

CREATIVE MENTORS FOUNDATION
Registered Charity Number 1130788
Company Number 06834521

ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED
31 AUGUST 2016



CREATIVE MENTORS FOUNDATION
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2016

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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.co.uk

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
Videcom House
Newtown Road
Henley on Thames
Oxon RG9 1HG

CREATIVE MENTORS FOUNDATION
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2016

The Directors and Trustees present their report along with the financial statements of the company for the year ended 31 August 2016. Legal and administrative information is set out on page 1 and forms part of this report. The report and financial statements have been prepared in accordance with the accounting policies set out on page 16 and comply with applicable law, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), "Accounting and Reporting by Charities" (FRSSE) published in July 2014.

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.)

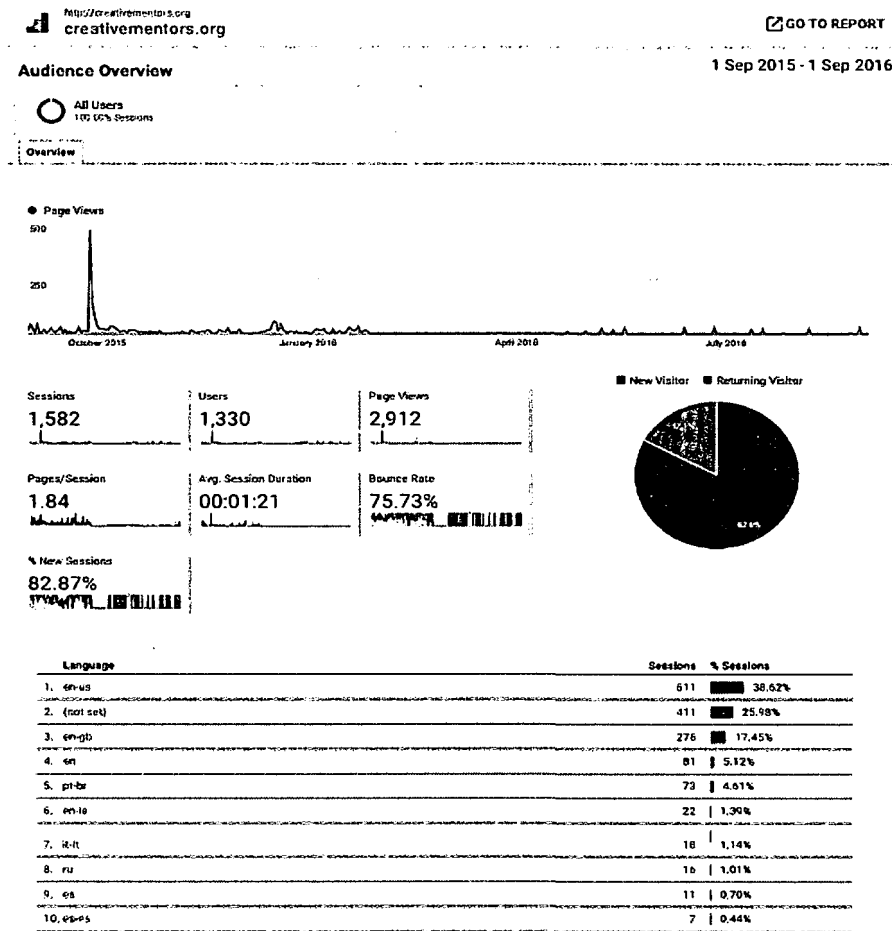
Achievements and performance

The biggest investment for the Foundation this year has been the re-establishing and up dating of the website which disappeared in November 2015. It was not until March 2016 that we were able to relocate all the material and then commission Mark McClintock at Whistle Agency who agreed to re-design it using wordpress. We are very grateful to Mark who charged less than the going rate to do this work.

Alan Cummings spent a considerable amount of time going through our material and suggested ways of improving the site. The site is now being maintained by Shobhan Shah who recently graduated from the RCA visual communication department. In theory the website can now be updated by anyone with editing rights which should mean it is easier to keep updated. It is also now backed up once a month, which will hopefully prevent this from happening again.

