THE CLAY FOUNDATION

England & Wales · Charity number 1160430

Details

Other names	British Ceramics Biennial
Status	Registered
Legal form	CIO
Registered	2015-02-11
Register	View on the Charity Commission register

Contact

Address	Staffordshire University College Road Stoke-On-Trent ST4 2DE
Phone	01782294634
Email	info@britishceramicsbiennial.com
Website	www.britishceramicsbiennial.com

Activities

Objects: THE OBJECTS OF THE CIO ARE, FOR THE PUBLIC BENEFIT, TO PROMOTE PUBLIC APPRECIATION OF, AND ADVANCE PUBLIC EDUCATION IN, THE ARTS, IN PARTICULAR, BUT NOT EXCLUSIVELY, THE ART OF CERAMICS, IN SUCH WAYS AS THE CHARITY TRUSTEES OF THE CIO MAY DECIDE.

Activities: The Clay Foundation deliver: - An extensive public engagement programme working with education and community groups across the city- Commission artists to research and develop new clayworks - Present the successful British Ceramics Biennial festival (2017 onwards)- Attract local, national and international audiences, extending its reach and impact across Stoke-on-Trent and beyond.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

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Geography

- Stoke-on-trent City

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£623,757	£569,085	£149,829	9
2024-03-31	£720,988	£710,779	£95,157	9
2023-03-31	£392,339	£401,170	-	-
2022-03-31	£574,701	£608,076	£93,779	12
2021-03-31	£439,942	£343,875	-	-

Trustees

Name	Role	Appointed
Caroline Louise Butterwick		2024-07-18
Catrin Jones		2021-05-06
Claire Marie Hickey		2023-10-19
DEIRDRE FIGUEIREDO		2019-07-18
Kirsty Jane Andrew		2023-10-19
ROSEMARY GREENLEES		2023-01-19
Samantha Knights		2025-04-10
Sara Louise Gilroy Williams		2021-05-06

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THE CLAY FOUNDATION

England & Wales - Charity number 1160430

Accounts

British Ceramics Biennial

The Clay Foundation CIO

Annual Report and Unaudited Financial Statements for year ended 31 March 2025

(Trading as British Ceramics Biennial, Charity registration number 1160430)

image © Natalie Willatt

Trustees
Rosy Greenlees, Chair
Kirsty Andrew
Caroline Butterwick (Appointed 18 July 2024)
Deirdre Figueiredo
Claire Hickey
Catrin Jones
Samantha Knights (Appointed 10 April 2025)
Clare Twomey (Retired 16 January 2025)
Sara Williams
Hugh Williamson (Retired 22 August 2024)

Chief Executive & Artistic Director
Clare Wood

Staff
Natalie Armitage, Head of Business Services
Olivia Azzopardi, Studio Assistant
Priscila Buschinelli, Artistic Programme Manager
Emily Campbell, Learning & Participation Manager
Marie Cooper, Finance Officer
Kidda Kinsey, Learning & Participation Assistant
Joanne Mills, Studio & Community Programme Manager
Emma Price, Studio Officer
Alexandria Rabishaw, Communications Assistant
Kate Royle, Communications & Audiences Manager
Clare Wood, Chief Executive & Artistic Director
Claire Woolliscroft, Learning & Participation Manager (maternity cover)

BCB Associates
Claire Baily
Sue Blatherwick
Joanna Dawidowska
Sarah Fraser
Joanna Hejmej
Amy Hill
Zeba Imam
Peter Jones
Natalia Kasprzycka
Helen Newman
Emma Price
Cath Ralph
Merida Richards
Alice Thatcher
Matt Whiting
Claire Woolliscroft

Charity number
1160430

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The Clay Foundation is the name of the charitable incorporated organisation which trades as British Ceramics Biennial (BCB) and will be referenced as such throughout this document.

The following abbreviations are used in this document.
BCB – British Ceramics Biennial
SoTCC – Stoke-on-Trent City Council
NPO – National Portfolio Organisation
PMAG – The Potteries Museum & Art Gallery

image © jennyharperphotography.com

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Chair's Introduction

2024/25 was a year where we focused on our year-long programme as well as preparing for the 2025 biennial. But that didn't stop us delivering new and exciting initiatives. At BCB our mantra is making change through clay. The team live and breathe this vision and our programme in 2024/25 demonstrated the possibilities of what that can mean.

Two particular initiatives of which I am very proud were the clay research project and our new ceramics studio.

Clay is a medium which has many applications both as a material and a tool for other purposes. We want to ensure that society and the economy benefit from expanded perspectives of clay. In a world of excess waste we are responsible for reducing our use of resources and being environmentally responsible. The clay research project was initiated to explore the potential of construction spoil clay. Led by Claire Baily, the research started with the premise that this material is a resource rather than waste and set out to understand how it might be better used.

We aim to create opportunities for people and communities to collaborate, build understanding and improve wellbeing. This was the first year in our new BCB Studio which encourages participation with clay; and acts as a base for BCB's community workshops, projects and public-access studio scheme.

The new studio is a step change in providing excellent facilities in Stoke-on-Trent for artists and community groups alike. Located at the former Spode factory site, it provides a shop window onto the street giving the public an opportunity to see what we do and raising our profile in the city.

An important part of our work is our commitment to supporting artists and practitioners and putting them at the heart of the organisation. We want artists and the sector to benefit from creative development opportunities and networks. This year our Associate Artist pool has swelled to fourteen creatives who regularly undertake

Chair's Introduction

(continued)

programme delivery work for BCB on a freelance basis. This includes supporting project planning, working on our community programmes and leading creative education activities across Stoke-on-Trent.

Each year brings new people and changes to BCB. Our sincere thanks go to Clare Twomey artist and research fellow at the University of Westminster who retired as a Trustee. Clare brought a unique and exciting world view to the board and has been a passionate champion of BCB since its inception; and we hope for years to come. Hugh Williamson, formerly Head of Department for the Art & Design subjects at University of Staffordshire, also stepped down following his relocation to Northumberland. In this year we welcomed Caroline Butterwick to the board. A journalist, writer and researcher, Caroline is also a member of our Advisory Network and a passionate advocate for access and inclusion.

We were sorry to see Lesley Seal step down as Communications & Audiences Manager during this year but we were delighted to welcome Emily Campbell as Learning & Participation Manager and BCB Studio Assistant Olivia Azzopardi.

At a time of great challenges I want to thank all the loyal BCB Trustees who have been there to debate and discuss both the difficult and the exciting decisions. Thank you to the staff team and Associate Artists, led by our brilliant Chief Executive & Artistic Director Clare Wood, who relentlessly work to improve people's lives through clay.

Finally, our thanks to all our supporters. It is a very competitive environment in which BCB operates. We very much appreciate those funders and partners who help us deliver our brilliant and wide-ranging programmes and who share our vision of making change through clay.

Rosy Greenlees,
Chair,
British Ceramics Biennial

BCB Studio

“The biggest impact the new space will have is the ability to work in a team to make together – it helps me to stay motivated. It’s much better for Stoke – making the high street look better.”

BCB studio member

Slip Tales

“Taking part in this session was one of the best things I have done... I really hope more opportunities like this come up, because this boosted my confidence.”

Slip Tales participant

“I can't wait to try again on a bigger plate! I love all of the designs we saw at the start...and that we got stuck in straight away.”

Slip Tales participant

image © Natalie Willatt

Chief Executive's Introduction

This year, BCB continued to prove itself to be ambitious, forward-thinking and as keen as ever about the creative potential of clay. This is all set out in the trustees' report but even that can't capture the full breadth and richness of the BCB programme and the thousands of people who have had positive engagements with clay over these twelve months.

The original motivation behind BCB still rings true today – to draw inspiration from Stoke-on-Trent's current and historic status as the place where the best and most innovative work in clay is imagined, designed, made and celebrated. This motivation informs all of our activity. One joyful example is the Slip Tales project, which saw BCB working with dozens of local people, some very new to the city, to explore early examples of Staffordshire slipware and its contemporary relevance.

Another way we celebrate our wonderful city was via the People & Place Commission. This opportunity supports an artist to make new work responding to the people or the place of Stoke-on-Trent and North Staffordshire, and saw Josie KO commissioned to make an installation for the 2025 Biennial. This and BCB's other open submission opportunities could not happen without the support of the skilled selectors, who spend many hours applying their expertise to help BCB select the artists we work with. Thank you to all those who worked with us during the year as we progressed our selection processes in preparation for the 2025 biennial.

Along with preparing for the biennial, this was an important period of planning for Stoke-on-Trent celebrating its centenary in 2025. Preparations which were neatly heralded by Stoke-on-Trent being awarded World Craft City status. Local people don't need reminding that the city is special but it's always heartening to have independent verification that Stoke-on-Trent stands out globally for its craft skills status.

One of the many satisfying parts of my role is achieving strategic aims. It is a privilege to be part of the process that starts with 'Wouldn't it be good if...?' which then turns into a planned commitment and then an achievement. This year, these achievements included establishing the BCB impact framework, recruiting a member of the Advisory Network to the board of trustees and getting underway with a research project driving innovation in sustainable uses of clay.

Even with an impact framework to guide our planning and delivery, it can be surprising how our programmes develop. I never would have thought that BCB's long-standing relationship with V&A Wedgwood would, this year, have involved the production and display of hundreds of ceramic bulls. You can never quite know how things will turn out.

Although artists working with clay will always be our focus, BCB uses its position and expertise to lobby for positive change for all artists and creatives.

image © jennyharperphotography.com

Chief Executive's Introduction

(continued)

This year, this included contributing to the government's Copyright and Artificial Intelligence consultation, where we robustly backed the principle of an opt-in model for all copyright holders with the onus on AI businesses and developers to seek, obtain and pay for permission to use copyrighted material.

BCB's role in investing in excellence – whether that's in artists practice or new facilities has been a consistent theme this year. New international partnerships with Poland and Portugal have been forged and artists have been supported with mentoring, residencies and promotional films. Following last year's work to prepare and refurbish a new space for BCB Studio, this year saw us do the best bit of launching the new space and introducing it to hundreds of artists, students, makers and those who were just curious to have a go with clay.

BCB's successes rely upon the input and expertise of many people. Thank you to the BCB board of trustees for continued expert guidance, skilfully chaired by Rosy Greenlees.

My gratitude and admiration are extended to BCB's staff team, Associates, Advisory Network, volunteers and partners. Sincere thanks are extended to BCB's core funders and supporters Arts Council England, Stoke-on-Trent City Council and the University of Staffordshire alongside our project funders. The energy, commitment and investment that this incredible network provides is what makes BCB such a positive force.

Clare Wood,
Chief Executive & Artistic Director,
British Ceramics Biennial

Transferer

"You can have freedom in creativity in whatever you do. There are no limits to what you can choose to do."

Transferer participant

Artist residencies

"Having the space and time to fully immerse myself has had a huge impact on my practice. I have developed a new language to work alongside my existing one, something which I would not have been able to do within the confines of my shared studio in London."

Caroline Gray, Grymsdyke Farm Residency artist

image © Gordon Watt

Trustees' Report

The trustees present the annual report and financial statements for the year ended 31 March 2025. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Charities Act 2011 and '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 (RSS 102) (effective 1 January 2022)'.

Introduction

British Ceramics Biennial was established in 2008, becoming The Clay Foundation CIO in 2015. BCB strongly identifies with Stoke-on-Trent's current and historic status as the place where the best and most innovative work in clay is imagined, designed, made and celebrated. Originally established as a high-profile regeneration project by Stoke-on-Trent City Council, BCB is now a major cultural agency in the city, with its reputation recognised nationally and internationally; and with cross-sector partnerships with heritage, arts and culture, health and wellbeing, education, local authority and industry.

BCB is funded by Arts Council England, Stoke-on-Trent City Council and University of Staffordshire with additional project-based funding from a range of private and central government sources. These funders have been critical in enabling BCB to grow and develop local, national and international programmes which address cultural, learning and community-linked strategic targets.

Core Purpose

The aims and objectives of the charity for the public benefit are to promote public appreciation of, and advance public education in the arts, in particular, but not exclusively, the art of ceramics, in such ways as the charity trustees may decide.

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

Vision

Making change through clay.

Mission

To develop, sustain and expand innovative ceramics practice and improve lives together with artists and creative communities.

Values

Accountable

Bold

Collaborative

Connected

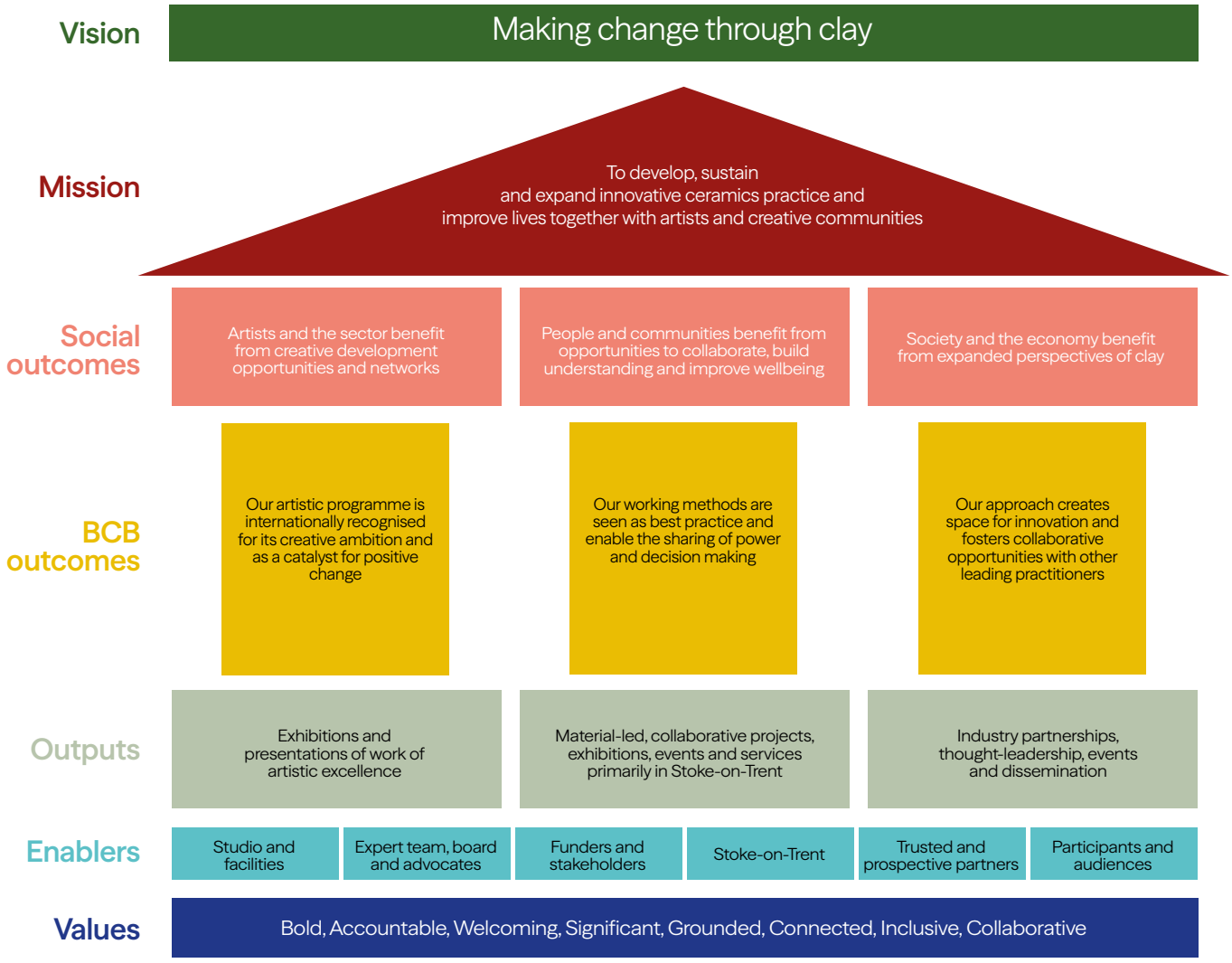
Grounded

Inclusive

Significant

Welcoming

Impact Framework



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Trustees' Report

(continued)

Governance

The Clay Foundation became a charitable incorporated organisation in February 2015, trading as British Ceramics Biennial/BCB. It is governed by its foundation document registered on February 11, 2015, and is registered with the Charity Commission for England and Wales (registered charity number 1160430). Its governing body, the BCB Board of Trustees, is responsible for long-term direction and overall policy. The trustees who served during the year and up to the date of signature of the financial statements are:

- Rosy Greenlees, Chair
- Kirsty Andrew
- Caroline Butterwick (Appointed 18 July 2024)
- Deirdre Figueiredo
- Claire Hickey
- Catrin Jones
- Samantha Knights (Appointed 10 April 2025)
- Clare Twomey (Retired 16 January 2025)
- Sara Williams
- Hugh Williamson (Retired 22 August 2024)

BCB thanks Clare Twomey and Hugh Williamson for their respective contributions to the board of trustees and organisation. Clare Twomey's contribution merits particular note. Clare has had a close relationship with BCB for over 17 years and has been instrumental to BCB progressing and prospering over that time.

Board membership covers important strategic networks, with strong representation from ceramics, craft, communications, finance and specialist support areas. The trustees act as important ambassadors for BCB, expanding the organisation's domestic and international networks across industry, education, academia and culture.

New trustees are provided a comprehensive induction to the work of BCB, are briefed on responsibilities and recommended practice as set out in the Charity Governance Code, and are encouraged to undertake appropriate training to aid their role.

The balance of trustees and any necessary Board recruitment is regularly reviewed to achieve an appropriate overall balance of skills and experience, reflecting strategic priorities and communities served.

Opportunities are created to familiarise trustees with different aspects of BCB's work and they are invited to meet staff and attend BCB activities.

