parents to see their work. The exhibition was a display of mobile motif designs suspended from the ceiling. Also on display were individual students design developments of drawings, mark making and collage, marbling techniques and Kaleidacam images.





VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 9/24

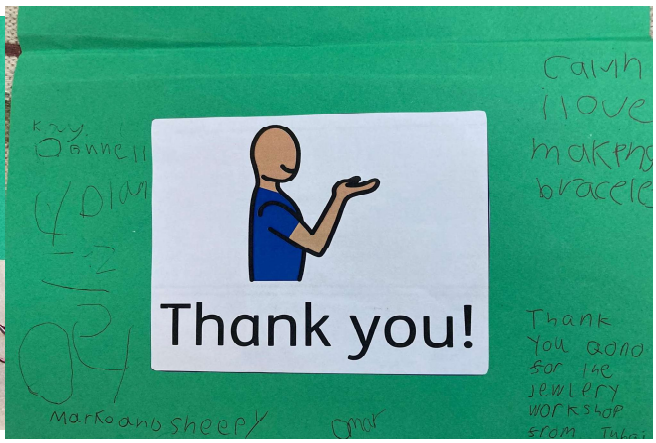
St Marylebone CE School
In September 2022, I ran an after-school club with year 7 students and also introduced the Art Deco project. The students developed their motif designs with earthenware clay. The end result was a single motif design produced as a ceramic tile.


Qona Rankin

Paddock School

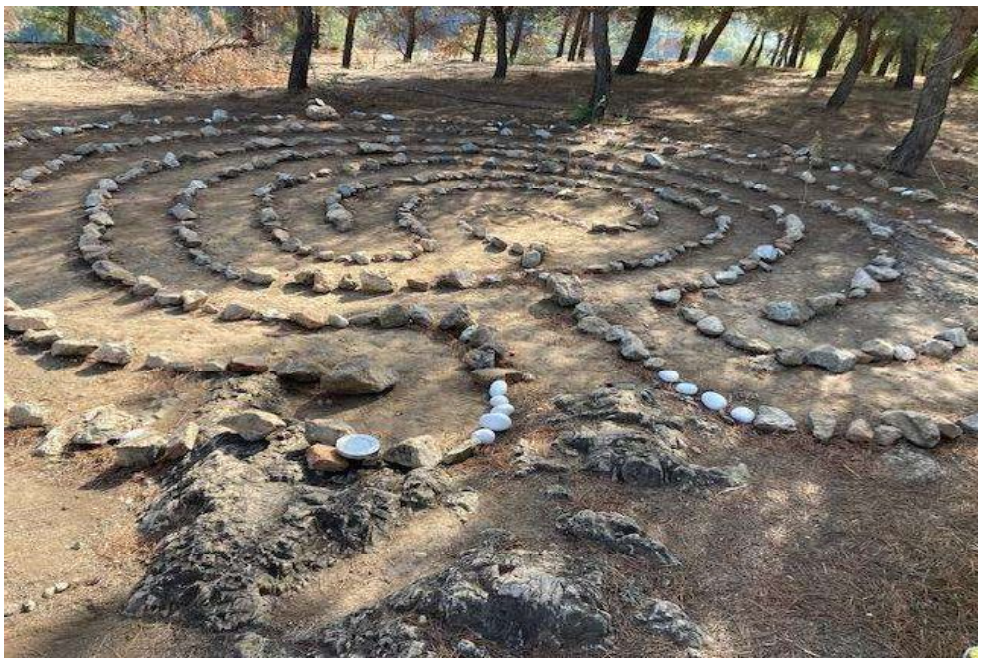
As part of careers week I was invited to lead a paper jewellery making workshop at Paddock school. The students listened attentively while I talked about what it's like being a jeweller and then explained what we would be doing. The students focused for an hour and a half making necklaces and bracelets and at the end I invited any student who wanted to come up to the front to hold up their jewellery and talk about their choices. There were around 16 students and all except one came and presented their work to the rest of the group. It was a very happy and positive experience for me and according to the feed-back also for the students who seemed to really enjoy having someone from outside school come and present them with a project that was new to them. It made me think about other opportunities for our visiting mentors on a more ad hoc basis.

VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 10/24

For a long time now I have been using a labyrinth as part of my teaching practice at the RCA. In March I visited Labyrinth: Knossos, Myth & Reality exhibition and the Ashmolean Museum in Oxford and then became aware of scientific research involving MRI studies that concluded that meditation can decrease the power of the amygdala, (the brain's threat detector), which plays a key role in people with autism, and many ASD individuals claim that they feel the benefit of walking through a labyrinth.

To continue with this branch of my research I built a labyrinth over the summer. It is situated on top of a hill overlooking the village of Frigiliana in Andalucia. I hope to be able to invite groups of ASD individuals to benefit from the experience of walking the labyrinth and add their observations to the growing body of research in this area. The Falmouth Poly Project will provide an opportunity to explore a labyrinth template that could potentially be taken into special needs schools' playgrounds to benefit the students (see Future Planning section).



Nic Faris

Charter School North Dulwich

I started work with CMF in September 2022 at the Charter School North Dulwich. I began by assisting Frances with her projects before she handed over to me. I was delighted to have two returning students attend art club, who both continued to come regularly throughout the year. I had meetings with the SEN department and also asked for support from the art department teachers to help find students who would benefit. I did have lots of students come and go within the first term before a more consistent core group formed after Christmas. On reflection it would have been good to ask for better communication from staff, who could have given me more information on the students attending the club.

I had a mixture of year 7's and year 8's and one year 9 student. After some weeks I found that it was beneficial for the groups to be mixed. I particularly noticed one year 7 student with ASD responded well to having the year 9 student in the group and would have more confidence to communicate and contribute in those sessions.

Throughout the year I developed lots of small projects with the students, connected via themes of light, movement and sound. I encouraged improvisation throughout these projects and had the students reflect on the work created in these sessions. Many of the students discussed the connections they made to their work that related to climate change, landscapes and memories.

VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 11/24

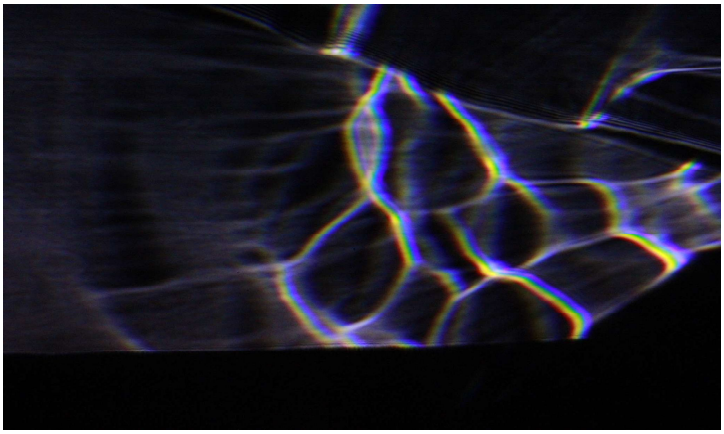
CREATIVE MENTORS FOUNDATION

REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2023



We experimented with alternative photography techniques and animation which included the students recording their own sounds. I think the students really enjoyed the freedom of all of our sessions and were excited to collage their ideas as a process throughout the year.





We also had the opportunity to create a banner for Camberwell Arts Festival, which went up in the summer.



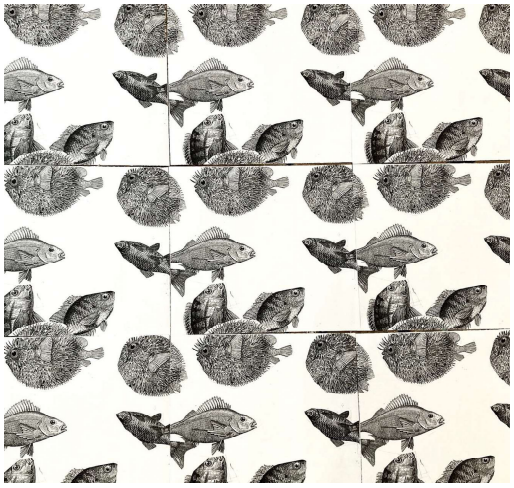
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Stuart McCaffer

Capital City Academy
I have been working with year 7 and year 8 students within the art department of Capital City Academy which is based in Willesden in Brent. We started with drawing tasks which morphed into small, Gary Hume inspired paintings.

We then moved on to making repeat patterns using Victorian woodprint wildlife images in a Timorous Beastie style. I originally was going to get the students to colour these but they look much better in monochrome so decided to leave them as they were and move on to a clay project.





The students first collected botanical natural forms then selected their favourite leaves/plants with which to work. They then rolled out a 75 mm clay slab on which they laid out their natural forms and then imprinted their design before peeling off the plant to reveal the negative shape in the clay. They then cut their tiles, which were fired. They finished off this project by glazing their tiles and then choosing nine of them which I framed. Via the SEN department these pieces were exhibited at Wembley Town Hall.



VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 13/24

Year	Grey Coat Hospital	St Marylebone	Charter School, North Dulwich	Charter School East Dulwich	Bridge School	Marlborough Primary School	Oxford Gardens
2010	Andrew Vallence *RCA Visual Communication*						
2011	Stuart McCaffer *RCA Sculpture*						
2012	Nienke Van Wijk *RCA Visual Communication* Steven Frew RCM Piano & Composition	Tomasz Crompton *RCA Architecture* Stuart McCaffer *RCA Sculpture*					
2013	Joe Drakeford *RCA Printmaking* Fiona Howell *RAM Voice*	Alice Mclean *RCA Jewellery & Metal* Steve Irwin *RAM Voice*					
2014	Hollie Paxton *RCA Jewellery & Metal*						
	Fiona Howell *RAM Voice*	Lucy Joyce *RCA Sculpture* Robbie Campbell *School of Oriental & African Studies Music & Development*					
2015	Frances Conteh *RCA Textiles* Simon Tong *RAM Trumpet*	Luke Barton *RCA Sculpture* Rachel Frant *RAM Voice*					
2016	Claire Blundell Jones *RCA Printmaking* Olivia Watts *Guildhall School of Music & Drama*	Richard Hards *RCA Sculpture*	Frances Conteh *RCA Textiles* Simon Tong *RAM Trumpet*				
2017	Cara George *RCA Jewellery & Metal*	Josh Saunders *RCA Animation*	Frances Conteh *RCA Textiles* Simon Tong *RAM Trumpet*	Stuart McCaffer *RCA Sculpture*			
2018		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Frances Conteh *RCA Textiles*		
2019		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Alice McLean RCA Jewellery Jaz Wharmby Cambridge	Alice McLean *RCA Jewellery*	
2020		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Alice McLean *RCA Jewellery*	Alice McLean *RCA Jewellery*	Eleanor Hamblen Oxford
2021		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Alice McLean *RCA Jewellery*	Alice McLean *RCA Jewellery*	Eleanor Hamblen Oxford
	Haberdashers Borough Academy	**St Marylebone**	**Charter School, North Dulwich**	**Capital City Academy**	**Paddock School**		
2022	Alice McLean *RCA jewellery*	Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Clare Johnston *RCA Textiles*		
2023	Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Nic Faris *RCA Communication*	Stuart McCaffer *RCA Sculpture*	Qona Rankin *RCA Design Education*		

KEY
Green = Music
Blue = Art & Design
Orange = Drama

RCM = Royal College of Music
RAM = Royal Academy of Music
RCA = Royal College of Art

VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 14/24

Feedback from teachers and pupils

Student 4

ART DECO PROJECT REFLECTIVE QUESTIONS:
NAME:

- What have you enjoyed about the Art Deco Project?
  I've enjoyed exploring different mediums in art such as marbling. I also enjoyed lino-cutting alot, I find it relaxing & fun.
- What new skills did you develop to create your work?
  I learnt how to print using lino cuts.
- What worked well and why?
  lino cutting because I practiced alot on scrap pieces of lino. I managed to make the lines even and cut with the same depth by the end.
- What did you find challenging and why?
  I found the printing challenging because it was difficult to get the paint to show up evenly.
- Did you feel that you have experienced artistic growth in the work you have created, explain how?
  Yes, because I learnt that the result doesn't need to be 'perfect' for it to look good. I also learnt to be more patient because I'm not always gonna get it right first try.
- If you had an opportunity to work with me again, what would you like to do?
  I would like to do either more marbling or lino-cutting because I enjoyed it the most. I want to get better at marbling and covering the whole paper with it.