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Website



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We celebrated the out-going mentors' achievements in December, with a PechaKucha 20x20 style presentation during which Luke talked about the culmination of his work at St Marylebone School, which involved the students making prints based around images of ancient vessels and we were all given some of the resulting book marks and wrapping paper to take home. Frances and Simon presented work they had done with students from Grey Coat Hospital where Frances's knitting club had culminated in an underwater world, which Simon had turned into a stop frame animation and added a sound track produced by his students. The video is on the website. All in all, the past year has been a very successful and rewarding one for the CMF, both in terms of the professional development of the individual Creative Mentors, the achievements of the Creative Mentees and the raised awareness amongst other teachers, children and parents at the schools.



The 2015/16 Mentors autumn term

Fairley House School once again provided the much-appreciated OCR course, free of charge, and classroom experiences for Richard Hards and Claire Blundell Jones. Blossom House offered similar experiences to Olivia Watts and Faye Treacy and the Bridge school extended their autism training programme to all four mentors. Our thanks go to all these schools. Richard commented: *"At the Bridge I have been able to observe art lessons and take part in weekly training sessions. The centre is radically simple and empathetic in its approach and it is refreshing to observe the architecture, methods and student teacher relationships"*. Olivia wrote: *"Being a creative mentor is definitely broadening my knowledge of different students' abilities and how best to help them"*.

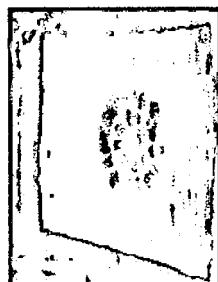
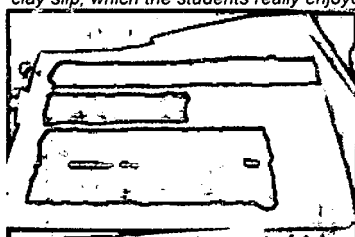
The second year of new mentors shadowing existing ones also seemed to be working well. In particular Claire wrote; *"I have really appreciated having the opportunity to shadow Frances who has been brilliant to work with and very helpful"*.

Highlights from the spring and summer terms 2016

Claire Blundell Jones



"My two clubs are my favourite time as I feel there is the chance to build a real rapport with the students. Tuesday lunchtime is more busy with SEN registered children but limited to thirty minutes so I'm continuing with drawing activities. I overheard a student say to another that it's really relaxed fun drawing and so different from lessons. More recently I set up and delivered a drawing exercise on paper using clay slip, which the students really enjoyed."



CREATIVE MENTORS FOUNDATION
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2016

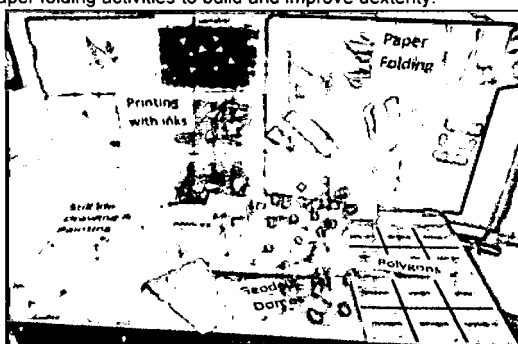
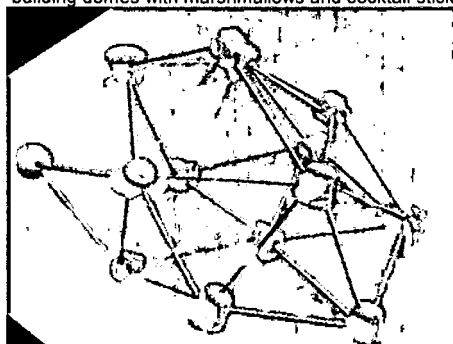
Claire has also been running a club on Wednesday evening teaching students about video, which is a really different activity for them. She started by doing sessions on composition framing and recently got wonderful results from running a session using cameras with DIY filters.



Richard Hards



At the Bridge school Richard worked with two boys, both in year 7 and have been diagnosed with autism. One is quiet and does not possess strong fine motor skills and the other has a tendency to be disruptive in class and is said to have low confidence issues. Richard put together plans for the sessions that teach art through the use of maths by looking at and making geodesic domes. Tasks included building domes with marshmallows and cocktail sticks and paper folding activities to build and improve dexterity.



