

CREATIVE MENTORS FOUNDATION
Registered Charity Number 1130788
Company Number 06834521

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

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

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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
Andrew Charles Blessley

Secretary

JTC (UK) Limited

Registered Office

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

Website

www.creativementors.org

Bankers

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

Solicitors

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London
EC4M 7RD

Independent Examiner

Darren O'Connor BSc (Hons) FCCA ACA
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Apex
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Reading
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CREATIVE MENTORS FOUNDATION

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

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

Trustees

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

Objects of the Charity

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

The charity seeks to:

- Raise awareness among staff who teach creative subjects about the implications of working with young people who process information differently.
- Raise awareness in schools about the possible advantages there are for people with an SpLD involved in the arts, precisely because they have the ability to think in unpredictable and original ways.
- Provide encouragement for children with an SpLD who have lost confidence in their ability, in both academic and creative subjects, because of their struggle with the school curriculum and the exam system.
- Provide role models who faced the same problems in their time at school as the children, but made their way through the system to educational and potential career success.

Public benefit

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

Overview

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

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

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

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

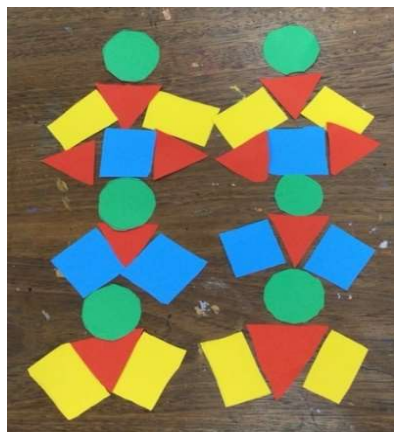
(View the exhibition online: creativementors.org/environs-exhibition-nov-2024)

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

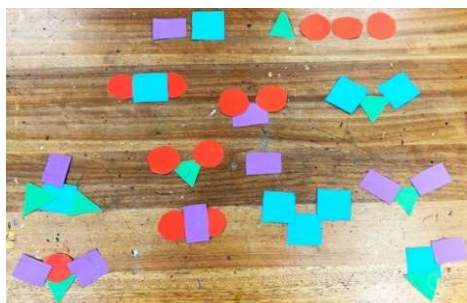


CREATIVE MENTORS FOUNDATION

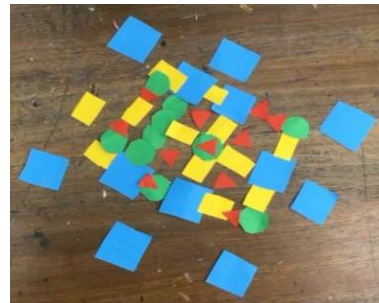
REPORT OF THE DIRECTORS AND TRUSTEES FOR THE YEAR ENDED 31 AUGUST 2025



Vertical Patterns



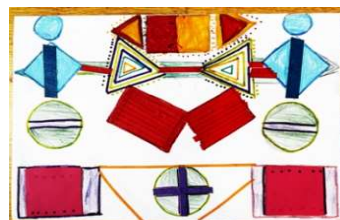
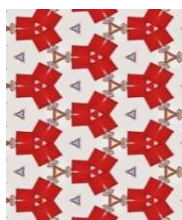
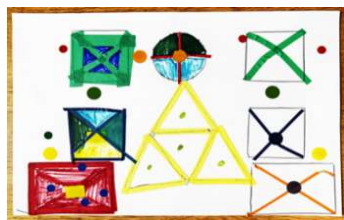
Overlapping



Collage Pattern Making

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

KaleidaCam App



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

Half Drop Repeat Print

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



CREATIVE MENTORS FOUNDATION

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

Students Observations and Feedback

A Year 6 parent noted that the sessions help regulate their child's emotions and confidence. One student commented, "I like working with you because it's a break from Maths and English." Others expressed how much they enjoy 3D work and the freedom to get "messy" with clay.

Small-group sessions have supported focus, creativity, and emotional wellbeing—particularly for students with attendance or behavioural challenges.