Student 1

ART DECO PROJECT REFLECTIVE QUESTIONS:
NAME:

- What have you enjoyed about the Art Deco Project?
  everything about it
- What new skills did you develop to create your work?
  doing patterns confidently
- What worked well and why?
  pattern making because it was ez and fun
- What did you find challenging and why?
  it was time consuming

Student 3

ART DECO PROJECT REFLECTIVE QUESTIONS:
NAME:

- What have you enjoyed about the Art Deco Project?
  I have enjoyed the different ways of doing art and using different mediums to make are final projects. It has been a way to express myself in my work.
- What new skills did you develop to create your work?
  - Marbling
  - lino cutting
  - printing
- What worked well and why?
  my final project came out well and all my marbling
- What did you find challenging and why?
  I found marbling a bit challenging because it was difficult to work with the ink and getting it to go on both sides.
- Did you feel that you have experienced artistic growth in the work you have created, explain how?
  got more experienced with marbling
- If you had an opportunity to work with me again, what would you like to do?
  yes patterns lots of clay

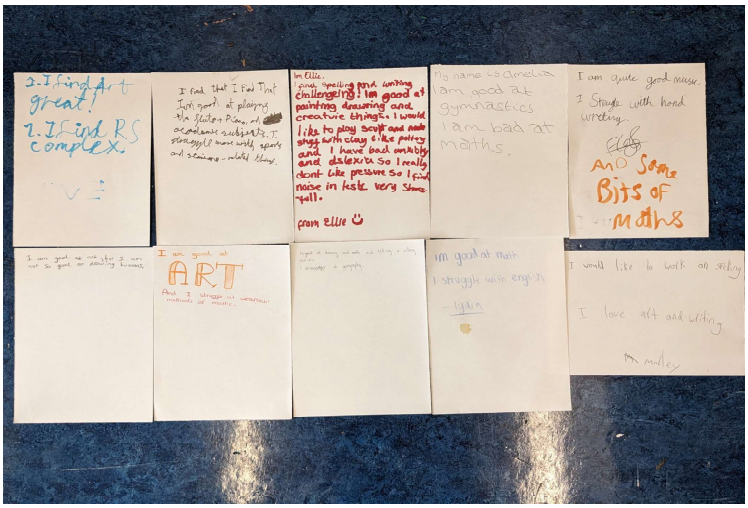
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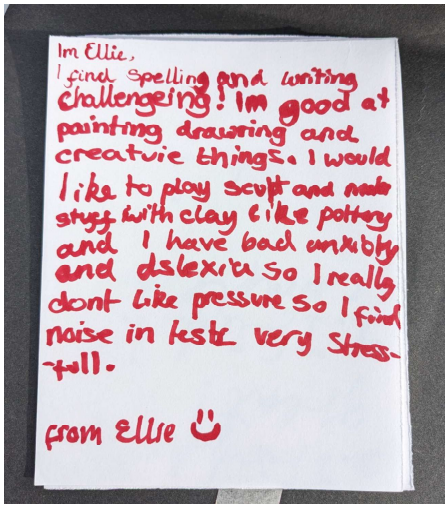
- Did you feel that you have experienced artistic growth in the work you have created, explain how?

Yes because I have found different ways to do art and expericnce different mediams. I have also learnt my work dose not have to be perfect and it can be what I want

- If you had an opportunity to work with me again, what would you like to do?

I would work with you again and I would like to do something similar since I liked doing marbaling but maybe it can be ~~use~~ used to do something else





Vicky Cerdano teacher at St Marylebone CE Girls School
"As per usual Frances has had a very successful year and has produced some lovely work with her students. Her workshops are always so well planned and the students do really enjoy taking part in them. We are delighted to be able to have Frances working with us for two days this year. We have already had a meeting and planned an extra workshop for the new year 7 students. I just wanted to take this opportunity to let you know how much we value being part of the Creative Mentors projects and also to thank Frances for all of her hard work and dedication to St Marylebone School. I am really looking forward to seeing all the wonderful outcomes which will be produced in the Autumn term".

Nic Faris
"I have really enjoyed being a part of the creative mentors team in the last year. I've felt so passionate about the work that I've done and would love to keep an open page with you as to contribute in other occasional capacities in the future. I'd also really like to personally thank you for the opportunity that I've had working with you and being able to give support to the students that I could have only hoped for when I was their age."

VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 16/24

Future planning

Potential new school
Moving forward we have many exciting opportunities for CMF. Alice and Qona will be visiting Charles Dickens Primary School with a view to Frances joining the school in the new year when Alice returns to Haberdashers. It will be exciting to add a primary school to our partner schools. http://www.charlesdickens.southwark.sch.uk The school is also a feeder for Haberdashers and so it is hoped the mentors will be able to positively impact the transition for the children with SpLDs which is something that is often quite a traumatic time for children especially those with ASD.

Annual Exhibition
We have the next annual exhibition at The Tabernacle in January 2023. The private view is on Tuesday the 30th January and the exhibition will remain up until Sunday 4th February.

Falmouth exhibition
Our Trustee Alan Cummings has recently been appointed President of the Royal Cornwall Polytechnic Society ("The Poly") in Falmouth. In this role, he has proposed an ambitious series of events to take place at the Poly with the umbrella title "The Future Of …". These events will take place between May 2024 and April 2025. One of the events proposed is a 3 day TFO workshop for children in the first 2 years of their secondary education. The workshop will be followed by a 3 day open exhibition of the work made by the children. Alan is very keen to engage CMF in the delivery of this part of the TFO programme. He has approached us and we have had some preliminary discussions on workshop ideas, feasibility and logistics. Our proposal is for CMF to cover the employment costs of CMF Mentors while Alan raises the funds to cover travel and accommodation costs.

Labyrinth
It is well documented that; balancing the left and right hemispheres of the brain has a positive effect on learning, equally that the amygdala responsible for producing anxiety can have a detrimental effect on learning specifically with people with SpLDs. A body of research suggests that the labyrinth can enable the walker to experience a decrease in anxiety and promotes Ego strength. Qona is planning on using the Falmouth Exhibition as a pilot in the form of a chalked out labyrinth on the floor. If successful this could become a template to take into schools and drawn within an outside area enabling the children, in particular those with a diagnosis of ASD to benefit from the experience of walking a labyrinth.

BDA International Conference
Qona and Alice have been working on a paper to present at the BDA International conference in July, called Dimensions of Dyslexia: Evidence and Practice. Our paper is called "A longitudinal qualitative case study, of the positive effect, strengthening natural creative abilities, inherent in many of our dyslexic children, can have on bolstering self-confidence and reducing anxiety". A shorter version being "A positive model of dyslexia: Empowering dyslexic children through creative activity".

Measuring CMF's impact
Alice has been working on creating a questionnaire for staff (and potentially students) to fill out before and after they've worked with creative mentors. Her questionnaire is based on an outcomes measure called 'Strengths and Difficulties Questionnaire (SDQ)' and has been tailored to CMF's aims. She will be liaising with the welfare and SEN team at Haberdashers' to get their feedback before hopefully rolling it out in January 2024. We hope this will give us some valuable data on how the work of mentors impacts on the students we work with.

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Thanks

As always, we would like to extend our thanks to all the teachers we have been working with over the year, in particular; Vicky Cerdano and Steph Corban at St Marylebone School. Louise Ungpakorn, Matt Spaul and Susan Swartzberg Fiona Lucas and Emy Mills at Charter School North Dulwich. From Capital City Academy, Minel Patel and Deborah Britton-Field and Paris Thompson at Haberdashers' Borough Academy. We would also like to thank Shobhan Shah for updating our website and keeping it backed up, our trustees and of course our mentors.

Financial Review

During the year the charity received donations of £139,930 (2022: £77,341) and had a surplus of income over expenditure of £57,095 (2022: deficit of £2,658).
The charity had four (2022: five) mentors during the year who received £55,986 (2022: £51,499) as salary (page 22).

Further details of the financial activities of the charity can be found in the financial statements on pages 19 to 23.

Risk Assessment

The Trustees keep the risks associated with the charity continually under review. The key risk facing the charity is that its financial commitments will exceed its resources from time to time, however the charity always holds sufficient cash reserves to meet its current obligations. The other principal risk is to ensure the Creative Mentors are of sufficient calibre and of suitable character and all relevant checks on them are carried out before they are employed.

The Trustees maintain a register of risks which the Charity may potentially face, which is reviewed at each meeting and updated as required.

Reserves Policy

The Trustees consider reserves equal to their extant contractual obligations to the Creative Mentors should be retained.

Structure, Governance and Management

Creative Mentors Foundation is a charitable company limited by guarantee, incorporated on 3 March 2009 and registered as a charity on 28 July 2009. The charitable company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed by its Articles of Association. In the event of the charity being wound up members are required to contribute an amount not exceeding £1.

The day to day running of the charity is managed by Qona Rankin. The trustees meet formally once a year and informally as required.

Policies for Inducting and Training Trustees

There are no formal policies for training trustees. All trustees are professionals in their own area and are from time to time provided with copies of the charity commission publications on the responsibilities of trustees. New trustees are inducted by Qona Rankin and provided with copies of the most recent accounts and trustee minutes. They are supported in their role by the continuing trustees.

VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 18/24

Trustees' Responsibility in relation to the Financial Statements

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the trustees should follow best practice and:

· 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 material departures disclosed and explained in the financial statements;
· prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

In preparing this report, the Trustees have taken advantage of the small companies exemptions provided by section 415A of the Companies Act 2006.

Approval

12 March 2024

The Trustees' report and the financial statements were approved by the trustees on ….....

Qona Rankin 12 Mar 2024 17:14:51 GMT (UTC +0)

….....