Olivia Watts



Olivia has been working at Grey Coat Hospital and amongst other things has taken sessions on 'how to cope with exam pressure'. She wrote, "the students found this very useful, as they had never thought of taking highlighters into an exam to help pick out the key points of the question. We also looked at how to unpick exam questions and how to plan essays accordingly".

Faye Treacy



At St Marylebone Faye ran some revision sessions for the year 11s. She reported; "In the GCSE music syllabus you have to learn 12 set pieces. The one issue I realised that was more prevalent in the dyslexic students was a lack of understanding of some vocabulary, which was relevant from western classical to popular music. Another weaker area was aural skills, which again applied to both western classical, pop to minimalist 20th C music.

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I split the 12 set works into different colour flash cards for vocabulary, 3 cards per word. I find repetition is key when memorising language. I then made mind maps for each set work, with the core information they would need. I went through previous past papers to work out what they were most likely going to need to know. I then ran revision sessions with small numbers of students, going through their individual revision packs I'd made for them and then spent the second part focusing on aural skills so they could hear the chord sequences and cadences for the aural part of their exams".

In the Bridge school, Faye has run a workshop making instruments out of vegetables. For example, trumpet courgettes and aubergine/squash percussion instruments. Faye said, "I had to be extremely clear in my instructions and language and demonstrate one instruction at a time". Faye has also been helping to teach a group violin and ukulele lessons, neither of which Faye knew how to play so she got the more able kids to instruct her on how to hold the bow. She thinks that by teaching her they got a better grasp on their technique. She has also been working with an autistic student whose verbal communication has really improved. Faye said, "Instead of just saying she 'likes' something, she now describes what she likes, like the beat or the instrumentation. Her confidence in general at school has really improved and I enjoyed cheering her along at Sports Day".

2016/17 Mentors

In September two new art and design mentors were recruited. There were no suitable candidates for the music mentor positions.

Cara George, Royal College of Art 2016 Jewellery and Metalwork



My CV proclaims the experiences and academic history of a 'high achiever'. For years the person behind all the A grades, prestigious awards and Oxford degree, floundered with near-to zero self-confidence. It seemed to take double time, effort and will power to keep up at school. Compensating and developing strategies to hide the horrible fact I found learning really hard: learning extra words to use to avoid spelling harder ones, sitting next to the clever boy in maths who explained everything slower than the teacher to avoid revealing that I was stuck. What I did not find hard was *wanting* to learn, which is the main reason I want to be a creative mentor; to not only assist but to inspire students who struggle as I did. I honestly believe that all children have an urge to pursue the curious edges of their minds and learn about the world.

Josh Saunders, Royal College of Art 2016 Animation



As a mentor I would like to empower the next generation of dyslexic children, not only through my experience as a dyslexic person but through my professional practice as an illustrator and animator. There are so many creative ways to help children learn and give them the confidence they need to succeed throughout their extraordinarily creative and sometimes extraordinarily testing lives, and being there as a passionate artistic mentor with empathy for the struggles they might be facing I would like to help them fulfill their full potential. I know how much drawing helped me through my blind spots and I want to explore how drawing can help a wider spectrum of dyslexic children and work alongside them to inspire both them and myself at a crucial part in their development (and mine). I always love working with children and I can think of no better way to kick start my life post RCA than to share what I have learned and share my practice with children with whom I share a common path. I don't doubt that it would be a mutually beneficial and enlightening experience and it would be my pleasure to be back in a classroom with all the bouncing creativity that vibrates from those walls.

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Developments

I have been contacted by Sarah Daley (Head of art and Charter school in Dulwich). Sarah was very keen to have our mentors and so I approached (Frances Conteh art and design) and Simon Tong (music) about working there for one day a week.

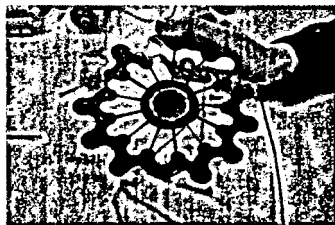
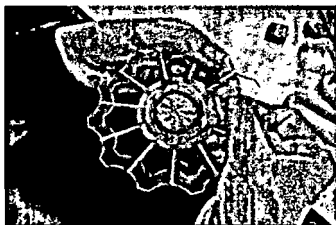
Frances

Below are extracts from Frances's and Simon's recent reports.

