

CREATIVE MENTORS FOUNDATION
Registered Charity Number 1130788
Company Number 06834521

ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED
31 AUGUST 2015

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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
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E13 9PL

Solicitors

Charles Russell Speechlys LLP
5 Fleet Place
London
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Independent Examiner

Ian Miles FCA
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Newtown Road
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CREATIVE MENTORS FOUNDATION
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2015

The Directors and Trustees present their report along with the financial statements of the company for the year ended 31 August 2015. The report and financial statements have been prepared in accordance with the accounting policies set out on page 17 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" issued in March 2005.

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 Trustees are set out on page 1. All Trustees are also Directors of the company and they are appointed in accordance with the requirements of the Companies Act 2006.

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

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.

Financial Review

During the year the charity received donations of £126,636 and has a surplus of income over expenditure of £16,866.

The charity had seven mentors during the year who received £83,117 as salary (page 18).

Further details of the financial activities of the charity can be found in the financial statements on pages 17 to 19.

Achievements and performance

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. We celebrated the out-going mentors' achievements in December, with a PechaKucha 20x20 style presentation during which Lucy and Robbie talked about the culmination of their work at St Marylebone School and Fiona and Hollie presented work they had done with students from Grey Coat Hospital.

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LUCY



At St Marylebone Lucy was keen to get the new Art Club up and running, in the very first week of the autumn term. So after making a poster using all the imagery/documentation from the work she did with the students the previous year and advertising it through flyers, emails and word of mouth she had a large group at the first session. The students responded well to the fast paced quality of making and having something tangible at the end of each week, Lucy also introduced the idea of working with text and imagery as this is also something she uses in her own practice. Since December Lucy has won a prestigious commission to make a piece of public art for OOTO Out of the Ordinary Places.

ROBBIE

Robbie's take on 1-to-1 support this autumn term was focused on: using rhythmic work to increase confidence, coordination, and concentration (and ties in with his research on using rhythm to help improve literacy); raising awareness about learning preferences; approaching core music curriculum elements using multi-sensory and conceptual methods; introducing learning and memory strategies; encouraging the Year 9s to continue with music into GCSE; and helping the Year 11s approach taking their GCSEs. Robbie is currently continuing with his PhD the title of which is "Investigating Dyslexia and Sensory-Perceptual Experience in Music; A reflexive study of Chopi timbila xylophone music in Mozambique".

HOLLIE

Hollie completed her time at Grey Coat with a project called "On the Tip of my Tongue" in which students cast their mouths with their tongue sticking out using alginate. The students found this incredibly fun and I think it was a great additional project to keep them interested in the jewellery club.

For the younger students Hollie continued to prepare an activity sheet for them to complete each week (seen to the right). Some of the sheets support lessons and others help the students to think a little more conceptually. Hollie is now working as a jewellery technician at UAL.



The 2014/15 Mentors

We would like to extend our thanks to Fairley House School, which once again provided the much appreciated Classroom experiences and essential training, by way of the OCR course, free of charge. Frances Conteh, Luke Burton, Rachel Jones and Simon Tong all learnt a great deal and were subsequently able to put into practice much of what they had been taught.

Frances Conteh



"The last lecture of the OCR training program was informative and relative to me as a creative as it was about handwriting, the use of equipment to help aid learners improve their motor co-ordination and written skills. The lecture reinforced how important it is to adapt to the needs of learners with mixed abilities and help aid learners who may struggle with their written work or struggle with their drawing.

Overall my role as a creative mentor at FHS has been a positive experience. It has been rewarding to see the students visualise their work and acknowledge their achievements by ensuring that each individual student was given the opportunity to display and showcase their work in the Fairley House end of term art exhibition."

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Luke Burton



"I have become very aware of the specific needs of students at FHS - the nuanced nature of dyslexia and dyspraxia respectively, and the manifold ways it manifests itself. From using tools like scissors to cut fabric, drawing to likeness, or using lino cutters, I have had to adapt my teaching methodology to the specific needs of each learner, whilst also giving clear and straightforward instructions to begin with. I have found the students to be confident, bright and extremely engaged."

Rachel Jones



"The OCR lectures have provided me with information on specific learning difficulties, which will help me in my endeavour to support the children and to understand various learning strategies that will help them achieve their goals in music."

