the mighty creatives

social justice for young people

through arts, culture and creativity

Annual report and financial statements

for the year ended

31 March 2026

Company number 06652046
Charity number 1129006

Annual report and financial statements

FOR THE YEAR ENDED 31 MARCH 2026

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CONSTITUTION
The Mighty Creatives ("TMC") is a company limited by guarantee and a registered charity governed by its memorandum and articles of association dated 27 October 2021. In the event of the organisation being wound up each trustee agrees to contribute £1 towards the costs of dissolution. The company is also registered with the Charity Commission for England & Wales. Charity number 1129006. Company number 06652046.

DIRECTORS
The directors of the charitable company are its trustees for the purposes of charity law. The directors serving during the year and since the year end were as follows:

Prof C White (Chair)
Mr E Robinson-Green (resigned 18th September 2025)
Ms V Kelly (resigned 29th October 2025)
Ms J Dennis
Mr J Farnhill-Bain (Vice-Chair)
Ms M Robinson
Ms C Robey-Turner
Mr K Tennant (appointed 23rd April 2025, resigned 10th March 2026)
Mr C Mellies (appointed 23rd April 2025)
Ms E Leaman (appointed 23rd April 2025)
Ms R Bradshaw (appointed 23rd April 2025)
Mr T Dammer (appointed 23rd April 2025)
Ms W Jeglinska (appointed 23rd April 2025)

SECRETARY
Dr R N Owen MBE

SENIOR LEADERSHIP TEAM (Management positions rather than Directors in company law)
Chief Executive Officer - Dr R N Owen MBE

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Forward from our Chair of Trustees

As Chair of Trustees, it is my privilege to reflect on the work, impact, and purpose of The Mighty Creatives over the past year—a year marked by profound challenges and equally profound opportunities to serve children and young people through creativity.

We operate in a world where many young people are growing up amid disruption, conflict, uncertainty, and fear. From those affected by war and displacement, to communities facing economic hardship, climate anxiety, and social fragmentation, the realities shaping childhood today are complex and often deeply troubling. In this context, the mission of The Mighty Creatives—to ensure all children and young people can thrive through arts, culture, and imagination—has never been more relevant nor more urgent.

A Changed Global Context

Across the globe, millions of young people are experiencing interrupted education, loss of safe spaces, and limited access to the cultural and creative opportunities that support wellbeing, agency, and identity. Even within our own communities, children face rising pressures linked to inequality, mental health challenges, and diminished access to creative enrichment.

These conditions are not distant; they are interconnected. The experiences of a young person in Leicester, Skegness or London resonate with those of a young person in Kyiv, Gaza, Sudan, or elsewhere—each navigating their own version of uncertainty.

Creativity is recognized as a human right that encompasses artistic expression, cultural participation, and the fundamental freedoms necessary for individuals to engage in creative activities. Protecting these rights is essential for fostering a vibrant cultural landscape and ensuring that all individuals can contribute to and benefit from the arts and culture in their communities. Creativity, in these contexts, is not a luxury. It is a lifeline: a means of expression, resilience, connection, and hope.

Our Response: Creativity as a Right

The Mighty Creatives has remained steadfast this year, in its belief that access to arts and culture is a fundamental entitlement for all children and young people, not a privilege for the few. Over the past year, we have:

- Expanded programmes that reach marginalised and underrepresented young people
- Strengthened partnerships across education, cultural organisations, and community groups
- Continued to advocate nationally for the role of creativity in learning, wellbeing, and future skills
- Invested in inclusive approaches that centre the voices and experiences of young people themselves

Our work is guided by a simple but powerful principle: that every child, regardless of circumstance, deserves the opportunity to imagine, create, and be heard.

Standing with Young People in Crisis and Conflict
This year, we have been particularly mindful of the millions of children living with the realities of conflict and forced displacement. While we are not a humanitarian organisation, we recognise our responsibility to stand in solidarity and to integrate global awareness into our work.

Through our programmes, we have:

- Created opportunities for young people to explore themes of identity, belonging, and global citizenship
- Supported creative projects that allow young voices to respond to global events
- Encouraged safe dialogue and storytelling, helping children process complex emotions and experiences
- Connected communities through shared creative practice, building empathy and understanding

We believe that cultural and creative engagement can play a vital role in healing, resilience, and the rebuilding of lives disrupted by conflict.

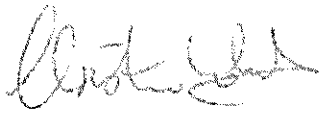
Impact and Learning
Throughout this year, of restructure and rebalancing, we have seen inspiring examples of the transformative power of creativity:

- Young people gaining confidence, voice, and a sense of agency through our Youth Voice Projects
- Educators rediscovering the value of creative pedagogy, through our work with Virtual Schools
- Communities coming together in shared cultural experiences including work in Germany, Ireland and London.
- Partnerships generating innovative responses to local and global challenges through our continued engagements of Creative Mentoring.

At the same time, we remain reflective and committed to what we can do as an organisation, thinking and operating creatively to sustain our mission. Between April 2025 and April 2026, The Mighty Creatives strengthened its position as a leading creative youth charity, delivering measurable impact at scale while deepening its commitment to social justice, youth voice, and long-term transformation for disadvantaged children and young people.

With the launch of the new National Youth Strategy in December 2025, it is clear that The Mighty Creatives' work is closely aligned with the National Youth Strategy's long-term vision for young people: a shift towards local decision-making, stronger collaboration, and young people being empowered to shape the services and opportunities around them. Through Creative Mentoring, youth voice, co-designed programmes, enrichment activity in underserved communities and cross-sector partnerships, TMC is already delivering against the strategy's priorities around trusted adults, richer lives, workforce development, and young people's role in decision-making.

The scale of need continues to grow, and we know that we must deepen our reach, which we expect to do over the next year, as is set out in this plan. We welcome your thoughts and help with our mission.



Prof Christine White
Chair of Trustees
Signed on behalf of the Trustees

INTRODUCTION

Our Vision, Mission and Case for Support

It is crystal clear that the arts, creativity and cultural education have a fundamental role in supporting young people in countering the impact of social injustice. That need has become more demanding in recent years, and we now need to ensure that this is expressed at the heart of our refreshed and reinvigorated vision:

Social Justice for young people through arts, culture and creativity

To achieve this vision, our mission has four strategic objectives (SO) and associated SMART outputs over the five years of this business plan as follows:

SO No.	Strategic Objectives
SO1	To transform the lives of our beneficiaries through one-to-one and group-based **Creative Mentoring services.**
SO2	To provide support, advice and opportunities to employers which assist our beneficiaries' employment prospects and enterprise opportunities through our **Creative Futures Services.**
SO3	To inspire our beneficiaries to express themselves through the power of creativity and to work with other stakeholders to support best practice, youth-led approaches which foster meaningful cultures that place youth voice at the heart through our **Youth Voice services.**
SO4	To sustain and grow investment in our work from across the UK and internationally.

Our Vision and Mission align strongly with the UK's National Youth Strategy because our core story already reflects the strategy's three big shifts: national to local, fragmented to collaborative, and excluded to empowered. Our strongest areas of alignment are:

1. Trusted adults and mentoring

The strategy prioritises young people having access to trusted adults outside the home, including mentors, youth workers and professionals in local communities. TMC's Creative Mentoring offer aligns directly with this: arts and cultural professionals act as trusted adults, supporting young people through creative relationships, safeguarding-aware practice and tailored guidance. Creative Mentoring is a direct contribution to the strategy's "People Who Care" agenda.

2. Workforce development

The strategy highlights investment in youth workers, volunteers and trusted adults, with an emphasis on recruiting, training and retaining skilled people. TMC's work

around Creative Mentor CPD, safeguarding in cultural contexts, and support for creative practitioners maps well to this priority.

3. Creative enrichment and access

TMC's enrichment programmes in underserved communities align clearly with the strategy's ambition to close participation gaps in culture, sport and youth provision. Our creative learning, cultural participation and place-based work are evidence of delivering the strategy's enrichment agenda.

4. Youth voice, co-production and decision-making

TMC's Youth Voice gives young people a platform to influence what TMC does. It also notes that young people already sit on panels influencing arts commissioning. We are already operating in the way the National Youth Strategy now expects funded organisations to work.