"Each week at Charter, I am learning something new about the pupils I work with and have discovered that there are a considerable amount of learners who need additional support. As I had mentioned in my last report, there are students whose needs are complex from Dyslexia, Dyspraxia to Speech Language and Communication Needs, Emotional, Behavioural and Social Difficulties to Attention Deficit Disorder and these special educational needs may be the profile of one student.

An art teacher has observed that a few of her students who are dyslexic have found it difficult to draw in two point perspective. As a mentor I have been able to support learners to gain an understanding of linear perspective and to apply measurements to produce a three dimensional drawing.

I have successfully managed to run my art/textiles mixed-media lunchtime club and the students produced brilliant dreamcatchers that were part of the Charter School exhibition. My club members have commented on how they have benefited from the workshops, coming together as a group and establishing new friendships, whilst being given the opportunity to make something "creative, cool and imaginative".



Simon

"We've increased the amount of group work, introduced many small targets throughout a larger project, and I've started to help some improve their answer writing, from pros to sentences. A dedicated music club still has not begun due to a few obstacles, but I hope this is something that will improve. I've also been helping out on Mondays after school with the brass ensemble as this is also one of my specialist areas."

I visited both Frances and Simon at the beginning of the summer and it was clear that the mentors had fitted in extremely well. Sarah Daley was then asked to help set up another Charter school as part of the same academy group in Camberwell and again approached us for a mentor. Stuart Maccaffer was happy to step into this role and has began working there one day a week in September. I have recently been approached by a specialist school in Bromley with a view to working there after Christmas.

Year	Grey Coat Hospital	St Marylebone	Charter School, Dulwich	Charter School	News of Past Mentors
2010	Andrew Vallence <i>RCA Visual Communication</i>				Andrew Vallence having completed his PhD in 2015 Andrew is now lecturing in film theory and history at Arts University Bournemouth.
2011	Stuart McCaffer <i>RCA Sculpture</i>				
2012	Nienke Van Wijk <i>RCA Visual Communication</i> Steven Frew RCM Piano & Composition	Tomasz Crompton <i>RCA Architecture</i> Stuart McCaffer <i>RCA Sculpture</i>			
2013	Joe Drakeford <i>RCA Printmaking</i> Fiona Howell <i>RAM Voice</i>	Alice Mclean <i>RCA Jewellery & Metal</i> Steve Irwin <i>RAM Voice</i>			Alice Mclean is working for a charity called The Art Room as a senior practitioner and deputy manager in a primary school in Ladbroke Grove. She works with 4-11 year olds who are experiencing emotional or behavioural difficulties and uses art as therapy to increase the children's self-esteem, self confidence and independence." I often work with children with SEN so my experience from being a creative mentor has been really valuable with this current job". Fiona Howell is self-employed and teaching 3 days a week in two different private schools and also teaching piano and singing privately two afternoon/ evenings a week
2014	Hollie Paxton <i>RCA Jewellery & Metal</i>				Hollie Paxton currently teaches jewellery to BA students at the London College of Fashion where she is employed as a specialist technician. In addition she does some teaching of part-time courses at Holts Academy. Two days a week she works as a self-employed jeweller.

Year	Grey Coat Hospital	St Marylebone	Charter School, Dulwich	Charter School	News of Past Mentors
		Lucy Joyce <i>RCA Sculpture</i>			Lucy Joyce works as an Artist leading workshops at the Tate, working with both mainstream and SEN students. She also works at the South London Gallery, Turner Contemporary and Camden Arts Centre all within the Education programmes. In 2015 she completed her first public commission in Kent for an Out of the Ordinary Places Commission as part of the Ideas Test programme. Supported by the Arts Council England. She was also selected for the Bloomberg New Contemporaries 2014 and the London Open at the Whitechapel Gallery 2015 and was one of 10 alumni fine art graduates selected to represent Chelsea College of Art in their celebratory exhibition.
	Fiona Howell <i>RAM Voice</i>	Robbie Campbell <i>School of Oriental & African Studies Music & Development</i>			Robbie Campbell is currently in Mozambique undertaken PhD fieldwork investigating the relationships between sensory-perceptual experiences of traditional xylophone music acquisition and processes of learning more broadly, with a special focus on learning difficulties and dyslexia. The research is based on current studies that suggest rhythmic musical training may positively impact the development of reading skills in children. One key element of his study is accessibility, and so he is developing experimental audio-visual documentation techniques to supplement his text-based thesis.