At Fairley House School, I have contributed to the music and drama lessons. I have been teaching them basic musical features by playing clapping games and singing simple songs, which encourage them to be aware of these features. I have also been observing reading, writing and maths classes at Fairley House to see how the children perform in other subjects and to learn about different strategies implemented by the teachers to support them with their work. This has also been an invaluable part of my time at this school as I am learning more in-depth ways to support a child with specific learning difficulties."

Simon Tong



"Across this term I have continued my work at Fairley House, supporting the music lessons of Years 6-9 in the second half of the term and taking the music lessons in the absence of their teacher. It has been a challenging but rewarding half term, working on the children's general musicianship through singing and using percussion instruments."

Highlights from the spring and summer terms 2015



In order to explore the unlimited and unconventional artistic expression of freeform art and design through a process of handcraft techniques, Frances's students have been introduced to a variety of practical skills in finger knitting, hand knitting and weaving and have produced drawings and collages that will inspire their practical application. From her observation working with the groups and the feedback from colleagues she found that the students have responded positively to the simple process of wrapping and weaving yarns between their fingers and being able to see the immediate result of their work as a knitted piece. Equally, applying the same weaving method with an embroidery frame and gaining an effective and alternative outcome has been successful. Initially a few learners found the techniques of constructed textiles slightly complicated as they were having to remember verbal and practical directed instructions as well as using hand-eye coordination skills. To adapt to the needs of learners with mixed abilities Frances researched practical activities to help aid learners' bilateral coordination and sequencing as well as providing learning resources

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As part of their activities week Frances worked with Year 8s. She set a project based on the theme 'I am...'. Frances explained: *"My original plan was to introduce a project where the students would become a human knitting machine but with the help and advice of Claire, I decided to run workshops teaching Year 8 groups how to make dream catchers. The students produced a vibrant and beautiful array of dream catchers and it was exciting to see each student's individual and unique interpretation of the Native American handcraft. There is a wonderful display under the tree in the garden."*



Frances's lunchtime collaborative textiles and music making project with Years 8 and 9 is moving along at a steady pace. The students are leisurely working on individual pieces with weave, crochet and knit techniques, which will eventually be assembled into a textiles undersea world.



Frances and Simon organised a very successful trip to the Horniman Museum in Forest Hill. The aim of the trip was for students to find inspiration from the vast displays housed at the museum and to document their findings through photography and drawing. The students will then use their findings and develop ideas from 2D to 3D designs and produce interactive textiles that will act as touchpads and play musical sounds that they have composed.

Simon's ukulele club has been growing in strength and now they have mastered the basic chords they have been working on songs they have chosen. Simon has also been developing his skills working with autism: *"I've been working closely with Joe, the autism specialist at the school, and working one on one with Z, a Year 8 girl who has a keen interest in music, but finds it difficult to work in the classroom and participating in group work with other students. I've attended a training afternoon organised by the school to help understand how autism can affect the learning process, and work out the best course of action to deal with many problems autism presents."*

Rachel has also been working with an autistic student at St Marylebone: *"There is an autistic child in this class that I have a lot of contact with. She is a wonderful girl who I feel has a lot to offer. My main aim with her is to keep her on task when working in a group situation. She works hard to play her instrument properly and takes a lot of pleasure when she succeeds. She once told me 'I just get lost in the music'."*

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In addition Rachel has been running a music club: *"This is an opportunity for the pupils to either go over elements of music they find difficult or simply just to let loose and enjoy the process of music making. At the beginning of the term we would choose a few songs that we sing through as a group with some girls accompanying on piano, drums and guitars etc. We then moved on to another activity where I present them with an image or a situation and attempt to make music to accompany this image or situation using a variety of instruments found in the music room. This was a particularly successful activity which they have enjoyed a lot. I have now moved on to using poems as a stimulus for the music making. Some girls within the group create chord sequences and rhythms and the remaining girls recite the poem in rhythm to the music. Luke Burton, the Creative Mentor for Art, and I are currently in the early stages of planning a combined project for the girls involved in the after school club next term."*

Luke reported that they will be working on a moving image project that takes as its starting point the stained glass windows of St Marylebone's church, and provides a visual stimulus from which the musicians can compose a score. In parallel the musicians will be inventing a piece of music from which they will then create a visual response. The two videos resulting from this project will be shown at the Trustees' meeting.