5. Collaboration and place-based partnership

TMC's work with schools, councils, charities, cultural organisations and local partners is highly aligned with the strategy's collaborative, place-based model. We are a national regional connector: an organisation that brings culture, youth voice, education and local systems together.

Operational Review of 2025/26

The 2024/25 Annual Report set out an ambitious plan for 2025/26: grow reach, expand Creative Mentoring geographically, build Creative Futures and Youth Voice, launch campaigning activity, strengthen youth-led communications, win awards, diversify income, maintain reserves and begin thinking about a £10m endowment. In practice, 2025/26 was a year of partial delivery, significant adaptation and organisational re-basing.

TMC delivered strongly on some core areas - especially Creative Mentoring demand, CPD, youth voice projects, income diversification and financial control - but scaled back or paused others, particularly Mighty Employers, campaign activity, communications capacity, and some elements of national/international growth.

1. KPI ambitions versus actual delivery

The Annual Report's planned targets for 2025/26 were ambitious: reach 2,500 children and young people, grow the Creative Mentor pool to 200, deliver Creative Mentoring in four/ten regions, recruit 50 employers, deliver 120 CPD sessions, support Youth Board representation, deliver two youth-voice projects, diversify income so no one funder exceeded 80%, maintain six months' reserves, and prepare a £10m endowment strategy.

By Q4, TMC had almost met the reach target, engaging 2,472 children and young people, or 99% of the target. CPD substantially exceeded target, with 157 opportunities against a target of 120, or 131%. Youth Voice projects also met target, with two projects delivered, and income diversification was strong, with 84 sources and no more than 30% from one source. Reserves were maintained.

The main shortfalls were Creative Mentor pool growth, regional expansion and employers. The mentor pool reached 113. However, the tracked 2025/26 target had been revised down to 120, against which this represented 94%; this is materially different from the Annual Report's original ambition of 200. Creative Mentoring remained in three regions, not the four/ten-region expansion described in the Annual Report. Mighty Employers remained paused, with 12 employers against a target of 50.

In summary, the KPI story is positive in delivery terms but less positive in strategic-growth terms. TMC performed well against the revised, more realistic 2025/26 framework, but not against the original growth ambition set out in the 2024/25 Annual Report.

2. Creative Mentoring: strong delivery, slower expansion

The Annual Report described Creative Mentoring as central to the Growth Plan, with an intention to expand into further national and international markets.

What actually happened was strong demand and strong evidence of impact, but limited geographic expansion. By Q4, Creative Mentoring had received 83 referrals in that quarter alone, representing 1,790 hours requested. The Q4 outcomes data also showed progress in motivation, teamwork, resilience, relationship-building, communication, emotional wellbeing and self-belief.

There was also national prospecting: early 2025/26 reports noted new partnership development with Virtual Schools in North Northamptonshire, Bristol, Wolverhampton, Rotherham and Peterborough, plus Prevent Services in Derbyshire. But by year-end the formal regional KPI remained at three regions - East Midlands, West Midlands and South East.

In summary: Creative Mentoring remained TMC's strongest product and clearest impact engine. However, the year was more about consolidating, evidencing and preparing growth than achieving the broader geographic expansion originally implied.

3. Creative Futures: planned portfolio balancing became cautious piloting

The Annual Report said TMC would balance its programme portfolio by developing Creative Futures services.

In practice, Creative Futures did move forward, but through small-scale pilots rather than a fully developed programme. The Q1 programme report explicitly described Creative Futures

as being in "growth and development" and noted that pilots were small scale, partly because the programme was being funded by TMC's own funds and partner contributions, creating risk and capacity pressure.

In summary: this was a successful proof-of-concept year rather than a full programme-growth year. The Annual Report's direction was right, but actual delivery was necessarily more cautious because capacity and funding were constrained.

4. Youth Voice: one of the strongest areas of alignment

The Annual Report positioned youth voice as central to TMC's mission and planned to refocus Youth Voice into a more focused Creative Social Action programme.

This broadly happened, though again through adaptation. Q1 reported a research project reviewing Youth Voice through the lens of Creative Social Action, including a Youth Board member undertaking a literature review. By Q4, Youth Board members had shaped recruitment materials, supported recruitment campaigns, helped shortlist and interview applicants, produced videos, contributed to onboarding, and published a blog about Ignite Creatives. Successful youth voice driven projects had been delivered in Staffordshire (Our Home, Our Stories, funded by English Heritage); Letchworth (Great Place to Grow Up in, commissioned and funded by Letchworth Garden City Heritage Foundation.

By Q4, Creative Futures project with Voluntary Action Leicester (VAL) pilot had generated useful learning around relational safety, group identity, confidence, self-expression and trauma-informed practice. The project also completed 11 Silver and 24 Bronze Arts Awards.

The youth voice projects were successful because they did not treat young people as a single audience. Each project responded to a different need:

Our Home, Our Stories gave separated young people a way to connect with place and be visible within local heritage.

Letchworth helped an institution build the structures needed to take young people seriously in decision-making.

VAL supported young people to gain creative qualifications and take steps toward confidence, skills and progression.

TMC's Youth Voice work in 2025/26 showed both **depth and range**: depth because the projects worked with young people facing real barriers; range because the work moved across heritage, governance, accreditation, place-making and creative futures. Its next challenge is to capture more consistent outcome evidence across all projects, so that the richer qualitative success is matched by clearer longitudinal data.

The Youth Voice Network also developed toward international learning, campaigning and policy influence, with plans for international guest speakers and a Youth Voice Think Tank.

In summary: Youth Voice was not just delivered as a programme; it became more embedded in organisational practice. This is one of the clearest examples where the Annual Report's strategic intent translated into real action.

5. Change Campaign: planned launch did not fully happen

The Annual Report committed to implementing a Change Campaign to identify young people's concerns and create long-lasting social change. The marketing strategy also planned to execute a five-stage campaign launch process.

Early activity did take place. In Q1, campaign surveys were distributed and meetings with Youth Board members were arranged; however, the marketing report also noted conflicting decisions around the campaign, including a postponement that was later reversed, creating a four-week delay. By Q2, the campaign-related objective had a "decision to discontinue," and the Youth Voice Toolkit campaign was paused.

In summary, this is one of the clearest divergences between plan and reality. The campaign ambition was strategically coherent, but it appears to have been overtaken by capacity, decision-making and restructure pressures.

6. Marketing and communications: strong start, then loss of capacity

The Annual Report planned a strong marketing year: awards, good-news stories, youth-led content, impact storytelling, e-news, the Mighty Gallery and campaign development.

The year started well. Q1 marketing activity included website updates, award entries, continuation of youth-led social media, the launch of the e-newsletter, Mighty Gallery development, new content, Mailchimp integration and campaign surveys. Social media reach in April-May was 236,750, and three award entries were submitted.

However, momentum reduced later. Q2 reported lower social media reach, fewer ads, paused activity and unsuccessful Third Sector Awards results. Then the Marketing & Communications Manager left in December 2025 and the role was not replaced because it had been identified for redundancy.

In summary: marketing delivered some of the planned building blocks, but not the full strategic communications programme envisaged. The loss of the marketing role makes the Annual Report's original ambitions around campaigning, profile and storytelling harder to sustain without a different operating model.

7. Awards: activity happened, but the win did not

The Annual Report planned to continue winning national awards to support credibility and investment.

TMC did submit entries: two Third Sector Awards entries and one CYP Now Awards entry were submitted in Q1. The organisation became a finalist in two Third Sector Awards categories but did not win.

In summary: the awards strategy was pursued, but the planned outcome - at least one sector award win - was not achieved. That is not necessarily a strategic failure, but it weakens one of the planned credibility-building routes.

8. International growth: more pipeline than delivery

The Annual Report highlighted international ambition, particularly Krefeld, Germany, and noted an 18-month Ireland evaluation contract, the SPROCKET consortium, and a planned year-long co-funded Creative Mentoring pilot in Krefeld. By Q3 and Q4 income reports, international opportunities remained live but largely prospective with potential Creative Mentoring pilots in Krefeld, Dortmund; Leitrim, Ireland; Creative Ireland evaluation work; and wider AHRC/creative sector opportunities.

In 2025/26, TMC completed *Without Walls*, an international Cultural Bridge exchange with Werkhaus in Krefeld, building on the long-standing civic twinning relationship between Leicester and Krefeld. The project brought together care-experienced young people, artists and cultural professionals from the UK and Germany to explore creativity, belonging and youth voice through shared making and cultural exchange.