The day-to-day running of the charity is delegated to the executive team comprising Chief Executive & Artistic Director and Head of Business Services along with managers. The board is the ultimate decision-making body and is independent of the executive.

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Trustees' Report

(Governance continued)

The board receives regular reports from executive officers and approves all major operational and financial decisions. The governing document states that the minimum number of trustees shall be three and the maximum shall be twelve.

The Board meets quarterly to agree on policy and overall furtherance of the charity's objectives to provide the necessary scrutiny of plans, performance and risk management.

The meetings allow debate around BCB's direction and operations; and appropriate responses to the strategic objectives of key funders and stakeholders. In addition, the Chair is available for updates and discussions around specific strategic decisions.

BCB has three patrons who provide support and advocacy:

- Emma Bridgewater, Founder and owner, Emma Bridgewater Pottery
- Tristram Hunt, Director, Victoria and Albert Museum
- Alison Wedgwood, Former BCB Chair

Trustees' Report

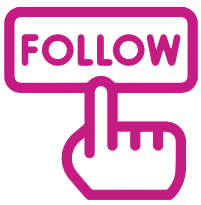
BCB during 2024/25

1,302
community participants in clay projects

14
Associate Artists ensuring BCB's programmes are artist-led

£100,505
invested into the new BCB Studio

1
World Craft City designation



552,822
people reached via BCB Instagram posts

7
artists supported via professional mentoring

5
artists supported via professional practice residencies

87
creative events based in the community

image © Natalie Willatt

Trustees' Report

(continued)

Achievements and Performance

2024/25 was the second year of BCB's National Portfolio investment under Arts Council England's 2023 – 2026 Investment Programme. In this second year, BCB came to fully understand the potential and impact of Arts Council's £310,000 per annum investment into BCB's work, having become confident with the new portfolio processes and adept at directing the investment to leverage additional support.

Although not a biennial year, it is an important time, when significant plans for the 2025 biennial are made and implemented and the year-round programme gets to take a more central role in our delivery. One significant achievement in this year was relocating the BCB Studio, which has supported independent making and programmes delivered throughout Stoke-on-Trent since 2009. In late 2023/24, BCB secured funding to prepare a new studio, still on the Spode Works site, but now in a more visible, warm, fully accessible and welcoming space, which matches BCB brand and organisational values.

We were delighted to invite friends and supporters to celebrate the launch of the new BCB Studio in May 2024, marking a significant transition and enabling us to support more community members.

BCB continued the positive collaboration with its freelance Associate Artists who help to devise and deliver a broad range of programmes. Alongside the BCB Advisory Network, the Associate Artists expand BCB's network, knowledge and ideas. The conversations and challenge these relationships foster allow BCB to continue to innovate and remain true to its values. BCB extends its gratitude to all of the Associate Artists and Advisory Network members. In this year, we were pleased to realise an important ambition to have a member of BCB's Advisory Network become a trustee. After an open recruitment process, we welcomed Advisory Network member, Caroline Butterwick, to also join the board of trustees in July 2024.

All 18 objectives for 2024/25, as outlined in the previous annual report and financial statements, have been achieved. A more detailed outline of this activity and how it relates to BCB's values follows.

Trustees' Report

(Achievements and Performance continued)

Accountable

adj. responsible; having to explain or defend one's actions or conduct

Arts Council England NPO

BCB received a £310,000 grant in its second year in the Arts Council England National Portfolio. Although a more settled period, with BCB having developed a good understanding of the NPO grant management and monitoring processes, this period was marked by wider political instability with the July 2024 general election. Labour's commitment to place arts and culture at the heart of their plan to deliver growth and break down barriers to opportunity was welcomed by BCB. The potential changes to arts policy from a new government and the announcement of the independent review into Arts Council England led by Rt Hon the Baroness Hodge of Barking DBE did create some additional uncertainty.

In January 2024, NPO funded organisations had been informed that the investment programme would be extended to four years - allowing organisations already in the portfolio to apply for a 12-month extension covering the 2026/27 year. In March 2025, Arts Council announced a recommendation to government of a second extension to include 2027/28. BCB made its first extension year application in December 2024 and heard that we had been successful in June 2025. BCB will be submitting its application for the second extension in early 2026.

Evaluation and impact

It was identified that BCB could benefit from improving its organisational understanding of project evaluation. Following full team evaluation training in the 2023/24 year, we then sought to expand the independent evaluation experts we work with. During the year, we worked with two new evaluators and will continue to expand our evaluation networks in 2025/26. This led to a renewed focus on BCB's impact and how this might be best structured. Working with staff and trustees, an impact framework was devised and agreed (see page 11) and is now being used to inform project planning and performance.

BCB Advisory Network and board membership

BCB's Advisory Network was developed in 2021. It is formed of members of the local community with experience of health, ethnicity, social and economic factors associated with inequality. Network members support BCB with strategy discussions, event planning, recruitment and testing of creative activities. They undertake consultations with BCB team members to help shape ideas and bring a wide range of perspectives to BCB's project planning. During this period, BCB achieved its aim to have a member of the Advisory Network as a board member, with Caroline Butterwick being welcomed to the board.

To further strengthen the board, additional recruitment and succession planning was focused upon. To foster gender balance and diversify trustee background and experience, targeted approaches for new trustees were explored alongside open recruitment. Research was undertaken and a wide range of people considered. No further recruitment took place during the period, but the research and targeted approaches resulted in Samantha Knights joining the board early in the 2025/26 year.

Trustees' Report

(Achievements and Performance continued)

Bold

adj. daring or brave; confident and courageous

BCB 2025

Significant preparation took place for the 2025 British Ceramics Biennial in this period. Award, the Biennial headline exhibition, provides an open submission opportunity and platform for established artists from the UK to present new work. During the year, BCB established the Award selection panel, ably chaired for the final time by Alun Graves, Senior Curator, Ceramics and Glass 1900 – now at the Victoria and Albert Museum.

The Award call out was launched in April 2024, with significant work undertaken to establish new networks to share the opportunity, resulting in 188 applications. Award selection and studio visits took place at the end of the period in preparation for BCB 2025. BCB also commissioned filmmakers Elastic Pie to make a short film of each of the ten selected Award artist to promote the Biennial and support audience engagement.

BCB was pleased to work with Stoke-on-Trent City Council and Spode Works Regeneration Ltd to secure licences to hold the 2025 biennial on the Spode Works site. Of the nine Biennials up to and including 2025, six have had a significant presence on the Spode Works site, so this was a welcome homecoming. Other preparations included confirming selectors and nominators for the People & Place Commission, which commissions an artist to use the people or place of Stoke-on-Trent and North Staffordshire as creative inspiration. Drawing upon the expertise of a selection and nomination group representing all nations of the UK alongside Stoke-on-Trent residents, Josie KO was selected as the second artist for the People & Place Commission.

Josie worked closely with BCB on the commission over this period in preparation for exhibition at BCB 2025.

Clay Research

At the beginning of the period, BCB confirmed its partnership agreement with HS2, which enabled the recruitment of a BCB Clay Researcher and agreed a research scoping document. Claire Baily was appointed as the BCB Clay Researcher. Claire was excellent at creating wide and effective relationships in the scoping phase of the research, particularly opening up effective networks with industrial clay extractors and producers. Research outputs included a conference to be held as part of BCB 2025, alongside an evaluation report and public dissemination document – all part of the 2025/26 year.

Playscape Pilot

BCB was grateful to be awarded funding via the High Street Accelerator scheme to enable a pilot project exploring the potential of construction waste clay as a material for new building and public realm creation. Supported by HS2 and BBVS, BCB accessed 12 tonnes of construction spoil clay from the HS2 station development at Old Oak Common.

This was used, alongside dried clay from previous BCB projects and locally sourced recycled aggregate to initiate the pilot phase of Playscape led by BCB Associate Artist Sarah Fraser. The planning and design for the pilot took part during the latter part of the period with BCB and Sarah Fraser working in close partnership with BA Architecture students from the University of Staffordshire, Tuckey Design Studio and Sami Akkach of Sansoum Studio. Following an expansive design phase informed by a live project brief by the architecture students, the pilot build took place at the start of the 2025/26 period.

Trustees' Report

(Achievements and Performance continued)

Collaborative

adj. open to working together with others

Stoke Creates and High Street Accelerator
Collaborations with partners across Stoke-on-Trent continue to be an important part of BCB's work. During this period, two BCB staff members maintained their involvement on the Stoke Creates board and contributed to securing investment via the Place Partnership programme, informed planning for Stoke-on-Trent's centenary celebration via a large carnival-style parade and driving the preparations for Stoke-on-Trent's assessment to be a World Craft City.

BCB was pleased to play an active role in the judging visit for World Craft City status in May 2024, with the decision on successfully being named a World Craft City received later that month. In addition to Stoke Creates board involvement, one member of the BCB team acted as Vice Chair for the High Street Accelerator board, which oversaw capital and revenue grant investment of £737,000 for engagement activity and public realm improvements in Stoke-upon-Trent (Stoke town). This investment included two BCB projects. To avoid any conflicts of interest, the Vice Chair removed themselves from all decision-making discussions in relation to these projects.

Spode Works site
During this period, BCB continued its positive collaboration with Stoke-on-Trent City Council and site stakeholders about the development of the Spode Works site. In late 2023/24, BCB had participated in a consultation day, which resulted in broad consensus around a mixed-use scheme comprising culture, hospitality, creative tech businesses and some residential with a development trust to oversee regeneration and long-term site management. BCB's interests include the long-term retention of the BCB Studio, a proposal to regenerate Building 3 as the BCB Clay Building (gallery, education space, residential studio and offices) and the regeneration of the China Hall to use as a single span large venue to host future biennials. As well as consensus from Spode Works site stakeholders, the Council cabinet endorsed this scheme in summer 2024 and plans got underway to deliver it.

Toward the end of this period, developers Capital & Centric came forward with a residential development plan for the whole site and Stoke-on-Trent City Council confirmed them as a development partner. This triggered a series of discussions to ensure that BCB's lease for the studio, plans for the regeneration of Building 3 and the need for reinstatement to cultural use of the China Hall are understood by Capital & Centric.

Fresh Talent Residencies
BCB supported five Fresh Talent Residencies during the year. Tim Fluck completed the second half of his residency with the University of Staffordshire. Krzysztof Strzelecki undertook his residency in Guldagergaard International Ceramic Research Center in Denmark. Caroline Gray and Andrea Leigh undertook their residencies respectively with Grymsdyke Farm and BCB Studio. The final residency artist was Chi Onwordi, who undertook her residency in Bolesławiec, Poland as part of the 60th International Ceramic and Sculpture Symposium. Each of the residency artists were invited to show new work created during or as a result of their residency at BCB 2025.

Tactile
The Tactile project, which had been so positively received during BCB 2023 resulted in the community making thousands of unfired clay tiles with embedded wildflower seeds. This project that formed part of the Clay & Communities programme funded by UK Shared Prosperity Fund, was beautifully captured in the Tactile publication produced by the project lead artists Sarah Fraser, Natalia Kasprzycka and Joanna Dawidowska. After careful drying, the tiles were laid as a small meadow on the campus of University of Staffordshire. The Tactile project had taken its inspiration from encaustic tile making heritage and the BCB team and Associate Artists were delighted to see the installation echoing the beauty of an encaustic tile floor during the meadow laying process. Over the following months, the tiles disappeared from view as the seeds germinated and flowered. Alongside the activity on the University of Staffordshire campus, we were pleased to also undertake Tactile sessions in partnership with YMCA North Staffordshire, including a well-supported and joyous spring celebration event.

image © jennyharperphotography.com

Trustees' Report

(Achievements and Performance continued)

Connected

adj. associated or involved

Stoke-on-Trent Centenary
During the year, BCB was involved in civic discussions about how Stoke-on-Trent would mark its centenary in 2025. As city status was closely related to the success of the ceramics industry, ceramics was naturally a central centenary theme. We were fortunate that the centenary year aligned with the ninth edition of the British Ceramics Biennial as this felt like a fitting celebration of this important civic landmark.

International collaboration - Raverina
BCB was extremely active in initiating international collaboration opportunities during this period. Portuguese artist Carolina Garfo took up BCB's invitation to collaborate on a project to realise a scene from Carolina's 2023 film Raverina for display at BCB 2025.

BCB worked closely with Carolina to secure funding from the Calouste Gulbenkian Foundation to enable necessary research and development work. This took the form of a multi-stage residency at Oficinas do Convento, Montemor-o-Novo in Portugal during late summer 2024. Drawing upon the vernacular architecture of the Algarve, the installation comprised a wavepool and set of whistling bricks presented at BCB 2025.

International collaboration - Ceramic Cities Exchange
At the start of the period, BCB was grateful when British Council Poland confirmed a £20,000 grant toward the Ceramic Cities Exchange project between Stoke-on-Trent and Bolesławiec as one of 20 projects selected as part of the British Council UK/Poland Season 2025. The remainder of the period was spent securing match funding to enable a digital and in-person exchange to take place in the 2025/26 year.

image © jennyharperphotography.com

Trustees' Report

(Achievements and Performance continued)

Grounded

adj. sensible and reasonable; understanding the importance of ordinary things

Open Source

BCB was delighted to receive confirmation of an award to fund the Open Source project via the High Street Accelerator funding scheme. This enabled a collaboration between the newly refurbished BCB Studio and Framescape, a digital animation studio located across the road. Three Open Source events were held, each open for anyone to take part in clay activities related to the high street.

The Open Source sessions were designed to increase dwell time in Stoke town. Workshop sessions ran concurrently, allowing participants to do one workshop in the morning, use nearby food and beverage businesses for lunch and do the other workshop in the afternoon. The sessions received extremely positive feedback, with many people spending a significant amount of time participating in both creative offers.

Volunteering

During this period, consideration was given to developing a volunteering scheme to support the running of the BCB Studio. It was decided that as the new studio was recently opened, more time was needed to allow processes to embed before introducing volunteers. Other volunteering channels were therefore pursued including supporting the Tactile meadow laying at University of Staffordshire.

We were also grateful for the voluntary support of studio members with the launch event for the BCB Studio and the running of the Open Source events. At the end of the period, we promoted an exciting volunteering opportunity for people to engage in the Playscape pilot build at the start of the 2025/26 year. This rare opportunity to volunteer on a rammed earth project and build new skills attracted a good range of interest, including a family who travelled from Belgium to take part.

image © Jo Mills

Trustees' Report

(Achievements and Performance continued)

Inclusive

adj. comprehensive; all-embracing

Mentoring programme
During this period, BCB delivered a mentoring programme supporting early-career artists facing barriers. Following wide promotion and an open submission process, all seven mentoring placements were filled and a mentee/mentor matching process undertaken.

Mentees were offered the opportunity to have a short film made about them and their practice to help support the mentees' profile and promote their practice. The films were created by Copperbeach and shared via BCB's social media channels. The mentoring sessions took place in the autumn and winter followed by release of the films in the 2025/26 year.

Ferdinand the Bull
As part of Clay & Communities, the Ferdinand the Bull project supported students in ten Stoke-on-Trent schools to make and decorate bull-form flatbacks exploring themes of equity and self-expression. The project brought together the work of designer, figure sculptor and modeller Arnold Machin for Wedgwood with the children's book The Story of Ferdinand by Munro Leaf.

Participants explored the heritage and collections of V&A Wedgwood whilst developing clay construction and decorating skills.

Over 80 of the Ferdinands were presented in the windows of the BCB Studio at the end of March, with each schools' bulls being exhibited at V&A Wedgwood over the following months. The final Ferdinand community workshop took place as part of the Longton Pig Walk Carnival on 6 April.

BCB wishes to thank V&A Wedgwood and Partners in Creative Learning for their exemplary partnership working, which provided powerful inspiration and enabled long-term artist presence in schools as part of the project.

Clay Museum
BCB was pleased to receive confirmation of the continuation of the Clay Museum programme with focus on developing resources for use during the planned capital expansion of The Potteries Museum & Art Gallery. It was agreed to develop three 'loan and learn' boxes on the subject of clay and ceramic. The aim was to create a resource which triggered curiosity and interest from the first moment.

With the input of many industrial and creative partners, the loan boxes were filled with raw materials and fired products covering art, tableware and advanced ceramics, alongside comprehensive learning resources, all presented in boxes that looked like well-used top loading kilns. The loan boxes are used in schools and also in the museum to support engagement in the world-class ceramic collections held by The Potteries Museum & Art Gallery. To support use of these unique teaching resources, a short film was created to support teachers with relevant lesson planning for the loan boxes.

image © Emma Price

Trustees' Report

(Achievements and Performance continued)

Significant

adj. important; worth noting or considering

Transferer
The Transferer project sought to support secondary students from two schools in Stoke-on-Trent to build oracy and critical thinking skills. This period covered the second half of the project, with delivery of in-school sessions and visits to V&A Kensington.

The final stage of the project challenged the students to conceive an exhibition theme, develop artworks, plan interpretation, promote and host an exhibition. This took place in a prominent space beside The Potteries Museum & Art Gallery.

Over five days, the participating students, their families, schoolmates and members of the public were invited to visit. Transferer concluded with the development of a dissemination tool, the Transferer Toolkit, designed to support teachers to independently use clay for developing oracy and critical thinking skills.

The toolkit, which is available on the BCB website, is a detailed resource with 12 project plans targeted for short interventions and full-day class sessions, alongside filmed resources to support teachers less familiar with working with clay.

Recast
Recast is BCB's programme supporting people in drug and alcohol addiction recovery. During the start of this period, we were honoured to present artworks and a film about the Recast project at Ceramic Art London. This allowed some of the project participants to spend two days in London talking to the fair visitors about their experience of the programme and the impact of working with clay. Following this highlight, we continued to deliver the programme through regular clay sessions.