Qona Rankin
On behalf of the Board of Trustees

VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 19/24

CREATIVE MENTORS FOUNDATION

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 AUGUST 2023

	Note	Restricted funds 2023 £	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Income from:					
Donations and legacies	4	-	139,930	139,930	77,341
Total income		-	139,930	139,930	77,341
Expenditure on					
Charitable Activities	5	85	57,008	57,093	56,659
Governance Costs	6	-	25,742	25,742	23,340
Total expenditure		85	82,750	82,835	79,999
Net income/(expenditure)		(85)	57,180	57,095	(2,658)
Net Movement in Funds		(85)	57,180	57,095	(2,658)
Reconciliation of Funds					
Total funds brought forward		3,216	59,151	62,367	65,025
Total funds carried forward	12	3,131	116,331	119,462	62,367

The notes and schedules on pages 21 to 23 form part of these accounts.

VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 20/24

CREATIVE MENTORS FOUNDATION
Company Number 06834521

BALANCE SHEET
AT 31 AUGUST 2023

	Note	2023		2022	
		£	£	£	£
Fixed Assets					
Tangible assets			-		-
Current Assets					
Debtors	7	6,460		316	
Cash at bank		118,083		67,217	
		124,543		67,533	
Less: Creditors: Amounts falling due within one year					
Creditors	8	5,081		5,166	
		5,081		5,166	
Net Current Assets/Liabilities			119,462		62,367
Total Assets less Current Liabilities			119,462		62,367
Represented by :-					
General Funds					
- General Unrestricted Funds	12		116,331		59,151
- Restricted Funds	12		3,131		3,216
Total Funds available for Charitable Purposes			119,462		62,367

The company's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The Trustees consider that the company is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the company to obtain an audit for the year in question in accordance with section 476 of the Act.

The Trustees acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to small companies within Part 15 of the Companies Act 2006 and in accordance with the Financial Reporting Standard for Smaller Entities (effective April 2008).

The financial statements were approved by the Board of Directors/Trustees and were signed on their behalf by:

Qona Rankin 12 Mar 2024 17:14:51 GMT (UTC +0)

.....

Qona Rankin
Trustee
Date: 12 March 2024

The notes and schedules on pages 21 to 23 form part of these accounts

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Introduction

Creative Mentors Foundation is a company limited by guarantee (No. 06834521) and a registered charity (No. 1130788). Its objects are as stated in the Trustees report.

1 ACCOUNTING POLICIES

Basis of Accounting

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Creative Mentors Foundation meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

Fund accounting

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objects of the charity.

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.

Donations

Donations are recognised when received by the charity.

Expenditure

Expenditure is included on an accruals basis inclusive of VAT when a liability is incurred.

Governance

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity including the costs of preparing the financial statements.

Liabilities

Accruals are recognised when there is a present obligation at the reporting date as a result of a past event. Accruals are measured at the best estimate of their settlement amount.

2 NET INCOMING RESOURCES FOR THE YEAR

	2023	2022
This is stated after charging:		
Trustees / Directors' remuneration and other benefits etc.	-	-

VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 22/24

3 TAXATION

A charge to tax does not arise because of the company's charitable status.

4 DONATIONS

	2023 Restricted	2023 Unrestricted	2023 Total	2022 Restricted	2022 Unrestricted	2022 Total
Donations	-	139,930	139,930	6,400	70,941	77,341

5 EXPENDITURE ON CHARITABLE ACTIVITIES

	2023 Restricted £	2023 Unrestricted £	2022 Restricted £	2022 Unrestricted £
Mentors' wages & salaries	-	55,986	-	51,499
Insurance	-	957	-	852
Website maintenance	-	-	-	115
Exhibition costs	-	-	-	870
Materials	85	-	3,184	-
Training	-	-	-	-
Sundry	-	65	-	139
	85	57,008	3,184	53,475

There are 4 part-time employees (2022: 5 part-time employees). There were no employees who received total employee benefits of more than £60,000.

6 GOVERNANCE COSTS

	2023 £	2022 £
Annual accounts	2,016	1,920
Corporation tax return	-	540
Independent examination	756	720
Payroll	1,058	1,008
Legal fees	21,840	19,080
Bank charges	72	72
	25,742	23,340

7 DEBTORS

	2023 £	2022 £
Advance on expenses	231	316
PAYE	6,229	-
	6,460	316

VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 23/24

8 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023 £	2022 £
PAYE	-	330
Pensions	185	176
Accruals	4,896	4,660
	5,081	5,166

9 TRUSTEES REMUNERATION AND EXPENSES

Trustees were not paid for their services to the charitable company and did not receive any reimbursement of expenses.

10 RELATED PARTY TRANSACTIONS

Bart Peerless is a partner in Charles Russell Speechlys LLP who acted as solicitors to the company and charged fees amounting to £21,840 (2022: £19,080) inclusive of VAT, during the year.

11 ANALYSIS OF FUND ASSETS AND LIABILITIES

	Restricted Fund 2023 £	Unrestricted Fund 2023 £	Restricted Fund 2022 £	Unrestricted Fund 2022 £
Fixed Assets	-	-	-	-
Current Assets	3,131	121,412	3,216	64,317
Current Liabilities	-	(5,081)	-	(5,166)
Total	3,131	116,331	3,216	59,151

12 MOVEMENTS IN FUNDS

	31 August 2022	Incoming Resources	Outgoing Resources	31 August 2023
General	59,151	139,930	(82,750)	116,331
Restricted	3,216	-	(85)	3,131
	62,367	139,930	(82,835)	119,462

13 CONTROL OF THE CHARITY

The charity is controlled by its board of trustees.

VirtualSignature Transaction Ref. D6WN-XRX6-CJ6S 12 Mar 2024 17:14:53 GMT (UTC +0) D 1/1 P 24/24

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF

CREATIVE MENTORS FOUNDATION

I report on the accounts of the company for the year ended 31 August 2023 which are set out on pages 19 to 23.

RESPONSIBILITIES AND BASIS OF REPORT

As the Trustees of the company (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the company's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S STATEMENT

I have completed my examination. I can confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed: .... Dated : 13 March 2024

Darren O'Connor BSc (Hons) FCCA ACA
James Cowper Kreston
Reading Bridge House
George Street
Reading
RG1 8LS

CREATIVE MENTORS FOUNDATION

England & Wales - Charity number 1130788

Accounts

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:02 GMT (UTC +0) D 1/1 P 1/22

CREATIVE MENTORS FOUNDATION

Registered Charity Number 1130788
Company Number 06834521

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED
31 AUGUST 2022

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:03 GMT (UTC +0) D 1/1 P 2/22

CREATIVE MENTORS FOUNDATION

ANNUAL REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2022

CONTENTS

	Page
Legal and Administrative Information	1
Report of the Directors and Trustees	2 - 14
Statement of Financial Activities	15
Balance Sheet	16
Notes to the Financial Statements	17-19
Independent Examiners Report	20

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:03 GMT (UTC +0) D 1/1 P 3/22

CREATIVE MENTORS FOUNDATION

COMPANY INFORMATION
LEGAL & ADMINISTRATIVE INFORMATION

Constitution
Creative Mentors Foundation is a charitable company limited by guarantee. It was incorporated on 3 March 2009, number 06834521 and is a registered charity, number 1130788.

Trustees & Directors
The Trustees serving during the year and since the year end and to the date of this report are:-

Qona Rankin
Bart Peerless
Alan Cummings
Andrew Whitby-Collins

Registered Office
5 Fleet Place
London
EC4M 7RD

Website
www.creativementors.org

Bankers
Barclays Bank PLC
Plaistow Branch
737 Barking Road
London
E13 9PL

Solicitors
Charles Russell Speechlys LLP
5 Fleet Place
London
EC4M 7RD

Independent Examiner
Darren O'Connor BSc (Hons) FCCA ACA (Senior Statutory Auditor)
James Cowper Kreston
Reading Bridge House
George Street
Reading
RG1 8LS

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:04 GMT (UTC +0) D 1/1 P 4/22

CREATIVE MENTORS FOUNDATION

REPORT OF THE DIRECTORS AND TRUSTEES FOR THE YEAR ENDED 31 AUGUST 2022

The Directors and Trustees present their annual report together with the financial statements for the year ended 31 August 2022. Legal and administrative information is set out on page 1 and forms part of this report. The Annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Trustees

All trustees are also directors of the company therefore they are appointed in accordance with the requirements of the Companies Act 2006. The trustees/directors are referred to throughout this report as trustees. No trustees have any interest in the assets of the charitable company. The Trustees are set out in page 1.

Objects of the Charity

The aim of the charity is to help make the arts curriculum at state secondary schools more accessible and rewarding for children with Specific Learning Difficulties (SpLD). The charity works with arts post graduates with dyslexia, dyspraxia and or ADHD (creative mentors) and places them in schools where they encourage and support students with SpLDs. The Creative Mentors work alongside the existing staff who are engaged in arts teaching and they also run lunch-time or afterschool clubs specifically for groups of children with SpLDs

The charity seeks to:

· Raise awareness among staff who teach creative subjects about the implications of working with young people who process information differently.

· Introduce them to specialist teaching methods that help children with SpLDs to engage and learn.

· Raise awareness about the possible advantages there are for people with SpLDs involved in the arts, precisely because they have the ability to think in unpredictable and original ways.

· Provide encouragement for children with SpLDs who have lost confidence in their ability, in both academic and creative subjects, because of their struggle with the school curriculum and the exam system.

· Provide role models who faced the same problems in their time at school but made their way through the system to educational and potential career success.

Public benefit

We have complied with our duty to have due regard to the guidance on Public Benefit published by the Charity Commission. We continue to recognize the importance of collecting feedback from the Creative Mentors' students, subject teachers and head teachers so that we can assess the benefit to the public. We have continued to receive extremely positive feedback from students, teachers and parents which continues to demonstrate the benefit the Creative Mentors bring to the schools and visitors to our website demonstrate our wider impact. (See below.)

Overview

This has been an exciting and productive year for CMF. In October we had what we hope is now an annual exhibition, of the work produced by the children working with our mentors, it was so gratifying to see the work all displayed so professionally in the gallery space in the Tabernacle. It was particularly thrilling to chat to some of the pupils who were so excited to see their work displayed for the public to see.

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:05 GMT (UTC +0) D 1/1 P 5/22

CREATIVE MENTORS FOUNDATION

REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2022










In January 2022 we began working with two new schools Haberdasher's Borough school which has taken over a newly refurbished fire station on Southwark Bridge Road where the art department is large and well supported by the school. Alice left Bridge School and Marlborough School to mentor at Habadashers' Borough 2 days a week. Interestingly this school found us through Instagram. The other school is Capital City Academy in NW10 where the SENCO Donna-Marie Amhari-Smith was delighted to welcome Stuart who left Charter school at the end of the autumn term. We were also very sad to loose Elle who took up the role of education officer at the Horniman museum which is a fantastic opportunity for her, but a great loss for CMF. We appointed another mentor Nic Faris a graduate from the RCA visual communication school in August. Having lost both of our SEN schools we managed to work at Paddock school which is a SEN school in Roehampton. Clare Johnson (retired professor of textiles at the RCA,) ran some kimono making workshops during the first half of the summer term. These were a great success with the pupils and we hope to be able to work with Clare again during the coming academic year.