The project demonstrated the power of relational, participant-led practice in an international context. Young people who began the exchange feeling nervous and uncertain developed friendships, confidence and creative self-belief. They described the experience as more personal and relaxed than a school trip, valuing the chance to build genuine relationships with German peers rather than simply visit another country as tourists. Creative activity gave the group a shared language, helping young people experiment, take risks and recognise that their work did not have to be perfect to be meaningful.

The project also generated important organisational learning. TMC and Werkhaus reflected on different approaches to youth voice, cultural education, funding and accountability, while also building practical knowledge about the realities of international youth exchange after Brexit. The project was highly successful in its impact on young people and professional learning, but also resource-intensive, with significant administrative and logistical demands.

Looking ahead to 2026/27, TMC will maintain the relationship with Krefeld and Werkhaus but will not pursue further unfunded development work unless a clear funded opportunity emerges. The learning from Without Walls will inform future international planning, including possible practitioner exchange, mutual CPD, and emerging conversations with Theater Dortmund about a potential Creative Mentoring pilot. In this sense, Without Walls has created a strong foundation: not a finished international programme, but a tested relationship, a body of learning, and a clearer understanding of what future European collaboration would require.

In summary: international development remained strategically alive, but 2025/26 appears to have been a pipeline-building year rather than a delivery year.

9. Income generation: more mixed, but strategically stronger than expected in traded income

The Annual Report recognised a difficult funding climate, noting much lower successful bid income in 2024/25 and warning that reliance on designated reserves was not sustainable.

In 2025/26, income generation did diversify. Grant applications increased in number and value, but success remained uneven. The big shift was traded income: by Q4, traded services had grown from £156,562 in 2024/25 to £383,254 in 2025/26.

Individual giving and corporate donations remained small, so the four-strand strategy was not evenly developed. But the traded-income growth strongly supports the Annual Report's aim of developing a more sustainable and diversified model.

In summary, TMC did not solve the funding challenge, but it did make meaningful progress toward a mixed-income model. The new risk is that traded income brings delivery, staffing and referral-volume exposure, as shown by the Derbyshire Virtual School contract shortfall.

10. Financial sustainability: better than feared, but partly because activity and staffing changed

The Annual Report said organisational reviews would be needed in 2025/26 to maintain long-term financial stability, because drawing on reserves was not sustainable.

That review and correction effectively happened. By April 2026, TMC expected the unrestricted deficit to be around £70,000, rather than the originally forecast £356,543. The reasons included new restricted projects contributing to staffing and overheads, staff departures not being replaced, salary costs falling from a budgeted £420,584 to £307,177, and additional contributions from DfE projects.

In summary: financially, the organisation performed much better than the original budget suggested. But part of that improvement came from contraction, vacancy savings and postponed activity, rather than purely from growth. This strengthens the short-term base but raises questions about capacity.

11. Organisational structure: the plan assumed capacity that did not fully remain

The Annual Report described a leadership structure consisting of the CEO supported by the Business Manager, Head of Programmes and Marketing & Communications Manager.

By the end of 2025/26, that structure had changed significantly. The Head of Programmes had left, the Marketing & Communications Manager had left and was not replaced, a

Partnership Development Manager role had been brought forward, the Impact & Data role was reshaped, and the Business Manager role was reduced and remained at risk.

In summary: this is central to understanding the year. The Annual Report's plans were written from the perspective of a growth structure; the year that followed became a restructure and stabilisation year.

Overall Assessment

The 2024/25 Annual Report was directionally right: it correctly identified the need to grow Creative Mentoring, rebalance the programme portfolio, develop Creative Futures, embed Youth Voice, diversify income, strengthen partnerships, and address financial sustainability.

What actually happened was more constrained and pragmatic. TMC delivered strongly where it had established demand and capability - Creative Mentoring, CPD, Youth Voice projects, traded income and financial management. It made progress, but more slowly, where the work was newer or more capacity-dependent - Creative Futures, national/international expansion, campaigning and strategic marketing.

The most important contrast is this: the Annual Report anticipated managed growth; 2025/26 became a year of managed adaptation. That adaptation was largely successful - the organisation ended the year financially stronger than expected and with strong evidence of impact - but the cost was a scaling back of some ambitions, a revised KPI framework, and increased reliance on a smaller, restructured team.

In summary, TMC did not simply deliver the plan as written; it tested the plan against reality, protected its strongest work, re-based its ambitions, and entered 2026/27 with a more realistic but still ambitious platform for growth.

5. PLANS FOR 2026/27

Proposed 2026/27 plan: from managed adaptation to focused growth

For 2026/27, TMC's plan will be framed as a year of focused, evidence-led growth. The existing Business Plan still provides the strategic spine: social justice for young people through arts, culture and creativity, delivered through Creative Mentoring, Creative Futures, Youth Voice, and income growth. But the experience of 2025/26 suggests that the next year should avoid over-extension and concentrate on a smaller number of high-value priorities that are deliverable within the new staffing and financial reality.

2026/27 will consolidate TMC's core model, grow through carefully chosen demonstrator sites, and build the partnerships and evidence needed for larger-scale expansion from 2027 onwards.

1. Strategic frame for 2026/27

The Business Plan identifies four strategic objectives: transforming beneficiaries' lives through Creative Mentoring; supporting employment prospects through Creative Futures; embedding youth-led practice through Youth Voice; and sustaining and growing investment across the UK and internationally.

For 2026/27, those objectives should remain, but the emphasis will shift slightly:

Strategic objective	2026/27 emphasis
Creative Mentoring	Consolidate the model, protect quality, expand only where funded and operationally viable
Creative Futures	Move from pilot learning to defined progression pathways
Youth Voice	Make Youth Voice structural in partner settings, not just project-based
Income and growth	Prioritise sustainable traded and partnership income, while managing delivery risk

This would allow us to stay aligned with the Business Plan while recognising that 2025/26 became a year of restructure and re-basing rather than linear expansion.

2. Proposed KPI delivery for 2026/27

The revised post-restructure targets give the clearest framework for 2026/27. They set targets of 3,000 children and young people engaged, 350 Creative Mentors supported, delivery across six regions, 30 employers, 180 CPD opportunities, Youth Board representation from three regions, two youth-voice projects, income diversification with no one funder above 70%, reserves maintained at three months, and continued development toward the endowment ambition.

We see these as stretch targets, with some being more achievable than others.

2026 / 27 delivery targets

Area	2026/27 target	Suggested plan
Children and young people reached	3,000	Achieve through Creative Mentoring, Youth Voice, Creative Futures, Culture House/Skegness if secured, and campaigns/communications where measurable
Creative Mentor pool	350	Treat as a phased recruitment and engagement target; focus on active, trained, deployable mentors rather than total names on a list
Regional delivery	6 regions	Prioritise regions linked to real funded opportunities: Midlands, South East/London, East of England, Yorkshire/Humber, North East, and an international pilot project

Area	2026/27 target	Suggested plan
Employers / Creative Futures	30	Reframe from "Mighty Employers" into Creative Futures partners, placements, progression hosts and youth-friendly creative workplaces
CPD opportunities	180	Continue strong performance, but link CPD more directly to income, mentor quality, and partner development
Youth Board / Youth Voice	3 regions and 2 projects	Build Youth Voice through Youth Board, Culture House Youth Cabinet, and Youth Voice Network
Income diversification	No funder above 70%	Maintain; the 2025/26 position was already strong with 84 sources and no more than 30% from one source
Reserves	Three months	Maintain prudent reserves while avoiding unnecessary drawdown
Endowment	TBC	Produce a practical feasibility paper rather than launching a full campaign prematurely

3. Creative Mentoring: protect quality while growing selectively

Creative Mentoring should remain the lead programme in 2026/27. It is TMC's strongest evidenced model, the clearest income-generating service, and the programme most likely to open new geographic markets.

The plan is to deliver Creative Mentoring through three layers:

Core delivery: maintain and strengthen existing local authority, Virtual School and Prevent relationships, with particular attention to Derbyshire, Leicestershire, Rutland, Staffordshire and current referral partners.

New funded growth: pursue London, Newcastle, Cambridgeshire, Skegness/Culture House and other prospects only where there is a funded route, clear referral pathway and sufficient mentor capacity.