Due to adaptations to drug and alcohol service delivery in Stoke-on-Trent we were able to expand the delivery to a new range of clients. We continued to support clients from Stoke Recovery Service who are in an abstinence phase of their recovery. In addition, clients earlier on in their recovery journey from Community Drug and Alcohol Service were also invited to participate. We were pleased that Recast was featured in the Baring Foundation report, Creatively Minded and In Recovery, published in September 2024 and available online alongside 14 other best practice projects throughout the UK.

Moulding Memories
Moulding Memories is BCB's programme supporting people living with dementia and their partners and carers to spend time together working with clay. It is delivered in partnership with Approach Dementia Support. In the beginning of the period, the weekly sessions were run in the Dementia Centre but with the opening of the new BCB Studio with its much warmer space and flat access throughout, sessions were moved to the BCB Studio.

This project receives an exceptional level of praise from those participating and supporting due to the warmth of the delivery and the many links to clients' past experiences whether through working in the ceramics industry, or though domestic links with home and food, which is a regular theme of the making sessions. In May 2024, we were delighted that the Moulding Memories project was the subject of a 12-minute ITV feature focusing on the beneficial impacts of working with clay for those living with dementia.

Trustees' Report

(Achievements and Performance continued)

Welcoming

adj. receiving someone or something warmly, gladly, gratefully or thankfully

BCB Studio
The capital works for the BCB Studio were completed and the space was ready for occupation from April 2024. This was made possible with investment of £100,505. 67% of this was secured via the support of Historic England and Stoke-on-Trent City Council via the High Street Heritage Action Zone.

The remaining 33% was covered by BCB through fundraising from the Big Give Arts for Impact campaign and related philanthropic support. The new facility continues BCB's studio presence on the Spode Works site since 2009. The new building provides significant benefits of a notable location beside the original Spode Works gate, good visibility from the street and a warm, flat-access facility which is in far better condition than previous facilities.

This has transformed BCB's ability to deliver to its community partners and has made collaboration with school and health related groups much more feasible. A new membership system was put in place, which allowed previous studio members to transfer to the new facility, whilst creating opportunities for new members.

Slip Tales
Slip Tales was a project focused on exploring and appreciating the heritage of Staffordshire slipware delivered as part of the Clay & Communities programme.

It took place in collaboration with underserved communities, including unaccompanied asylum-seeking minors, adult asylum seekers, refugees and students studying English as a second or other language. In addition to making the slipware, the project included portrait photography by photographer Adina Lawrence. Slip Tales resulted in a presentation of stunning contemporary slipware, which was displayed as part of BCB 2025.

Social media engagement
During this period, BCB continued its commitment to develop communications activity, ensuring all messaging is engaging, welcoming and inclusive. Social media is BCB's main route to share news, promote opportunities and disseminate learning due to its ubiquity, ease of sharing and good value for money.

Alternative communications routes are used to broaden reach and accessibility, including the use of filmed and audio content and language translation where relevant. This period saw BCB make concerted effort to continue communications growth. BCB attracted 3,670 new Instagram followers with a post reach of over half a million. Facebook and LinkedIn attracted 350 and 378 new followers respectively with related increases in reach of 10.5% and 54.5%.

Staffing
During this period, the trustees consider Clare Wood and Natalie Armitage to be the key management personnel, in charge of directing and controlling the organisation on a day-to-day basis. Staff changes during this period and up to the date of signing the annual report and financial statements include:

- Olivia Azzopardi joining in the Studio Assistant role in September 2024
- Claire Baily commencing the BCB Clay Researcher role in July 2024
- Emily Campbell joining in the Learning & Participation Manager role in July 2024
- Lesley Seal joining in the Communications & Audiences Manager role in April 2024 and leaving in January 2025

BCB wishes to thank Lesley for her dedication during the time she worked for BCB. During this period, BCB also undertook a recruitment round to expand the Associate Artist pool due to an increasing range of opportunities. BCB was delighted to welcome Amy Hill, Helen Newman, Merida Richards and Matt Whiting as a result of this recruitment.

With Lesley Seal leaving BCB it became necessary to implement some interim arrangements to provide cover for communications activity. Thank you to Natalie Armitage, Alex Rabishaw and Alice Avis for supporting BCB during this period.

All BCB staff are able to spend 5% of normal working time on role-related research, visits, training and knowledge development. This benefit was used to good effect during this period, with staff attending varied sector symposia alongside exhibition and studio visits. One staff member also completed their Level 7 Senior Leader Apprenticeship with University of Wolverhampton.

Funding and fundraising
BCB extends its thanks to all of the public and private funders and individuals that have supported the organisation during 2024/25. In this year, BCB received an Arts Council England National Portfolio grant of £310,000 as year two of the 2023 – 2026 Investment Period.

This invaluable core funding sits alongside revenue support from Stoke-on-Trent City Council and University of Staffordshire. BCB is appreciative of the office and meeting space which University of Staffordshire generously provides and which enables a close working relationship with the University staff and students.

image © Natalie Willatt

Trustees' Report

(Achievements and Performance continued)

Alongside core funding, BCB is grateful for the project support it receives. The scale and ambition of our work would not be possible without these vital grants, which are detailed on page 41.

At the end of the 2023/24 year, BCB was delighted to receive the support of Stoke-on-Trent City Council and Historic England through the High Street Heritage Action Zone programme. This funding was augmented by the support of individual donors via Big Give and private philanthropists to enable the refurbishment, preparation and launch of the new BCB Studio. This achievement is central to all of BCB's work and we extend our sincere thanks to all those that made this possible.

An important column of BCB's impact framework is about expanding perspectives of clay and we were pleased that the continuation of the partnership with HS2 enabled the commencement of research into uses of construction spoil clay. Expanded perspectives of clay are also achieved through creating opportunities for young artists to develop their skills, professional networks and international collaboration opportunities. During this period, we were pleased to secure support from British Council Poland as part of the UK/Poland Season 2025, alongside funding from Polonia Aid Foundation Trust and YMCA toward the Ceramic Cities Exchange programme, in preparation for delivery in the 2025/26 year.

BCB seeks to align its year-round programme activity to help address the needs of our home city of Stoke-on-Trent. This was again made possible through targeted grant funding, such as Approach Dementia Support's backing for weekly clay sessions for people living with dementia. Funding via BAC O'Connor and We Are With You enabled the continuation of the Recast programme, which is vital in a city with persistently high rates of addiction.

Likewise, Baring Foundation supported BCB with a grant for research and development work related to mental health and addiction recovery to take place in the 2025/26 year. The support from Paul Hamlyn Foundation for the second half of the Transferer project was gratefully received in support of building oracy and critical thinking skills for secondary students in Stoke-on-Trent. This important pilot project demonstrated significant potential for building transferable skills that can contribute to raising educational attainment in all subject areas.

Project funding originating from or via Stoke-on-Trent City Council is vitally important to BCB. During this period, this comprised the support for Clay Museum as part of the Schools and Museums Programme funded by Arts Council England. The Council do significant work acting as the lead distribution body for government investment programmes. During this period, this included UK Shared Prosperity Fund and High Street Accelerator funding.

BCB was extremely pleased to benefit from two High Street Accelerator grants, supporting the Open Source and Playscape Pilot projects. Under the UK Shared Prosperity Fund, BCB was delighted to secure funding for its Clay & Communities programme and support to drive tourism via the City of Imagination scheme.

Staff maintain an awareness of fundraising best practice through training and actions such as reviewing updates to the Code of Fundraising Practice. British Ceramics Biennial did not receive any complaints from donors, funders or members of the public about its fundraising practice during 2024/25.

Any enquiries or concerns regarding BCB's fundraising practice should be directed to Clare Wood, Chief Executive & Artistic Director.

Trustees' Report

(continued)

Objectives for 2025/26

Bold

- Deliver the 2025 British Ceramics Biennial
- Develop ambitious project advancing knowledge and awareness of sustainable clay practice

Accountable

- Review and refresh governance documents
- Review and update HR processes and policies
- Respond to local and national consultations relevant to BCB

Collaborative

- Deliver and support world-class creative programming to mark Stoke-on-Trent's Centenary
- Continue contribution to Stoke Creates and other partners to support strategic cultural development in Stoke-on-Trent

Connected

- Build profile and audience engagement for 2025 British Ceramics Biennial
- Build new international creative partnerships
- Secure coverage of BCB programmes in national publications and platforms

Grounded

- Support creative practice and skills development of young and early-career artists
- Co-create and deliver with local people
- Develop volunteering opportunities

Inclusive

- Develop BCB Access Charter
- Work with under-represented and new communities in Stoke-on-Trent

Significant

- Progress capital plans for BCB Clay Building and support wider regeneration of Spode Works site
- Develop and introduce new artist films strand into BCB programme
- Undertake and disseminate research to expand perspectives of clay

Welcoming

- Review and refresh BCB branding
- Launch new 'Buy Into BCB' merchandise range

Finance and Risk

The 2024/25 year resulted in an in-year surplus of £54,672 giving an overall organisational surplus of £149,829 (comprising restricted and unrestricted funds). BCB recorded an in-year surplus of £20,545 on unrestricted funds, giving an overall organisational surplus of £77,836 on unrestricted funds.

This result is made possible due to core funding support from Arts Council England, Stoke-on-Trent City Council and University of Staffordshire to whom we remain grateful for their continued backing and generosity.

Environmental Responsibility

BCB takes environmental responsibility and mitigating the damage caused by climate change seriously. BCB continues to closely monitor energy use and material consumption. Kiln firings are carefully managed to achieve efficiency and considerable time is dedicated to reclaiming clay and only buying new clay and materials once consideration has been given to using recycled or reclaimed options.

During this period, BCB continued its work to manage its digital assets responsibly, including limiting data storage and giving careful consideration to energy intensive programmes such as AI. BCB has undertaken carbon footprint tracking since January 2024. This is enabling better understanding of the relationship between BCB's activities and its carbon impact. Over time, it will allow the organisation to make more conscious decisions to benefit people and planet.

As part of BCB's commitment to addressing increasing risks from climate change, the following statement recognises BCB's contribution to these risks after mitigation. The 2024/25 financial statements do not include the cost of BCB's contribution to global warming/climate change (greenhouse gases, water use, water pollution, land use, air pollution, waste).

BCB emissions for the 12-month period (April 2024 – March 2025) are an estimation based on carbon footprint tracking by Cogo software connected to BCB's accounting system Xero. BCB is committed to progressing its carbon footprint tracking but must balance this with responsible financial management.

This statement of carbon emissions is based upon affordable carbon analysis software and is limited in detail. BCB is exploring alternative options which may provide greater scope for understanding its carbon footprint and allow for more targeted mitigations to be implemented.

For example, the table below shows a disproportionate carbon footprint value in March 2025 (14.41 tonnes/CO_2e). The carbon tracking analysis BCB currently has access to does not allow detailed interrogation of the reason for this. However, it is possible that it is related to the 12-month retention payment to the construction company that undertook the refurbishment work on the new BCB Studio completed in March 2024. Building and construction is classed as a carbon intensive sector and is therefore likely to be the cause of the raised value for this month.

The 12-month emissions for BCB have been calculated at 55.67 tonnes/CO_2e. For comparison, the average individual in the UK will use circa 11.7 tonnes/CO_2e in a year (DEFRA, 2022).

Using the UK Government's Green Book valuation of energy use and greenhouse gas emissions for appraisal from the Department of Energy, Security and Net Zero, the quoted cost of carbon for 2025 is £273 per tonne (central carbon value with ±50% sensitivity range). BCB's financial impact of carbon use is therefore £15,198 for the 2024/25 financial year. This amount is not accounted for in the financial statements.

Month	BCB carbon footprint (tonnes/CO_2e)
Apr 2024	5.11
May 2024	3.52
June 2024	4.27
July 2024	3.35
Aug 2024	2.09
Sept 2024	2.43
Oct 2024	3.75
Nov 2024	3.57
Dec 2024	4.03
Jan 2025	4.85
Feb 2025	4.29
Mar 2025	14.41
Total	**55.67**

image © Natalie Willatt

Trustees' Report

(Finance and Risk continued)

Reserves

BCB's reserves policy aims to build and maintain sufficient reserves to support sustainability, providing capacity to adapt to change as appropriate. In respect of the public funding BCB receives, the board devotes its resources for purposes intended for public benefit.

In this period, BCB reviewed its reserves policy with the board of trustees to identify a more appropriate approach that reflects the potential fluctuations in yearly income associated with the delivery of a biennial programme. BCB is now applying this revised reserves policy, approved by trustees on 17 October 2024, which is as follows:

The board has identified what it considers to be an appropriate approach to setting a free reserves range (unrestricted reserves not invested in fixed assets or otherwise designated). The range spans between 7% and 17% of the average income from the previous four financial years. BCB aims to achieve a free reserves result in the upper half of this range (12%+) as this enables greater discretion to designate funds where required.

The free reserves level at 31 March 2025 is £77,836. This is an increase on the previous year (£57,291 at 31 March 2024) and it meets the stated reserves policy, representing 14.6% of the average income for the four previous financial years (2020/21 - 2023/24 average £531,993).

For the 2025/26 financial year, the average income from the four previous financial years (2021/22 - 2024/25 average £577,946) gives a reserve target of between £40,456 (7%) and £98,251 (17%).

The trustees believe that the charity does not face any imminent or substantial threat to its ability to continue operating. Accordingly, these accounts are prepared on a going concern basis.

Risk Management

BCB's executive team is responsible for the organisation's risk management processes and for keeping these system under review. To effectively manage and mitigate failure – whether operational, artistic or financial – risks are regularly reviewed at strategic management team meetings.

Significant risks are reported to the Board, either directly to the Chair or at board meetings. The trustees have assessed the major risks to which the charity is exposed and are satisfied that systems are in place to mitigate exposure to the major risks.

The trustees' report was approved by the Board of Trustees.

R Greenlees

Dated: 27 January 2026

Artist residencies

"This residency allowed me to experience firsthand how ceramics can anchor a community through shared history and craft. It enriched my understanding of cultural expression through clay and deepened my appreciation of how local traditions continue to thrive and evolve..."

Chi Onwordi,
Poland/Bolesławiec Cultural Center Residency artist

Mentoring programme

"I'm so grateful for the incredible support over the past year... The time, encouragement, and opportunities they've offered have made a huge difference to how my practice has grown and developed."

Edie Evans,
Talent Development Mentoring Programme participant

Independent Examiner's Report

(To The Trustees Of The Clay Foundation CIO)

I report to the trustees on my examination of the financial statements of The Clay Foundation CIO (the charity) for the charity year ended 31 March 2025.

Responsibilities and basis of report

As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011.

I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011. In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the Charities Act 2011.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of ICAEW, which is one of the listed bodies.

Your attention is drawn to the fact that the charity has prepared the financial statements in accordance with the relevant version of the Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn. I understand that this has been done in order for the financial statements to provide a true and fair view in accordance with UK Generally Accepted Accounting Practice.

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 that in any material respect:

1 accounting records were not kept in respect of the charity as required by section 130 of the Charities Act 2011.

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the applicable requirements concerning the form and content of financial statements set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination.

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 financial statements to be reached.

Karen Staley FCA BSc (Hons)
BK Plus Limited

Graphic House
124 City Road
Stoke on Trent
ST4 2PH

Dated: 27 January 2026

Statement of Financial Activities

Including Income And Expenditure Account

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Income and endowments from:							
Donations and legacies	**3**	3,119	6,706	9,825	955	21,852	22,807
Charitable activities	**4**	346,562	250,102	596,664	350,896	304,627	655,523
Other income	**5**	17,268	-	17,268	42,658	-	42,658
Total income		366,949	256,808	623,757	394,509	326,479	720,988
Expenditure on:							
Charitable activities	**6**	346,404	222,681	569,085	377,115	333,664	710,779
Total expenditure		346,404	222,681	569,085	377,115	333,664	710,779
Net income and movement in funds		20,545	34,127	54,672	17,394	(7,185)	10,209
Reconciliation of funds:							
Fund balances at 1 April 2024		57,291	37,866	95,157	39,897	45,051	84,948
Fund balances at 31 March 2025		77,836	71,993	149,829	57,291	37,866	95,157

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

Balance Sheet

AS AT 31 MARCH 2025

	Notes	2025 £	2025 £	2024 £	2024 £
Fixed assets					
Tangible assets	**10**		5,913		7,867
Current assets					
Debtors	**11**	99,320		113,783	
Cash at bank and in hand		104,429		63,750	
		203,749		177,533	
Creditors: amounts falling due within one year	**12**	(59,833)		(90,243)	
Net current assets			143,916		87,290
Total assets less current liabilities			149,829		95,157
The funds of the charity					
Restricted income funds	**15**		71,993		37,866
Unrestricted funds	**16**		77,836		57,291
			149,829		95,157

The financial statements were approved by the trustees on 27 January 2026

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R Greenlees

Statement of Cash Flows

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	2025 £	2025 £	2024 £	2024 £
Cash flows from operating activities					
Cash generated from/(absorbed by) operations			40,679		(27,279)
Net cash generated from investing activities			-		-
Net cash generated from financing activities			-		-
Net increase/(decrease) in cash and cash equivalents			40,679		(27,279)
Cash and cash equivalents at beginning of year			63,750		91,029
Cash and cash equivalents at end of year			104,429		63,750

Notes to the Financial Statements

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

Charity information

The Clay Foundation is a Charitable Incorporated Organisation that was formed on 11 February 2015.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's constitution, the Charities Act 2011, FRS 102 “The Financial Reporting Standard applicable in the UK and Republic of Ireland” (“FRS 102”) and the Charities SORP "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 charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the financial statements.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Grant income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount.

Income is deferred when conditions attached to a donation or grant have not been met, including where conditions require a level of performance before entitlement can be obtained. In these circumstances income is deferred until those conditions are fully met.