In June we were invited to run some week-end workshops as part of GERF (Great Exhibition Road Festival). We were in the Neurodiversity zone. Alice ran a glasses making work-shop and Frances worked on finger knitting with groups of children and I hosted a panel discussion. Our venue was the wonderfully elegant Goethe Institute where the staff couldn't have been more welcoming and accommodating.








VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:05 GMT (UTC +0) D 1/1 P 6/22

In July for our 'away day', Alice, Frances and myself had a lovely trip to the Cornelia Parker exhibition at Tate Britain, unfortunately Stuart had succumbed to covid and missed the event. The exhibition was full of inspiring drawings, sculpture and installations and I think we all really enjoyed the work and came away with many ideas to build into our teaching.

On-line training

Alice and I attended a webinar in September run by Public Policy Exchange's (PPE) virtual roundtable: entitled **Dyslexia in Schools: Ensuring All Children with (the Gift of) Dyslexia Can Receive Support and Have Options Open to Them to Achieve Alongside Their Peers.**

The information was really shocking and made us even more determined to do what we can to help our children with SpLDs. Below are some of the highlighted facts from the webinar.

Schools in England are failing to diagnose at least 80% of pupils who have dyslexia

Families of dyslexic children are having to pay up to £1,000 for help with their child's education, with pupils from poorer backgrounds being left behind.

Diagnosis and support is the worst it had been since government funding for dyslexia started in the 1980s.

According to a 2019 Commons report, 70% of parents of dyslexic children felt their school did not support their child's dyslexia, 76% of parents felt the school was not doing a good job supporting their dyslexic child, and 72% of parents felt their child's school did not value or nurture their abilities and potential.

According to a 2020 report by the National Institute for Health and Care Research, around 40-60% of young people with dyslexia have some kind of psychological difficulties, including anxiety, depression and attention deficit, compared to one in eight children across the broader population.

Alice McLean report on 2022

From January 2022, I worked two days a week for Haberdashers' Borough Academy and one day a week from home doing CMF admin and workshop planning.

CMF admin -

- Continued to update social media and website. Managing queries that come through the website.
- Supported Qona with arranging regular fortnightly meetings and taking notes on these.
- Communicating with mentors to plan meetings and collate information for website and exhibition.
- Preparing for exhibition.
- Monitoring DBS and administering applications.
- Worked on application for Goldsmiths funding. Successfully received £6400.

Haberdashers' Borough Academy -

Visit to the Angela Marmont Centre for UK Biodiversity at the Natural History Museum - took a group of students to view a large collection of British Beetles in a study room at the NHM. The students were so inspired and used the drawings to create pewter cast insects.



VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:06 GMT (UTC +0) D 1/1 P 7/22

CREATIVE MENTORS FOUNDATION

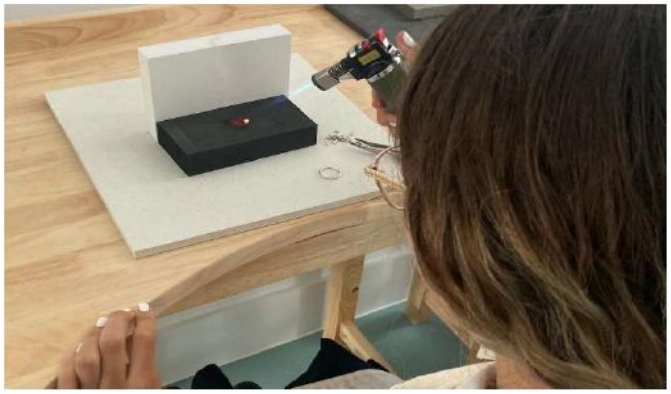
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2022

Awarded £6400 funding by the Goldsmiths' Centre in April 2022.
Set up a jewellery workshop with furniture and tools - Using the newly acquired funds, during the Summer term with the help of the art technician, we installed four jewellery benches, a workbench with rolling mill and vice and a tool board for students to use. Staff (including the Principal) are really impressed with it and the students have thoroughly enjoyed working in the workshop so far.



Regular jewellery making sessions with groups from yr 7, 8, 9 and 10 - spent 2 days a week in the school teaching jewellery and pewter casting techniques to students. Summer term worked with 32 students, Autumn term working with 14 students.

Argentium workshop - Goldsmiths' Centre approached me to run a trial workshop with free materials using a technique called Argentium silver. Each student got to take home a selection of silver rings.





INSET training Summer term - A group of 8 teachers took part in a pewter casting workshop with me during their inset training after the Easter holidays. It was a great opportunity to share the space with the other staff and give them an introduction to the project. They were all very enthused and were quickly suggesting students they thought would benefit from being involved!



School trip to Central Saint Martins' degree show and tour of The Goldsmiths' Centre - We paid particular attention to the Jewellery department but also looked at most other courses. None of the students had visited a degree show before. This trip was really well received and actually resulted in two students switching to doing GCSE Art and Design after being so inspired by the trip.



habeartdept

End of term exhibition in the new jewellery workshop - Showcased the work produced by students in the summer term and invited staff, students and pupils. Work on display included - framed pewter pieces, Argentium rings, test pieces from general jewellery classes with me.

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:06 GMT (UTC +0) D 1/1 P 8/22

CREATIVE MENTORS FOUNDATION

REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2022

Stuart McCaffer report on 2022

At the end of the 2021 Autumn term I finished working with the Charter School East in Dulwich which I had been working with since its inception in 2017. In the spring I started in Capital City Academy which is situated between Harlesden and Willesden in North West London. I had already been working there as the 3D art teacher this meant that, not only did I have access to all the facilities of the Art Department but I was able to talk to the SEND Department before I started. Being part of the school has meant I have been able to prepare and organise my CMF classes without relying on the other members of staff and having my own classroom has made life much easier to plan etc. Like all schools that I have worked in it takes a while for the power that be to appreciate what the CMF can do for them so it took a few weeks to get the pupils that would benefit sorted and attending the classes but once we were up and running I think we had some success with the groups.



End of term work from Capital City. These are animals and emotions picked at random out of a hat apart from the first one which is a peanut, which I put in as a laugh (although the peanut isn't laughing…it's sad)



We worked on self portraits based on the work of Gary Hume. In the summer term we have been continuing working in clay and also collages which will be screen printed.



Elle Hamblen

Creative Mentors Drama Project at Oxford Gardens Primary School with Eleanor Hamblen
Autumn 2021 Term Report

This term, 12 pupils in Year 5 at Oxford Gardens Primary School took part in drama interventions to develop their confidence and self-expression through drama. We began by establishing 'Drama Agreements' within the two groups to ensure that sessions would take place in a supportive and encouraging environment. Students developed key skills such as improvisation through games including 'sound pictures', 'the magic box' and 'one word at a time'.

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:07 GMT (UTC +0) D 1/1 P 9/22

After half term, we learned about the ancient art of shadow puppetry. Students worked towards a performance for their teachers and classmates on Friday 10th December. Each group chose two stories to perform from a selection of Chinese folk tales. These were 'How the dragon came to be', 'The empty pot', 'The immortal white snake' and 'The magic pot'. Pupils worked together effectively to create the puppets and deliver their lines with appropriate volume and expression! It has been such a privilege and a pleasure getting to work with Creative Mentors these past 2 and a bit years.





Frances Conteh

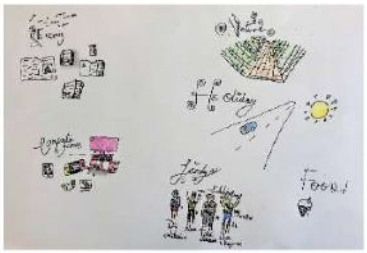
The Charter School North Dulwich and The St Marylebone CE School
September 2021 –September 2022

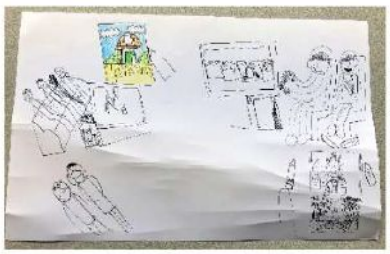
The Charter School North Dulwich. Monday & Wednesday After School Club

In September 2021, I asked the head of year 7, if they would help with recommending a small group of neurodiverse students for me to work with. I was fortunate to work with year 7 learners who were pleasant and committed and also continued to attend my club when they were in year 8.

The group were given the opportunity to explore a project called Connection and asked to produce a series of drawings based on their relationship with the theme.

'Connection is about the significant connections that make us feel alive.
What are the important things that tie you to the world and bring meaning to how you live?
Whether it be the things closest and most immediate to you or those things that seem not so obvious'





Family, nature and the outdoors and their pet animals were very important to identical twins. The twins predominately communicated amongst themselves. They spoke to teachers when they were asked a question but would not verbally communicate with their peers in the group.

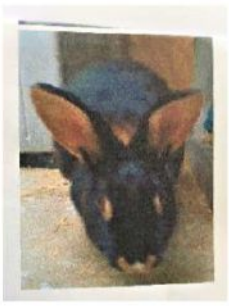
A learner who was autistic and suffered from anxiety which had affected their attendance at school would only communicate with me by nodding their head. The student enjoyed computer games, the natural environment, time with family, food and sweet treats.

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:07 GMT (UTC +0) D 1/1 P 10/22

A student who was quite thoughtful in the way they communicated about their work and documented their drawings, enjoyed creating comic illustrations based on a character they had created named Catman.

The friend of the Catman comic illustrator also joined the club and produced drawings based on their interests and concern for environmental issues, their love of literature and time spent with family

A year 9 student who enjoyed attending the club since they were in year 7, had a cloth that gave them comfort when they were a small child and had named the cloth Rag






The students were also given the opportunity to bring in images they could reference and copy via drawing. Some of the drawings were reduced in size and traced onto tracing paper.





The group were introduced to porcelain clay and placed their traced images onto rolled out slabs that were cut into A5 size tiles. The drawings were transferred by pressing along the lines and embossing into the clay with clay tools and then mark making was applied to add texture.

The students individually created a series of porcelain clay triptych tiles that were glazed and fired in the art department kiln.






VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:08 GMT (UTC +0) D 1/1 P 11/22

I would have liked to experience seeing the quieter students in the group find commonalities because of their family backgrounds. I found out that the twins were actually triplets with a brother and the student who communicated quietly by nodding was coincidently a triplet too and had 6 siblings. I felt I should have planned more time creating strategies to get the whole group to communicate with each other, even if it was through non-verbal collaborative group activities. However, in the last 2 weeks of the project, I overheard the student who would only nod through communicating, speak with energy and enthusiasm when responding to a peer's question. The twins who would only communicate with me, also spoke without hesitation to their peers in the group when they were asked about their interests in pets and how many they had over the years, which they replied, 18 animals in total!

I felt the group responded well to the project as they were given an opportunity to develop their ideas that were of personal interest to them through the process of drawing and porcelain clay which was new to them and easy to mould and manipulate.