Model development: continue testing group-based, residential home, school-based and place-based Creative Mentoring approaches, particularly where they create systemic impact beyond individual sessions.

The London opportunity should be treated as a strategic market-entry project, not a general expansion campaign. London has been hard to enter because TMC lacks track record and presence there, but Redbridge, Haringey and Barking and Dagenham may offer more realistic routes because of existing links or emerging relationships. Haringey is especially important because of the SPROCKET connection, which is now expected to continue for a further five years.

2026/27 Creative Mentoring priorities

1. Secure continuity or replacement for the Derbyshire Virtual School contract, budgeting prudently against realistic referral volumes.
2. Develop one London pilot, preferably linked to Haringey, Redbridge or Barking and Dagenham.
3. Build a mentor recruitment and induction plan that prioritises quality, safeguarding, geography and specialism.
4. Produce a clearer "Creative Mentoring offer pack" for local authorities, Prevent, NHS-linked partners, residential homes and cultural institutions.
5. Use the 10-point Measure of Progress consistently to produce a stronger annual evidence base.

The main risk is over-promising delivery before mentor supply, staffing and referral systems are ready.

4. Creative Futures: move from pilots to pathways

Creative Futures should be repositioned in 2026/27 as a progression and employability pathway, not simply an employer recruitment target. This would better reflect the learning from 2025/26, where Creative Futures showed promise in confidence, group identity, self-expression and next steps, but was not yet a mature employer-facing programme.

The Business Plan frames Creative Futures as support, advice and opportunities that improve beneficiaries' employment prospects and enterprise opportunities. The practical next step is to make this tangible through a small number of progression routes.

2026/27 Creative Futures priorities

TMC should aim to create three visible progression routes:

Pathway	What it delivers
Creative Confidence	Group-based creative activity that builds self-belief, agency and communication
Creative Routes	Skills tasters, sector encounters, mentoring into next steps, and local opportunity mapping
Creative Responsibility	Youth-led micro-commissions, paid assistant roles, supported volunteering and progression into work-like responsibilities

The Culture House proposal gives a strong model for this. It suggests mapping the local creative ecosystem with young people, identifying "first rung" roles such as assistants, ushers, tech support and content reporters, and shaping entry-level youth-friendly roles into opening plans.

This gives Creative Futures a more concrete role: not a generic employability programme, but a way to design youth-friendly progression inside real cultural infrastructure.

5. Youth Voice: make it structural in places and systems

Youth Voice should be one of the strongest growth areas in 2026/27 because it aligns with TMC's mission, is already embedded in the organisation, and can support income, governance, programme design and advocacy.

The Business Plan states that Youth Voice should help beneficiaries express themselves through creativity and support best practice, youth-led approaches with other stakeholders. The 2026/27 opportunity is to turn that into partner-facing products and demonstrators.

2026/27 Youth Voice priorities

1. Maintain and develop the TMC Youth Board, with clearer links into trustee decision-making.
2. Deliver at least two youth-voice focused projects.
3. Develop the Youth Voice Creative Network around campaigning, policy influence and international learning.
4. Package Youth Voice consultancy as a clearer external offer.
5. Use Culture House as a potential flagship example of structural youth voice.

The Culture House Youth Cabinet proposal is particularly strong because it moves beyond consultation. It proposes a small group of young people with a formal role in shaping the identity, programme and culture of the new venue before it opens, advising on welcome, access, safety and relevance, then transitioning into a standing Youth Cabinet with defined influence over programming and commissioning.

That should be a priority if the Skegness / Culture House opportunity lands. It fits TMC's strengths: governance, mentoring, progression and youth-led institutional design.

6. Culture House / Skegness: treat as a flagship demonstrator

The Culture House proposal could become the clearest 2026/27 demonstrator of TMC's combined model: Youth Voice, Creative Mentoring and Creative Futures working together in one place.

The phased approach is compelling:

Phase	2026/27 relevance
Pre-opening	Shadow Youth Cabinet, micro-pilot Creative Mentoring, local creative ecosystem mapping
Opening year	Standing Youth Cabinet, 24 young people mentored, skills tasters and micro-commissions
Consolidation	Scale to 50 young people, progression map, paid youth producer roles
Legacy	Culture House becomes a youth-shaped institution and replication model

The proposal's strongest feature is that it positions TMC as a foundational partner, not a delivery add-on. It also explicitly says the model works because Youth Voice can shape the institution before legacy practices are fixed, Creative Mentoring can build trust before doors open, and Creative Futures can be designed around real roles rather than hypothetical opportunities.

For 2026/27, a realistic first-year objective is to establish Culture House as TMC's first place-based demonstrator for embedding youth voice, creative mentoring and creative progression into a new cultural institution. Deliverables would include a Shadow Youth Cabinet, 8–10 young people recruited, up to 12 young people involved in micro-pilot mentoring, a Creative Futures "first rung" roles map, and a short learning report.

7. Germany and international work: pause Krefeld, pursue Dortmund carefully

The Germany/London update is clear that Krefeld should be paused because matched funding has not been secured. That should be accepted as a disciplined decision. It protects TMC from investing further capacity into an unfunded opportunity.

However, Dortmund may be more promising. A possible collaboration with Theater Dortmund and the city administration has been identified, initially focused on Creative Mentoring, with potential future links to a Youth Hub, local heritage, dance, visual arts and even Borussia Dortmund-linked youth engagement.

The plan for 2026/27 should therefore be:

1. Close the Krefeld development phase respectfully.
2. Ring-fence, but do not spend, the £20,000 international investment pot until a viable Dortmund proposal is agreed.
3. Provide a proposal to the Board by July 2026, as recommended.
4. Require any pilot to meet four tests: mission fit, funded or match-funded viability, operational capacity, and clear evidence/learning value.
5. Avoid describing EU expansion as achieved until there is a signed, funded delivery agreement.

This keeps the international ambition alive without repeating the Krefeld risk.

8. London: develop a focused market-entry plan

London could be important strategically, but engagement in seven boroughs is a significant workload and should be refined.

The 2026/27 plan will therefore prioritise two or three entry points.

Recommended London priorities

Priority	Rationale
Haringey	Existing SPROCKET link and NHS-related networks

Priority	Rationale
Redbridge	Trustee presence and relationship-building opportunity
Barking and Dagenham or East London Prevent	Potential fit with community cohesion, violence prevention and Creative Mentoring

The aim for 2026/27 is not to "deliver across London" but to secure one London foothold through a funded Creative Mentoring, Youth Voice or Creative Futures pilot, and use it to build track record.

9. NHS and research partnerships: build evidence and credibility

The SPROCKET opportunity should be treated as strategically important, even if it does not immediately produce income.

For 2026/27, this should support:

1. Stronger evidence of TMC's social pedagogical model.
2. Links into London and health-related systems.
3. Exploration of Creative Mentoring's relevance for young adults up to 25, while being clear that TMC is not a therapy or clinical mental health provider.
4. Potential university collaborations around longitudinal impact, portraiture, youth voice, and creative pedagogy.

Other possible HE links in London, including with the Institute of Education, and suggests academic grounding could support future AHRC, ESRC or other research council funding.

A practical 2026/27 output would be a **research and evidence prospectus**: a short document setting out what TMC wants to learn, what data it can provide, and what research partnerships it is seeking.

10. Income generation: prioritise conversion and sustainability

The 2026/27 income plan should be realistic about the mixed picture from 2025/26: traded income grew strongly, but grants were uneven and individual/corporate giving remained very small. The Business Plan's income strategy is built around four strands: institutional / trust / foundation grants, individual giving, corporate partnerships and traded services.

For 2026/27, TMC will prioritise:

Income strand	2026/27 approach
Grants and trusts	Focus on fewer, better-aligned bids with strong evidence and full-cost recovery
Traded services	Grow Creative Mentoring and consultancy, but budget prudently against actual referrals
Corporate partnerships	Link to Creative Futures, Culture House and youth-friendly employers

Income strand	2026/27 approach
Individual giving	Keep low-cost, supporter-led activity, but do not rely on it materially

The key principle is to focus on funded growth only. New regions, pilots and programme lines should not be allowed to create unfunded staffing pressure.

The endowment should remain a long-term ambition, but 2026/27 should probably deliver a feasibility plan rather than a public campaign. The revised KPI table also leaves the 2026/27 endowment target as TBC, with a £5m ambition appearing by 2028/29.