Earned income is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

1 Accounting policies **(Continued)**

1.5 Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. All expenses, including support costs and governance costs, are allocated or apportioned to the applicable expenditure headings in the statement of financial activities.

Support costs are those functions which assist the work of the charity either by supporting the delivery of charitable activities or by supporting the generation of funds. They include property costs, back-office functions, staff costs and professional fees. The basis of allocations are set out in the notes to the financial statements.

1.6 Tangible fixed assets

Individual tangible fixed assets costing over £1,000 are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Plant and equipment	20% reducing balance
IT equipment	25% reducing balance
Motor vehicles	25% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand and deposits held at call with banks.

1.9 Financial instruments

The entity only has basic financial instruments which are initially recorded at cost.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount 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 where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

For these financial statements the principal estimates relate to the following:

- The allocation of costs (including support costs) as between projects and funds
- The extent to which restricted funds grants should be carried forward or matched against expenditure in the accounting period
- The requirement to make provision for the return of certain restricted fund income to the grantor

3 Income from donations and legacies

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Donations and gifts	3,119	6,706	9,825	955	21,852	22,807

4 Income from charitable activities

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Income						
Membership and local authority income	9,248	14,799	24,047	4,320	25,000	29,320
International engagements and partnership payments	15,000	54,375	69,375	23,867	17,147	41,014
Earned income	8,121	(1,595)	6,526	8,822	-	8,822
Project grants	310,000	181,101	491,101	310,165	255,003	565,168
Commercial Sales Commission	4,193	-	4,193	3,722	-	3,722
Capital Project	-	1,422	1,422	-	7,477	7,477
	346,562	250,102	596,664	350,896	304,627	655,523

4 Income from charitable activities (Continued)

Performance related grants analysis

	Income 2025 £	Income 2024 £
Arts Council England- NPO	310,000	310,000
Paul Hamlyn Foundation	-	57,936
SoT City Council (PMAG) Clay Museum	32,000	32,000
National Lottery Heritage Fund (Generation)	-	5,400
Approach Dementia Support (Moulding Memories)	10,986	6,802
BBC Children in Need /Wellcome Trust (Foundations)	-	23,940
The Community Foundation for Staffordshire (Recast)	-	13,593
University of Sunderland	-	972
BAC O'Connor- We Are With You	32,210	28,265
UK Shared Prosperity Fund	73,905	61,095
HS2 (Clay Research Partnership)	32,000	25,000
Other	-	165
	491,101	565,168

5 Other income

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Cultural Tax Relief Claims	17,268	42,658

6 Expenditure on charitable activities

	Total 2025 £	Total 2024 £
Direct costs		
Staff costs	257,818	234,192
Depreciation and impairment	1,954	2,580
Seconded, freelance and other staff	56,803	93,506
Project costs	186,770	266,439
Marketing	26,709	92,014
General expenses	3,798	1,005
	533,852	689,736
Share of support and governance costs (see note 7)		
Support	30,993	17,518
Governance	4,240	3,525
	569,085	710,779
Analysis by fund		
Unrestricted funds	346,404	377,115
Restricted funds	222,681	333,664
	569,085	710,779

7 Support costs allocated to activities

	2025 £	2024 £
Office Costs	30,993	17,518
Governance costs	4,240	3,525
	35,233	21,043
Analysed between:		
Total	35,233	21,043

8 Trustees

During the year, trustees were reimbursed a total of £1,116 for expenses (2024: £314) and £146 for services (2024: £335).

Other than the above, none of the trustees (or any persons connected with them) received any remuneration, benefits or expenses from the charity during the year.

9 Employees

	2025 Number	2024 Number
Charitable Activities	9	9

Employment costs	2025 £	2024 £
Wages and salaries	236,151	216,842
Social security costs	16,806	13,216
Other pension costs	4,861	4,134
	257,818	234,192

The number of employees whose annual remuneration was more than £60,000 is as follows:

	2025 Number	2024 Number
	1	1

Remuneration of key management personnel

The remuneration of key management personnel is as follows.

	2025 £	2024 £
Aggregate compensation	99,901	85,177

The key management personnel of the charity comprise its trustees, the Artistic Director & Chief Executive, and the Head of Business Services.

10 Tangible fixed assets

	Plant and equipment	IT equipment	Motor vehicles	Total
	£	£	£	£
Cost				
At 1 April 2024	5,651	1,758	24,108	31,517
At 31 March 2025	5,651	1,758	24,108	31,517
Depreciation and impairment				
At 1 April 2024	3,513	941	19,196	23,650
Depreciation charged in the year	492	234	1,228	1,954
At 31 March 2025	4,005	1,175	20,424	25,604
Carrying amount				
At 31 March 2025	1,646	583	3,684	5,913
At 31 March 2024	2,138	817	4,912	7,867

11 Debtors

	2025	2024
Amounts falling due within one year:	£	£
Trade debtors	52,823	64,342
Other debtors	40,090	42,658
Prepayments and accrued income	6,407	6,783
	99,320	113,783

12 Creditors: amounts falling due within one year

	Notes	2025	2024
		£	£
Deferred income	13	5,750	10,000
Trade creditors		13,526	20,516
Other creditors		18,773	20,224
Accruals		21,784	39,503
		59,833	90,243

13 Deferred income

	2025	2024
	£	£
Other deferred income	5,750	10,000

Deferred income is included in the financial statements as follows:

13 Deferred income (Continued)

	2025	2024
	£	£
Deferred income is included within:		
Current liabilities	5,750	10,000
Movements in the year:		
Deferred income at 1 April 2024	10,000	56,495
Resources deferred in the year	(4,250)	(46,495)
Deferred income at 31 March 2025	5,750	10,000

14 Retirement benefit schemes

Defined contribution schemes	2025 £	2024 £
Charge to profit or loss in respect of defined contribution schemes	4,861	4,134

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

15 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2024 £	Incoming resources £	Resources expended £	At 31 March 2025 £
SoT City Council (PMAG) Clay Museum	-	32,000	(32,000)	-
BAC O'Connor - We Are With You (Recast)	-	31,445	(20,615)	10,829
SoT City Council (Community Investment Fund)	7,867	-	(1,228)	6,639
Baring Foundation	-	5,000	-	5,000
High Street Accelerator Fund (Open Source)	-	15,790	(15,790)	-
High Street Accelerator Greenspace Project Fund (Rammed Earth Playscape)	-	12,245	(12,245)	-
Big Give and Private Donors (Arts for Impact Campaign)	-	6,706	(1,133)	5,574
SoT City Council (City of Imagination)	-	9,799	(9,799)	-
Polonia Aid Foundation Trust	-	500	(200)	300
YMCA (Ceramic Cities Exchange)	-	5,500	-	5,500
British Council Poland (International Partnership)	-	20,000	(4,513)	15,487
Paul Hamlyn Foundation (Transferer)	25,400	-	(25,400)	-
SoT City Council and Historic England (High Street Heritage Action Zone)	-	1,422	-	1,422
Approach Dementia Support (Moulding Memories)	-	10,986	(10,986)	-
HS2	4,600	32,000	(15,357)	21,242
UK Shared Prosperity Fund (Clay & Communities)	-	73,414	(73,414)	-
	37,866	256,808	(222,681)	71,993

15 Restricted funds **(Continued)**

Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	At 31 March 2024 £
SoT City Council (PMAG) Clay Museum	-	32,000	(32,000)	-
SoT City Council (Community Investment Fund)	10,448	-	(2,581)	7,867
British Council (Biennials Connect)	-	13,185	(13,185)	-
Other (small-scale studio projects and activity)	13,214	(3,000)	(10,214)	-
The Community Foundation for Staffordshire (Recast)	-	13,593	(13,593)	-
University of Sunderland		972	(972)	
BAC O Connor – We Are With You		28,265	(28,265)	
BBC Children in Need / Wellcome Trust (Foundations)	14,046	23,940	(37,986)	-
National Lottery Heritage Fund (Generation)	7,343	5,400	(12,743)	-
YMCA Go Kids	-	3,000	(3,000)	-
British Council Poland (International Partnership)	-	2,500	(2,500)	-
Paul Hamlyn Foundation (Transferer)	-	57,936	(32,536)	25,400
SoT City Council (Cultural Anchor Grant)	-	25,000	(25,000)	-
Approach Dementia Support (Moulding Memories)	-	6,802	(6,802)	-
Charles Wallace Trust	-	1,462	(1,462)	-
HS2	-	25,000	(20,400)	4,600
SoT City Council and Historic England (High Street Heritage Action Zone)	-	7,477	(7,477)	-
Big Give and Private Donors (Arts for Impact campaign)		21,852	(21,852)	
UK Shared Prosperity Fund-(Clay & Communities)	-	61,095	(61,095)	-
	45,051	326,479	(333,664)	37,866

15 Restricted funds (Continued)

SoT City Council (PMAG) Clay Museum
A grant to enable BCB's partnership with The Potteries Museum & Art Gallery (PMAG) for the Clay Museum programme. Clay Museum is designed to drive children and young people's engagement with the museum by delivering school visit learning activities using clay to promote exploration of all of the museum collections.

SoT City Council (Community Investment Fund)
The value of tangible fixed assets related to capital equipment purchased to support BCB's community engagement programming with community groups across the city and to equip the organisation to better facilitate online and in-person engagement.

Other
The 'other' category comprises grants for community projects undertaken in close association with the BCB Studio.

Community Foundation for Staffordshire (Recast)
A grant towards the Recast project, which combines creativity, addiction recovery and clay. Recast is delivered in partnership with Stoke Recovery Service and Stoke-on-Trent Community Drug & Alcohol Service.

BAC O'Connor - We Are With You (Recast)
A grant towards the Recast project, which combines creativity, addiction recovery and clay. Recast is delivered in partnership with Stoke Recovery Service and Stoke-on-Trent Community Drug & Alcohol Service.

BBC Children in Need/Wellcome Trust (Foundations)
A grant towards Foundations, which aims to make a difference in Stoke-on-Trent as children build essential skills, have fun, improve their health outcomes, celebrate and inspire others. Foundations is supported via 'Curiosity', a collaboration between BBC Children in Need and Wellcome Trust. 'Curiosity' provides funding for organisations to run exciting and engaging science activities aimed at disadvantaged children and young people.

National Lottery Heritage Fund (Generation)
A grant towards the Generation project, working with young people to explore the depth and range of ceramics heritage in the city through workshops, sessions, and visits to heritage venues.

British Council Poland (International Partnership)
A grant towards the Ceramic Cities Exchange project for young artists from Stoke-on-Trent, UK and Bolesławiec, Poland that have limited opportunities to travel to take part in an international exchange with BCB and the Museum of Ceramics, Bolesławiec.

Paul Hamlyn Foundation (Transferer)
A grant towards an innovative programme working with two secondary schools to develop critical thinking and oracy skills in young people through engagement with clay-based discussions, activities and involvement in selection processes for the British Ceramics Biennial.

SoT City Council (Cultural Anchor Grant)
The city council continued its support for the organisation, whilst also providing further support in the form of studio and storage space on the Spode site.

Approach Dementia Support (Moulding Memories)
A project of weekly clay workshops and visits in partnership with Approach Dementia Support Staffordshire to provide support to people living with dementia. The project is funded via the National Lottery Community Fund.

Charles Wallace Trust
Funding for international residency artist Neha Pullawar at the British Ceramics Biennial.

HS2
Funding for research and development for the use of construction clay waste material.

15 Restricted funds (Continued)

Stoke on Trent City Council and Historic England (High Street Heritage Action Zone)
Grant funding to support the development of the new BCB Studio.

Big Give and Private Donors (Arts for Impact Campaign)
Donations made in relation to the Big Give's Arts for Impact campaign to support the launch and development of BCB's new studio and its education programmes.

UK Shared Prosperity Fund (Clay & Communities)
Clay & Communities programme delivering four project strands with communities in Stoke-on-Trent in partnership with Partners in Creative Learning.

YMCA (Ceramic Cities Exchange)
Funding from YMCA North Staffordshire for young people accessing their services to take part in workshops related to the Ceramic Cities Exchange project.

British Council Poland (Biennials Connect)
A grant towards planned collaborations with our international partners, particularly India.

Baring Foundation
A grant from Baring Foundation for research and development in relation to BCB's community programmes focused on mental health and addiction recovery and to deliver a best practice event at the 2025 British Ceramics Biennial.

Polonia Aid Foundation Trust
Grant to support the delivery of the Ceramic Cities Exchange programme.

High Street Accelerator Fund (Open Source)
A grant from Stoke-on-Trent City Council to deliver a project that created activity in Stoke Town's High Street working in partnership with Framescape.

High Street Accelerator Greenspace Project Fund (Rammed Earth Playscape)
A grant from Stoke-on-Trent City Council to deliver a pilot project exploring the potential for building a playscape space in Stoke Town from clay spoil using rammed earth techniques.

SoT City Council (City of Imagination).
A grant from Stoke-on-Trent City Council's UK Shared Prosperity Fund, City of Imagination, to support the marketing and communications of events and activities in the city and drive more regional and national visitors.

16 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2024 £	Incoming resources £	Resources expended £	At 31 March 2025 £
General funds	57,291	366,949	(346,404)	77,836

16 Unrestricted funds (Continued)

Previous year:	At 1 April 2023	Incoming resources	Resources expended	At 31 March 2024
	£	£	£	£
General funds	39,897	394,509	(377,115)	57,291

17 Analysis of net assets between funds

	Unrestricted funds 2025	Restricted funds 2025	Total 2025
	£	£	£
At 31 March 2025:			
Tangible assets	-	5,913	5,913
Current assets/(liabilities)	77,836	66,080	143,916
	77,836	71,993	149,829

	Unrestricted funds 2024	Restricted funds 2024	Total 2024
	£	£	£
At 31 March 2024:			
Tangible assets	-	7,867	7,867
Current assets/(liabilities)	57,291	29,999	87,290
	57,291	37,866	95,157

18 Carbon emissions

The calculated surplus for the 2024/25 year does not include the cost of our contribution to global warming/ climate change. The carbon footprint estimate for the 12 months of 2024/25 is 55.67 tonnes/CO2e. Using the UK Government's Green Book valuation of energy use and greenhouse gas emissions for appraisal from the Department of Energy, Security and Net Zero, the quoted cost of carbon for 2025 is £273 per tonne (central carbon value with ±50% sensitivity range). This equates to £15,198. This amount is not accounted for in these financial statements in any way.

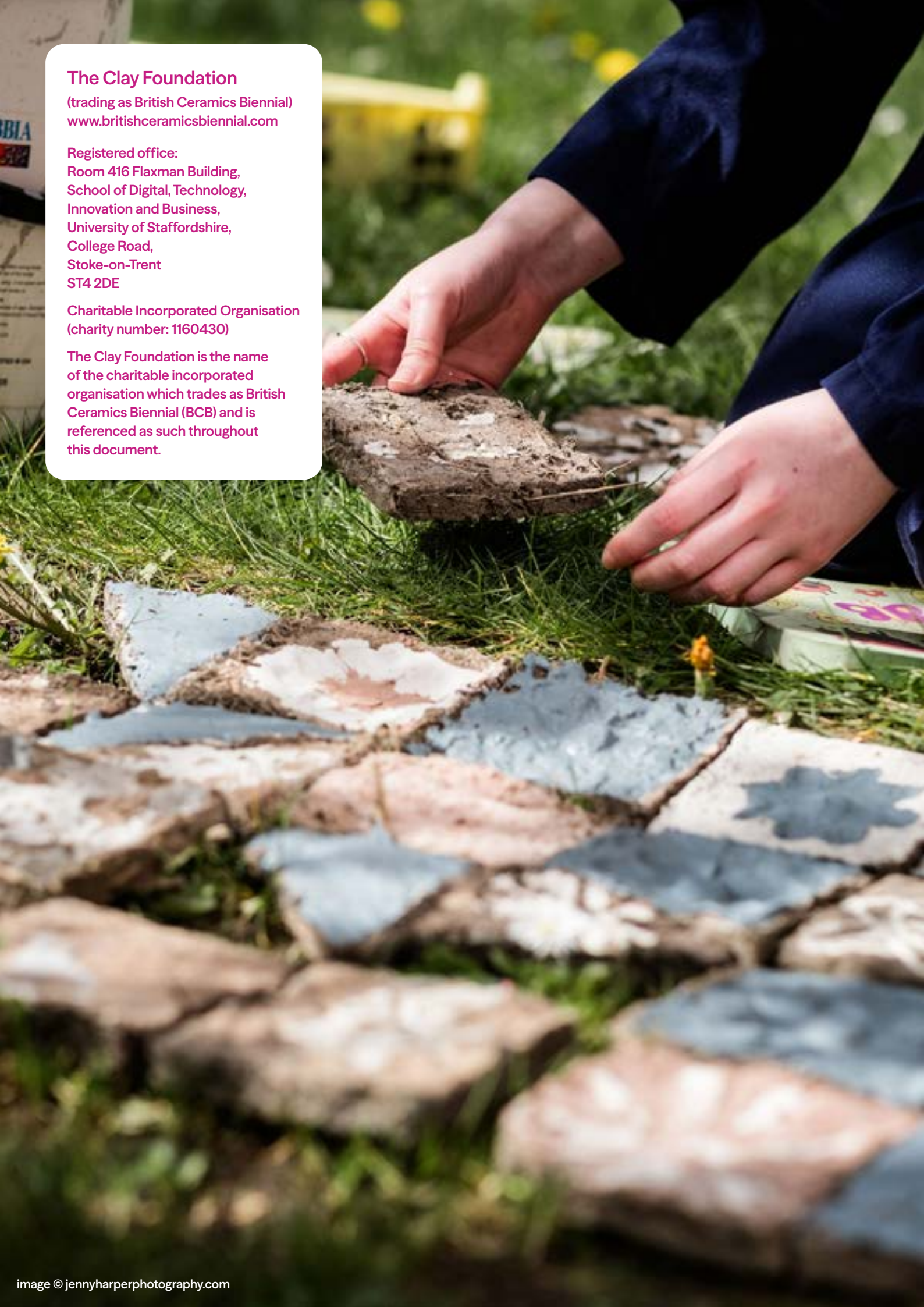
The Clay Foundation

(trading as British Ceramics Biennial)
www.britishceramicsbiennial.com

Registered office:
Room 416 Flaxman Building,
School of Digital, Technology,
Innovation and Business,
University of Staffordshire,
College Road,
Stoke-on-Trent
ST4 2DE

Charitable Incorporated Organisation
(charity number: 1160430)

The Clay Foundation is the name of the charitable incorporated organisation which trades as British Ceramics Biennial (BCB) and is referenced as such throughout this document.