Year	Grey Coat Hospital	St Marylebone	Charter School, Dulwich	Charter School	News of Past Mentors
2015	Frances Conteh <i>RCA Textiles</i> Simon Tong <i>RAM Trumpet</i>	Luke Barton <i>RCA Sculpture</i> Rachel Frant <i>RAM Voice</i>			Luke Burton is currently in Baku, Azerbaijan for a three months residency.
2016	Claire Blundell Jones <i>RCA Printmaking</i> Olivia Watts <i>Guildhall School of Music & Drama</i>	Richard Hards <i>RCA Sculpture</i>	Frances Conteh <i>RCA Textiles</i> Simon Tong <i>RAM Trumpet</i>		
2017	Cara George <i>RCA Jewellery & Metal</i>	Josh Saunders <i>RCA Animation</i>	Frances Conteh <i>RCA Textiles</i> Simon Tong <i>RAM Trumpet</i>	Stuart McCaffer <i>RCA Sculpture</i>	

KEY

Green = Music

Blue = Art & Design

RCM = Royal College of Music

RAM = Royal Academy of Music

RCA = Royal College of Art

**CREATIVE MENTORS FOUNDATION
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2016**

Feed-back

It is always re-assuring to read through the feed-back forms to realise the benefits students and staff gain from working with our mentors. Staff feed-back forms contained the following remarks:

"Excellent provision for schools."

"Essential support to enable students to express themselves creatively, allowing them an opportunity to work on a project and complete something exciting that can be displayed in school."

"Having someone work with the students who isn't a teacher and can connect with them on another level is invaluable."

"Having another creative in the department to share ideas with and support the students who may be struggling due to their learning needs is such a wonderful resource."

Several students described how working with a creative mentor had enabled them to gain enough confidence to consider pursuing art and design and or music at GCSE level. This was expressed in the following interesting ways.

CREATIVE MENTORS FOUNDATION		FEEDBACK FORM FOR STUDENTS	
Name	[Handwritten: Name]		
School	[Handwritten: School]		
What's your favourite subject?	[Handwritten: Art & Design]		
What's your least favourite subject?	[Handwritten: English - Maths - Spanish]		
Please help us improve our work by providing some feedback on your experience of working with Creative Mentors. If there is not enough room below, please continue overleaf.			
1. What kind of work or projects did you do with your Creative Mentor?			
[Handwritten: Making something, Jewish drums, making cards]			
2. What did you like about working with your Creative Mentor? List up to three things if you can.			
[Handwritten: Learning new things, making things by hand]			
3. Were there things you didn't like about working with your Creative Mentor? Tell us what and why?			
[Handwritten: No, I like everything (apart from when it happens)]			
4. Have your ideas about the arts, craft and design changed as a result of working with Creative Mentors? If so, tell us how and why.			
[Handwritten: Yes, because Art and craft is Amazing]			
It's possible we would like to use a quote on our website or in a report. Please sign and date the form here and tick the box if you are NOT happy for us to do this.			
Signature	[Handwritten: Signature]		
Date	[Handwritten: 8/10/16]		
			Don't quote me! ☐

CREATIVE MENTORS FOUNDATION		FEEDBACK FORM FOR STUDENTS	
Name	[Handwritten: Name]		
School	[Handwritten: School]		
What's your favourite subject?	[Handwritten: Art & Design]		
What's your least favourite subject?	[Handwritten: Maths]		
Please help us improve our work by providing some feedback on your experience of working with Creative Mentors. If there is not enough room below, please continue overleaf.			
1. What kind of work or projects did you do with your Creative Mentor?			
[Handwritten: GCSE Art & Design]			
2. What did you like about working with your Creative Mentor? List up to three things if you can.			
[Handwritten: Learning things, so I can understand]			
3. Were there things you didn't like about working with your Creative Mentor? Tell us what and why?			
[Handwritten: No]			
4. Have your ideas about the arts, craft and design changed as a result of working with Creative Mentors? If so, tell us how and why.			
[Handwritten: I can understand the things that I like and the things that I don't like]			
It's possible we would like to use a quote on our website or in a report. Please sign and date the form here and tick the box if you are NOT happy for us to do this.			
Signature	[Handwritten: Signature]		
Date	[Handwritten: 11/11/16]		
			Don't quote me! ☐