Student Feedback:

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

"I like to make 3D models"

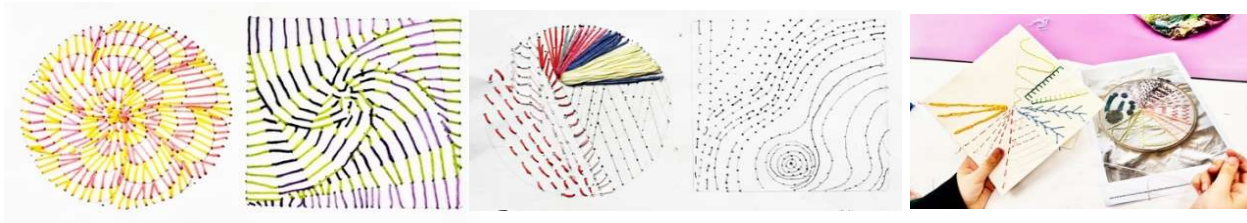
"I like working with clay because it's fun and I like to get messy"

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

"You're fun and things are always fun"

St Marylebone CE School Wednesday and Thursday After School Club

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



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



Creative Mentor sessions/ Year 11 student progress

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

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



Summary

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

JP Guerrier

This year I continued working with my previous Year 7 group as they progressed to Year 8, while also forming a new group for incoming Year 7 students. Much of our work centred around clay—exploring both traditional ceramic techniques (pinch pots, coil building) and more experimental approaches such as pressing natural textures from the school garden and experimenting with form and glaze. Collaboration with Charter’s art technician, Susan Swartzberg, was invaluable; her expertise and support with kiln firings and materials made this work possible.

For Year 7s, clay sessions introduced the fundamentals of the medium—its behaviour, possibilities, and techniques. Year 8s built upon prior knowledge, creating more ambitious pieces that incorporated colour and surface design through glazing.

First Workshops at Haberdashers’

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



CREATIVE MENTORS FOUNDATION

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

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

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



Environ's Exhibition

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



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

Butterfly project

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

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REPORT OF THE DIRECTORS AND TRUSTEES
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Plans for next year and final thoughts

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

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

Alice report 2024/25

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

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

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

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



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

CREATIVE MENTORS FOUNDATION

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

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



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



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



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

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



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



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

Future Planning

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

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

Thanks

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

St Marylebone, Vicky Cerdano and Steph Corban

Charter School North Dulwich Louise Ungpakorn, Matt Spaul, Susan Swartzburg, Fiona Lucas and Emy Mills