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THE CLAY FOUNDATION

England & Wales - Charity number 1160430

Accounts

British Ceramics Biennial

The Clay Foundation CIO

Annual Report and Unaudited Financial Statements for year ended 31 March 2024

(Trading as British Ceramics Biennial, Charity registration number 1160430)

image © Ranjana Bansal

Trustees

Rosy Greenlees, Chair
(Appointed 19 January 2023 and elected as Chair 19 October 2023)
Kirsty Andrew
(Appointed 19 October 2023)
Caroline Butterwick
(Appointed 18 July 2024)
Deirdre Figueiredo
Claire Hickey
(Appointed 19 October 2023)
Catrin Jones
Clare Twomey
(Retired 16 January 2025)
Alison Wedgwood
(Retired 19 October 2023)
Sara Williams
Hugh Williamson
(Retired 22 August 2024)

Chief Executive & Artistic Director

Clare Wood

Staff

Natalie Armitage, Head of Business Services
Olivia Azzopardi, Studio Assistant
Priscila Buschinelli, Artistic Programme Manager
Emily Campbell, Learning & Participation Manager
Marie Cooper, Finance Officer
Joanne Mills, Studio & Community Programme Manager
Alexandria Rabishaw, Communications Assistant
Clare Wood, Chief Executive & Artistic Director

BCB Associates

Sue Blatherwick
Joanna Dawidowska
Sarah Fraser
Joanna Hejmej
Amy Hill
Zeba Imam
Peter Jones
Natalia Kasprzycka
Helen Newman
Emma Price
Cath Ralph
Merida Richards
Alice Thatcher
Matt Whiting
Claire Wooliscroft

Charity number

1160430

Registered office

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Independent examiner

Karen Staley FCA BSc
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Stoke-on-Trent
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Bankers

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PO Box 250
Delf House
Southway
Skelmersdale WN8 6WT

The Clay Foundation is the name of the charitable incorporated organisation which trades as British Ceramics Biennial (BCB) and will be referenced as such throughout this document.

The following abbreviations are used in this document.

BCB – British Ceramics Biennial
SoTCC – Stoke-on-Trent City Council
ERDF – European Regional Development Fund
NPO – National Portfolio Organisation
PMAG – The Potteries Museum & Art Gallery

image © jennyharperphotography.com

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Chair's Introduction

2023/24 was a year in furthering the long term objectives of the British Ceramics Biennial. It was one of change for our staff and Trustees; but also of enhanced stability being the first year of our new Arts Council England NPO funding agreement. This has enabled us to plan with confidence and to deliver a fantastic and varied programme rooted in our locality but with international significance in our Biennial year. This was my first year as Chair of Trustees and it has been one of confirming what I already knew about the value of BCB and its work; but also one of discovery in understanding better the depth and range of impact that our staff and our programmes have.

There were two highlights for me this year. First, delivery of the 2023 Biennial saw us occupying a new venue in All Saints Church in Hanley - 'built by the potters for the potters' with an exciting programme that confirmed ceramics continues to thrive. Secondly, the capital development of a brand new ceramics studio which will provide much improved space for the many ceramic artists and community groups who rely on us to support their practice in Stoke-on-Trent.

BCB has continued to adapt and innovate to reflect the needs and demands of the city and built new partnerships which demonstrate how the arts can be a tool for empowerment whether that is building personal self confidence and resilience or bringing communities together in shared endeavour.

Furthermore, I am really pleased that, as part of our commitment to environmental responsibility, we have introduced a new carbon footprint tracking system this year. This gives an assessment of BCB's carbon output, which is then translated to a monetary sum using UK Government data for the cost of carbon. BCB has carbon footprint tracking data from January 2024 onwards, which will enable us to report on our relative climate change impact year on year.

image © Holly Johnson

Chair's Introduction

(continued)

During this period I was honoured in succeeding Alison Wedgwood, who retired in October 2023, and who did such a great job in leading the BCB Trustees for eight years with energy and passion. My sincere thanks to her for leaving the organisation in a strong and stable position.

We also appointed Kirsty Andrew and Claire Hickey who have shown themselves to be committed trustees bringing financial knowledge and expertise; as well as experience of local authority and community practice. My appreciation to all the Trustees for their wisdom and rigour and for the time and energy they have given the organisation.

We saw some changes to our staffing complement saying goodbye to, Rhiannon Ewing James, our long serving Artistic Programme Manager and to Nigel Bellingham, our Head of Business Services; and welcoming Priscila Buschinelli and Natalie Armitage as their respective successors. We also welcomed Jill Read to lead on our very successful 2023 Biennial communications. Huge thanks to them and to all our staff and associate artists for delivering a year round programme of quality and relevance to our communities. Under the excellent and steady leadership of our Chief Executive & Artistic Director, Clare Wood, we have continued to build the organisation with ambition and vision, to develop new partnerships and raise the funds to ensure our future.

This task is one which is becoming increasingly challenging for all arts organisations and we have been lucky in the support of our long term and project funders and partners. Our huge thanks to them all. But also our thanks to everyone who has contributed to the delivery of our programmes whether as exhibitors, participants or visitors without which BCB would not be the successful organisation it is. We will continue to work hard to bring joyful and thought provoking experiences to our many stakeholders and beneficiaries.

Rosy Greenlees,
Chair,
British Ceramics Biennial

image © jennyharperphotography.com

Chief Executive's Introduction

'Making change through clay' is central to BCB. This short vision statement appeals to me because it prioritises change, making us an organisation with a focus on people and seeking out what is new. This is absolutely true of this year, which has been packed full and certainly contains more than can be covered in a brief introduction. A skim read of the trustees' report gives an insight into the breadth and depth of BCB's activities and how these have enabled thousands of people to enjoy positive interactions with clay. I am proud and confident that the values we promote (see page 10) are exhibited every day in BCB's actions.

If there is one of BCB's values that tests me, it is that of being bold. I regularly ask myself if BCB is being bold enough. In the first year of the Arts Council England 2023-26 Investment Programme, with BCB's increased National Portfolio grant, this played on my mind more than ever. The question was firmly answered with the launch of the 2023 British Ceramics Biennial - bringing the work of 68 contemporary artists together with artwork topics including the 90s acid house scene, the experience of deaf people in a hearing world, witches as a positive archetype of feminine magical power and the universality of mortality.

The 2023 Biennial certainly felt bold and it was a pleasure hearing from visitors who value and take inspiration from the artists presented and BCB's courageous programming. Add to this a new partnership with HS2. This is perhaps not an immediately obvious collaboration, but boldness is in part about engaging where others do not. The prospect of working with one of Europe's largest infrastructure projects, one which was also extracting millions of tonnes of clay, was clearly worthy of exploration. This early curiosity has grown into an important and fruitful partnership which is expanding BCB's network and forging new engagement strategies and processes for the sustainable re-use of construction spoil.

image © jennyharperphotography.com

Chief Executive's Introduction

(continued)

As well as our partners at home, it is always a pleasure to build new international partnerships. The research and development visits between Stoke-on-Trent and Bolesławiec in Poland for the Ceramic Cities Exchange project were highly stimulating. We look forward to continuing our collaborations with Poland, India, Denmark and other international ceramic centres, expanding the network of peers who share a love of clay.

BCB's affection for clay is perhaps best seen in the BCB Studio, which provides the space and facilities to enable our community and learning programmes, as well as hosting open studio sessions and residency activities. 2023/24 has been a significant period, as we prepared a new studio building thanks to support from Stoke-on-Trent City Council and Historic England. Their investment made this high street development possible and we were thrilled in spring 2024 to welcome our stakeholders to the launch of this new, highly-visible community facility.

The new studio development demonstrates BCB's strength and resilience to adapt and thrive in response to new opportunities. This ability comes down to the expert governance provided by BCB's board of trustees, skilfully chaired by Rosy Greenlees who took over as BCB Chair in October 2023. I am delighted and grateful to have the continued support and close involvement of Rosy and all board members. BCB's successes also rely upon the dedication and talent of the staff team, Associates, Advisory Network, volunteers and partners with whom we collaborate daily. Sincere thanks are extended to BCB's core funders and supporters Arts Council England, Stoke-on-Trent City Council and the University of Staffordshire. BCB's work would be impossible without this network of expertise and support, which allows us to deliver world-class culture that is ambitious, innovative and bold. Thank you to all those individuals and organisations that endorse our aspirations and values and make BCB's work possible.

Clare Wood,
Chief Executive & Artistic Director,
British Ceramics Biennial

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"I'm very excited about learning new skills in clay."

Moulding Memories participant

image © jennyharperphotography.com

Trustees' Report

The trustees present the annual report and financial statements for the year ended 31 March 2024. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Charities Act 2011 and '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)'.

Introduction

The British Ceramics Biennial was established in 2008, becoming The Clay Foundation CIO in 2015. BCB strongly identifies with Stoke-on-Trent's current and historic status as the place where the best and most innovative work in clay is imagined, designed, made and celebrated. Originally established as a high-profile regeneration project by Stoke-on-Trent City Council, BCB is now a major cultural agency in the city, with its reputation recognised nationally and internationally; and with cross-sector partnerships with heritage, arts and culture, health and wellbeing, education, local authority and industry.

BCB is funded by Arts Council England, Stoke-on-Trent City Council and University of Staffordshire with additional project-based funding from a range of private and central government sources. These funders have been critical in enabling BCB to grow and develop local, national and international programmes which address cultural, learning and community-linked strategic targets.

Trustees' Report

Core Purpose

The aims and objectives of the charity for the public benefit are to promote public appreciation of, and advance public education in the arts, in particular, but not exclusively, the art of ceramics, in such ways as the charity trustees may decide. The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

Vision

Making change through clay.

Mission

To develop, sustain and expand innovative ceramics practice and improve lives together with artists and creative communities.

Values

Accountable

Bold

Significant

Grounded

Connected

Collaborative

Welcoming

Inclusive

image © Michał Czerniawski

Trustees' Report

Governance

The Clay Foundation was incorporated as a Charitable Incorporated Organisation in February 2015, trading as British Ceramics Biennial/BCB. It is governed by its foundation document registered on February 11, 2015, and is registered with the Charity Commission for England and Wales (registered charity number 1160430). Its governing body, the BCB board of trustees, is responsible for long-term direction and overall policy. The trustees who served during the year and up to the date of signature of the financial statements are:

- Rosy Greenlees, Chair (Appointed 19 January 2023 and elected as Chair 19 October 2023)
- Kirsty Andrew (Appointed 19 October 2023)
- Caroline Butterwick (Appointed 18 July 2024)
- Deirdre Figueiredo
- Claire Hickey (Appointed 19 October 2023)
- Catrin Jones
- Clare Twomey (Retired 16 January 2025)
- Alison Wedgwood (Retired 19 October 2023)
- Sara Williams
- Hugh Williamson (Retired 22 August 2024)

Board membership covers important strategic networks, with strong representation from ceramics, craft, communications, finance and specialist support areas. The trustees act as important ambassadors for BCB, expanding the organisation's domestic and international networks across industry, education, academia and culture. New trustees are provided a comprehensive induction of the work of BCB, are briefed on responsibilities and recommended practice as set out in the Charity Governance Code, and are encouraged to undertake appropriate training to aid their role.

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Trustees' Report

Governance (continued)

The balance of trustees and any necessary board recruitment is regularly reviewed to achieve an appropriate overall balance of skills and experience, reflecting strategic priorities and the communities served. Opportunities are created to familiarise trustees with different aspects of BCB's work and they are invited to meet staff and attend BCB activities.

The day-to-day running of the charity is delegated to the executive team comprising Chief Executive & Artistic Director and Head of Business Services along with managers. The board is the ultimate decision-making body and is independent of the executive. The board receives regular reports from executive officers and approves all major operational and financial decisions. The governing document states that the minimum number of trustees shall be three but (unless otherwise determined by ordinary resolution) shall not be subject to any maximum.

The board meets quarterly to agree on policy and overall furtherance of the charity's objectives to provide necessary scrutiny of plans, performance and risk management. The meetings allow debate around BCB's direction and operations; and appropriate response to the strategic objectives of key funders and stakeholders. In addition, the Chair is available for updates and discussions around specific strategic decisions.

BCB has three patrons who provide valuable support and advocacy:

- Emma Bridgewater, Founder and owner, Emma Bridgewater Pottery
- Tristram Hunt, Director, Victoria and Albert Museum
- Alison Wedgwood, Former BCB Chair

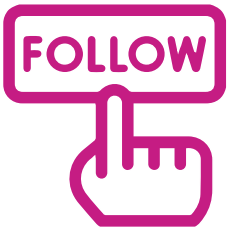
BCB During 2023/24

38,371
visits made to the 2023 British Ceramics Biennial

2,930
participants in BCB studio and community programmes

2,797
children and young people taking part in clay activities

35,244
social media followers



68
artists supported and presented at the 2023 British Ceramics Biennial

84
UK and international partnerships

image © jennyharperphotography.com

Trustees' Report

Achievements and Performance

2023/24 marked a significant juncture for BCB as it was the first year of Arts Council England's 2023-2026 Investment Programme. BCB was delighted in the previous financial year to receive confirmation of a 77% increase in its National Portfolio grant, which came into effect in April 2023. This increase to £930,000 (£310,000 per annum) enabled greater investment in BCB's artistic programme and staffing capacity.

The increased Arts Council England investment represents 43% of BCB income during the 2023/24 year, with the remainder coming from BCB's two other core funders, Stoke-on-Trent City Council and the University of Staffordshire, plus project-based grant funding and earned income. Total income increased from £392,339 in 2022/23 to £720,988 in 2023/24 allowing expansion and greater investment in key programmes, further improving BCB's ability to deliver artistic excellence. This positive change in BCB's financial circumstances provided an important contribution to the eighth British Ceramics Biennial which took place during the 2023/24 year, and which received excellent critical acclaim and artist and audience feedback.

Another important change for BCB happened during the 2023/24 year with a change of Chair. In autumn 2023, BCB thanked Alison Wedgwood as she retired from the BCB board of trustees and her role as Chair. Rosy Greenlees OBE was elected as BCB's new Chair of Trustees on 19 October 2023. BCB is delighted to have Rosy's support and extensive experience in delivering its vision of making change through clay. Rosy was most recently Executive Director of the Crafts Council, the national charity for craft, where she held the post for 16 years from 2006 to 2022 and she has an extensive network and experience of innovative and effective cultural leadership and collaboration. BCB would like to thank Alison Wedgwood for the exceptional stewardship provided to BCB, which saw the organisation establish itself as a significant cultural delivery agent in Stoke-on-Trent and safely navigate the Covid-19 pandemic period.

Trustees' Report

Achievements and Performance (continued)

This year saw BCB continue to expand its channels for sharing opportunities and disseminating learning. Following the Recast programme being featured in the Journal of Applied Arts and Health in early 2023, BCB then submitted to the Engage Journal. This was for a BCB article regarding the impact of UK Shared Prosperity Fund investment on cultural organisations, which was published in the 2024/25 year. Additional investment went into creating short film content to provide greater insight into the work of the artists and programme participants BCB collaborates with. This resulted in some wonderful films during the year, including documentation of a Recast creative residency supporting people in drug and alcohol addiction recovery through engagement with clay. The artists selected for Award, the headline exhibition of the 2023 British Ceramics Biennial, were also featured in a series of short films. These proved highly successful at providing insight into the interests, expertise and passions of artists presented at the Biennial and they received very positive feedback.

Accountable

adj. responsible; having to explain or defend one's actions or conduct

Arts Council England investment: The final quarter of 2022/23 saw BCB complete its funding agreement with Arts Council England for the new Investment Programme commencing in April 2023. BCB is extremely grateful for Arts Council England's continued backing of its work. The increased investment to BCB, alongside other cultural organisations in Stoke-on-Trent entering the Arts Council's National Portfolio, means the city has seen an important positive change in its ability to deliver innovative cultural programming in a challenging local context. The challenges relate to a vulnerable financial position for the local authority with significant social care demands alongside a range of health, social and educational challenges within the city. Stoke-on-Trent being identified as an Arts Council England Priority Place has also been valuable in focusing the attention of strategic bodies and funders on the city and the inconsistencies in its funding and cultural opportunities compared to other areas. The increased Arts Council England investment in April 2023 started to address some of these historical discrepancies although further above-inflation investment increases in future years will be necessary before Stoke-on-Trent reaches parity with equivalent scale cities.

Spode Works: Collaboration continued during the year on plans for the former Spode works site. During this period, it was confirmed that the ill-suited development plans previously put forward for the site were to be rejected. Alternative options taking account of the businesses and organisations already based on the site and those with allied interests in the creation of a cultural village were sought through a review process led by mace group and Stoke-on-Trent City Council. BCB was pleased to be an important contributor to this process, which resulted in a masterplan that is much more sympathetic to the nature of an important heritage site, whilst also supporting civic, social and business aims.

