

CREATIVE MENTORS FOUNDATION

Registered Charity Number 1130788

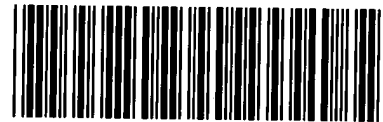
Company Number 06834521

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED

31 AUGUST 2017

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CREATIVE MENTORS FOUNDATION
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2017

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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.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
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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 2017

The Directors and Trustees present their report along with the financial statements of the company for the year ended 31 August 2017. 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 published in July 2014, "Accounting and Reporting by Charities" Financial Reporting Standard for Smaller Entities (effective January 2015).

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.)

Overview

CMF and its Mentors have done much valuable and successful work in our partner schools during 2016/17, positively affecting the learning experience and development of many pupils. This picture clearly emerges from the reports of the Mentors, the creative work they have done with pupils and the feedback from pupils and teaching staff. However, it is also true to say that 2016/17 has been a year of change and some challenges for CMF. In part, this has been an indirect result of recent funding cuts in education. A reduction in the number of Teaching Assistants (TAs) engaged by schools has affected the environment in which Mentors are placed and the expectations teaching staff have of them. In addition, the recruitment of Mentors has proved to be a somewhat vulnerable part of the CMF process. These factors have prompted a discussion of how CMF can move forward, continuing to fulfil its core aims but working in a more flexible way. An account of this discussion is presented later in this Report (see Developments)

CREATIVE MENTORS FOUNDATION
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Mentor activity during 2016/17

At Christmas 2016, we said goodbye to Claire Blundell Jones, Richard Hards and Faye Treacy. As no suitable music mentors could be identified, both Simon Tong and Olivia Watts kindly agreed to stay on - Simon for two terms and Olivia for one. At this point, CMF no longer has any music mentors.

Fairley house once again provided the much-appreciated OCR course free of charge and both Cara George and Josh Saunders attended. As no music mentors were recruited we did not take up Blossom House's offer for class-room experience and training.

At the beginning of the summer term 2017 Josh Saunders resigned. This meant that both St. Marylebone and the Bridge school were without a Mentor. Frances Conteh was approached about taking on 2 additional days a week and agreed to step in. Frances is continuing to work for CMF three days a week.

Over the summer, Sarah Daley (Head of Art at Charter School in Dulwich) approached me about the possibility of having Stuart McCaffer for an additional one day per week from September 2017. Stuart continues to work for CMF two days per week.

At the beginning of the autumn term 2017 Cara George resigned. Sadly this means CMF no longer has a presence at Grey Coates School

Reports from Mentors and Feedback from Schools

Grey Coat Hospital School: Autumn Term Report 2016

Claire Blundell-Jones



The most success I feel I have had with this job is working with some of the emotionally difficult children such as those with Autism when I worked hard at building a connection and giving them a big confidence boost. These moments have been most successful when I am drawing one to one at the same time so they see my work and theirs and it actually shows them how to physically draw rather than being left with instructions. The more these children can 'see' processes rather than be told about how to do things the better. I feel they would really benefit from an artist making their own work and letting the students in on the process of their art making. Perhaps the future could consider an artist working on their own practice in the school one of the three days so that the children began to see a way an artist works and also so that they 'see' that CMs have a different role than the teachers... It would 'show' the children that CMs are different to Teaching Assistants or their art teachers.

Cara is wonderful to work with and today we worked on doing animation with the kids- she helped in the afternoon and we got more done together than I would have done on my own. She helped organise the students to get the title done for example.



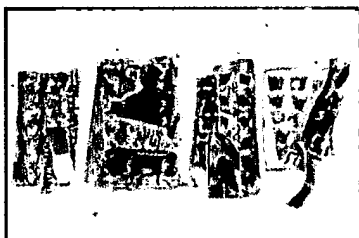
These animations were done with a mix of students yrs 7-9 mix between SEN and not. Liv Watts recorded music with some of the students and I am doing all the post production.

CREATIVE MENTORS FOUNDATION
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I was very excited that this activity, (working in small groups in a classroom upstairs,) meant some of the SEN students- particularly those who struggle in lessons excelled at this task and became very independent. A.G. for example took over the whole process by the end of the day after school and worked independently, directing a peer and me to make the title sequence she wanted!! I have never seen her work like this in lessons where she is of low confidence. The environment of smaller groups and the personal kind of activity had such a positive effect on the pupils! I have also been excited to make workshops that are more similar to my own practise. Today I am nearing the end of the job on a high as I spent periods 3&4 with year 7s and 5&6 and after school to have a whole day making an animation together.