11. Operations, staffing and governance: build capacity before scale

The biggest lesson from 2025/26 is that TMC can adapt well, but capacity is fragile. The 2026/27 plan must therefore include operational foundations.

2026/27 operational priorities

1. Stabilise the senior and programme structure following departures and role changes.
2. Recruit and onboard the replacement Programme Manager carefully.
3. Clarify decision-making between CEO, Partnership Development Manager, Programme team, Business Manager, trustees and Youth Board.
4. Maintain quarterly safeguarding reporting and trustee oversight.
5. Implement SORP-related systems for leases and income recognition, especially Creative Mentoring deferred income.
6. Rebuild proportionate communications reporting after the loss of the Marketing & Communications Manager role.
7. Protect the Impact & Data function so evidence keeps pace with growth.

12. Suggested 2026/27 milestones

Q1: April–June 2026 — stabilise and decide

- Confirm Derbyshire / successor Creative Mentoring contract position.
- Recruit or progress recruitment for the Programme Manager role.
- Finalise 2026/27 operational delivery plan against revised KPIs.
- Decide whether to proceed with Dortmund proposal.
- Prioritise two or three London borough entry points.
- Confirm Culture House / Skegness role if funding lands.
- Implement SORP and income-recognition tracking changes.

Q2: July–September 2026 — launch priority pilots

- Launch or prepare Culture House Shadow Youth Cabinet if confirmed.
- Begin targeted Creative Mentor recruitment in priority geographies.
- Submit or convert priority funding bids.
- Begin London relationship-building through Haringey / Redbridge / East London.
- Develop Creative Futures progression framework.

- Produce a refreshed external offer pack for Creative Mentoring, Youth Voice and Creative Futures.

Q3: October–December 2026 — evidence and adjust

- Review Creative Mentoring referral volumes and mentor capacity.
- Review first six months of Culture House / London / Dortmund development.
- Publish or prepare one impact learning report.
- Assess whether the 3,000 CYP reach target is on track.
- Refresh income pipeline for 2027/28.
- Rebuild communications and audience reporting.

Q4: January–March 2027 — consolidate and prepare scale

- Produce annual impact evidence across Creative Mentoring, Youth Voice and Creative Futures.
- Confirm which pilots should continue, scale or stop.
- Agree 2027/28 growth priorities.
- Produce endowment feasibility note.
- Prepare annual report narrative around "focused growth and demonstrator sites".

13. What success would look like by March 2027

By the end of 2026/27, a strong but realistic success picture would be:

- TMC reaches or comes close to **3,000 children and young people**.
- Creative Mentoring is active in more places, but only where quality and funding are secure.
- The mentor pool has grown, with a clearer distinction between recruited, trained and active mentors.
- At least one new place-based demonstrator is underway, ideally Culture House / Skegness.
- At least one London foothold has been secured or is close to contract stage.
- Krefeld has been closed responsibly, and Dortmund has either become a viable pilot or been paused.
- Creative Futures has moved from concept to a small number of named progression pathways.
- Youth Voice is embedded structurally in at least one partner setting.
- Income remains diversified and no major new unfunded delivery commitments have been taken on.
- TMC has better evidence, clearer products, and stronger systems for scaling in 2027/28.

Summary

The 2026/27 plan will deliver the Business Plan through three disciplined priorities:

1. **Protect and grow Creative Mentoring carefully**, because it is the strongest impact and income engine.

2. **Use Culture House, London and Dortmund as selective demonstrators**, not open-ended expansion projects.
3. **Turn Youth Voice and Creative Futures into practical, fundable models** that can be replicated in future years.

That would make 2026/27 a bridge year: not a retreat from ambition, but a more mature form of growth and one that is evidence-led, financially controlled, and rooted in TMC's distinctive strength: relational, creative, youth-centred social change.

Who's the team?

We are governed by a Board of Trustees, who are also the directors of the limited company. Trustees can serve from the age of sixteen. The Board is responsible for the scrutiny and examination of organisational performance. Trustees meet quarterly to monitor risk, agree strategic direction, approve budgets and finance reports and endorse new and review existing policies. The Board ensures The Mighty Creatives reporting obligations to the Charity Commission and Companies House are met.

Sub-Committees, Policies and Processes

Our policies and processes are reviewed in line with our policy matrix and signed off by the Board. We have a measured and thorough approach to safeguarding, ensuring all staff and Board receive training from NSPCC and regular briefings.

Safeguarding and EDI (equality, diversity and inclusion) are standing items on our agenda and are overseen by a designated member of the Board, as is our assessment of risks.

The Mighty Creatives Operations and Finance sub-committee scrutinises the charity's approach to finance, staffing and operations. The committee meets separately, feeding into the main Board for sign off on a quarterly basis.

Led by Professor Christine White, Chair of Trustees, Jack Farnhill-Bain, Vice Chair and Melanie Robinson, Chair of Operations & Finance, our trustees have extensive experience and expertise in the arts and cultural sector, education, local authorities and private sector and bring a wide range of governance skills to bear: leadership, fundraising and financial control, marketing, pedagogy, innovation, cultural educational practice, artist development, collective impact modelling, heritage, theatre and product development. They also reflect the geographical diversity of the region which the company serves.

The Trustees delegate the authority of running the company to the Chief Executive, Dr. Nick Owen MBE.

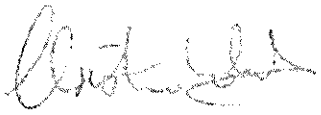
Conclusion

As we look ahead to 2027, The Mighty Creatives remains steadfast in its mission to create positive, lasting change in the lives of children and young people. The immediate future

presents both significant challenges and valuable opportunities, and our Growth Plan lays a clear and confident path forward. By refining and expanding our programmes, entering new markets, amplifying youth voice, and strengthening strategic partnerships, we are positioning the organisation for impact at both a national and international level.

Early progress already reflects the strength of our strategy and the commitment of our team, with key partnerships secured and innovative projects underway. Our marketing strategy further supports this growth by increasing visibility, deepening engagement, and ensuring our impact is both seen and understood.

With robust governance, a dedicated leadership team, and the unwavering support of our Board of Trustees, The Mighty Creatives is well-equipped to navigate the complexities of the present while building the foundation for a resilient and thriving future.



Prof Christine White
Chair of the Board of Trustees
Signed on behalf of the Trustees on 8th July 2026

DIRECTORS' REPORT

The directors, who are also the trustees, present their report and accounts for the year ended 31 March 2026.

LEGAL AND ADMINISTRATIVE INFORMATION

TMC is a company limited by guarantee, without share capital and incorporated on 1st July 2008. We were also granted charitable status on 3rd April 2009 as an educational charity registered in England and Wales. Our governing documents are included within our Memorandum and Articles of Association.

The company is led by a strong group of Trustees who have extensive experience and expertise in the cultural, education and commercial sectors and together bring a wide range of governance skills to bear: leadership, fundraising and financial control, marketing, pedagogy and innovation. They also reflect the geographical diversity of the region which the company aims to serve The Trustees are led by the Chair, Christine White, Vice Chair, Jack Farnhill-Bain and Chair of Operations & Finance, Melanie Robinson.

We are grateful to all the Trustees, listed on page 3, who held office during the year.

Our Trustees meet quarterly to agree strategic direction, receive reports from staff, approve budgets and finance reports and endorse and review policies.

The Operations and Finance Committee, a sub-committee of the Board, meets at least four times a year. Its function is to scrutinise budgets and finance reports in detail to safeguard the finances of the organisation, manage and review risks. The Committee also deals with issues such as pay levels and child protection. The Committee reports to, and makes recommendations to, the Board of Trustees.

At the end of March 2026, there were 10 serving Trustees on the Board.

Under the terms of the articles of association, Trustees may serve for two terms of three years, with the Board having discretion to agree to a further three-year term, bringing the maximum term to three terms of three years duration.

Trustees regularly address skills and knowledge gaps with appointments open to any suitably qualified member of the public. Trustees are appointed through Board recommendation or a formal recruitment process comprising advertising and awareness through social media, similar to that used for the recruitment of staff. All newly appointed Trustees receive instruction on the activities of the charity and their responsibilities as a Trustee. They also have opportunities to see work in the field, and we have proactively built this into the meetings structure.