Trustees' Report

Achievements and Performance (continued)

Bold

adj. daring or brave; confident and courageous

British Ceramics Biennial: 2023/24 was the Biennial presentation year and we were pleased to secure the Biennial venue at the beginning of the period. Then followed an intensive period of planning and installation, culminating in the launch of the 2023 British Ceramics Biennial on 22 September 2023. The Biennial was presented across four venues. BCB is grateful to our partners and venue hosts, All Saints Church, AirSpace Gallery, The Potteries Museum & Art Gallery and The Brampton Museum and the respective authorities and organisations behind these venues that enabled this successful collaboration.

BCB extends its thanks to the 24 volunteers, 68 artists and 73 partner organisations who created the 2023 British Ceramics Biennial and all whose creative participation added to the richness of the Biennial. They comprised:

- 17 established artists
- 42 early career artists
- 3,303 artist participants
- 9 BCB Associate Artists

Their work contributed to the presentation of:

- 2 central exhibitions: Award for ten established artists and Fresh for 25 early-career artists;
- 3 commissioned projects;
- 2 international partnerships;
- 9 presentations of new work delivered in collaboration with artists, curators and creative organisations;
- 1 collaborative space for hands-on clay engagement;
- 13 artist talks and panel discussions
- 1 ceramics symposium

The artists presented in the Biennial exhibitions were of a high calibre and the works presented were extremely well received by visitors. BCB was delighted to increase the value of the prize for the Biennial's headline exhibition Award to £10,000. The Award Prize winner was Mella Shaw who won for the work Sounding Line which focused upon the overuse of marine sonar and its devasting effect on deep-diving whale species.

International programming comprised a collaboration with Neha Pullarwar from Mumbai delivered in partnership with the Indian Ceramics Triennale and enabled with the support of the Charles Wallace Trust. We were also delighted to have a further collaboration with the Indian Ceramics Triennale thanks to the support of British Council and Henry Moore Foundation. This enabled artist collective Copper Sounds to take the Sequenced Ceramics installation presented at BCB 2023 and show it at the Indian Ceramics Triennale in early 2024. Alongside this new presentation of the installation, Copper Sounds undertook a creative residency at Art Ichol in Maihar, India made possible with the support of Arts Council England.

Trustees' Report

Achievements and Performance (continued)

The 2023 Biennial attracted 38,371 visits across the four venues and received excellent visitor feedback and positive media coverage. 42% of visitors were from the Stoke-on-Trent and Staffordshire area and 64% of visits were undertaken specifically to attend the Biennial. In addition to in-person visits, there were 27,881 engagements via social media and 24,612 engagements via the BCB website. A proportion of the increase in digital engagements was related to a series of short films giving an insight into the practice and interests of the selected Award artists, which were warmly received.

52 pieces of media coverage of the Biennial were secured spanning print, online and broadcast and a number of important journalist relationship were forged and strengthened. Alongside diary mentions and picture stories, press coverage included in-depth articles incorporating wider messaging about the Biennial. Highlights included newspaper features in The Financial Times and The Guardian; consumer magazine coverage in titles ranging from Hello to Elle Decoration; significant support from Stoke-on-Trent based media; broadcast coverage including Monocle Radio and BBC Radio 3; strong feature-led coverage in sector publications including Crafts magazine, Ceramic Review, FX and Ceramics: Art and Perception; and a wide range of online coverage including articles in House & Gardens and Design Week.

People & Place Commission: This period saw BCB launch the People & Place Commission – an opportunity for an artist to respond to the people or the place of Stoke-on-Trent and North Staffordshire. The commission enabled BCB to test a new selection process and progress its work sharing power and decision-making and ensuring local input in programming activity. A longlist of artists was formed from nominations by cultural professionals throughout the UK with each nominated artist approached to confirm their interest. Nominators and local stakeholders from the BCB Advisory Network reviewed and ranked the work of the nominated artists. The three highest ranking artists received a fee to produce a commission proposal and participate in a selection interview. Emilie Taylor was selected as the first People & Place Commission artist and created That Drop, which was presented at the 2023 British Ceramics Biennial. That Drop comprised six large-scale hand-built pots with sgraffito vistas referencing the 1990's acid house scene in North Staffordshire and the decline of local industry.

HS2: During the year, BCB established a partnership with HS2. The partnership focused upon uses of spoil clay from construction, covering extraction, refinement, use, public engagement and the potential for using clay spoil as a means of reducing virgin material extraction. The partnership commenced with two BCB staff members visiting the Old Oak Common HS2 station under construction in West London in early July alongside a studio visit to meet artists who have been working with clay extracted from the Old Oak Common site. The extracted HS2 clay was later used as part of the Tactile Project Space at the 2023 British Ceramics Biennial.

image © jennyharperphotography.com

Trustees' Report

Achievements and Performance (continued)

Significant

adj. important; worth noting or considering

Transferer: 2023/24 saw BCB commence the Transferer project. Funded by Paul Hamlyn Foundation, Transferer was designed to enhance the oracy and critical thinking skills of pre-GCSE students at two Stoke-on-Trent schools. The project centred young people in key BCB activities. These included participating in the recruitment process for the Transferer Project Co-ordinator, contributing to the selection process for the 2023 British Ceramics Biennial Fresh exhibition, devising youth-voice interpretation panels for the 2023 Biennial and regular in-school sessions.

Recast and Moulding Memories: Recast is a BCB programme delivered in partnership with Stoke Recovery Service and Stoke-on-Trent Community Drug & Alcohol Service supporting those in drug and alcohol addiction recovery. At the end of the 2022/23 year, BCB hosted a residency for programme participants, which focused upon making raku serenity gardens with the process captured via photography and film. The works produced and the related documentation were presented in an exhibition at Airspace Gallery in Stoke-on-Trent which launched on 10 June. The exhibition was well supported with a busy launch event opened by Keith Brymer Jones and substantial coverage from BBC Radio Stoke. Following the successful exhibition, BCB was delighted to receive confirmation of continued funding for Recast from local drug and alcohol addiction recovery partners. This enabled expansion of the Recast programme to include ceramics study/appreciation activities alongside weekly hands-on making sessions. The period ended with the Recast participants and delivery artists preparing to present Recast to thousands of visitors at Ceramic Art London in April 2024. Alongside Recast, BCB was delighted to continue its partnership with Approach Dementia Support/Douglas Macmillan Hospice, funded via the National Lottery Community Fund, to enable the Moulding Memories programme of weekly activities supporting those living with dementia and their partners and carers.

Trustees' Report

Achievements and Performance (continued)

Grounded

adj. sensible and reasonable; understanding the importance of ordinary things

BCB Advisory Network: The BCB Advisory Network is a group of local people with experience of health, ethnicity, social and economic factors associated with inequality. Network members support BCB with strategy discussions, event planning, recruitment and testing of creative activities. BCB is grateful for network members' feedback on the project space for the 2023 British Ceramics Biennial and participation on recruitment selection panels during this year. The network maintains a core principle of being equitable and supportive for all and network members are compensated for their time and expertise.

Generation: Generation, supported by National Lottery Heritage Fund, explored the ceramics heritage of Stoke-on-Trent and what it means to young people in the city. The main delivery of Generation took place in the previous two financial years. The original project timing had been significantly impacted by the Covid-19 pandemic, which meant planned events to share the project had not been feasible. It was considered important that programme participants had the opportunity to present the project and its outputs in a public setting and it was, therefore, agreed that a modest percentage of the funding could be retained to present the Generation activity at the 2023 British Ceramics Biennial. The Generation group continued their exploration of the city's sites of ceramic heritage importance. The main 2023 Biennial venue was All Saints Church, a late 19th Century civic focus of worship made possible through the financial support of ceramic industrialist George Meakin. This focused the interest of the group who presented research and a stop motion animation activity related to their interpretation of the importance of All Saints Church as the concluding activity of the Generation project.

Clay & Communities: In Summer 2023, BCB was extremely pleased to receive confirmation of funding via the UK Shared Prosperity Fund to support Clay & Communities. This programme, delivered jointly between BCB and Partners in Creative Learning, increases opportunities for communities in Stoke-on-Trent to engage with clay. Clay & Communities supports both community-based and in-school activities ranging from programmes to drive interest in the ceramic tile-making heritage of Stoke-on-Trent to expanded interpretations of creative work experience in secondary schools.

image © jennyharperphotography.com

Trustees' Report

Achievements and Performance (continued)

Connected

adj. associated or involved

Stoke Creates and World Craft City: Collaborations with partners across Stoke-on-Trent are an important part of BCB's work, which continued throughout this period. Two BCB staff members sat on the board of Stoke Creates – the cultural compact for the city. The Stoke Creates board and executive made excellent progress during the year in positioning the city and applying for strategic cultural funding. Stoke Creates initiated an application for Stoke-on-Trent to become a World Craft City. Driven by Stoke Creates board member Paul Williams, the application was conceived and refined over the year with submission of the application made in August 2023 for a subsequent judging visit in the early part of the 2024/25 year.

V&A: BCB's ongoing collaboration with V&A went from strength to strength. Regular collaborations with V&A Wedgwood took place throughout the year, including visits from those participating in BCB's Moulding Memories and Recast programmes. BCB was delighted to host the V&A Director's Patrons group on a curator-led tour of the 2023 British Ceramics Biennial in October. Via its collaboration with Stoke Creates, BCB was also closely involved with a reception held at V&A South Kensington in December 2023 to build the visibility of cultural delivery in Stoke-on-Trent and foster relationships between the city and national cultural stakeholders.

Fresh exhibition: This period commenced with a call out for artists to participate in BCB's Fresh exhibition. One of two core exhibitions of the British Ceramics Biennial, Fresh supports artists in the early stages of their creative careers. When submissions closed in June, BCB had received over 350 applications – its largest response to date. BCB wishes to thank the Fresh selection panel and Fresh Youth Panel, who reviewed each application and with commensurate care, shortlisted to the final 25 artists whose work was presented at the 2023 British Ceramics Biennial.

Trustees' Report

Achievements and Performance (continued)

Collaborative

adj. open to working together with others

Neil Brownsword and Johnson Tiles: BCB was pleased to establish a partnership with artist Neil Brownsword and Johnson Tiles during this period. A set of seven artist-designed tiles, each in a limited edition of 100, were produced and sold at the 2023 Biennial to support income generation. The tiles featured Neil's digitisations of early ceramic pattern books and 3D scans of early Staffordshire ware.

BCB Studio: Following necessary changes to the location of the BCB Studio in the previous financial years, BCB was pleased to agree heads of terms and appoint an architect in relation to a new BCB Studio space in the early part of this period. The development of the new BCB Studio space was made possible with funding from Historic England and Stoke-on-Trent City Council via the High Street Heritage Action Zone. Planning and design of necessary ventilation, flat access, electrical supply, building repair and signage sympathetic to the building's important heritage context was undertaken. Tendering and contracting was undertaken in the late summer for winter implementation. BCB is grateful for the significant effort and dedication of all parties, which enabled practical completion by the deadline of 31 March ready for moving in and launch at the start of the 2024/25 year.

Ceramic Cities Exchange: During the year, BCB enhanced its partnership with the Museum of Ceramics in Bolesławiec, Poland. Following discussions regarding an exchange of young artists between the two cities, a British Council funding application was submitted to enable research and development. With British Council support, this resulted in exchange visits in July and August 2023. Three peers from the Museum of Ceramics in Bolesławiec visited Stoke-on-Trent in July, meeting industry and creative partners plus artists from the city. This was followed by a reciprocal visit by three BCB staff in August 2023. The visits set a firm foundation for the planned exchange project for young artists and fundraising was commenced. BCB was delighted to secure £20,000 toward Ceramic Cities Exchange from the British Council in Poland via the UK Poland Season funding channel. The remaining balance has unfortunately proved difficult to secure with significant efforts ongoing throughout the year. Once successful, the planned exchange will take place in the period 2025 – 2026.

HE and FE collaborations: BCB enjoys excellent relations with education providers. This was exemplified by BCB's ongoing collaboration with the University of Staffordshire. The 2,000+ tiles created within the Tactile Project Space at the 2023 British Ceramics Biennial, were made to be dried, yet unfired, with the intention of laying them as a new wildflower meadow in Stoke-on-Trent. The University of Staffordshire generously allocated a space on campus for laying the Tactile meadow at the beginning of the 2024/25 year. An equivalently positive response was received when we discussed volunteering opportunities for students from Stoke-on-Trent College to support the installation for the 2023 British Ceramics Biennial. BCB extends its sincere thanks to Stoke-on-Trent College students Ashton, Alex and Warren for their brilliant volunteering support with the many and varied Biennial installation tasks and the tutors and support staff who enabled the partnership.

Trustees' Report

Achievements and Performance (continued)

Welcoming

adj. receiving someone or something warmly, gladly, gratefully or thankfully

BCB Studio: The BCB Studio encourages participation with clay and acts as a base for BCB's community workshops, kiln hire, projects and public-access studio scheme. Open year round, the BCB Studio is an egalitarian, affordable and welcoming space for anyone to realise their creative aims. This period was focused upon planning and securing the long-term future of the BCB Studio. With the support of Stoke-on-Trent City Council and Historic England, plans proceeded for the new BCB Studio. Whilst this was underway, the studio programme continued in its temporary venue. Although suitable as interim provision, the temporary studio was smaller than ideally needed and required careful co-ordination of uses. BCB is grateful for the patience and consideration shown by the Associate Artists, staff and studio members during this period. Despite sometimes testing circumstances, the studio programme continued to thrive and included core activities alongside Open Studio participation and hosting international residencies with Theirry Oussou from the Netherlands/Benin and Neha Pullarwar from India.

image © jennyharperphotography.com

Trustees' Report

Achievements and Performance (continued)

Foundations: The Foundations project funded by Children in Need and Wellcome Trust concluded in this period. Designed to introduce children to the science of clay and ceramics, the programme took a diverse approach from digging clay from the ground and exploring the processing techniques needed to create a useable product to making visits to places central to the ceramic industry. Final project activity included sessions in the BCB Studio, including one session with the visitors from the Museum of Ceramics in Bolesławiec for students at Merit Pupil Referral Unit. Foundations finished with a public celebration event called Celebrating Clay, Canals and Curiosity at Middleport Pottery focusing on experiments with clay and water.

Tactile Project Space: The Tactile Project Space within the 2023 British Ceramics Biennial created an immersive and welcoming environment for people to engage with clay. The project space was made possible with spoil clay material and financial support via BCB's partnership with HS2 and the UK Shared Prosperity Fund. The space; which comprised part workshop, part laboratory and part creative studio; was conceived and created by three BCB Associate Artists and supported by a pool of supporting artists and volunteers. Drawing upon the local heritage of encaustic tile making, visitors to the Tactile Project Space explored the origins of clay and the facets that make it a remarkable material for making and for growing. Visitors made tiles with embedded wildflower seeds that were then decorated with natural clay slips and left unfired to dry out. Over 2,000 tiles were made during the Biennial. Each one was dried and stored in preparation for laying the Tactile wildflower meadow in spring 2024. The superb planning and implementation of the Tactile Project Space was captured in a publication written and designed by the lead Associate Artists. The delivery of the Tactile Project Space and the breadth of approaches to using spoil clay were explored in a panel discussion with artists and curators involved in creative initiatives using spoil clay from the HS2 Old Oak Common Station site.

image © jennyharperphotography.com

Trustees' Report

Achievements and Performance (continued)

Inclusive

adj. comprehensive; all-embracing

Mentoring and support: This period saw BCB complete its mentoring programme for artists facing barriers to developing their creative careers. Applications, selection and the majority of the mentoring sessions had taken place in the previous year, so the beginning of this period saw the mentoring sessions completed and the mentees supported to reflect on their experience, plan their next steps and share their learning. BCB took the opportunity of the 2023 British Ceramics Biennial to deliver further career support activities for artists. This comprised Award artist talks and additional talks on decolonising contemporary ceramics and textiles, the career of the artist, artist residency experiences and sustainable material re-use. The two-year Factory programme concluded in June of this period. Factory was ERDF-funded via Staffordshire Chambers of Commerce, to provide free support to artists, designers and other creatives to develop their practice and business skills. In-person and online sessions from experienced artists, curators and cultural sector professionals covered a range of topics from business planning to fundraising and pricing artworks.

Clay Museum: BCB was delighted to receive confirmation at the start of the period of continuation of the funding for the Clay Museum programme. The programme included the Clay Museum school workshops which continue to be well-received by schools and pupils alike. To support the forthcoming capital development of The Potteries Museum & Art Gallery, this period included a series of interventions exploring how young people experience the museum and their aspirations for its future. At the end of the year, it was confirmed that the Clay Museum programme would continue into 2024/25.

"It's just wonderful to see the work of other people and the scale of the work. I found inspiration from those who worked with me at BCB. So through being inspired by peers, colleagues, fellow artists, you try to make things even better. You want to improve the quality of your work and your skills and everything. So I think it helps you to get to that pushing point, to do better in your practice."

Participating artist in 2023 British Ceramics Biennial

image © Ranjana Bansal

Trustees' Report

Achievements and Performance (continued)

Staffing

During this period, the trustees consider Clare Wood, Nigel Bellingham and Natalie Armitage to be the key management personnel, in charge of directing and controlling the organisation on a day-to-day basis. Staff changes during this period and up to the date of signing the annual report and financial statements include:

- Natalie Armitage commencing in the Head of Business Services role in February 2024
- Olivia Azzopardi joining in the Studio Assistant role in September 2024
- Nigel Bellingham leaving the Head of Business Services role in January 2024
- Priscila Buschinelli joining in the Artistic Programme Manager role in October 2023
- Emily Campbell joining in the Learning & Participation Manager role in July 2024
- Rhiannon Ewing-James leaving the Artistic Programme Manager role in September 2023
- Jill Read completing a temporary contract leading communications in December 2023
- Lesley Seal joining in the Communications & Audiences Manager role in April 2024 and leaving in January 2025

BCB wishes to thank Nigel, Rhiannon, Jill and Lesley for their dedication and expertise which has been a significant support in BCB's success over recent years.