In addition Luke ran a textiles club during Wednesday lunch breaks. He said: *"I have learnt a great deal about creating a particular kind of atmosphere in the club which is distinct from the one the students have in the classroom. The club is relaxed but structured and I allow for very student-centred learning, ie, I am very much the facilitator of their compulsions, and not the other way around (!). Consequently, there has been an increasingly lively and dynamic feel to these club sessions. We have developed the costume project to the point of near completion and I have been very impressed with the manner in which each student has gone about adapting their designs as the weeks have gone by – adding details here, appendages there, and learning new techniques that were unforeseen to them at the start of the process: sewing, patchwork, sculpting etc."*



2015/16 Mentors

In September four new Mentors were recruited. Claire Blundell Jones (Printmaking) and Richard Hards (Sculpture) are both graduates from the Royal College of Art. Olivia Watts graduated from The Guildhall and is a bassoon player and Faye Treacy; a graduate from the Royal Academy of Music plays the trombone.

Claire Blundell Jones



I enjoy opening up my art practice and skills with others and the conversations that are possible with young people. Experiencing dyspraxia or dyslexia is about seeing and perceiving things unconventionally and it can be isolating, but it will be exciting to equip others with new tools and work in new and adventurous ways, particularly working in artistic ways. We are 'wired' differently and it is rewarding to use different approaches to teaching in order to help others achieve their potential. I always felt that I struggled at school never really thinking I was reaching my full potential so I am really looking forward to working with students who will hopefully gain more confidence and enjoyment through the projects we do.

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Richard Hards



I was diagnosed with dyslexia when I was in my first year of my undergraduate whilst at Goldsmiths College. At school I was naughty and fell in and out of love with education until sixth form college, when I found teachers that moved me towards creative subjects. I have gone on to become a qualified teacher and have taught in an alternative education provider, with people that have had histories of mental health issues, histories of addiction and from offending backgrounds and also, further and higher education.

Olivia Watts



Having found out so late about my dyslexia, I feel privileged to be able to help young children overcome their learning difficulties and the frustration that can sometimes take over. The more tips and tricks you can learn when you are young, the easier secondary and university education will be - nothing will phase you. Being a Creative Mentor will be a pleasure and a great opportunity, and I hope it shall take me on a very exciting journey.

Faye Treacy



I am thrilled to be taking a Creative Mentor position this year! As a dyslexic I struggled throughout school but through my further education at the Royal Academy of Music and into work, I learnt some coping strategies and how to use thinking and learning differently to my advantage... with a little good humour! I hope to instil confidence in the students and work on a array of projects like producing podcasts and songwriting classes and arranging skills or whatever musical projects they may personally feel passionately about!

Research

This year it has been exciting to see the work of the charity and our research merge somewhat. "The Art of Walking into Doors" <http://www.bbc.co.uk/programmes/b06d2fxf> broadcast on BBC Radio 4 in September very neatly told the story of our research so far. The producer included a link to Creative Mentors website on the iplayer page which resulted in quite a few hits. In October we ran a discussion group as part of the Thinking Through Drawing Symposium on Southbank where we got a lot of interest from our American colleagues. In addition we had a paper published in Psychology of Aesthetics Creativity and the Arts, 'Scratching the Surface: Practice, Personality, Approaches to Learning, and the Acquisition of High-Level Representational Drawing Ability',

Rankin, Q., Riley, H., Chamberlain, R., McManus, C., and Brunswick, N., (2015)

Developments

There have been several developments this year.

Shadowing

At the suggestion of the 2013-14 mentors we decided to get the new mentors to shadow the existing ones as part of their training during the first term. This seems to have had a very positive outcome from both groups of mentors.