Bridge School, St Marylebones School : Spring Term Report 2017
Josh Saunders

At the Bridge school I am working on a one to one basis with three students. My main aim with them is to have produced a short filmic piece based on the themes we've been exploring in our sessions. By getting them to explain things they like, things they hate, things that really irritate them, we worked together to draw out a theme and a direction in which to produce something visual. 'The Lost Bus' Jamie's project, which he has self titled, stemmed from his journey into school. It was cold out and really stuffy on the bus. The windows were all steamed up and he couldn't see out the window. This frustrated him because he usually likes the bus but hates not being able to see out of the window. Frustration is a great emotion to portray, it's a very honest and important feeling.



Using whatever animation technique suits we try to portray Jamie's feelings and steer the story. Here we have the boring buildings made from newspaper (because he hates reading) tearing away to reveal the colourful buildings that appear when the bus is delightfully lost on its way to school. I'm trying to be realistic and trying not to use the word film to describe these individual projects, as animation takes a lot of time to produce anything substantial. My main goal is showing them that through sound and image you can express a feeling, and that animation is a very broad world where you can use anything to try and express your vision.



At the St Marylebone school I have taken over running the after school art club on Thursday. I've been trying to keep this casual and fun but feel like I need to have more structure and possibly steer away from animation because I am doing a lot of that with all the other students and it ends up taking too much time to complete anything solid.

With the year 9 groups I have been working with them to produce a film piece whereby the processes we use will also become finished outcomes.

These abstract aboriginal looking pieces are the outcome of a group drawing exercise, looking specifically at mark making and trying to evoke the feeling of falling. One outcome is a great A2 map of madness that we shot with the paper close up to produce an animated outcome to which we put sound to and edited.



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Grey Coat Hospital School: Spring Term Report 2017
Olivia Watts

This last half of term has been used to consolidate children's knowledge in their topics of music. We have been looking at a range of music from The Blues, Electronic music, Samba, keyboard skills and note dictation. The year 7's have been taught how to move on from Kodaly to Western notation which is much easier for them to remember and to use in the rest of their musical learning. We have consolidated their Italian term for dynamics and note value names and note names on the staff. Several times they went off into groups to do group learning and I was then able to go around and see more closely who needed the help and maybe help them in a different way. I ended up helping several groups by using white boards and doing mini quizzes which many of them found fun and was easy to learn from.

Many year groups have been using the computer this term. Year 9's, creating their own songs using Logic and Hook theory, a music theory website. Year 8's creating music for a short clip of a film or creating jingles for a product. Year 7's using their notation knowledge and writing out basic nursery rhymes and then creating their own backing. It is often quite hard to help children on the computers since they don't often want any. However sometimes I am able to help them work out ways to put in their musical ideas and reach their potential.

Finally my GCSE support class has been going well and many of the students are now achieving 100% in their theory retakes. Many of them were failing on basic theory which is why I started up the class and it is nice to now see them using the knowledge they have learnt with me in their GCSE classes. The year 11's I have worked with very closely since I started at Grey Coat and it has been a pleasure to watch them through music. All of their performances have grown and their academic learning has vastly improved. This last half term I have worked closely with many of them on their compositions making sure they understand what they are trying to achieve and keeping to the spec. Furthermore I have made sure that they all understand the different genres they have been composing in and what compositional techniques are allowed to be used. Finally I have made sure they have the type of revision notes they want and feel are helpful, be it flash cards, mind maps, highlighted and annotated scores etc. Also I was pleased that several of them were able to complete several practise essay questions and for us to go through them making sure they understood how to structure the essay and what pieces of information were relevant.

My time at Grey Coat and as a Creative Mentor has been great. I have enjoyed getting to know the pupils and finding out so many different ways of helping them. Finding out more about how different dyslexia can be with different people is also very interesting. I have found that being a creative mentor at the school has really helped the children. Even if it's only giving the children little tips or repeating what the teacher has said. I hope the creative mentor carries on at Grey Coat and finds what I have.

Charter School: Spring Term Report 2017
Frances Conteh

In my previous report I had mentioned that my aim was to plan a meeting with the SEN Coordinator, as I believe it is important to collaborate with various departments within the school who work with students that need extra educational support. Unfortunately I have not managed to arrange a meeting, but intend to talk to the learning support department and the behaviour team before the Summer holiday. Developing additional strategies to deal with challenging behaviour and observing learning support staff's interaction with students, is essential for me to build on the skills I have already acquired as well as applying my creative output within the school. My confidence is increasingly growing as I plan and deliver art/textiles projects. However I would still benefit from learning and applying creative teaching methods that differentiate between the diverse needs of the learners I assist. I also still continue to support the students that do not have documented evidence of SEN, but struggle with their work.