All Trustees give of their time freely and no Trustee remuneration was paid in the year. Details of Trustee expenses are disclosed in note 8 of the annual accounts. Trustees are required to disclose all relevant interests and register them with the Company Secretary and, in accordance with our policy, withdraw from decisions where a conflict of interest arises.

STATEMENT OF PUBLIC BENEFIT

Our Trustees and senior staff are responsible for making sure everything we do is focused on achieving lasting public benefit, as defined by the Charity Commission. Our governing documents define our core objectives as

> *To promote such charitable objects and purposes for the public benefit as the Trustees think fit, in particular and without limitation, to the generality of the forgoing words to advance the education of children and young people and those who work with them through creative and cultural activities.*

We review our public benefit and charitable purpose on an annual basis.

RESERVES POLICY

Our Trustees review our reserves policy and levels on an annual basis, in the context of an ever-changing organisation and its working capital requirements. The policy states that a minimum of three month's staffing and infrastructure costs should be held in reserve.

We have limited scope to put money to reserves, with most of our income coming from restricted funding. This year TMC surpassed its minimum reserves target and at 31 March 2026 holds £923,747 of unrestricted funds (2025 - £858,451).

The Board of Trustees allocated £590,384 of these unrestricted funds to be designated funds to support the organisation until 31st March 2027 as part of it's transition plan following the unsuccessful NPO Arts Council England bid.

GRANT MAKING POLICY

TMC makes grants to schools and other organisations working in the field of culture, creativity and enterprise. The nature and size of the grant is solely dependent on the size and nature of the funding that TMC received from funding bodies to distribute.

MANAGEMENT AND ORGANISATION

The daily responsibility for leadership of The Mighty Creatives rests with our Chief Executive Dr R N Owen MBE

The Chief Executive is supported by the Business Manager: Caroline Frankland, Partnership Development Manager: Angela Hind and the Programme Manager; James Blyth.

Key management personnel remuneration is determined with reference to the marketplace. It is also determined by assessing the overall salary costs of the organisation and ensuring that salaries reflect the nature of the work, the organisational structure, and sectoral expectations. Remuneration is agreed at Board level.

RISK MANAGEMENT

The Trustees have a risk register in place which addresses the major governance, operational, financial, reputational, legal and regulatory risks that might impact up the core purposes and key objectives. These risks are managed by a comprehensive set of policies (subject to review) and long-standing practices, set out in our Employee Handbook.

The most significant risks we faced in 2025/26 were of a financial or operational nature. They are summarised, along with the relevant mitigation measures, below:

Risk Type	Risk description	Proposed Mitigation	Impact	Likelihood	Impact	Overall risk rating
Operational	**Business Continuity:** An incident occurs that impedes or ceases the organisation's ability to function. Example: cyber system issue/s or not able to access the office for a sustained period of time.	Ensuring that standard checks are carried out on the organisation's key IT systems and equipment at regular intervals. Ie. IT is protected with correct cyber protection software, updates are initiated as needed. Cyber Essentials Plus Certification achieved on 6th February 2024. All Staff have laptops and TMC mobile phones to enable remote working. All key systems, e.g. CRM, Shared Folders, Accounting and banking software are online.	Potentially substantial depending on the scale of impact and length of time systems are not in workable or safe service. Ie. damage may be data protection breaches, organisation's financial details at risk.	2	4	6
Operational/HR	**Resourcing and Capacity:** Challenges with resourcing requirements and capacity issues which may impede business functions, ability to fulfil contracts and affect staff wellbeing.	HR considerations – Staff capacity and workloads are routinely monitored by line managers to ensure staff are not overloaded and wellbeing is prioritised. Job openings are considered a priority to fill by senior managers and are actioned as such.	Can range from minimal to severe depending on the members of staff unavailable or number of open vacancies at any one time.	2	1	3
Operational	**Non Compliance with key legislation:** for example: Safeguarding and Data Protection	Regular review of relevant policies; regular staff and mentor training in safeguarding provided; named safeguarding officers on staff team and on Board of Trustees. Regular data protection training/updates provided to staff	Potentially substantial depending on the scale of any non compliance. Could be reputational and impact on future funding.	2	4	6
Operational/HR	**Staff Absence:** Unplanned absence of key staff	Ensure Business Continuity policy is up to date. Identify key functions in the organisation and ensure cover in place, for example finance/payroll/bank processes, website and social media, reporting and key stakeholder relationships	Lack of skills and knowledge to ensure the ongoing operations of the organisation. Could lead to issues with making payments.	2	2	4
Governance	Poor or irregular attendance of trustees at meetings	Adhere to Memorandum and Articles of Association; trustee induction process established and reviewed; monitoring attendance at meetings	Poor decision making; low 'buy-in' to the charity's vision and business plan	3	3	6
Financial	Lack of Financial Controls and Systems	Financial controls and procedures are reviewed regularly with auditors; regular project reports are produced for funders; financial controls are a shared responsibility for appropriate members of staff	Projects overspend; inappropriate reporting of expenditure by budget holders; loss of contracts with funders; fraud leading to legal investigations	1	4	5
Financial	Lower than anticipated referral levels from Derbyshire County Council - Virtual School	Regular monitoring of referral levels including termly meetings with referral partner; review staffing levels and core budgets	Loss of income to cover staffing and core costs	2	4	6
Financial	Income generation success rates continue to fall	Income generation reviewed on a monthly basis at BDM. Income Generation team meet regularly to identify key priorities and progress. Progress reviewed at Board meetings on a quarterly basis.	Loss of income to cover charitable activities	3	5	8
International	Challenges of working internationally	Project Plan to be developed with progress monitored by BDM on a monthly basis	Reputational damange to TMC UK	2	4	6

STRATEGIC REPORT

TMC receives income through grants and contracts for services which are based on funding agreements for variable lengths of time. Activities are planned over the life of the individual project which ensure that all anticipated income is spent, except for retaining a prudent amount in reserves if the grant permits this.

In order to preserve the liquidity of the organisation we do not currently invest income for more than one year. The strategy therefore is to retain funds as cash and place them in bonds or other bank deposits at the best rate obtainable.

Having been through an intensive period of organisational development over the last 12 months, the charity has determined that it is currently in a strong position to develop its income generation activities to direct the future growth and sustainability of work in the region.

The charities Income Generation Strategy is a fundamental component of The Mighty Creative's ongoing strategic development. The key aims of the Income Generation Strategy are to diversify the charity's income, to improve its financial sustainability; and to put procedures in place for effective long-term fundraising management.

4 core strands of income generation activity have been identified as the key areas to focus the Charity's income generation efforts:

1. Institutional, Trust and Foundation Grant Funding
2. Individual Giving (Campaign and Major Donations)
3. Corporate Partnerships
4. Traded Services (Sales)

TRUSTEES' RESPONSIBILITIES FOR THE ACCOUNTS

The trustees (who are also the directors of The Mighty Creatives for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including its income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;

- state whether applicable accounting standards, comprising FRS 102 have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping proper accounting records that can 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. 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.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

GOING CONCERN

After making enquiries, the directors have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. Accordingly, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in note 1 of the financial statements.

Approved by the Trustees of the Charity on 8th July 2026 and signed on its behalf by:



Prof. C White
Director

INDEPENDENT EXAMINER'S REPORT to the trustees of The Mighty Creatives

I report to the Charity trustees on my examination of the accounts of the Company for the year ended 31 March 2026.

Responsibilities and basis of report

As the Charity's trustees of the Company (and also 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 your Charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 201 1 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 201 1 Act.

Independent examiner's statement

I have completed my examination. I 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 Mighty Creatives 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 in order to enable a proper understanding of the accounts to be reached.

.....