The group were introduced to the new Creative Mentor named Nick who will be starting after the autumn half term and they are looking forward to the projects he will be introducing to the club.



Nick and I visited the SEN department who are keen to work with him and support his role at The Charter School North Dulwich. In the meeting it was also mentioned that there should be a space in the school where the work of students who are neurodiverse should be showcased and celebrated.

A learning support assistant has offered to occasionally attend the club and assist Nick. The LSA's input has been beneficial as they were able to identify and recommend students from a small list of names suggested by year 7 form tutors of learners who would benefit from creative extra-curricular activities. The LSA also contacted the students' parents and sent an invite poster on behalf of the Creative Mentors Foundation.

The St Marylebone CE School

When I started at The St Marylebone CE School in September, I contacted the SEN department and asked if they would recommend a group of students that they felt would benefit from joining my club. The communication from the SEN department was very limited, however the students who eventually attended my after-school club were a small and diverse group of learners with mixed abilities. One of the students was from year 8 and the rest were in year 7.

I also introduced the 'Connection' project to the group, but gave them the option to draw with sharpie pens and develop brightly coloured illustrative design ideas based on their association with the project brief.

I scanned and digitally transferred all the students designs onto heat transfer paper then heat pressed ironed their work onto fabric. The students then sourced their colours from a selection of embroidery threads and applied simple stitch techniques to add detail and texture to their drawings on fabric.

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:08 GMT (UTC +0) D 1/1 P 12/22

The group were great to work with and it was nice to receive positive feedback from a student who felt that the creative mentors space and the work they produced made them feel calm and safe.

Even though half of the group did not attend regularly the other half consistently engaged with the project and enjoyed the social atmosphere until school ended for the Summer holiday.








VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:09 GMT (UTC +0) D 1/1 P 13/22

Year	Grey Coat Hospital	St Marylebone	Charter School, North Dulwich	Charter School East Dulwich	Bridge School	Marlborough Primary School	Oxford Gardens
2010	Andrew Vallence *RCA Visual Communication*						
2011	Stuart McCaffer *RCA Sculpture*						
2012	Nienke Van Wijk *RCA Visual Communication* Steven Frew RCM Piano & Composition	Tomasz Crompton *RCA Architecture* Stuart McCaffer *RCA Sculpture*					
2013	Joe Drakeford *RCA Printmaking* Fiona Howell *RAM Voice*	Alice Mclean *RCA Jewellery & Metal* Steve Irwin *RAM Voice*					
2014	Hollie Paxton *RCA Jewellery & Metal*						
	Fiona Howell *RAM Voice*	Lucy Joyce *RCA Sculpture* Robbie Campbell *School of Oriental & African Studies Music & Development*					
2015	Frances Conteh *RCA Textiles* Simon Tong *RAM Trumpet*	Luke Barton *RCA Sculpture* Rachel Frant *RAM Voice*					
2016	Claire Blundell Jones *RCA Printmaking* Olivia Watts *Guildhall School of Music & Drama*	Richard Hards *RCA Sculpture*	Frances Conteh *RCA Textiles* Simon Tong *RAM Trumpet*				
2017	Cara George *RCA Jewellery & Metal*	Josh Saunders *RCA Animation*	Frances Conteh *RCA Textiles* Simon Tong *RAM Trumpet*	Stuart McCaffer *RCA Sculpture*			
2018		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Frances Conteh *RCA Textiles*		
2019		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Alice McLean RCA Jewellery Jaz Wharmby Cambridge	Alice McLean RCA Jewellery	
2020		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Alice McLean RCA Jewellery	Alice McLean RCA Jewellery	Eleanor Hamblen Oxford
2021		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Alice McLean RCA Jewellery	Alice McLean RCA Jewellery	Eleanor Hamblen Oxford
	Haberdashers Borough Academy	**St Marylebone**	**Charter School, North Dulwich**	**Capital City Academy**	**Paddock School**		
2022	Alice McLean RCA jewellery	Frances Conteh *RCA Textiles*	Frances Conteh RCA Textiles	Stuart McCaffer RCA Sculpture	Clare Johnston, RCA Textiles		

KEY

Green = Music
Blue = Art & Design
Orange = Drama

RCM = Royal College of Music
RAM = Royal Academy of Music
RCA = Royal College of Art

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:10 GMT (UTC +0) D 1/1 P 14/22

Feedback from teachers and schools

As ever the feedback we have received from both pupils and staff has been extremely positive.

Pupil Feedback for Elle's drama workshops

'I really liked drama because it was really fun and it made me feel happy. Like some days I felt really sad and it cheered me up.' (Habon, 10)
'I like drama because I think its very fun… and I like how about it that we could make the puppets… and when we did it, it was really funny.' (Aleena, 9)
'I really enjoy drama, it was really fun… then the concert when we did the puppet show it was very fun because it was my first time like actually performing with puppets and I really liked it. It was really enjoyable. Also I was kind of nervous because everyone was there but it was alright because in the end I knew my lines, I did well and it was really fun in the end… My time at drama has probably been the best throughout the school year.' (Abdullahi, 10)
'I love drama we've learned loads of new stuff. For example, we've done loads of acting.' (Chelsea, 9)

'When we started to practice our puppet show I was very scared but then after I felt excited and then I done it. But then also I'm a little upset that drama's finished but I'm still happy I did the puppet show.' (Sarai-Rose, 9)
'In the play what we did I was really nervous but then I started feel good… I got to do two roles in the play and I felt really happy as well at the same time.' (Theo, 9)
'I enjoyed taking part in drama group as it made me feel happy and I liked sharing my feelings and playing different games and doing shadow puppets.' (Salma, 9)
'I like drama because it was really fun and it made me more confident speaking with others.' (Shezaad, 9)
'I enjoyed going on the Friday drama class and the puppet shadow show was really fun.' (Yui, 9)

I thought drama was fun and I liked it.' (Skye, 9)

Feedback about Frances's clubs.

"I loved going to the creative mentors after school club because I found it really fun and really peaceful and there was a lot of creativity and it helped me to relax"

"I have found the creative mentors art club an amazing experience because we do really fun projects, that we would probably not do in class. The teachers there were really helpful, fun and kind so it felt really inclusive".

"I just wanted to send you a quick email to say thankyou for another fantastic year of Creative Mentors. Its been an absolute pleasure to have Frances working with us this year again and I'm really looking forward to the new academic year when we will be embarking on more creative projects" (Member of staff from St Marylebones)

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:10 GMT (UTC +0) D 1/1 P 15/22

Future planning

We are looking forward to this academic year with our new visual communication mentor Nic Faris who also has a background in music, which I'm hoping he will be able to use in his role. Nic will be taking over from Frances at Charter school, enabling Frances to take over from Alice at Haberdashers whilst Alice is on maternity leave, another reason for celebration. We will definitely be planning for an October 2023 exhibition but feel we need to move onto the next stage. In order to reach more people and possibly get some free advertising, Stuart suggested contacting galleries with an education space for example Saatchi, the Tate, The Wallace Collection. We have the credentials as being a charity that works in schools and we have the evidence of 4 very successful public exhibitions at the Tabernacle. We look forward to maintaining our relationship with the Goldsmith's company who have been so generous to us and of course with our 5 schools. I have also been invited by SAGE and the Institute of Neurodiversity to join the editorial board for a new journal called Neurodiversity, due for publication in 2023. I'm hoping not only to increase my knowledge but also to be able to share some of our mentors' observations both with the other board members and with the journal's readership. I have just signed up to attend 2 sessions delivered by The Open Innovation Team which is a cross-government unit of civil servants that help bring academia and policymaking closer together. They will be delivering the Policy School at the RCA as hands-on experience of policymaking, with a focus on how art and design research can inform policymaking. I'm hoping to be able to take away ideas as to how to showcase the work CMF have done and continue to do, to educational policy makers.

Thanks

As always, we would like to extend our thanks to all the teachers we have been working with over the year, in particular;
Vicky Cerdano, Steph Coban at St Marylebone School. Susan Swartzberg, Louise Ungpagkorn, Matt Spaul. Emy Mills and Fiona Lucas at Charter School North Dulwich. From Capital City Academy Minel Patel and Deborah Britton-Field and Paris Thompson at Haberdashers Borough Academy. Thanks also to Sobhan Shah for updating our website and keeping it backed up, our trustees and of course our mentors.

Financial Review

During the year the charity received donations of £76,471 (2021: £71,590) and had a deficit of income over expenditure of £2,658 (2021: £8,371).
The charity had five (2021: four) mentors during the year who received £51,499 (2021: £50,998) as salary (page 16).

Further details of the financial activities of the charity can be found in the financial statements on pages 15 to 19.

Risk Assessment

The Trustees keep the risks associated with the charity continually under review. The key risk facing the charity is that its financial commitments will exceed its resources from time to time, however the charity always holds sufficient cash reserves to meet its current obligations. The other principal risk is to ensure the Creative Mentors are of sufficient calibre and of suitable character and all relevant checks on them are carried out before they are employed.

Reserves Policy

The Trustees consider reserves equal to their extant contractual obligations to the Creative Mentors should be retained.

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:11 GMT (UTC +0) D 1/1 P 16/22

CREATIVE MENTORS FOUNDATION
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2022

Structure, Governance and Management

Creative Mentors Foundation is a charitable company limited by guarantee, incorporated on 3 March 2009 and registered as a charity on 28 July 2009. The charitable company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed by its Articles of Association. In the event of the charity being wound up members are required to contribute an amount not exceeding £1.

The day to day running of the charity is managed by Qona Rankin. The trustees meet formally once a year and informally as required.

Policies for Inducting and Training Trustees

There are no formal policies for training trustees. All trustees are professionals in their own area and are from time to time provided with copies of the charity commission publications on the responsibilities of trustees. New trustees are inducted by Qona Rankin and provided with copies of the most recent accounts and trustee minutes. They are supported in their role by the continuing trustees.

Trustees' Responsibility in relation to the Financial Statements

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the trustees should follow best practice and:

· 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 material departures disclosed and explained in the financial statements;
· prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

In preparing this report, the Trustees have taken advantage of the small companies exemptions provided by section 415A of the Companies Act 2006.

Approval

The Trustees' report and the financial statements were approved by the trustees on 14 January 2023

Qona Rankin

Qona Rankin 14 Jan 2023 18:11:59 GMT (UTC +0)

Qona Rankin
On behalf of the Board of Trustees

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:11 GMT (UTC +0) D 1/1 P 17/22

CREATIVE MENTORS FOUNDATION

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 AUGUST 2022

	Note	Restricted funds 2022 £	Unrestricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Income from:					
Donations and legacies	4	6,400	70,941	77,341	71,590
Total income		6,400	70,941	77,341	71,590
Expenditure on					
Charitable Activities	5	3,184	53,475	56,659	56,017
Governance Costs	6	-	23,340	23,340	23,944
Total expenditure		3,184	76,815	79,999	79,961
Net income/(expenditure)		3,216	(5,874)	(2,658)	(8,371)
Net Movement in Funds		3,216	(5,874)	(2,658)	(8,371)
Reconciliation of Funds					
Total funds brought forward		-	65,025	65,025	73,396
Total funds carried forward	12	3,216	59,151	62,367	65,025

The notes and schedules on pages 17 to 19 form part of these accounts.