**CREATIVE MENTORS FOUNDATION
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2016**

CREATIVE MENTORS FOUNDATION FEEDBACK FORM FOR STUDENTS	
Name _____	Age: <u>11</u>
School: _____	
What's your favourite subject? <u>History</u>	
What's your least favourite subject? <u>Maths</u>	
Please help us improve our work by providing some feedback on your experience of working with Creative Mentors. If there is not enough room below, please continue overleaf.	
1. What kind of work or projects did you do with your Creative Mentor? <u>60 CSE literature lessons</u>	
2. What did you like about working with your Creative Mentor? List up to three things if you can. <u>helpful explains things so you can understand</u>	
3. Were there things you didn't like about working with your Creative Mentor? Tell us what and why? <u>nothing</u>	
4. Have your ideas about the arts, craft and design changed as a result of working with Creative Mentors? If so, tell us how and why. <u>I can understand the importance of the letter as a line of work</u>	
It's possible we would like to use a quote on our website or in a report. Please sign and date the form here and tick the box if you are NOT happy for us to do this.	
Signature: _____ Date: <u>11/12/15</u> Don't quote me! ☐	

Thank yous

We would like to extend particular thanks to the Trustees for their encouragement to the CMF over the past year. Kate Miller at St Marylebone has continued to offer huge support to our Mentors both at St Marylebone and at the Bridge School. Subject specialist staff at Fairley House, Grey Coats and St Marylebone have generously accommodated our mentors and encouraged them to promote the charity's remit and ensure the Creative Mentors can engage efficiently with the students. Finally Andrew Valance and Shobhan Shah have extended their expertise to help with interviewing, and website maintenance.

Research

We gave a paper at the BDA conference in March in Oxford called Talking the Line: A report on drawing workshops for students with dyslexia and dyspraxia students at the Royal College of Art London Oct 2015 - Jan 2016.

Although we did not talk about Creative Mentors we did get positive feed-back from colleagues who said they had never realized drawing could also be difficult for dyslexia and dyspraxia students.

Financial Review

During the year the charity received donations of £125,520 and has a surplus of income over expenditure of £17,820.

The charity had seven mentors during the year who received £84,117 as salary (page 17).

Further details of the financial activities of the charity can be found in the financial statements on pages 16 to 18.

**CREATIVE MENTORS FOUNDATION
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2016**

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 caliber 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

Plans for Future Periods

The future plans, which will be discussed at the forthcoming AGM, will include the following:

Developing a resource repository on the website to enable school to download information with a view to holding their own awareness raising campaign.

The possibility of a different sort of Mentor/advisor to promote the new resource repository to school in their area.

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:

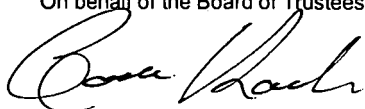
- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures 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.

Approval

The Trustees' report and the financial statements were approved by the trustees on 20 December 2016.

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 2016

	<u>Note</u>	Year Ended 2016 Unrestricted £	Year Ended 2015 Unrestricted £
<u>Income from:</u>			
Donations and legacies	4	127,520	126,636
Total income		<u>127,520</u>	<u>126,636</u>
<u>Expenditure on</u>			
Charitable Activities	5	90,191	86,270
Governance Costs	6	19,509	23,500
Total expenditure		<u>109,700</u>	<u>109,770</u>
Net income/(expenditure)		<u>17,820</u>	<u>16,866</u>
Net Movement in Funds		17,820	16,866
Reconciliation of Funds			
Total funds brought forward		70,195	53,329
Total funds carried forward	11	<u><u>88,015</u></u>	<u><u>70,195</u></u>

The notes and schedules on pages 16 to 18 form part of these accounts.