N W Bonnello FCA
Northgate House
North Gate
New Basford
Nottingham
NG7 7BQ
8th July 2026

Statement of financial activities
Including Income and Expenditure Account
for the year ended 31 March 2026

	Notes	Unrestricted funds £	Restricted funds £	Total 2026 £	Total 2025 £
INCOME					
Income from charitable activities	3	256,280	494,736	**751,016**	702,572
Income from other					
Consultancy & Fundraising		1,993	-	**1,993**	12,303
Investment income		21,961	-	**21,961**	28,850
Total income		280,234	494,736	**774,970**	743,725
EXPENDITURE	5				
Charitable activities					
Grants made & activities undertaken directly		210,939	617,972	**828,911**	765,923
Support costs		2,328	57,497	**59,825**	52,484
Governance		1,672	-	**1,672**	2,133
Total expenditure		214,939	675,469	**890,408**	820,540
Net income		65,295	(180,732)	**(115,437)**	(76,815)
Net transfers between funds		-	-	-	-
NET MOVEMENT IN FUNDS		65,295	(180,732)	**(115,437)**	(76,815)
Fund balances brought forward	14	858,452	229,219	**1,087,670**	1,164,485
FUND BALANCES CARRIED FORWARD	14	923,747	48,487	**972,234**	1,087,670

BALANCE SHEET
as at 31 March 2026

	Notes	2026 £	2025 £
Fixed assets			
Tangible assets	9	690	1,118
CURRENT ASSETS			
Debtors	10	88,712	109,416
Bank and cash balances		978,926	1,031,848
		1,067,638	1,141,264
CREDITORS: amounts falling due within one year	11	(96,094)	(54,712)
NET CURRENT ASSETS		971,544	1,086,552
Total assets less current liabilities		972,234	1,087,670
CREDITORS: amounts falling due after more than one year	12	-	-
		972,234	1,087,670
INCOME FUNDS			
Unrestricted general funds	14	333,364	155,055
Designated funds	14	214,000	428,939
Reserves	14	376,384	274,458
Restricted funds	14	48,486	229,219
		972,234	1,087,670

For the financial year ended 31 March 2026 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities: -

- The members have not required the charity to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the act with respect to accounting records and the preparation of accounts

The financial statements were approved by the Trustees, and authorised for issue on 8th July 2026 and signed on their behalf by:

Christine White
Director
8th July 2026

Statement of cashflows
for the year ended 31 March 2026

	2026 £	2025 £
Reconciliation of net movement in funds to net cashflow from operating activities		
Net movement in funds	(115,437)	(76,815)
Depreciation	429	785
Profit on disposal of fixed assets	-	-
Interest received	(21,961)	(28,850)
(Increase)/decrease in debtors	20,704	132,420
Increase/(decrease) in creditors	41,382	(38,394)
Net cash inflow/(outflow) from operating activities	(74,883)	(10,854)
Cashflows from investing activities		
Purchase of tangible fixed assets	-	(1,286)
Interest received	21,961	28,850
Net cash inflow/(outflow) from investing activities	21,961	27,564
Increase/(decrease) in cash in the year	(52,922)	16,710
Cash at the beginning of the year	1,031,848	1,015,138
Cash at the end of the year	978,926	1,031,848

NOTES TO THE FINANCIAL STATEMENTS
at 31 March 2026

1 ACCOUNTING POLICIES

Company and charitable status

The Mighty Creatives, a public benefit entity, is incorporated in England and Wales as a company limited by guarantee not having a share capital. Each member has undertaken to contribute to the assets in the event of winding up a sum not exceeding £1. The company is a registered charity. The registered office is given on page 3.

Basis of preparation and assessment of going concern

The financial statements have been prepared in accordance with 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)) (issued in October 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The Directors consider that there are no material uncertainties about the Charity's ability to continue as a going concern. Free unrestricted reserves of TMC at the year-end amount to £485,895. After consideration of the current business plan and with a balanced budget planned for the next two financial years, the Trustees consider there is a reasonable expectation that TMC has adequate resources to continue in operational existence for the foreseeable future. The Trustees are also satisfied with the controls in place for monitoring and flexing the budget throughout the year. There are no material uncertainties that would impact on the charity's ability to continue. Accordingly, we continue to adopt the going concern basis in preparing this annual report and financial statements.

Funds

General funds are unrestricted funds which are available for use at the discretion of the Directors in furtherance of the general objectives of the charity and which have not been designated for other purposes. Designated funds are unrestricted funds set aside by the Directors out of unrestricted general funds for specific future purposes or projects. Reserves are funds designated to ensure the charity can meet it's 6 months reserves policy. 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. The costs of raising and administering such funds are charged against the specific fund.

Incoming resources

Incoming resources are included in the Statement of Financial Activities when receivable and when the amount can be quantified with reasonable accuracy. Grants received for specific purposes are accounted for as restricted funds.

Resources expended

Resources expended are recognised in the period in which they are incurred under headings that aggregate all costs related to that category. Where costs cannot be directly attributed to

particular headings they are allocated to activities on a basis consistent with use of the resources. Resources expended include attributable VAT which cannot be recovered.

Taxation
TMC is a registered charity and is not subject to taxation on its income so long as this is used for its charitable activities.

Fixed assets and depreciation
All fixed assets are initially recorded at cost. Depreciation is provided on all fixed assets at rates calculated to write off the cost, less estimated residual value based on prices prevailing at the date of acquisition, of each asset evenly over its expected useful life as follows:

Office equipment - 3 years straight line

2 CRITICAL ACCOUNTING JUDGEMENTS AND KEY SOURCES OF ESTIMATION UNCERTAINTY
In the application of the charity's accounting policies, which are described in note 1, the Directors are required to make judgements, estimates and assumptions about the carrying amounts of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The Directors do not consider there are any critical judgements or sources of estimation uncertainty requiring disclosure beyond the accounting policies listed above.

3 INCOME FROM CHARITABLE ACTIVITIES

	General Unrestricted £	Restricted £	2026 £	2025 £
Grants received (see note 4)	256,280	494,736	**751,016**	702,572
Donations	339	-	**339**	85
Fundraising	-	-	**-**	294
Other	1,654	-	**1,654**	11,924
	258,273	494,736	**753,009**	714,875

4 GRANTS RECEIVED

	General Unrestricted £	Restricted £	2026 £	2025 £
Rutland Council – Virtual School	-	4,717	**4,717**	14,674
ACE Virtual Schools Project	-	4,500	**4,500**	1,610
Creative Mentoring	69,257	-	**69,257**	117,958
Nottingham City Council – Include	-	-	**-**	10,285
Derbyshire County Council – Creative Mentoring	162,023	-	**162,023**	129,990
Leicestershire County Council – Youth Voice Project	-	1,218	**1,218**	6,291
Rutland Council – DfE Project	-	119,001	**119,001**	142,769
Staffordshire Council – DfE Project	-	193,036	**193,036**	174,865
Goethe Institute – Cultural Bridge	-	1,500	**1,500**	13,995
Arts Connect	-	-	**-**	16,223
Voluntary Action Leicester	-	43,118	**43,118**	53,689
Letchworth Garden City	-	22,940	**22,940**	14,994
Historic England – Our Home, Our Stories	-	11,250	**11,250**	3,750
Young Lives vs Cancer	-	-	**-**	1,479
Creative Connections – Ireland	-	19,896	**19,896**	-
The Amber Factory – Creative Futures Pilot	-	20,000	**20,000**	-
EMB Limited – Derby Prevent Creative Mentoring	-	33,800	**33,800**	-
EMB Limited – Leicester Prevent Creative Mentoring	-	19,760	**19,760**	-
KPMG Foundation	25,000	-	**25,000**	-
	256,280	494,736	**751,016**	702,572