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:12 GMT (UTC +0) D 1/1 P 18/22

CREATIVE MENTORS FOUNDATION
Company Number 06834521

BALANCE SHEET
AT 31 AUGUST 2022

	Note	2022		2021	
		£	£	£	£
Fixed Assets					
Tangible assets			-		-
Current Assets					
Debtors	7	316		-	
Cash at bank		67,217		70,076	
		67,533		70,076	
Less: Creditors: Amounts falling due within one year					
Creditors	8	5,166		5,051	
		5,166		5,051	
Net Current Assets/Liabilities			62,367		65,025
Total Assets less Current Liabilities			62,367		65,025
Represented by :-					
General Funds					
- General Unrestricted Funds	12		59,151		65,025
- Restricted Funds	12		3,216		0
Total Funds available for Charitable Purposes			62,367		65,025

The company's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The Trustees consider that the company is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the company to obtain an audit for the year in question in accordance with section 476 of the Act.

The Trustees acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to small companies within Part 15 of the Companies Act 2006 and in accordance with the Financial Reporting Standard for Smaller Entities (effective April 2008).

The financial statements were approved by the Board of Directors/Trustees and were signed on their behalf by:

Qona Rankin

Qona Rankin 14 Jan 2023 18:11:59 GMT (UTC +0)

Qona Rankin
Trustee
Date: 14 January 2023

The notes and schedules on pages 17 to 19 form part of these accounts

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:12 GMT (UTC +0) D 1/1 P 19/22

Introduction

Creative Mentors Foundation is a company limited by guarantee (No. 06834521) and a registered charity (No. 1130788). Its objects are as stated in the Trustees report.

1 ACCOUNTING POLICIES

Basis of Accounting

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Creative Mentors Foundation meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

Fund accounting

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objects of the charity.

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.

Donations

Donations are recognised when received by the charity.

Expenditure

Expenditure is included on an accruals basis inclusive of VAT when a liability is incurred.

Governance

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity including the costs of preparing the financial statements.

Liabilities

Accruals are recognised when there is a present obligation at the reporting date as a result of a past event. Accruals are measured at the best estimate of their settlement amount.

2 NET INCOMING RESOURCES FOR THE YEAR

	2022	2021
This is stated after charging:		
Trustees / Directors' remuneration and other benefits etc.	-	-

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:13 GMT (UTC +0) D 1/1 P 20/22

3 TAXATION

A charge to tax does not arise because of the company's charitable status.

4 DONATIONS

	2022 Restricted	2022 Unrestricted	2022 Total	2021 Restricted	2021 Unrestricted	2021 Total
Donations	6,400	70,941	77,341	-	71,590	71,590

5 EXPENDITURE ON CHARITABLE ACTIVITIES

	2022 Restricted £	2022 Unrestricted £	2021 Restricted £	2021 Unrestricted £
Mentors' wages & salaries		51,499		50,998
Insurance		852		1,069
Website maintenance		115		2,187
Exhibition costs		870		-
Materials	3,184		1,000	549
Training				50
Sundry		139		164
	3,184	53,475	1,000	55,017

There are 5 part-time employees (2021: 4 part-time employees). There were no employees who received total employee benefits of more than £60,000.

6 GOVERNANCE COSTS

	2022 £	2021 £
Annual accounts	1,920	1,920
Corporation tax return	540	-
Independent examination	720	720
Payroll	1,008	1,008
Legal fees	19,080	20,211
Bank charges	72	72
Annual return fee	-	13
	23,340	23,944

7 DEBTORS

	2022 £	2021 £
Advance on expenses	316	
	316	-

VirtualSignature Transaction Ref. 4WNV-NFVV-VQZJ 14 Jan 2023 18:12:13 GMT (UTC +0) D 1/1 P 21/22

8 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022 £	2021 £
PAYE	330	391
Pensions	176	-
Accruals	4,660	4,660
	5,166	5,051

9 TRUSTEES REMUNERATION AND EXPENSES

Trustees were not paid for their services to the charitable company and did not receive any reimbursement of expenses.

10 RELATED PARTY TRANSACTIONS

Bart Peerless is a partner in Charles Russell Speechlys LLP who acted as solicitors to the company and charged fees amounting to £19,080 (2021: £20,211) inclusive of VAT, during the year.

11 ANALYSIS OF FUND ASSETS AND LIABILITIES

	Restricted Fund 2022 £	Unrestricted Fund 2022 £	Restricted Fund 2021 £	Unrestricted Fund 2021 £
Fixed Assets	-	-	-	-
Current Assets	3,216	64,317	-	70,076
Current Liabilities	-	(5,166)	-	(5,051)
Total	3,216	59,151	-	65,025

12 MOVEMENTS IN FUNDS

	31 August 2021	Incoming Resources	Outgoing Resources	31 August 2022
General	65,025	70,941	(76,815)	59,151
Restricted		6,400	(3,184)	3,216
	65,025	77,341	(79,999)	62,367

13 CONTROL OF THE CHARITY

The charity is controlled by its board of trustees.

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INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF

CREATIVE MENTORS FOUNDATION

I report on the accounts of the company for the year ended 31 August 2022 which are set out on pages 15 to 19.

RESPONSIBILITIES AND BASIS OF REPORT

As the Trustees of the company (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the company's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S STATEMENT

I have completed my examination. I can confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:  Dated : 25 January 2023

Darren O'Connor BSc (Hons) FCCA ACA (Senior Statutory Auditor)
James Cowper Kreston
Reading Bridge House
George Street
Reading
RG1 8LS

CREATIVE MENTORS FOUNDATION

England & Wales - Charity number 1130788

Accounts

CREATIVE MENTORS FOUNDATION

Registered Charity Number 1130788
Company Number 06834521

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED
31 AUGUST 2021

CREATIVE MENTORS FOUNDATION

ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2021

CONTENTS

	Page
Legal and Administrative Information	1
Report of the Directors and Trustees	2 - 12
Statement of Financial Activities	13
Balance Sheet	14
Notes to the Financial Statements	15-17
Independent Examiners Report	18

CREATIVE MENTORS FOUNDATION

COMPANY INFORMATION
LEGAL & ADMINISTRATIVE INFORMATION

Constitution
Creative Mentors Foundation is a charitable company limited by guarantee. It was incorporated on 3 March 2009, number 06834521 and is a registered charity, number 1130788.

Trustees & Directors
The Trustees serving during the year and since the year end and to the date of this report are:-

Qona Rankin
Bart Peerless
Alan Cummings
Andrew Whitby-Collins

Registered Office
5 Fleet Place
London
EC4M 7RD

Website
www.creativementors.org

Bankers
Barclays Bank PLC
Plaistow Branch
737 Barking Road
London
E13 9PL

Solicitors
Charles Russell Speechlys LLP
5 Fleet Place
London
EC4M 7RD

Independent Examiner
Ian Miles FCA
James Cowper Kreston
Reading Bridge House
George Street
Reading
RG1 8LS

REPORT OF THE DIRECTORS AND TRUSTEES FOR THE YEAR ENDED 31 AUGUST 2021

The Directors and Trustees present their annual report together with the financial statements for the year ended 31 August 2021. Legal and administrative information is set out on page 1 and forms part of this report. The Annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Trustees

All trustees are also directors of the company therefore they are appointed in accordance with the requirements of the Companies Act 2006. The trustees/directors are referred to throughout this report as trustees. No trustees have any interest in the assets of the charitable company. The Trustees are set out in page 1.

Objects of the Charity

The aim of the charity is to help make the arts curriculum at state secondary schools more accessible and rewarding for dyslexic and dyspraxic children.

The charity trains dyslexic arts graduates in dyslexia awareness and specialist teaching strategies, preparing them to work in schools alongside the existing staff who are engaged in arts teaching.

The charity seeks to:

· Raise awareness among staff who teach creative subjects about the implications of working with young people who process information differently.

· Introduce them to specialist teaching methods that help dyslexic and dyspraxic children to engage and learn.

· Raise awareness about the possible advantages there are for dyslexic and dyspraxic people involved in the arts, precisely because they have the ability to think in unpredictable and original ways.

· Provide encouragement for dyslexic and dyspraxic children who have lost confidence in their ability, in both academic and creative subjects, because of their struggle with the school curriculum and the exam system.

· Provide role models who faced the same problems in their time at school but made their way through the system to educational and potential career success.

Public benefit

We have complied with our duty to have due regard to the guidance on Public Benefit published by the Charity Commission. We continue to recognize the importance of collecting feedback from the Creative Mentors' students, subject teachers and head teachers so that we can assess the benefit to the public. We have continued to receive extremely positive feedback from students, teachers and parents which continues to demonstrate the benefit the Creative Mentors bring to the schools and visitors to our website demonstrate our wider impact. (See below.)

CREATIVE MENTORS FOUNDATION

REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2021

Overview

As Lockdown persisted we continued to adapt to the lockdown rules in our new online existence. Videos were made, our website and Instagram were regularly updated by Shobhan and Alice respectively, and our competition (launched back in the summer,) was judged in December 2020 and prizes awarded. (See list at the end of this report.) Despite Lockdown we did manage to have a Christmas celebration albeit outside but it was great to get everyone together.

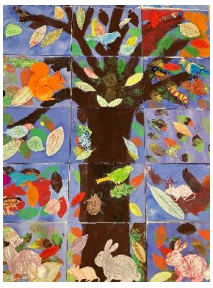


Most of our schools were happy to have the mentors back in, during March 2021. Alice McLean continued working at Bridge School and Marlborough Primary School as well as spending half a day a week working as our administrative manager. Both Stuart McCaffer and Francis Conteh continued to contribute excellent work with students at Charter School East Dulwich, Charter School North Dulwich and St Marylebone and Eleanor Hamblen continued working with students at Oxford Gardens Primary school, encouraging them with literacy through drama based activities.

Mentor activity from September 2020 to July 2021

Alice Mclean

Marlborough Primary School



Alice continued to work with the autism provision and yrs 3, 4 and 5 mainstream students. In between the lockdowns the students made a collaborative tree canvas to put up in the school. They looked at the seasons and artists who have been inspired by seasons.



Students also explored the work of the artist Ugo Rondinone. They made giant brightly coloured rocks out of paper and stacked them up like Ugo's work. They explored different scenes for the pieces and did collages with backgrounds of their choice. Students also made miniature clay towers. The work was displayed in the school during the last week of the summer term for all staff and pupils to see.





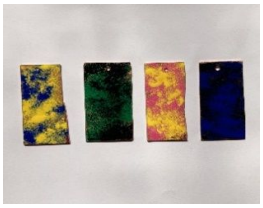
St Marylebone CE Bridge School





Alice has continued to use the funding from the Goldsmiths' Centre to buy materials and tools to work with yr 8, 9 and 10 students at St Marylebone CE Bridge School. Amongst other things, this term they have been learning cold enamelling, annealing and hammering copper, ring making and copper clay. The challenge has been to make all the techniques accessible to all levels of needs and motor skills. Cold enamelling and copper clay have been big hits.