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My lunchtime club continues to slowly expand as group members introduce their friends.

The group were happy with their end results of the shrinkies project, (a plastic melting technique that I had learnt from my colleague at Grey Coats). The students were very pleased with their efforts and enjoyed the immediate results as they were able to draw a design and shrink the plastic which instantly became a keyring.

After the keyrings they were given a choice to create body adornment pieces that were inspired by drawings of optical illusions or imagery that was of their own interest. Their designs became increasingly detailed and visually effective as they added pattern and colour each week to both shrinking plastic and fabric.



Grey Coat Hospital School: Summer Term Report 2017
Cara George

I have continued to run both after school and lunch-time clubs during this last part of the academic year, although the size of the group is erratic as the girls have exams, rehearsals and lots of trips at this stage of the year.

We have finished the rings we have been making this term, and those girls who got further along started to create logos and origami packaging for their pieces. The group were very keen to document the work themselves, which I thought was a brilliant idea as this encourages them to take pictures of their work in progress, taking ownership of it through editing and selecting.



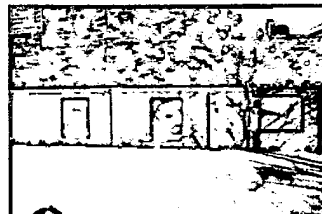
Working closely with the teachers to devise broken-down steps has proven the most impactful way to keep the dyslexic and dyspraxic girls on track in art lessons. Throughout the year I have observed how best to slow things down for each SEN student, who all have different needs and learning rates. However the art clubs have not proven to be the best way to engage them further as the large, often noisy (a happy sign that I'm pleased to allow as it shows the girls are happy making!) group is usually too much for the SEN girls to cope with. I think that one-to-one mentoring would suit their needs far better.

I have really enjoyed working with the students and feel that they get a lot of enjoyment from making and taking risks with materials. I used to over-plan my clubs and try to enforce an activity or out-come but have realised that the students get the most form the time when I allow them total freedom. I feed in technique demonstrations and new materials naturally to the group also one-to-one when needed. I'm so much more confident in my teaching style.

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Charter School : Summer Term Report 2017
Stuart McCaffer (note from Qona Rankin)

During the summer term, I was able to visit Stuart at Charter school where he had erected a small exhibition in the playground. He had been working on two projects, one was an inflatable structure made from bin-liners and tape and the other was based on a self-portrait. It was lovely to see how proud the students were of the work they had produced and also to be able to talk to some of them and their parents and to get such positive feed-back.

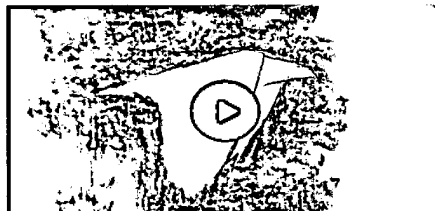


St Marylebone School : Summer Term Report 2017
Simon Tong

My work has started to involve music tutorials with those who either find music difficult, or who would benefit from using music to improve other areas of their school work. One such girl, 'A' who is mildly autistic but has a passion for singing. I've been trying to help her improve her sight-reading and other aspects of performance. This has helped to the point of her performing a solo as part of the school choir in the spring concert. We've also started to work on aspects of organisation and social anxiety which would really help her around school.

My plans for the summer term are to continue with everything I have started and have the music club as a more established group so they can continue into the next academic year.

I have reached out to a selection of girls, helped by the SEN and music department, to take part in a lunchtime club for contributing towards a joint project with the Art creative mentor. This club will run throughout the remainder of the summer term and will focus on free improvisation and capturing ideas to fit alongside an animated art project.



Year	Grey Coat Hospital	St Marylebone	Charter School, Dulwich	Charter School	Bridge 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	Bridge 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	Bridge 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>		
2018		Frances Conteh <i>RCA Textiles</i>	Frances Conteh <i>RCA Textiles</i>	Stuart McCaffer <i>RCA Sculpture</i>	Frances Conteh <i>RCA Textiles</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 2017**

Feedback from teachers and schools

In previous reports we have included feedback from students. This year we thought we would include a few remarks made by staff:

Richard Lake, (Head of Music at St Marylebone)

"Simon, was a real asset to us last year and did some great work supporting our students - we very much appreciated his input."

Sarah Daley, (Head of Art at Charter School East Dulwich)

"I just wanted to say how grateful we are for having had Stuart here at TCSED this year. Having him around has been such a blessing - especially as I am such a small department at the moment and his dry wit and jokes have kept me going at times. The students have really warmed to him too and many have grown in confidence so much from the input they have had from him."