Following the renewal of employment contracts in the previous year, all staff are able to spend 5% of normal working time on role related research, visits, training and knowledge development. This new benefit was used to good effect during this period, with staff attending varied sector symposia alongside exhibition and studio visits. One staff member continued their level 7 Senior Leadership Apprenticeship with the University of Wolverhampton.

"I think I speak for a lot of local business when I say thank you, the boost this has brought to the local economy has been fantastic."

Little Dumpling King, via Instagram

Trustees' Report

Achievements and Performance (continued)

Funding and Fundraising

BCB extends its thanks to all of the public and private funders and individuals that have supported the organisation during 2023/24. In this year, BCB received an Arts Council England National Portfolio grant of £310,000 as year one of the 2023 – 2026 Investment Programme. This invaluable core funding sits alongside revenue support from Stoke-on-Trent City Council and University of Staffordshire and is supplemented with project-based fundraising, which continued across the year. BCB is also extremely grateful for the office and meeting space which the University of Staffordshire generously provides to BCB and which enables a close and dynamic working relationship with the University staff and students.

We were delighted to receive confirmation during this period that BAC O'Connor and We Are With You would provide funding for the continuation of the Recast programme. This commitment was based on the visibility and evidence of positive impact of the Recast programme thanks to the previous support of The Rayne Foundation and the Community Foundation for Staffordshire. BCB was extremely pleased to continue the funding relationship with The Potteries Museum & Art Gallery for the Clay Museum programme during 2023/24 and to receive confirmation that this would continue for 2024/25. Other project funders and sponsors that have awarded grants or have funded activity delivered in the 2023/24 year include Approach Dementia Support, BBC Children in Need, British Council, Charles Wallace Trust, ERDF, HS2, National Lottery Community Fund, National Lottery Heritage Fund, Paul Hamlyn Foundation, UK Shared Prosperity Fund, Wellcome Trust and YMCA.

BCB wishes to thank ceramic supplies manufacturer and retailer, Potterycrafts, for their sponsorship of the Fresh Talent programme, supporting early-career artists. The preparatory works for the development of the new BCB Studio was made possible with funding from Stoke-on-Trent City Council and Historic England via the High Street Heritage Action Zone programme. This generous support was largely administered directly from Stoke-on-Trent City Council and only a modest sum is therefore shown on the restricted funding detail of BCB's financial statements. This was augmented with funding to support the launch of the studio and its ongoing programmes supported via the Big Give Arts for Impact fund in March 2024. This scheme provides match funding for donations from private donors. BCB extends its sincere thanks to all of the donors who contributed to the Big Give Arts for Impact campaign.

Without the grant, sponsorship and philanthropic support received, BCB would be unable to deliver the breadth and quality of activity for which it has earned a strong reputation and which benefits thousands of people each year. BCB is grateful for all funding and donations received and for the trust that funders and supporters demonstrate in supporting our work. Please see notes to the financial statements for full details of funding received during the year.

Staff endeavour to maintain an awareness of fundraising best practice and regularly review the Code of Fundraising Practice. The British Ceramics Biennial did not receive any complaints from donors, funders or members of the public about its fundraising practice during 2023/24. Any enquiries or concerns regarding BCB's fundraising practice should be directed to Clare Wood, Chief Executive & Artistic Director.

image © Sarah Fraser

"It is this human connection with ceramics that infused the biennial with energy. We are not invited to merely tiptoe around delicate ornaments, but to learn something of our own humanity..."

The Guardian

Trustees' Report

Objectives for 2024/25

The BCB Business Plan for 2024/25 sets out the detail of planned delivery in the year, which includes the following broad objectives in alignment with BCB's values:

Bold

- Undertake artist selection process for Award and People & Place Commission (for presentation at 2025 British Ceramics Biennial)
- Enable UK and international artist residencies in collaboration with creative organisations
- Deliver clay-based research partnership

Accountable

- Undertake evaluation training and testing of new methods
- Develop board membership and recruit Advisory Network member to board

Welcoming

- Develop and launch new BCB Studio facility
- Diversify and grow BCB engagement via social media

Significant

- Secure venue and develop programme and funding for the 2025 British Ceramics Biennial
- Develop and deliver programmes targeting critical learning and health needs in Stoke-on-Trent
- Secure coverage of BCB programmes in national publications and platforms

Grounded

- Deliver community-based and heritage-led clay engagement activities
- Integrate Advisory Network members' input into BCB decision making

Inclusive

- Deliver opportunities for artists facing barriers to develop their practice
- Develop volunteering programme to build skills and social opportunities

Connected

- Contribute to planning for 2025 Stoke-on-Trent City Centenary
- Create international collaboration opportunities

Collaborative

- Continue contribution to Stoke Creates to support strategic cultural development of Stoke-on-Trent
- Engage with developments in Stoke-on-Trent to achieve presence for BCB as part of a creative village on the former Spode site

Trustees' Report

Finance

The 2023/24 year resulted in an in-year surplus of £10,209, giving an overall organisational surplus of £95,157 (comprising restricted and unrestricted funds). BCB recorded an in-year surplus of £17,394 on unrestricted funds, giving an overall organisational surplus of £57,291 on unrestricted funds.

This result is made possible due to core funding support from Arts Council England, Stoke-on-Trent City Council and the University of Staffordshire to whom we remain grateful for their continued backing and generosity.

Environmental Responsibility

BCB takes environmental responsibility and mitigating the damage caused by climate change seriously. Actions to reflect this commitment include:

Environmental monitoring: Staff monitor energy usage, travel and material consumption. This includes approaches to kiln usage and recycling clay. The aim is to prioritise material circularity, energy efficiency and using locally produced and sustainable materials where possible.

Digital responsibility: BCB staff monitor and aim to mitigate energy consumption through digital assets. This includes limiting data storage, carefully considering use of energy intensive programmes that utilise AI and reviewing digital processes in line with recommendations for carbon reduction.

As part of BCB's commitment to addressing increasing risks from climate change, the following statement recognises BCB's contribution to these risks after mitigation.

The 2023/24 financial statements do not include the cost of BCB's contribution to global warming/climate change (greenhouse gases, water use, water pollution, land use, air pollution, waste). BCB emissions for the 12-month period (January – December 2024) are an estimation and based on carbon footprint tracking by Cogo software connected to BCB's accounting system Xero. This first statement of carbon emissions is based upon affordable carbon analysis software and is limited in its detail. BCB is interested in progressing its carbon footprint tracking and using the data collected to inform further mitigations. BCB will explore other approaches to more detailed and accurate tracking for 2024/25 onwards subject to affordability.

The 12-month emissions for BCB have been calculated at 49.91 tonnes/CO_2e (see table below). Using the UK Government's valuation of greenhouse gas emissions policy for appraisal and evaluation, the quoted cost of carbon for 2024 is £256 per tonne (for central series sensitivity range). BCB's financial impact of carbon use is therefore £12,777 for the 2024 calendar year. This amount is not accounted for in the financial statements.

Month	Jan 2024	Feb 2024	Mar 2024	Apr 2024	May 2024	June 2024
BCB carbon footprint (tonnes/CO_2e)	3.47	4.52	11.67	4.64	3.49	4.27

Month	July 2024	Aug 2024	Sept 2024	Oct 2024	Nov 2024	Dec 2024
BCB carbon footprint (tonnes/CO_2e)	3.34	2.09	2.43	3.68	3.45	2.86

Total: 49.91

Trustees' Report

Reserves

BCB's reserves policy aims to build and maintain sufficient reserves to support sustainability, providing capacity to adapt to change as appropriate. In respect of the public funding BCB receives, the board devotes its resources for purposes intended for public benefit. In 2024, BCB reviewed its reserves policy with the board of trustees to identify a more appropriate approach that reflects the potential fluctuations in yearly income associated with the delivery of a Biennial programme. BCB is now applying the new reserves policy, approved by trustees on 17 October 2024, which is as follows:

The board has identified what it considers to be an appropriate approach to setting a free reserves range (unrestricted reserves not invested in fixed assets or otherwise designated). The range spans between 7% and 17% of the average income from the previous four financial years. BCB aims to achieve a free reserves result in the upper half of this range (12%+) as this enables greater discretion to designate funds where required.

The free reserves level at 31 March 2024 is £57,291. This is an increase on the previous year (£39,897 at 31 March 2023) and it meets the stated reserves policy, representing 11.3% of the average income from the four previous financial years (2019/20 – 2022/23 average £507,809).

For the 2024/25 financial year, the average income from the four previous financial years (2020/21 – 2023/24 average £531,993) gives a reserves target of between £37,239 (7%) and £90,439 (17%).

The trustees believe that the charity does not face any imminent or substantial threat to its ability to continue operating. Accordingly, these accounts are prepared on a going concern basis.

Risk Management

BCB's executive team is responsible for the organisation's risk management processes and for keeping these system under review. To effectively manage and mitigate failure – whether operational, artistic or financial – risk are regularly reviewed at strategic management team meetings. Significant risks are reported to the Board, either directly to the Chair or at board meetings. The trustees have assessed the major risks to which the charity is exposed and are satisfied that systems are in place to mitigate exposure to the major risks.

The trustees' report was approved by the Board of Trustees.

R Greenlees

Dated: 23 January 2025

THE CLAY FOUNDATION CIO

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF THE CLAY FOUNDATION CIO

I report to the trustees on my examination of the financial statements of The Clay Foundation CIO (the charity) for the charity year ended 31 March 2024.

Responsibilities and basis of report
As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011.

I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011. In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the Charities Act 2011.

Independent examiner's statement
Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of ICAEW, which is one of the listed bodies.

Your attention is drawn to the fact that the charity has prepared the financial statements in accordance with the relevant version of the Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn. I understand that this has been done in order for the financial statements to provide a true and fair view in accordance with UK Generally Accepted Accounting Practice.

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 that in any material respect:

1 accounting records were not kept in respect of the charity as required by section 130 of the Charities Act 2011.
2 the financial statements do not accord with those records; or
3 the financial statements do not comply with the applicable requirements concerning the form and content of financial statements set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination.

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 financial statements to be reached.

Karen Staley FCA BSc (Hons)
for and on behalf of Geens Limited

Graphic House
124 City Road
Stoke on Trent
ST4 2PH

Dated: 23 January 2025

THE CLAY FOUNDATION CIO

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Income and endowments from:							
Donations and legacies	**3**	955	21,852	22,807	-	-	-
Charitable activities	**4**	350,896	304,627	655,523	195,962	143,442	339,404
Other income	**5**	42,658	-	42,658	52,935	-	52,935
Total income		394,509	326,479	720,988	248,897	143,442	392,339
Expenditure on:							
Charitable activities	**6**	377,115	333,664	710,779	285,822	115,348	401,170
Total expenditure		377,115	333,664	710,779	285,822	115,348	401,170
Net income/(expenditure)		17,394	(7,185)	10,209	(36,925)	28,094	(8,831)
Transfers between funds		-	-	-	53,973	(53,973)	-
Net movement in funds		17,394	(7,185)	10,209	17,048	(25,879)	(8,831)
Reconciliation of funds:							
Fund balances at 1 April 2023		39,897	45,051	84,948	22,849	70,930	93,779
Fund balances at 31 March 2024		57,291	37,866	95,157	39,897	45,051	84,948

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

THE CLAY FOUNDATION CIO

BALANCE SHEET

AS AT 31 MARCH 2024

	Notes	2024 £	2024 £	2023 £	2023 £
Fixed assets					
Tangible assets	**10**		7,867		10,447
Current assets					
Debtors	**11**	113,783		72,055	
Cash at bank and in hand		63,750		91,029	
		177,533		163,084	
Creditors: amounts falling due within one year	**12**	(90,243)		(88,583)	
Net current assets			87,290		74,501
Total assets less current liabilities			95,157		84,948
The funds of the charity					
Restricted income funds	**15**		37,866		45,051
Unrestricted funds	**16**		57,291		39,897
			95,157		84,948

The financial statements were approved by the trustees on 23 January 2025

R Greenlees

THE CLAY FOUNDATION CIO

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024 £	2024 £	2023 £	2023 £
Cash flows from operating activities					
Cash (absorbed by)/generated from operations			(27,279)		83,339
Investing activities					
Purchase of tangible fixed assets		-		(1,381)	
Net cash used in investing activities			-		(1,381)
Net cash generated from financing activities			-		-
Net (decrease)/increase in cash and cash equivalents			(27,279)		81,958
Cash and cash equivalents at beginning of year			91,029		9,071
Cash and cash equivalents at end of year			63,750		91,029

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

Charity information
The Clay Foundation is a Charitable Incorporated Organisation that was formed on 11 February 2015.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's constitution, the Charities Act 2011, FRS 102 “The Financial Reporting Standard applicable in the UK and Republic of Ireland” (“FRS 102”) and the Charities SORP "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 charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the financial statements.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Grant income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount.

Income is deferred when conditions attached to a donation or grant have not been met, including where conditions require a level of performance before entitlement can be obtained. In these circumstances income is deferred until those conditions are fully met.

Earned income is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

1 Accounting policies **(Continued)**

1.5 Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. All expenses, including support costs and governance costs, are allocated or apportioned to the applicable expenditure headings in the statement of financial activities.

Support costs are those functions which assist the work of the charity either by supporting the delivery of charitable activities or by supporting the generation of funds. They include property costs, back-office functions, staff costs and professional fees. The basis of allocations are set out in the notes to the financial statements.

1.6 Tangible fixed assets

Individual tangible fixed assets costing over £1,000 are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Plant and equipment	20% reducing balance
IT equipment	25% reducing balance
Motor vehicles	25% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand and deposits held at call with banks.

1.9 Financial instruments

The entity only has basic financial instruments which are initially recorded at cost.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount 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 where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

For these financial statements the principal estimates relate to the following:

- The allocation of costs (including support costs) as between projects and funds
- The extent to which restricted funds grants should be carried forward or matched against expenditure in the accounting period
- The requirement to make provision for the return of certain restricted fund income to the grantor

3 Income from donations and legacies

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Donations and gifts	955	21,852	22,807	-	-	-

Donations received in year include an amount of £19,852 received through a Big Give campaign

4 Income from charitable activities

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Income						
SoT City Council	4,320	25,000	29,320	-	25,000	25,000
University of Staffordshire	17,200	17,147	34,347	4,537	19,831	24,368
Potterycrafts	6,667		6,667	1,333		1,333
Product sales	8,822	-	8,822	12,274	4,430	16,704
Project grants	310,165	255,003	565,168	177,818	94,181	271,999
Commercial sales Commission	3,722	-	3,722	-	-	-
Capital project	-	7,477	7,477	-	-	-
	350,896	304,627	655,523	195,962	143,442	339,404

4 Income from charitable activities **(Continued)**

Performance related grants analysis

	Income 2024 £	Income 2023 £
Arts Council England- NPO	310,000	177,818
Paul Hamlyn Foundation	57,936	2,464
SoT City Council (PMAG) Clay Museum	32,000	32,000
National Lottery Heritage Fund (Generation)	5,400	21,640
Arts Council England - Area Funding Staffing Review	-	1,000
The Rayne Foundation (Recast)	-	15,000
BBC Children in Need /Wellcome Trust (Foundations)	23,940	500
The Community Foundation for Staffordshire (Recast)	13,593	1,407
University of Sunderland	972	-
BAC O'Connor- We Are With You	28,265	-
UK Shared Prosperity Fund	61,095	-
HS2 (Clay Research Partnership)	25,000	-
Other	6,968	20,170
	565,168	271,999

"Other" includes a grant from Approach Dementia Support (Moulding Memories) of £6,802 (2023-£2,530).

5 Other income

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Cultural Tax Relief Claims	42,658	52,935

6 Expenditure on charitable activities

	Total 2024 £	Total 2023 £
Direct costs		
Staff costs	234,192	203,629
Depreciation and impairment	2,580	3,223
Seconded, freelance and other staff	93,506	15,100
Project costs	266,439	95,222
Marketing	92,014	36,299
General expenses	1,005	7,302
	689,736	360,775
Share of support and governance costs (see note 7)		
Support	17,518	37,008
Governance	3,525	3,387
	710,779	401,170
Analysis by fund		
Unrestricted funds	377,115	285,822
Restricted funds	333,664	115,348
	710,779	401,170

7 Support costs allocated to activities

	2024 £	2023 £
Office costs	17,518	37,008
Governance costs	3,525	3,387
	21,043	40,395
Analysed between:		
Total	21,043	40,395

8 Trustees

During the year, trustees were reimbursed a total of £314 for expenses (2023: £100) and £355 for services (2023: £nil).

Other than the above, none of the trustees (or any persons connected with them) received any remuneration, benefits or expenses from the charity during the year.

9 Employees

	2024 Number	2023 Number
Charitable Activities	9	7

Employment costs	2024 £	2023 £
Wages and salaries	216,842	185,188
Social security costs	13,216	14,357
Other pension costs	4,134	4,084
	234,192	203,629

The number of employees whose annual remuneration was more than £60,000 is as follows:

	2024 Number	2023 Number
	1	1

Remuneration of key management personnel

The remuneration of key management personnel is as follows.

	2024 £	2023 £
Aggregate compensation	85,177	83,021

The key management personnel of the charity comprise its trustees, the Artistic Director & Chief Executive, and the Head of Business Services.