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Lucy wrote: *"It has been an important time to introduce him to the school, introduce him to the students I have been working with who are Dyslexic and familiarise him with the pace and dynamic of the club environment. I think what has been great is that this overlapping time allows me to share and discuss my experiences during this afternoon and we have also been able to discuss ways in which things can improve and how his time over the next year can be used to his and the students' full potential. It has generally been a welcomed change on both sides."*

Frances and Hollie had similar feelings. Frances said: *"Working with Hollie at Grey Coats has been a great experience. She has introduced me to students from Year 7 - 9 through her wonderful jewellery making workshops and I have thoroughly enjoyed the field trips. I have observed how students respond enthusiastically to her lessons within a relaxed and fun learning environment."* Hollie said: *"During this term I have had the pleasure of having Frances come and shadow me on a Wednesday. I think this has been fantastic, as it has allowed her to get to know some of the students. She also came on the jewellery trip, which allowed her to get to know some of the students even better. It has also allowed her to be introduced to some of the staff and also some of the more practical things like photocopying or how to put reminder notes in the registers".*

Rachel found shadowing Robbie incredibly useful in particular it enabled her to become familiar with the atmosphere of the school and learn about the students who are in need of extra support.

Hollie, Frances, Robbie and Fiona produced a very informative sheet explaining what they had found helpful.

Autism

Another request coming from the previous mentors was that they would like to have some training regarding teaching students with autism. The Bridge School provides training for their staff and has very generously offered to include our mentors in the training sessions free of charge. This training has proved incredibly helpful and we are very grateful to the Bridge School for including us.

Collaboration

Collaborative projects seem to be on the increase, where music performance art and design are all brought together in one project. Having seen many of the results of these projects and spoken to the students involved I think this is definitely a trend to be encouraged as all involved seem to gain enormous benefit.

Payroll

Passing the responsibility of paying the mentors and their contributions to James Cowper has proved to be extremely helpful and has freed up time to consider future developments.

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From the Creative Mentors at Grey Coats Hospital
and Marylebone School.



"Using **Verdana** is the clearest font for me to read, for long passages I use a colour overlay which makes the words much clearer."

"I learn much quicker when the instructions are as **visual** as possible."

"Knowing the **goals** at the beginning of the class helped me to keep focused, even when I forgot parts of the detailed instructions!"

"**Mind mapping** helps me untangle and organize my sometimes sporadic thoughts. My thought process often doesn't seem as linear as non-dyslexic people."

"It has been really important to be in a safe, **patient** and nurturing learning environment, where I feel **secure** to find my voice."

"Frequent **small chunks of information** has enabled memory retention and recall."

"**Note taking** with **bullet points** and **short sentences** with added examples and imagery has helped to make written information clear, memorable and legible."



"**Sitting at the front** of a class helped me to see the board more easily and stay focused."



"It was helpful to sit next to a student who was good at **note-taking** so that I could copy off them!"

"I found it helpful for my teacher to regularly **check my subject folder** to make sure that my work was organized and complete."

"The one thing that always strikes me is how everyone learns in a different way. Even the dyslexic children. Something that works for one child might not work for another."



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Website

With the help of Nick Frayling we have continued to update the information on our Creative Mentors' website, which is a resource available to others working with dyslexic and dyspraxic children. It is interesting to see the huge impact of the Radio 4 programme on the graph below.



Problems

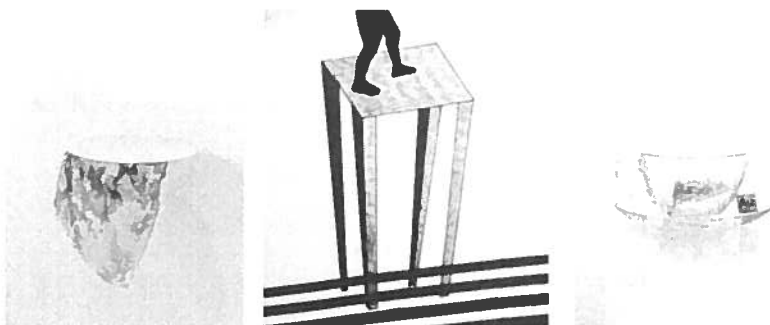
A problem occurred this year in June when one of the mentor's terminated her employment due to personal reasons and did not to return to work out her last term's contract. This was particularly unfortunate as not only did it break continuity with the school, but also it also meant that one of the new mentors had no one to shadow. During the interview it is always made very clear that the contract is for 16 months and that leaving the CMF prior to this would mean breaching the contract, however there is no penalty for doing so.

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Raising awareness

We have been contacted by two new schools The Charter School in Dulwich and The West London Free School. Both schools are interested in CMF and are keen to have mentors.