Jackie Murray (retired Head of Fairley House)

"It is a wonderful programme that inspires many young people (mentees and mentors). We were so lucky to have it and I am very grateful to you for including us."

Developments

As a result of the changes within CMF over the year, we decided to hold a meeting during the summer to discuss possible ways forward for the Foundation. There follows a report from the meeting:

Report from the meeting on 18.07.2017

QR, FC, AC, AWC, CG, CBJ, AM,

Frances Conteh and Cara George said that one of the consequences of the recent funding cuts in education is a reduction in the number of TAs. As a consequence, the schools put pressure on our mentors to fulfil this role. This makes it harder for them to devote their time to appropriate CMF activities, such as after school/lunchtime clubs where they can focus on students with special learning needs. Reducing the mentors' time to one day a week per school might enable mentors to avoid being absorbed into day to day teaching roles and spend more time working within their CMF remit.

As the selection of graduates has recently proved to be a vulnerable element of CMF's work, the advantages of an alternative approach were discussed. This would involve establishing and deploying a community of trained Creative Mentors who have demonstrated their commitment and their ability to provide a professional service. This would enable past mentors to operate as members of the CMF community in whatever capacity best fulfilled CMF's aims and their individual strengths and time constraints. Reducing the commitment to be in any particular school from three days a week to one would help to achieve this flexibility within the Creative Mentor community.

The suggestion that we should include primary schools was also considered. Alice spoke about her work with Primary school children at the Art Room, and how much the students seem to get out of the experience offered by this group. The group felt that this would be a positive move forward particularly as there is less pressure on student's time, more flexibility within the curriculum and opportunities to contribute where existing art activities tend to be extremely limited.

Frances, Cara and Claire talked about how successful their workshop/gallery visits had been from the point of view of showing students different career possibilities, giving them opportunity to have a go and opening up their minds to different ways of being creative. Running school holiday workshops, perhaps for younger children within the context of a museum, could be an exciting way forward.

The question of how best to use our resources was raised. This was followed by a discussion around the charity's longer-term aims. Making better use of the CMF website, in terms of uploading resources for schools to download and how to publicise their availability, was agreed as being a positive way forward. This led on to considering a role for CMF in talking to groups of educators about best practice for teaching children with special needs through creative work.

In conclusion the group agreed that, instead of CMF continuing to employ a single approach (annually selected and trained mentors embedded in selected schools on a 3dpw basis), the charity should adopt a more diverse approach. This could continue to involve Mentors working directly with children in schools but probably on a 1dpw basis in both primary and secondary schools. In addition, CMF could extend its range of activities to include gallery education, workshops and other ways of engaging with children and teachers. The key aims of CMF would remain the same and underpin all activities. A community of established Creative Mentors working for agreed amounts of time and in ways that suit their other commitments would help to ensure success in this new approach.

**CREATIVE MENTORS FOUNDATION
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2017**

As a follow up, an email was sent to 13 of the most trusted and best performing mentors inviting them for their views and to consider proposing suitable projects, (see below).

This year for various reasons we have been looking at options for moving forward in additional ways to the four schools we currently support and we would really like to get your fee-back, hence this email. You have all initiated and set up exciting workshops as part of our Foundation and we would like to invite you to submit ideas for projects you would be interested in running and being paid to do so by the Foundation at a rate of £50.76 per hour which is what UAL are currently paying. I would like to present some ideas for this at my next trustees meeting which is on the 19th of December so If this is of interest to you we would need to have the following information by the 10th of December.

The nature of the project

After school workshop

holiday club

gallery visit

other

In a couple of lines the project title and what it is about.

What would the students achieve?

What age group it would be for and for how many?

How long would the project run for.

1 day a week for a term (Saturday)

A couple of hours a week after school club

3-5 days workshop

a one-off visit or workshop

other

What you would need in terms of

Space

materials

additional support

other

Other notes

Fellow of RSA

I have successfully applied to become a Fellow of the RSA, thanks to Alan Cummings for being a referee. I'm hoping that this will offer opportunities to promote the work CMF does through discussions and perhaps an exhibition. In addition, through networking with individuals with similar interests it might be possible to put pressure on the government to raise the profile of creative subjects within the school curriculum.

Research

'Talk the Line' (based on the BDA presentation, March 2016) has been published in DRTP (Vol. 2 No.2. November 2017).

'Would interventions/accommodations be useful for pupils with dyslexia who have drawing difficulties?' paper accepted for presentation and subsequent publication at BDA conference in April 2018.