Students also experimented with patinating copper using every day household goods. They tried lemons, vinegar and salt. Students loved the process and were really excited to see the results and how it changed the metal surface!

In addition in her role as Administrative Manager Alice has been:

- Liaising with Shobhan to ensure the 'creativity at home' videos were uploaded safely and she also continued to edit the website. She has made changes to text and images to make it simpler to navigate.
- Maintaining our Instagram page. Alice aims to post something every week or two. Our Instagram now has 140 followers and receives regular positive feedback.
- Administrating DBSs with Elinor's support.
- Planning and coordinating the exhibition at the Tabernacle.
- Building on the relationship with The Goldsmiths' Centre to continue future support.
- Providing general admin and support for Qona.

Stuart McCaffer

Charter School East Dulwich

“Like a lot of things after the first lockdown the school has taken a bit of time to get into the swing of the new rules/regulations so it has taken me and the school a little time to get regular groups of kids to work with. I now have two classes a week both are year 7s. In the past I have mixed year groups 7 and 8 but because of their year bubbles this has not possible. I was given the choice to work with year 8s but it meant working with less year 7s so I opted for just year 7s. In the past I have found it easier to work with the younger kids as they are more enthusiastic in the workshops which means they are more likely to get something positive from them.

This term we have been working on blind drawings The students began by doing a series of drawings without looking at their hands on the paper as they worked. They chose their favourite two drawings which they then enlarged and painted with acrylics. The other drawing they transferred onto a tile. The clay tiles were fired, painted and lacquered before being constructed into a column. The intention is to move on to pin hole cameras and maybe some clay work.”





Organic tissue sculptures

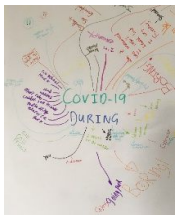
Students drew an assortment of gourds and squashes before working in teams to build large organic forms using reeds and masking tape. They then covered the skeletal frame with tissue and PVA glue.

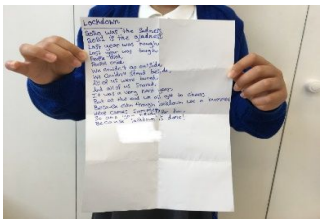


Elle Hamblen

Oxford Gardens School

Elle started at Oxford Gardens by brainstorming ideas for a devised piece of theatre which would give pupils an opportunity to communicate their response to COVID-19. Using mind maps, each class recorded defining feelings and experiences from just before the first lockdown as well as during subsequent lockdowns and their hopes and fears as we emerge from the pandemic. Pupils worked together to devise scenes inspired by their personal experiences which were recorded. After watching these recordings back, scenes were selected which would be included in the final performance and the pupils created scripts. Each class chose a way to respond creatively to anticipating a future after COVID-19. One group created a rap about their dream careers to be performed with body percussion and the other group chose to recite a poem which one of the pupils had written about lockdown.





After: Song
Everyone: Pass the beat around the room. Past the beat around the room.
Student 1: *(clap, hit)* I am hopeful for my future. I will be a doctor and an artist and a footballer.
Everyone: Change the beat!!
Student 2: *(clap, clap, hit, hit)* I am going to be the greatest. I am going to be a hair stylist.
Everyone: Change the beat!
Student 3: *(clap, hit)* OMG. LMNOP. I want to be a gamer slash YouTuber.
Everyone: Change the beat!
Student 4: *(clap, clap, hit)* I have lots of hopes and dreams. I will be the best rapper you've ever seen.
Everyone: Change the beat!
Student 5: *(clap, hit, hit)* My favourite colour is ultraviolet and I want to be a pilot. If you get hurt, I'll be your doctor.
Everyone: Change the beat!
Student 6: *(clap, clap, clap, hit, hit)* My dream is to be a doctor and champion footballer.
Everyone: Over to you!

After - Poem
Student 1: 2020 was the sadness. 2021 is the gladness.
Student 2: Last year was rough. Last year was tough.
Student 3: People cried.
Student 4: We couldn't go outside. We couldn't stand beside.
Student 5: All of us were bored. And all of us snored.
Student 6: It was a very hard year. But at the end we all get to cheer.
Student 1: Because even though lockdown was a bummer. Here comes summer.
Everyone: So are you ready for fun? Because lockdown is done

Frances Conteh

The Charter School

'Live Kindly, Live Loudly' Project
Monday & Wednesday: Year 7 and Year 8 After School Club

"This project got off to a slow start and I am not sure whether it will be completed before we break for the summer holidays as the attendance of the year 7 and 8 groups is not consistent. However, the students have made a great start and created a thoughtful and empowering collection of drawings based on Ruby's moto. The group is at the stage of stitching into their drawings that have been heat transferred onto fabric.
I have had a great response to the project and each week I have a new 'friend of a friend' attend the club, but I think the treats entice and encourage new members to the club!"

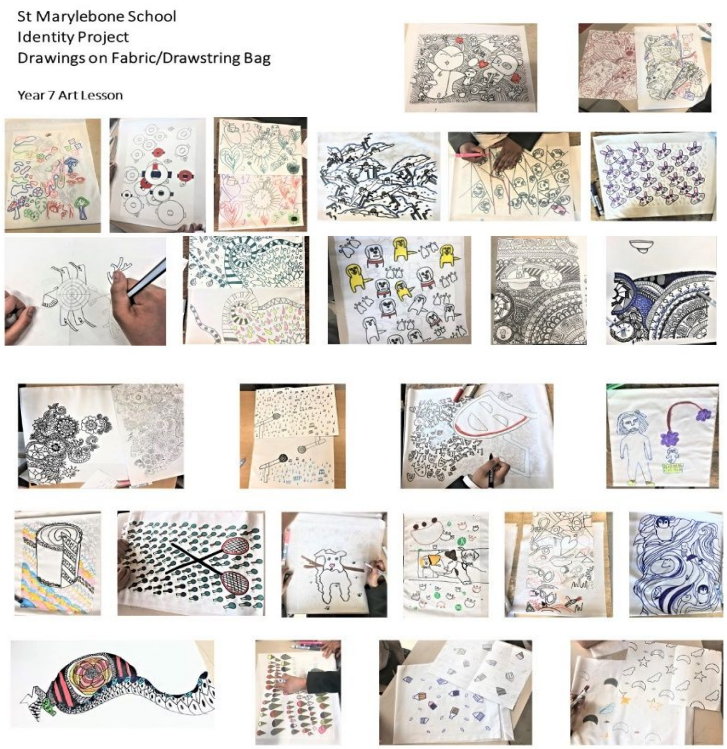






St Marylebone School

Identity/Drawstring Bag Project
Thursday: Classroom



"Delivering a project to key stage 3 students and ensuring they have a presentation to reference each week has been challenging. However, it has got me out of my comfort zone, enhanced my planning and the delivery of my lessons. Due to the cohort being year 7 students, I have to be more astute and very clear in my communication as information is often misunderstood, the group ask a lot of questions and can forget what is being said."

"The year 7s are at the stage where they have drawn their designs on fabric in relation to their theme/identity. The next time I see them, the aim would be to finalise their drawings and for Vicky (art teacher) and I to put the bags together."

Year	Grey Coat Hospital	St Marylebone	Charter School, North Dulwich	Charter School, East Dulwich	Bridge School	Marlborough Primary School	Oxford Gardens
2010	Andrew Vallence *RCA Visual Communication*						
2011	Stuart McCaffer *RCA Sculpture*						
2012	Nienke Van Wijk *RCA Visual Communication* Steven Frew RCM Piano & Composition	Tomasz Crompton *RCA Architecture* Stuart McCaffer *RCA Sculpture*					
2013	Joe Drakeford *RCA Printmaking* Fiona Howell *RAM Voice*	Alice Mclean *RCA Jewellery & Metal* Steve Irwin *RAM Voice*					
2014	Hollie Paxton *RCA Jewellery & Metal*						
	Fiona Howell *RAM Voice*	Lucy Joyce *RCA Sculpture* Robbie Campbell *School of Oriental & African Studies Music & Development*					
2015	Frances Conteh *RCA Textiles* Simon Tong *RAM Trumpet*	Luke Barton *RCA Sculpture* Rachel Frant *RAM Voice*					
2016	Claire Blundell Jones *RCA Printmaking* Olivia Watts *Guildhall School of Music & Drama*	Richard Hards *RCA Sculpture*	Frances Conteh *RCA Textiles* Simon Tong *RAM Trumpet*				
2017	Cara George *RCA Jewellery & Metal*	Josh Saunders *RCA Animation*	Frances Conteh *RCA Textiles* Simon Tong *RAM Trumpet*	Stuart McCaffer *RCA Sculpture*			
2018		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Frances Conteh *RCA Textiles*		
2019		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Alice McLean RCA Jewellery Jaz Wharmby Cambridge	Alice McLean RCA Jewellery	
2020		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Alice McLean RCA Jewellery	Alice McLean RCA Jewellery	Eleanor Hamblen Oxford
2021		Frances Conteh *RCA Textiles*	Frances Conteh *RCA Textiles*	Stuart McCaffer *RCA Sculpture*	Alice McLean RCA Jewellery	Alice McLean RCA Jewellery	Eleanor Hamblen Oxford

KEY

Green = Music
Blue = Art & Design
Orange = Drama

RCM = Royal College of Music
RAM = Royal Academy of Music
RCA = Royal College of Art

Feedback from teachers and schools

As ever the feedback we have received from both pupils and staff has been extremely positive.

Quote from Lilly Mackdonald (Head of Anstruther provision) -

'Alice from Creative Mentors has provided stimulating, creative and engaging Art sessions to the children in our school. The Artist study has allowed children to explore artists and artistic techniques with a focus on collaborative projects. It has been great to see the artwork that the children have produced, and the exhibition of their work allowed them to celebrate their successes with the whole school community.'

Vicky Cerdeno Head of Art at St Marylebones wrote:

I wanted to send you a quick hello email just to say how pleased we are with Frances. It has been an absolute pleasure to have her working with us at St Marylebone and I'm hoping our partnership with her and the Creatives Mentors Foundation continues in such a positive way. Despite all of last year's covid issues Frances did a wonderful job of working with me with a year 7 class. The work they produced was fantastic and we are in the process of finishing off the lovely drawstring bags we made and will be able to showcase selected pieces for your future exhibitions. This year we are able to run the after school club again so Frances is preparing resources. I am looking through the class list and thankfully we are back to normal

Sarah Cooper Head of Oxford Gardens School wrote:

Wonderful to hear from you and even more wonderful that we have something to smile about! I am so delighted that the children presented such wonderful entries and that they have been celebrated and won amazing prizes.
Thank you so much to CMF who have provided our families with inspiration and clearly the children are thriving. I am so very grateful that we are part of such an exciting and unique project.