In July St Marylebone very generously put on an exhibition and hosted a private view of work done by Alice, Luke and Lucy. The show remained up until September.



RCA Creative Mentors' Show
Alice McLean, Lucy Joyce & Luke Burton

The Gallery at *St Marylebone*
Private View Wednesday 8th July 2015 6pm - 8pm



The two videos made by Luke and Rachel were screened during the St Marylebone summer fete. Luke remarked that they were well received: *We had a steady flow of audience members coming off the beaten track to specially see the projected videos. At one point having a full house after a concerted 'gorilla' marketing campaign of passing out flyers advertising the screening to parents at the fair.*

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, children, 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.

Gillian Farrell who was Head of Art at Grey Coat wrote: *"I have got so much out of working with Creative mentors. It's been a real privilege and I feel so lucky to have worked with you and such a great group of people".*

Clare Burnett, another art teacher, added: *"Hollie's knowledge is excellent so she was able to support students in all the activities in the art room, but her jewellery club was the highlight. Hollie planned these sessions with great care, making simple and beautifully illustrated instruction sheets for students to follow. It gave the students the chance to get to know Hollie and, having developed this relationship, she could be much more effective in supporting them. There is no doubt that her sessions improved students' self-esteem".*

A teacher at the Bridge School remarked: *"Excellent provision for schools".*

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, Paula Bishop, (who sadly is moving to the USA shortly), Andrew Valance and Nick Frayling have extended their expertise to help with interviewing and website maintenance.

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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:

- The possibility of rolling out the CMF model across the country.
- Evaluating what CMF has achieved and developing a sound evaluation process within schools that host CMF mentors.
- Staging an exhibition in September 2017 that demonstrates the achievements of CMF.

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SCHEDULE OF CURRENT AND FORMER CMF MENTORS

Year	Grey Coat Hospital	St Marylebone	Charter School	News of past Mentors
2010	Andrew Vallance RCA Visual Communication			Andrew Vallance having completed his PhD in 2015 Andrew is now lecturing in film theory and history at Arts University Bournemouth.
2011	Stuart McCaffier RCA Sculpture			Steven Frew since leaving his teaching post at Fairley House, Steven has explicitly set about building his music. He is currently composing full time and working on a flute ensemble piece for a CD. He is preparing to work on a contemporary dance project inspired by a collection of photographs and has also been asked to write a piece for an ensemble which specialises in early music and contemporary music crossover featuring baroque recorders, harpsichord and viols.
2012	Niente Von Wijk RCA Vis Comm	Tomasz Crompton* RCA Architecture		
	Steven Frew RCA Piano & composition	Stewart McCaffier RCA Sculpture		
2013	Joe Draleford RCA Printmaking	Alice McIreen RCA Jewellery & Metal		Fiona Howell is self employed and teaching 3 days a week in two different private schools and also teaching piano and singing privately two afternoons/evenings a week.
	Fiona Howell RAM Voice	Steven Irwin RAM Voice		Aliza Mckean is working for a charity called The Art Room as a senior practitioner and deputy manager in a primary school in Ludbrooke 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"
2014	Hollie Paaton RCA Jewellery & Metal	Lucy Joyce RCA Sculpture		Hollie Paaton 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.
	Fiona Howell RAM Voice	Robbie Campbell* School of Oriental & African Studies Music & Development		Robbie Campbell is currently in Mozambique undertaking 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.
2015	Frances Conneh RCA Textiles	Luke Burton RCA Sculpture		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 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.
	Simon Tong RAM Trumpet	Rachel Frant* RAM Voice		Lucy Burton is currently in Baku, Azerbaijan for a three-months residency.
2016	Claire Blundell Jones RCA Printmaking	Richard Hards RCA Sculpture	Frances Conneh RCA Textiles	
	Olivia Watts Guildhall School of Music & Drama* (Bassoon)	Faye Treacy RAM (Trombone)	Simon Tong RAM Trumpet	
	Blue = Art & Design Green = Music	RCA = Royal College of Art RCM = Royal College of Music RAM = Royal Academy of Music		