5 EXPENDITURE

Charitable activities

	Unrestricted Funds £	Restricted Funds £	2026 £	2025 £
Grants made & activities undertaken directly				
(note relates expenditure to source of funds as shown below)				
D Stewart – SEND 50th Anniversary	-	-	-	368
Rutland Council – Virtual School	-	3,879	**3,879**	16,598
Creative Mentoring	56,629	-	**56,629**	75,525
ACE Virtual Schools Project	-	1,000	**1,000**	3,033
Staffordshire County Council – Virtual School – AA Project	-	-	-	3,027
Nottingham City Council – Include	-	-	-	18,733
Staffordshire County Council – Residential Homes Project	-	1,480	**1,480**	6,628
Nottingham City Council – Short Breaks	-	-	-	4,649
Derbyshire County Council – Creative Mentoring	121,129	-	**121,129**	86,049
Rutland Council – DfE Project	-	101,963	**101,963**	83,766
Staffordshire County Council – DfE Project	-	131,111	**131,111**	63,601
Goethe Institute – Cultural Bridge	-	15,216	**15,216**	1,453
Youth Justice Board	-	-	-	2,200
Leicestershire County Council – Projects	-	3,786	**3,786**	2,975
Arts Connect	-	2,501	**2,501**	3,452
Voluntary Action Leicester	-	22,750	**22,750**	35,050
Letchworth Garden City	-	6,624	**6,624**	1,896
Historic England	-	7,961	**7,961**	87
Young Lives vs Cancer	-	-	-	1,045
Creative Connections Ireland	-	13,872	**13,872**	-
The Amber Factory – Creative Futures Pilot	-	9,953	**9,953**	-
EMB Ltd – Derby Prevent Creative Mentoring	-	7,524	**7,524**	-
EMB Ltd – Leicester Prevent Creative Mentoring	-	1,537	**1,537**	-
Investment & Growth Plan	12,040	-	**12,040**	21,937
Other Programme	778	-	**778**	1,695
Total	190,576	331,157	**521,733**	433,767
Staff costs associated with above expenditure	20,363	286,815	**307,178**	332,156
	210,939	617,972	**828,911**	765,923
Support costs				
Contributions to Support Costs	(57,497)	57,497	-	-
Training	2,298	-	**2,298**	3,580
Staff welfare	3,019	-	**3,019**	2,825
Recruitment	-	-	-	-
Travel	622	-	**622**	1,646
Telephones & IT	19,345	-	**19,345**	14,273
Legal & professional	81	-	**81**	69
Bank charges	649	-	**649**	686
Depreciation	429	-	**429**	785
Income generation	7,861	-	**7,861**	1,737
Business Development	1,716	-	**1,716**	1,322
Rent	11,822	-	**11,822**	11,453
PR and communications	4,743	-	**4,743**	8,170
Local office administration	3,806	-	**3,806**	2,050
Insurance	1,761	-	**1,761**	888

Audit and Examination Fees	1,674	-	**1,674**	3,000
Total	2,328	57,497	**59,825**	52,484

	Unrestricted Funds £	Restricted Funds £	**2026 £**	2025 £
Governance				
Trustee travel costs	29	-	**29**	215
Trustee meeting costs	925	-	**925**	960
Trustee Insurance	718	-	**718**	957
	1,672	-	**1,672**	2,133
Total expenditure	**214,939**	**675,469**	**890,408**	820,540

6 STAFF COSTS

	2026 £	2025 £
Wages and salaries	**258,152**	292.743
Social security costs	**41,793**	29,909
Other pension costs	**7,233**	9,504
	307,178	332,156

The average number of employees, including part-time, during the year was 10 (2025: 11).

One employee earned in excess of £60,000 (2025 - 1).

The company operates a defined contribution pension scheme. The charge for the period was £7,233 (2025 – £9,504). There were outstanding contributions of £Nil at the year end (2025 - £Nil).

7 NET INCOME FOR THE YEAR

This is stated after charging:	**2026 £**	2025 £
Operating lease costs – property	**11,289**	11,289
Auditors' remuneration		
As auditors	**-**	-
Examiner fees	**1,674**	3,000
Depreciation	**429**	785

8 DIRECTORS' REMUNERATION

No remuneration was paid to Directors for their services.

9 TANGIBLE FIXED ASSETS

	Office equipment £
Cost or valuation:	
At 1 April 2025	65,438
Additions	-
Disposals	-
At 31 March 2026	65,438
Depreciation:	
At 1 April 2025	64,319
Charge for the year	429
Eliminated on disposals	-
At 31 March 2026	64,748
Net book value	
At 31 March 2026	**690**
At 1 April 2025	1,118

10 Debtors

	2026 £	2025 £
Amounts falling due within one year		
Trade debtors	86,564	107,952
Prepayments and accrued income	-	-
Other debtors	2,148	1,464
	88,712	109.416

11 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2026 £	2025 £
Trade creditors	62,623	39,480
Other taxes and social security	7,834	7,694
Other creditors		-
Deferred income (see also Note 12)		-
Accrued expenses	25,637	7,538
	96,094	54,712

12 CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2026 £	2025 £
Deferred income	-	-

DEFERRED INCOME

	£
At 1 April 2025	-
Income deferred in year – for release within one year	-
Income deferred in year – for release after more than one year	-
Amount released in year	-
At 31 March 2026	-

13 FUNDS ANALYSIS

	General Unrestricted fund	Restricted fund	2026	2025
	£	£	£	£
Tangible fixed assets	690	-	**690**	1,118
Current assets	810,388	257,950	**1,067,638**	1,141,264
Liabilities	(22,646)	(73,448)	**(96,094)**	(54,712)
Net assets	788,432	184,502	**972,234**	1,087,670

14 MOVEMENT IN FUNDS

	At 1 April 2025	Incoming resources	Outgoing resources	Transfers	At 31 March 2026
	£	£	£	£	£
Restricted funds					
Rutland Council Virtual School	14,461	4,717	(17,272)	-	**1,906**
Staffordshire County Council – Residential Home	9,119	-	(9,119)	-	**-**
Staffordshire County Council – DfE project	125,867	193,036	(318,903)	-	**-**
Rutland Council – DFE	54,661	119,001	(173,662)	-	**-**
Goethe Institute – Cultural Bridge	13,995	1,500	(15,495)	-	**-**
Leicestershire County Council – Youth Voice	3,150	1,218	(3,786)	-	**582**
Arts Connect	2,586	-	(2,586)	-	**-**
Voluntary Action Leicester	-	43,118	(43,118)	-	**-**
Letchworth Garden City	3,454	22,940	(15,473)	-	**10,921**
Historic England	1,925	11,250	(13,175)	-	**-**
ACE – Virtual Schools	-	4,500	(4,000)	-	**500**
Creative Connections Ireland	-	19,896	(19,074)	-	**822**
The Amber Factory – Creative Futures Pilot	-	20,000	(14,265)	-	**5,735**
EMB Ltd – Derby Prevent Creative Mentoring	-	33,800	(17,924)	-	**15,876**
EMB Ltd – Leicester Prevent Creative Mentoring	-	19,760	(7,617)	-	**12,143**
Restricted Balance	229,219	494,736	(675,469)	-	**48,486**
Unrestricted funds					
General	155,055	178,309	-	-	**333,364**
Designated Funds – Reserves	274,458	101,926	-	-	**376,384**
Designated Funds – Transition	428,939	-	(214,939)	-	**214,000**
	1,087,670	774,971	(890,408)	-	**972,234**

15 DESCRIPTION OF FUNDS

Rutland Virtual School – To support the Council with development of young people's stories to help communicate the different services available to young people.

Staffordshire County Council – Residential Home Project - a project to deliver creative mentoring within residential homes.

Staffordshire County Council – DfE Project - To deliver 1:1 Creative Mentoring for Looked After Children in Staffordshire.

Rutland Council – DfE Project – To deliver 1:1 Creative Mentoring to Unaccompanied Asylum-Seeking Children in the Rutland area.

Goethe Institute – Cultural Bridge - an exchange programme with Werkhaus, an organisation based in Krefeld, Germany to share expertise and knowledge.

Leicestershire County Council – Youth Voice - a project to explore and demonstrate the arts and cultural offer that LCC's Virtual School has to offer for their children and young people, advocate for engagement in these activities, and also advocating for the arts as a means to work meaningfully with them.

Arts Connect – to lead a range of action research activities with East and West Midlands Virtual Schools and cultural partners to develop arts and cultural activity for children in care.

Voluntary Action Leicester – to work with young people to develop their arts skills and experiences to improve access to creative careers.

Letchworth Garden City - to work alongside the Letchworth Garden City Heritage Foundation to develop a youth engagement and consultation plan, that inspires young people and families and makes Letchworth a Great Place to Grow Up.

Historic England - to work with Un Accompanied Asylum Seeking Children and young people in Staffordshire, using creativity as a way to connect to their surroundings to develop a sense of belonging through local history.

ACE Virtual Schools Project - To support Virtual Schools with the delivery of Artsmark in a virtual school's context.

Creative Connections Ireland – To provide consultancy and evaluation support to a cultural education programme working with schools and creative practitioners across the shared border of the island of Ireland.

The Amber Factory – To work with Derbyshire County Council to deliver a pilot Creative Futures programme with up to 8 young people to develop their skills and further education and career opportunities.

EMB Ltd – Derby Prevent – To deliver Creative Mentoring to young people referred to the Prevent scheme within Derby and Derbyshire.

EMB Ltd – Leicester Prevent - To deliver Creative Mentoring to young people referred to the Prevent scheme within Leicester.

Designated Funds - To support the organisation as part of its transition plan following the unsuccessful NPO Arts Council England bid.