'Immediately, sincerely, chocolate': Findings from a self-administered spelling test with potential as a screening test for dyslexia has been submitted to the Journal of Learning Disabilities.

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 and Tara Nicolette, Bridge School.

Richard Lake, Vicky Cerdano and Birte Meyer, St Marylebone School.

Emy Mills and Louise Ungpakorn, Charter School Dulwich

Phillipa Prince and Dan Walton, Grey Coat Hospital School.

Sarah Daley and Lucy Moyler, Charter School East Dulwich

And of course all the staff at Fairley House School, and Shobhan Shah for updating our website and keeping it backed up.

Financial Review

During the year the charity received donations of £116,948 and has a surplus of income over expenditure of £20,416.

The charity had eight mentors during the year who received £72,141 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 2017**

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

Handwritten signature of Qona Rankin in black ink, followed by the date 26.04.18.

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 2017

	<u>Note</u>	Year Ended 2017 Unrestricted £	Year Ended 2016 Unrestricted £
<u>Income from:</u>			
Donations and legacies	4	116,948	127,520
Total income		<u>116,948</u>	<u>127,520</u>
<u>Expenditure on</u>			
Charitable Activities	5	73,978	90,191
Governance Costs	6	22,554	19,509
Total expenditure		<u>96,532</u>	<u>109,700</u>
Net income/(expenditure)		<u>20,416</u>	<u>17,820</u>
Net Movement in Funds		20,416	17,820
Reconciliation of Funds			
Total funds brought forward		88,015	70,195
Total funds carried forward	12	<u><u>108,431</u></u>	<u><u>88,015</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 2017

	Note	2017	2016
		£	£
Fixed Assets			
Tangible assets		-	-
Current Assets			
Debtors	7	3,559	-
Cash at Bank		<u>110,350</u>	<u>92,766</u>
		113,909	92,766
Less: Creditors: Amounts falling due within one year			
Creditors	8	<u>5,478</u>	<u>4,751</u>
		5,478	4,751
Net Current Assets/Liabilities		<u>108,431</u>	<u>88,015</u>
Total Assets less Current Liabilities		<u>108,431</u>	<u>88,015</u>
Represented by :-			
General Funds			
- General Unrestricted Funds	12	<u>108,431</u>	<u>88,015</u>
Total Funds available for Charitable Purposes		<u>108,431</u>	<u>88,015</u>

The company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 August 2017.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 August 2017 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
signed on their behalf by:

and were

 26.04.18

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 2017

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 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 prior 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

	2017	2016
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

	2017 Unrestricted	2017 Total	2016 Unrestricted	2016 Total
Donations	<u>116,948</u>	<u>116,948</u>	<u>127,520</u>	<u>127,520</u>

CREATIVE MENTORS FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2017

5 EXPENDITURE ON CHARITABLE ACTIVITIES

	2017 Unrestricted £	2016 Unrestricted £
Mentors' wages & salaries	72,141	84,117
Insurance	1,256	987
Website maintenance	565	4,614
Sundry	15	394
Training expenses & workshop	-	80
	<u>73,978</u>	<u>90,191</u>

There are 4 part-time employees (2016: 6 part-time employees).

6 GOVERNANCE COSTS

	2017 £	2016 £
Annual accounts	1,179	1,920
Independent Examination	455	600
Payroll	1,086	642
Legal Fees	19,746	16,284
Bank charges	75	63
Annual return fee	13	-
	<u>22,554</u>	<u>19,509</u>

7 DEBTORS

	2017 £	2016 £
PAYE	3,559	-
	<u>3,559</u>	<u>-</u>

8 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2017 £	2016 £
Creditors - other	1,296	719
Accruals	4,182	4,032
	<u>5,478</u>	<u>4,751</u>

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 £19,746 (2016: £16,284) inclusive of VAT, during the year.

CREATIVE MENTORS FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2017

11 ANALYSIS OF FUND ASSETS AND LIABILITIES

	Unrestricted Fund 2017 £	Unrestricted Fund 2016 £
Fixed Assets	-	-
Current Assets	113,909	92,766
Current Liabilities	(5,478)	(4,751)
Total	<u>108,431</u>	<u>88,015</u>

12 MOVEMENTS IN FUNDS

Unrestricted Funds

	31 August 2016	Incoming Resources	Outgoing Resources	31 August 2017
General	<u>88,015</u>	<u>116,948</u>	<u>(96,532)</u>	<u>108,431</u>

13 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 2017 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.

Ian Miles

Name and Address:

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

Professional Body

ICAEW

Dated :

2 May 2018.