* Denotes mentors who have left before the end of their contracts

**CREATIVE MENTORS FOUNDATION
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2015**

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

9 May 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 2015**

	<u>Note</u>	Year Ended 2015 Unrestricted £	Year Ended 2014 Unrestricted £
<u>Incoming Resources</u>			
Incoming resources from Generated Funds			
Voluntary Income			
Grants and Donations	4	126,636	100,000
Total Incoming Resources		<u>126,636</u>	<u>100,000</u>
 <u>Resources Expended</u>			
Charitable Activities	5	86,270	79,871
Governance Costs	6	23,500	6,720
Total Resources Expended		<u>109,770</u>	<u>86,591</u>
Net Incoming /(Outgoing) Resources		<u>16,866</u>	<u>13,409</u>
Net Movement in Funds		16,866	13,409
 Reconciliation of Funds			
Funds brought forward 31 August 2014		53,329	39,920
Funds carried forward 31 August 2015	11	<u><u>70,195</u></u>	<u><u>53,329</u></u>

The Statement of Financial Activities includes all gains and losses recognised in the year. All incoming resources and resources expended derive from continuing activities.

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

CREATIVE MENTORS FOUNDATION
Company Number 06834521

BALANCE SHEET
AT 31 AUGUST 2015

	Note	2015		2014	
		£	£	£	£
Fixed Assets					
Tangible assets			-		-
Current Assets					
Cash at Bank		74,296		62,537	
		<u>74,296</u>		<u>62,537</u>	
Less: Creditors: Amounts falling due within one year					
Creditors	7	4,101		9,208	
		<u>4,101</u>		<u>9,208</u>	
Net Current Assets/Liabilities			<u>70,195</u>		<u>53,329</u>
Total Assets less Current Liabilities			<u><u>70,195</u></u>		<u><u>53,329</u></u>
Represented by :-					
General Funds					
- General Unrestricted Funds	11		<u>70,195</u>		<u>53,329</u>
Total Funds available for Charitable Purposes			<u><u>70,195</u></u>		<u><u>53,329</u></u>

The company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 August 2015.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 August 2015 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 April 2008).

The financial statements were approved by the Board of Directors/Trustees on 9/5/16 and were signed on their behalf by:


Qona Rankin
Trustee

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

CREATIVE MENTORS FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2015

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

Accounting convention

The financial statements have been prepared in accordance with the Companies Act 2006, applicable Financial Reporting Standards and the Statement of Recommended Practice on Accounting and Reporting by charities (SORP 2005), and the Charities Act 2011. They have been prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Entities (effective April 2008).

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.

Resources expended

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.

2 NET INCOMING RESOURCES FOR THE YEAR

	2015	2014
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.

	2015	2015	2014	2014
	Unrestricted	Total	Unrestricted	Total
Donations	126,636	126,636	100,000	100,000

CREATIVE MENTORS FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2015

5 RESOURCES EXPENDED ON CHARITABLE ACTIVITIES

	2015	2014
	Unrestricted	Unrestricted
	£	£
Mentors' wages & salaries	83,117	78,369
Insurance	960	952
Website maintenance	-	212
Sundry	262	338
Training expenses & workshop	1,931	-
	86,270	79,871

There are four full-time employees

6 GOVERNANCE COSTS

	2015	2014
	£	£
Annual accounts	1,920	1,320
Independent Examination	600	600
Payroll	941	764
Legal Fees	19,908	4,036
Bank charges	118	-
Annual return fee	13	-
	23,500	6,720

7 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2015	2014
	£	£
Creditors - other	705	1,060
Accruals	3,396	8,148
	4,101	9,208

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 £19,908 (2014: £4,036) inclusive of VAT, during the year.

CREATIVE MENTORS FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2015

10 ANALYSIS OF FUND ASSETS AND LIABILITIES

	Unrestricted Fund 2015 £	Unrestricted Fund 2014 £
Fixed Assets	-	-
Current Assets	74,296	62,537
Current Liabilities	(4,101)	(9,208)
Total	<u>70,195</u>	<u>53,329</u>

11 MOVEMENTS IN FUNDS

Unrestricted Funds

	31 August 2014	Incoming Resources	Outgoing Resources	31 August 2015
General	<u>53,329</u>	<u>126,636</u>	<u>(109,770)</u>	<u>70,195</u>

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 2015 which are set out on pages 15 to 19.

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 :

11 May 2016 .