Haberdashers' Askes Borough Academy, Paris Thompson and Deborah Britton Field

Charles Dickens Primary School Miss Messmain

Fiona Hurst and her team at forpeople

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

Year	Grey Coat Hospital	St Marylebone	Charter School, North Dulwich	Charter School East Dulwich	Bridge School	Marlborough Primary School	Oxford Gardens
2010	Andrew Vallenge <i>RCA Visual Communication</i>						
2011	Stuart McCaffer <i>RCA Sculpture</i>						
2012	Nienke Van Wijk <i>RCA Visual Communication</i> Steven Frew <i>RCM Piano & Composition</i>	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>					
2014	Hollie Paxton <i>RCA Jewellery & Metal</i>						
	Fiona Howell <i>RAM Voice</i>	Lucy Joyce <i>RCA Sculpture</i> Robbie Campbell <i>School of Oriental & African Studies Music & Development</i>					
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>					
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>		
2019		Frances Conteh <i>RCA Textiles</i>	Frances Conteh <i>RCA Textiles</i>	Stuart McCaffer <i>RCA Sculpture</i>	Alice McLean <i>RCA Jewellery</i> Jaz Wharmby Cambridge	Alice McLean <i>RCA Jewellery</i>	
2020		Frances Conteh <i>RCA Textiles</i>	Frances Conteh <i>RCA Textiles</i>	Stuart McCaffer <i>RCA Sculpture</i>	Alice McLean <i>RCA Jewellery</i>	Alice McLean <i>RCA Jewellery</i>	Eleanor Hamblen Oxford
2021		Frances Conteh <i>RCA Textiles</i>	Frances Conteh <i>RCA Textiles</i>	Stuart McCaffer <i>RCA Sculpture</i>	Alice McLean <i>RCA Jewellery</i>	Alice McLean <i>RCA Jewellery</i>	Eleanor Hamblen Oxford
	Haberdashers Borough Academy	St Marylebone	Charter School, North Dulwich	Capital City Academy	Paddock School	Charles Dickens Primary	
2022	Alice McLean <i>RCA jewellery</i>	Frances Conteh <i>RCA Textiles</i>	Frances Conteh <i>RCA Textiles</i>	Stuart McCaffer <i>RCA Sculpture</i>	Clare Johnston <i>RCA Textiles</i>		
2023	Frances Conteh <i>RCA Textiles</i>	Frances Conteh <i>RCA Textiles</i>	Nic Faris <i>RCA Communication</i>	Stuart McCaffer <i>RCA Sculpture</i>	Qona Rankin <i>RCA Design Education</i>		
2024	Alice McLean <i>RCA jewellery</i>	Frances Conteh <i>RCA Textiles</i>	JP Guerrier <i>RCA Communication</i>	Stuart McCaffer <i>RCA Sculpture</i>		Frances Conteh <i>RCA Textiles</i>	
2025	Alice McLean Alex Bowie <i>RCA jewellery</i>	Frances Conteh <i>RCA Textiles</i>	JP Guerrier <i>RCA Communication</i>			Frances Conteh <i>RCA Textiles</i>	

KEY

Green = Music

Blue = Art & Design

Orange = Drama

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 2025**

Financial Review

During the year the charity received donations of £128,813 (2024: £41,187) and had a surplus of income over expenditure of £34,926 (2024: deficit of £70,142).

The charity had four (2024: four) mentors during the year who received £51,021 (2024: £61,305) as salary (page 25).

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

Risk Assessment

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

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

Reserves Policy

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

Structure, Governance and Management

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

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

Policies for Inducting and Training Trustees

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

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

Trustees' Responsibility in relation to the Financial Statements

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

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

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

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

Approval

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



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

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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 2025

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

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

CREATIVE MENTORS FOUNDATION
Company Number 06834521

BALANCE SHEET
AT 31 AUGUST 2025

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

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

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

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

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

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



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

Qona Rankin

Trustee

Date: 16 March 2026

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

CREATIVE MENTORS FOUNDATION

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

Introduction

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

1 ACCOUNTING POLICIES

Basis of Accounting

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

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

Fund accounting

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

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes.

Donations

Donations are recognised when received by the charity.

Expenditure

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

Governance

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

Liabilities

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

2 NET INCOMING RESOURCES FOR THE YEAR

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

CREATIVE MENTORS FOUNDATION

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

3 TAXATION

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

4 DONATIONS

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

5 EXPENDITURE ON CHARITABLE ACTIVITIES

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

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

6 GOVERNANCE COSTS

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

7 DEBTORS

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

CREATIVE MENTORS FOUNDATION

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

	2025	2024
	£	£
8 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR		
Wages	-	4,466
Pensions	189	174
Accruals	7,452	4,599
	<u>7,641</u>	<u>9,239</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 £30,491 (2024: £38,952) inclusive of VAT, during the year.

11 ANALYSIS OF FUND ASSETS AND LIABILITIES

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

12 MOVEMENTS IN FUNDS

	31 August 2024	Incoming Resources	Outgoing Resources	31 August 2025
General	49,089	128,813	(93,887)	84,015
Restricted	231	-	-	231
	<u>49,320</u>	<u>128,813</u>	<u>(93,887)</u>	<u>84,246</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 2025 which are set out on pages 22 to 26.

RESPONSIBILITIES AND BASIS OF REPORT

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

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

INDEPENDENT EXAMINER'S STATEMENT

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

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

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



Signed:

Dated : 16 March 2026
.....

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