Pupil feedback from Oxford Gardens

"I really like performing about lockdown… I feel like now I'm a bit more confident with my learning and everything that I do." (Taleen, 10)
"When we started to perform I felt a little embarrassed… I was brave enough to do this and I remembered all my lines so I think doing the play was very good." (Jibril, 10)
"I really love doing drama doing drama with all my friends and I really love performing in front of everyone. Even though I was nervous, I really liked performing." (Micaela, 10)
"I really loved doing the performance because I love performing in front of people… I just like connecting with other people and seeing how their life works and what they do and how they present their drama." (Christian, 10)
"I really like the drama because I love the fact that we was able to do performances and I love that like we can also make new friends and we also are able to get more good connections with others and we have a lot of fun." (Skye-Anne, 10)
"I found drama hard working and I kind of got mixed but then I found the lines really easy." (Trey, 10)

Observations

The summer term away day, suggested by Alice and coincidentally was a trip to the "Alice" exhibition, at the V&A, (suggested by Qona) was a great way of celebrating the year's achievements and planning for the next academic year. I'm keen that this should happen every year alongside the Christmas get together. I think it helps build the team's confidence and commitment to the charity.



Future planning

We are very excited about two new schools we will be working with from January 2022. Haberdasher's Borough school has taken over a newly refurbished fire station on Southwark Bridge Road. The art department is large and well supported by the school. Alice will be leaving Bridge School and Marlborough School to mentor at Habadashers' Borough 2 days a week in January. Interestingly this school found us through Instagram. The other school is Capital City Academy in NW10 where the SENCO Donna-Marie Amhari-Smith is very excited about us working with her students. Stuart will be leaving Charter and spending his CMF time at Capital City Academy. We are also very sad to be losing Elle who will be taking up the role of education officer at the Horniman museum which is a fantastic opportunity for her, but a great loss for CMF. We are on the look out for another mentor and having lost both of our SEN schools are keen to find another SEN school which would like to have us involved. We have also had an enquiry which came via Shobhan from Stefan Boudreau, Assistant Head-teacher at a non-selective comprehensive school called Wrotham School in Sevenoaks, Kent. Stefan seems very keen to meet us with a view to having a mentor, at the moment this school is too far away for us, but if we manage to recruit someone local to the area it might be a possibility. We are also excited about the possibility of working more closely with the Goldsmiths company.

Thanks

As always, we would like to extend our thanks to all the teachers we have been working with over the year, in particular; Kate Miller Bridge School.
Vicky Cerdano, Steph Coban and Birte Meyer, St Marylebone School.
Emy Mills, Louise Ungpakorn, Matt Spaul and Susan Swartzberg Fiona Lucas and Emy Mills Charter School North Dulwich, Sarah Daley and Lucy Moyler, Charter School East Dulwich, Lilly Mackdonald at Marlborough Primary School
Shobhan Shah for updating our website and keeping it backed up.

Prizes 2021

Puppet Theatre
Winner - Sara - Elle

Confetti Drawing
Winner - Eyad - Elle
Runners up - Antonis - Alice, Harris - Alice, Martha - Alice

Air Dried Clay
Winner - Rosalyn - Alice

Tin Foil Peacock
Runners up - Taleen - Elle, Micaella - Elle

Kimono
Winner - Samar - Elle

Paper Necklace
Winner- Daisy - Alice
Runner up - Georgia - Alice

Egyptian Jewellery & Recycled Plastic Pots
Winner- Zoe Hill - Frances

Blind Portraits
Winner - Isaac - Stuart
Runners up - Bruno - Stuart, Azaria - Stuart, Ada - Stuart

7 winners	£50.00 each	£350.00
9 runners up	£12.00 each	£108.00
Total		**£458.00**

CREATIVE MENTORS FOUNDATION
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2021

Financial Review
During the year the charity received donations of £71,590 and had a deficit of income over expenditure of £8,371.
The charity had four mentors during the year who received £50,998 as salary (page 16).
Further details of the financial activities of the charity can be found in the financial statements on pages 15 to 17.

Risk Assessment
The Trustees keep the risks associated with the charity continually under review. The key risk facing the charity is that its financial commitments will exceed its resources from time to time, however the charity always holds sufficient cash reserves to meet its current obligations. The other principal risk is to ensure the Creative Mentors are of sufficient calibre and of suitable character and all relevant checks on them are carried out before they are employed.

Reserves Policy
The Trustees consider reserves equal to their extant contractual obligations to the Creative Mentors should be retained.

Structure, Governance and Management
Creative Mentors Foundation is a charitable company limited by guarantee, incorporated on 3 March 2009 and registered as a charity on 28 July 2009. The charitable company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed by its Articles of Association. In the event of the charity being wound up members are required to contribute an amount not exceeding £1.

The day to day running of the charity is managed by Qona Rankin. The trustees meet formally once a year and informally as required.

Policies for Inducting and Training Trustees
There are no formal policies for training trustees. All trustees are professionals in their own area and are from time to time provided with copies of the charity commission publications on the responsibilities of trustees. New trustees are inducted by Qona Rankin and provided with copies of the most recent accounts and trustee minutes. They are supported in their role by the continuing trustees.

Trustees' Responsibility in relation to the Financial Statements
Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the trustees should follow best practice and:

· 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 material departures disclosed and explained in the financial statements;
· prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

In preparing this report, the Trustees have taken advantage of the small companies exemptions provided by section 415A of the Companies Act 2006.

Approval
The Trustees' report and the financial statements were approved by the trustees on 23 February 2022.

Qona Rankin
On behalf of the Board of Trustees

CREATIVE MENTORS FOUNDATION

STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT
FOR THE YEAR ENDED 31 AUGUST 2021

	Note	Restricted funds 2021	Unrestricted funds 2021	Total funds 2021	Total funds 2020
		£	£	£	£
Income from:					
Donations and legacies	4	-	71,590	71,590	18,525
Total income		-	71,590	71,590	18,525
Expenditure on					
Charitable Activities	5	1,000	55,017	56,017	55,065
Governance Costs	6	-	23,944	23,944	17,585
Total expenditure		1,000	78,961	79,961	72,650
Net income/(expenditure)		(1,000)	(7,371)	(8,371)	(54,125)
Net Movement in Funds		(1,000)	(7,371)	(8,371)	(54,125)
Reconciliation of Funds					
Total funds brought forward		1,000	72,396	73,396	127,521
Total funds carried forward	11	-	65,025	65,025	73,396

The notes and schedules on pages 15 to 17 form part of these accounts.

CREATIVE MENTORS FOUNDATION
Company Number 06834521

BALANCE SHEET
AT 31 AUGUST 2021

	Note	2021		2020	
		£	£	£	£
Fixed Assets					
Tangible assets			-		-
Current Assets					
Debtors		-		-	
Cash at Bank		70,076		78,151	
		70,076		78,151	
Less: Creditors: Amounts falling due within one year					
Creditors	7	5,051		4,755	
		5,051		4,755	
Net Current Assets/Liabilities			65,025		73,396
Total Assets less Current Liabilities			65,025		73,396
Represented by :-					
General Funds					
- General Unrestricted Funds	11		65,025		72,396
- Restricted Funds	11		-		1,000
Total Funds available for Charitable Purposes			65,025		73,396

The company's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The Trustees consider that the company is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the company to obtain an audit for the year in question in accordance with section 476 of the Act.

The Trustees acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to small companies within Part 15 of the Companies Act 2006 and in accordance with the Financial Reporting Standard for Smaller Entities (effective April 2008).

The financial statements were approved by the Board of Directors/Trustees and were signed on their behalf by:

Qona Rankin
Trustee
Date: 23 February 2022

The notes and schedules on pages 15 to 17 form part of these accounts

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2021

Introduction
Creative Mentors Foundation is a company limited by guarantee (No. 06834521) and a registered charity (No. 1130788). Its objects are as stated in the Trustees report.

1 ACCOUNTING POLICIES

Basis of Accounting
The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Creative Mentors Foundation meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

Fund accounting
Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objects of the charity.

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.

Donations
Donations are recognised when received by the charity.

Expenditure
Expenditure is included on an accruals basis inclusive of VAT when a liability is incurred.

Governance costs
Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity including the costs of preparing the financial statements.

Liabilities
Accruals are recognised when there is a present obligation at the reporting date as a result of a past event. Accruals are measured at the best estimate of their settlement amount.

2 NET INCOMING RESOURCES FOR THE YEAR

	2021	2020
This is stated after charging:		
Trustees / Directors' remuneration and other benefits etc.	-	-

3 TAXATION
A charge to tax does not arise because of the company's charitable status.

4 DONATIONS

	2021 Restricted	2021 Unrestricted	2021 Total	2020 Restricted	2020 Unrestricted	2020 Total
Donations	-	71,590	71,590	3,000	15,525	18,525

5 EXPENDITURE ON CHARITABLE ACTIVITIES

	2021 Restricted	2021 Unrestricted	2020 Restricted	2020 Unrestricted
	£	£	£	£
Mentors' wages & salaries	-	50,998	-	51,003
Insurance	-	1,069	-	1,143
Website maintenance	-	2,187	-	578
Exhibition costs	-	-	-	-
Materials	1,000	549	2,000	193
Training	-	50	-	-
Sundry	-	165	-	149
	1,000	55,017	2,000	53,065

There are 4 part-time employees (2020: 4 part-time employees). There were no employees who received total employee benefits of more than £60,000.

6 GOVERNANCE COSTS

	2021	2020
	£	£
Annual accounts	1,920	1,920
Independent examination	720	720
Payroll	1,008	1,014
Legal fees	20,211	13,864
Bank charges	72	54
Annual return fee	13	13
	23,944	17,585

7 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021	2020
	£	£
PAYE	391	395
Accruals	4,660	4,360
	5,051	4,755

8 TRUSTEES REMUNERATION AND EXPENSES

Trustees were not paid for their services to the charitable company and did not receive any reimbursement of expenses.

9 RELATED PARTY TRANSACTIONS

Bart Peerless is a partner in Charles Russell Speechlys LLP who acted as solicitors to the company and charged fees amounting to £20,211 (2020: £13,864) inclusive of VAT, during the year.

10 ANALYSIS OF FUND ASSETS AND LIABILITIES

	Restricted Fund 2021 £	Unrestricted Fund 2021 £	Restricted Fund 2020 £	Unrestricted Fund 2020 £
Fixed Assets	-	-	-	-
Current Assets	-	70,076	1,000	77,151
Current Liabilities	-	(5,051)	-	(4,755)
Total	-	65,025	1,000	72,396

11 MOVEMENTS IN FUNDS

	31 August 2020	Incoming Resources	Outgoing Resources	31 August 2021
General	72,396	71,590	(78,961)	65,025
Restricted	1,000	-	(1,000)	-
	73,396	71,590	(79,961)	65,025

12 CONTROL OF THE CHARITY

The charity is controlled by its board of trustees.

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF

CREATIVE MENTORS FOUNDATION

I report on the accounts of the company for the year ended 31 August 2021 which are set out on pages 13 to 17.

RESPONSIBILITIES AND BASIS OF REPORT

As the Trustees of the company (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the company's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S STATEMENT

I have completed my examination. I can confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Name and Address:	Ian Miles FCA James Cowper Kreston Reading Bridge House George Street Reading RG1 8LS
Professional Body	ICAEW
Dated :	25 February 2022