CREATIVE MENTORS FOUNDATION
Company Number 06834521

BALANCE SHEET
AT 31 AUGUST 2016

	Note	2016	2015
		£	£
Fixed Assets			
Tangible assets		-	-
Current Assets			
Cash at Bank		<u>92,766</u>	<u>74,296</u>
		92,766	74,296
Less: Creditors: Amounts falling due within one year			
Creditors	7	<u>4,751</u>	<u>4,101</u>
		4,751	4,101
Net Current Assets/Liabilities		<u>88,015</u>	<u>70,195</u>
Total Assets less Current Liabilities		<u>88,015</u>	<u>70,195</u>
Represented by :-			
General Funds			
- General Unrestricted Funds	11	<u>88,015</u>	<u>70,195</u>
Total Funds available for Charitable Purposes		<u>88,015</u>	<u>70,195</u>

The company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 August 2016.

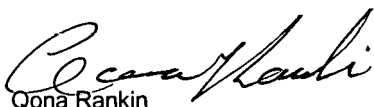
The members have not required the company to obtain an audit of its financial statements for the year ended 31 August 2016 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for:

- (a) ensuring that the company keeps accounting records which comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of each financial year and of its profit or loss for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies and with the Financial Reporting Standard for Smaller Entities (effective January 2015).

The financial statements were approved by the Board of Directors/Trustees on 20 December 2016 and were signed on their behalf by:


Qona Rankin
Trustee

The notes and schedules on pages 16 to 18 form part of these accounts

CREATIVE MENTORS FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2016

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 Companies Act 2006, applicable Financial Reporting Standards for Smaller Entities (effective January 2015) and the Statement of Recommended Practice "Accounting and Reporting by Charities" (FRSSE) published in July 2014, and the Charities Act 2011. They have been prepared under the historic cost convention except for investments which are included at market value. The charity adopted SORP (FRSSE) in the current year. This has resulted in governance costs being included in expenditure on charitable activities rather than being disclosed separately on the face of the Statement of Financial Activities.

Fund accounting

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

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

	2016	2015
This is stated after charging:		
Trustees / Directors' remuneration and other benefits etc	<u>-</u>	<u>-</u>

3 TAXATION

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

4 DONATIONS

	2016 Unrestricted	2016 Total	2015 Unrestricted	2015 Total
Donations	<u>127,520</u>	<u>127,520</u>	<u>126,636</u>	<u>126,636</u>

CREATIVE MENTORS FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2016

5 EXPENDITURE ON CHARITABLE ACTIVITIES

	2016	2015
	Unrestricted	Unrestricted
	£	£
Mentors' wages & salaries	84,117	83,117
Insurance	987	960
Website maintenance	4,614	-
Sundry	393	262
Training expenses & workshop	80	1,931
	<u>90,191</u>	<u>86,270</u>

There are seven part-time employees

	2016	2015
	£	£
6 GOVERNANCE COSTS		
Annual accounts	1,920	1,920
Independent Examination	600	600
Payroll	642	941
Legal Fees	16,284	19,908
Bank charges	63	118
Annual return fee	-	13
	<u>19,509</u>	<u>23,500</u>

	2016	2015
	£	£
7 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR		
Creditors - other	719	705
Accruals	4,032	3,396
	<u>4,751</u>	<u>4,101</u>

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 £16,284 (2015: £19,908) inclusive of VAT, during the year.

CREATIVE MENTORS FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 AUGUST 2016

10 ANALYSIS OF FUND ASSETS AND LIABILITIES

	Unrestricted Fund 2016 £	Unrestricted Fund 2015 £
Fixed Assets	-	-
Current Assets	92,766	74,296
Current Liabilities	(4,751)	(4,101)
Total	<u>88,015</u>	<u>70,195</u>

11 MOVEMENTS IN FUNDS

Unrestricted Funds

	31 August 2015	Incoming Resources	Outgoing Resources	31 August 2016
General	70,195	127,520	(109,700)	88,015

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 2016 which are set out on pages 14 to 18.

Respective responsibilities of Trustees and Examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the General Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

Basis of Independent Examiner's Report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent Examiner's Statement

In connection with my examination, no matter has come to my attention:

- 1) which gives me reasonable cause to believe that in, any material respect the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met: or
- 2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Ic Miles

Name and Address:

Ian Miles FCA
James Cowper Kreston
Videcom House
Newtown Road
Henley-on-Thames
Oxfordshire
RG9 1HG

Professional Body

ICAEW

Dated :

24 January 2017.