10 Tangible fixed assets

	Plant and equipment	IT equipment	Motor vehicles	Total
	£	£	£	£
Cost				
At 1 April 2023	5,650	1,758	24,108	31,516
At 31 March 2024	5,650	1,758	24,108	31,516
Depreciation and impairment				
At 1 April 2023	2,856	654	17,559	21,069
Depreciation charged in the year	656	287	1,637	2,580
At 31 March 2024	3,512	941	19,196	23,649
Carrying amount				
At 31 March 2024	2,138	817	4,912	7,867
At 31 March 2023	2,794	1,104	6,549	10,447

11 Debtors

Amounts falling due within one year:	2024 £	2023 £
Trade debtors	64,342	14,840
Other debtors	42,658	54,561
Prepayments and accrued income	6,783	2,654
	113,783	72,055

12 Creditors: amounts falling due within one year

	Notes	2024 £	2023 £
Deferred income	13	10,000	56,495
Trade creditors		20,516	6,666
Other creditors		20,224	13,785
Accruals		39,503	11,637
		90,243	88,583

13 Deferred income

	2024 £	2023 £
Other deferred income	10,000	56,495

Deferred income is included in the financial statements as follows:

13 Deferred income (Continued)

	2024	2023
	£	£
Deferred income is included within:		
Current liabilities	10,000	56,495
Movements in the year:		
Deferred income at 1 April 2023	56,495	-
Resources deferred in the year	(46,495)	56,495
Deferred income at 31 March 2024	10,000	56,495

14 Retirement benefit schemes

	2024	2023
Defined contribution schemes	£	£
Charge to profit or loss in respect of defined contribution schemes	4,134	4,084

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

15 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
SoT City Council (PMAG) Clay Museum	-	32,000	(32,000)	-	-
SoT City Council (Community Investment Fund)	10,448	-	(2,581)	-	7,867
British Council (Biennials Connect)	-	13,185	(13,185)	-	-
Other (small-scale studio projects and activity)	13,214	(3,000)	(10,214)	-	-
The Community Foundation for Staffordshire (Recast)	-	13,593	(13,593)	-	-
University of Sunderland	-	972	(972)	-	-
BAC O'Connor- We Are With You	-	28,265	(28,265)	-	-
BBC Children in Need / Wellcome Trust (Foundations)	14,046	23,940	(37,986)	-	-
National Lottery Heritage Fund (Generation)	7,343	5,400	(12,743)	-	-
YMCA Go Kids	-	3,000	(3,000)	-	-
British Council Poland (International Partnership)	-	2,500	(2,500)	-	-
Paul Hamlyn Foundation (Transferer)	-	57,936	(32,536)	-	25,400
SoT City Council (Cultural Anchor Grant)	-	25,000	(25,000)	-	-
Approach Dementia Support (Moulding Memories)	-	6,802	(6,802)	-	-
Charles Wallace Trust	-	1,462	(1,462)	-	-
HS2	-	25,000	(20,400)	-	4,600
SoT City Council and Historic England (High Street Heritage Action Zone)	-	7,477	(7,477)	-	-
Big Give and Private Donors (Arts for Impact Campaign)	-	21,852	(21,852)	-	-
UK Shared Prosperity Fund	-	61,095	(61,095)	-	-
	45,051	326,479	(333,664)	-	37,866

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

15 Restricted funds **(Continued)**

Previous year:	At 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2023 £
SoT City Council (PMAG) Clay Museum	-	32,000	(24,551)	(7,449)	-
SoT City Council (Community Investment Fund)	18,281	-	(5,453)	(2,381)	10,447
Other (small-scale studio projects and activity)	-	25,261	(21,631)	9,584	13,214
The Rayne Foundation and The Community Foundation for Staffordshire (Recast)	-	16,407	(16,407)	-	-
BBC Children in Need / Wellcome Trust (Foundations)	29,048	500	(32,296)	16,794	14,046
National Lottery Heritage Fund (Generation)	23,601	21,640	(10,016)	(27,881)	7,344
Staffordshire Chambers of Commerce / ERDF (Factory)	-	17,640	-	(17,640)	-
Paul Hamlyn Foundation (Transferer)	-	2,464	(2,464)	-	-
SoT City Council (Cultural Anchor Grant)	-	25,000	-	(25,000)	-
Approach Dementia Support (Moulding Memories)	-	2,530	(2,530)	-	-
	70,930	143,442	(115,348)	(53,973)	45,051

15 Restricted funds **(Continued)**

SoT City Council (PMAG) Clay Museum
A grant to enable BCB's partnership with The Potteries Museum & Art Gallery (PMAG) for the Clay Museum programme. Clay Museum is designed to drive children and young people's engagement with the museum by delivering school visit learning activities using clay to promote exploration of all of the museum collections.

SoT City Council (Community Investment Fund)
The value of tangible fixed assets related to capital equipment purchased to support BCB's community engagement programming with community groups across the city and to equip the organisation to better facilitate online and in-person engagement activity.

Other
The 'other' category comprises grants for community projects undertaken in close association with the BCB Studio.

University of Sunderland
Research contribution for Recast project.

The Community Foundation for Staffordshire (Recast)
A grant towards the Recast project, which combines creativity, addiction recovery and clay. Recast is delivered in partnership with Stoke Recovery Service and Stoke-on-Trent Community Drug & Alcohol Service.

BAC O'Connor - We Are With You
A grant towards the Recast project, which combines creativity, addiction recovery and clay. Recast is delivered in partnership with Stoke Recovery Service and Stoke-on-Trent Community Drug & Alcohol Service.

BBC Children in Need/Wellcome Trust (Foundations)
A grant towards Foundations, which aims to make a difference in Stoke-on-Trent as children build essential skills, have fun, improve their health outcomes, celebrate and inspire others. Foundations is supported via 'Curiosity', a collaboration between BBC Children in Need and Wellcome Trust. 'Curiosity' provides funding for organisations to run exciting and engaging science activities aimed at disadvantaged children and young people.

National Lottery Heritage Fund (Generation)
A grant towards the Generation project, working with young people to explore the depth and range of ceramics heritage in the city through workshops, sessions, and visits to heritage venues.

British Council Poland (International Partnership)
A travel scoping grant towards two research and development visits (Bolesławiec, Poland to Stoke-on-Trent, UK and vice versa) for staff from the Museum of Ceramics in Bolesławiec and BCB to inform the development of Ceramic Cities Exchange - an international exchange project for young artists from both countries who have limited opportunities to travel.

Paul Hamlyn Foundation (Transferer)
A grant towards an innovative programme working with two secondary schools to develop critical thinking and oracy skills in young people through engagement with clay-based discussions, activities and involvement in selection processes for the British Ceramics Biennial.

SoT City Council (Cultural Anchor Grant)
The city council continued its support for the organisation, whilst also providing further support in the form of studio and storage space on the Spode site.

Approach Dementia Support (Moulding Memories)
A project of weekly clay workshops and visits in partnership with Approach Dementia Support Staffordshire to provide support to residents living with dementia. The project is funded via the National Lottery Community Fund.

Charles Wallace Trust
Funding for international residency artist Neha Pullawar at the British Ceramics Biennial

15 Restricted funds **(Continued)**

HS2
Funding for research and development for the use of construction clay waste material.

Stoke on Trent City Council and Historic England (High Street Heritage Action Zone)
Grant funding to support the development of the new BCB Studio.

Big Give and Private Donors (Arts for Impact Campaign)
Donations made in relation to the Big Give's Arts for Impact campaign to support the launch and development of BCB's new studio and its education programmes.

UK Shared Prosperity Fund
Clay & Communities program delivering four project strands with communities in Stoke-on-Trent in partnership with Partners in Creative Learning.

YMCA Go Kids
Funding for workshops with children accessing the YMCA Go Kids programme.

The British Council Poland (Biennials Connect)
A grant towards planned collaborations with our international partners, particularly India.

16 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2023	Incoming resources	Resources expended	Transfers	At 31 March 2024
	£	£	£	£	£
General funds	39,897	394,509	(377,115)	-	57,291

Previous year:	At 1 April 2022	Incoming resources	Resources expended	Transfers	At 31 March 2023
	£	£	£	£	£
General funds	22,849	248,897	(285,822)	53,973	39,897

17 Analysis of net assets between funds

	Unrestricted funds 2024	Restricted funds 2024	Total 2024
	£	£	£
At 31 March 2024:			
Tangible assets	-	7,867	7,867
Current assets/(liabilities)	57,291	29,999	87,290
	57,291	37,866	95,157

17 Analysis of net assets between funds **(Continued)**

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
At 31 March 2023:			
Tangible assets	-	10,447	10,447
Current assets/(liabilities)	39,897	34,604	74,501
	39,897	45,051	84,948

18 Carbon emissions

The calculated surplus for the 2023/24 year does not include the cost of our contribution to global warming/ climate change. The carbon footprint estimate for the last three months of 2023/24 is 19.66 tonnes/CO2e. Using the UK Government's valuation of greenhouse gas emissions policy for appraisal and evaluation, the quoted cost of carbon for 2024 is £256 per tonne (for central series sensitivity range). This equates to £5,033. BCB does not have data for the first nine months of the 2023/24 year and therefore a full financial year estimate cannot be stated. Based upon activity captured in the last three months of 2023/24, it is possible to extrapolate that the full year carbon footprint value is a maximum of £20,132. This amount is not accounted for in these financial statements in any way.

The Clay Foundation

(trading as British Ceramics Biennial)
www.britishceramicsbiennial.com

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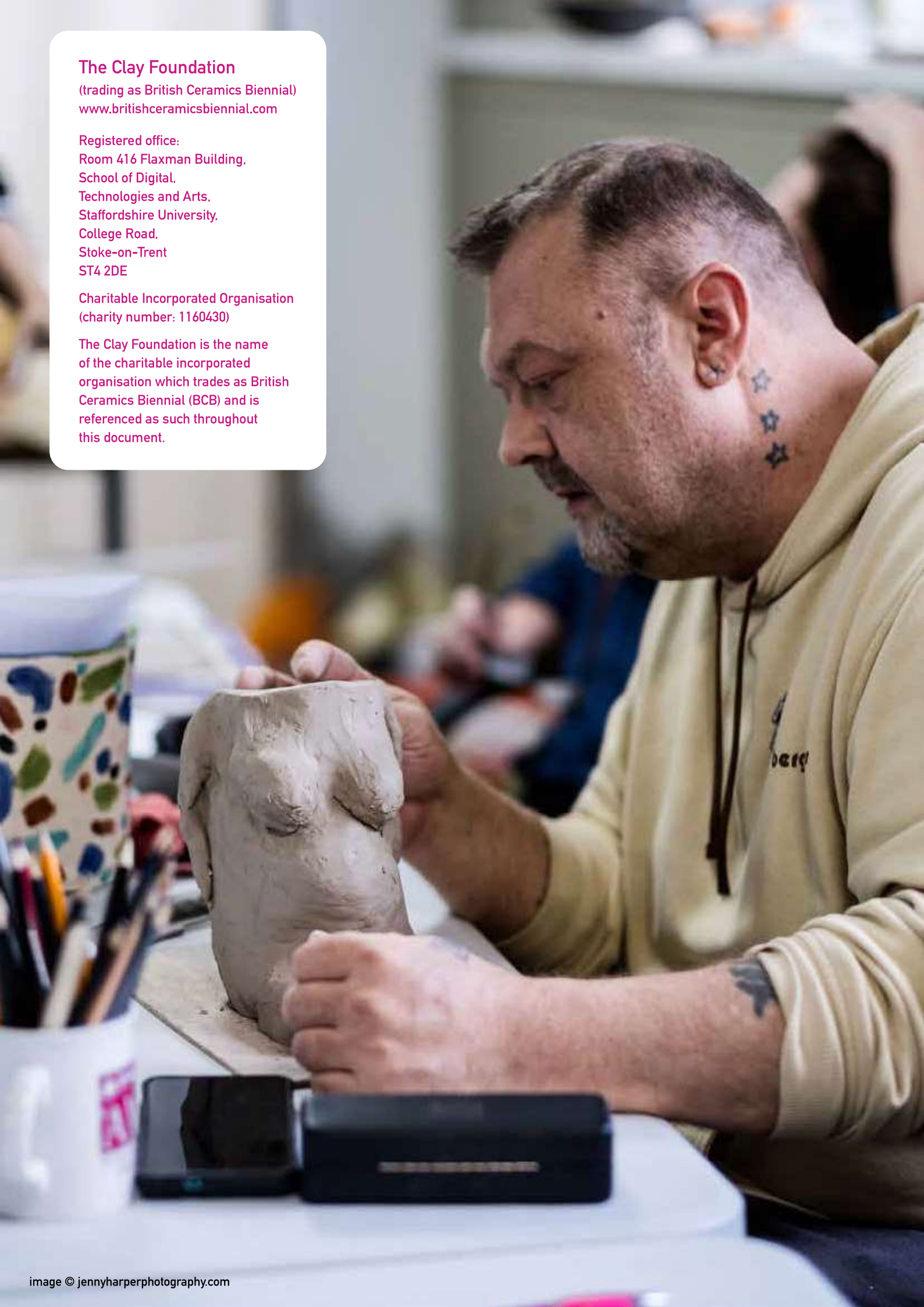
ST4 2DE

Charitable Incorporated Organisation
(charity number: 1160430)

The Clay Foundation is the name of the charitable incorporated organisation which trades as British Ceramics Biennial (BCB) and is referenced as such throughout this document.



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THE CLAY FOUNDATION

England & Wales - Charity number 1160430

Accounts

British Ceramics Biennial

The Clay Foundation CIO

Annual Report and Unaudited Financial Statements for year ended 31 March 2023

(Trading as British Ceramics Biennial, Charity registration number 1160430)

image © Connor Wells

Trustees

Rosy Greenlees, Chair (Appointed 19 January 2023 and elected as Chair 19 October 2023)
Kirsty Andrew (Appointed 19 October 2023)
Ann Diggins (Retired 13 October 2022)
Deirdre Figueiredo
Claire Hickey (Appointed 19 October 2023)
Catrin Jones
Clare Twomey
Alison Wedgwood (Retired 19 October 2023)
Sara Williams
Hugh Williamson (Appointed 21 April 2022)

Chief Executive & Artistic Director

Clare Wood

Staff

Natalie Armitage, Learning & Participation Manager
Nigel Bellingham, Head of Business Services
Priscila Buschinelli, Artistic Programme Manager
Marie Cooper, Finance Officer
Natalia Kasprzycka, Studio Assistant
Joanne Mills, Studio & Community Programme Manager
Alexandria Rabishaw, Communications Assistant
Clare Wood, Chief Executive & Artistic Director

Charity number

1160430

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The Clay Foundation is the name of the charitable incorporated organisation which trades as British Ceramics Biennial (BCB) and will be referenced as such throughout this document.

The following abbreviations are used in this document. BCB – British Ceramics Biennial, CSoTC – City of Stoke-on-Trent Council, CRF – Cultural Recovery Fund, ERDF – European Regional Development Fund, NPO – National Portfolio Organisation and PMAG – The Potteries Museum & Art Gallery.

image © jennyharperphotography.com

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Chair's Introduction

2022/23 was a very important year in BCB's development and future growth. All the hard work in submitting a bid for Arts Council England NPO funding paid off because, in autumn 2022, we received the very positive news that, not only had we been successful, but that investment would increase significantly. This is a fantastic boost to BCB and the City and shows the confidence of our principal funder in the organisation.

It will enable us to continue to further our expertise in using clay to contribute toward some of society's most pressing challenges. We have seen the incredible impact it can have in reducing stress, building confidence and promoting social skills. Ranging from addiction recovery and psychological wellbeing to living with dementia, BCB has used the power of clay to improve people's lives.

I have known the work of BCB since its inception and followed its progress closely. So I was delighted and honoured to be invited to join the Board in January 2023 and more recently appointed chair of the organisation. I am very much looking forward to working with the Trustees and the team in developing BCB's vision and plans for the future as a key player in Stoke-on-Trent and beyond. As I step into this role, I must acknowledge my predecessor, Alison Wedgwood, in her leadership as Chair of BCB, since 2016. Alison's infectious enthusiasm, passion and tireless commitment to the organisation has ensured it has flourished; growing deep roots in the communities of Stoke-on-Trent and building its profile locally, nationally and internationally. On behalf of the Trustees I would like to thank Alison for her considerable generosity and contribution to the BCB over this time.

image © Natalia Kasprzycka

Chair's Introduction

(continued)

I would also like to thank Trustee, Ann Diggins, who stepped down in 2022. As BCB became established and developed its programming Ann's financial expertise has been invaluable in ensuring we have remained stable and resilient. Also, during 2022/23, we welcomed Hugh Williamson to the Board bringing his long experience and knowledge of design and higher education. Outside of this period I am delighted that Kirsty Andrew and Claire Hickey have both been appointed to serve as of October 2023.

In this year, our Chief Executive & Artistic Director, Clare Wood, the staff team and all our freelance Associate Artists have worked hard to prepare for the 2023 Biennial and to deliver an exciting and diverse, all year round, programme. My thanks to them for taking on the challenge and making 2022/23 such a success.

Finally, none of this work would happen without the support of our funders and partners. A huge thanks to Arts Council England, Stoke-on-Trent City Council and Staffordshire University as our core funders for their continued commitment to us. Also to our varied and increasing number of project funders who are crucial in supporting specific initiatives where we have a shared interest. This has allowed BCB to expand its activities and network of supporters and to continue to deliver high quality, impactful work for all our stakeholders and beneficiaries.

Rosy Greenlees,
Chair,
British Ceramics Biennial

Chief Executive's Introduction

In what was another busy year, BCB has continued to show itself to be creative, resilient and forward thinking.

As a year that falls between delivery of the British Ceramics Biennial, the UK's largest contemporary ceramics event, some might imagine it is a quiet time. This is far from the case. Each Biennial takes a huge amount of planning and preparation and much of this happens in the 18 months prior. This period was, therefore, the year that shaped the 2023 British Ceramics Biennial – the time when the venues are fixed, many of the participating artists are confirmed and our collaborations and partnerships take shape.

Nothing gives me greater satisfaction than investing in artists' practice and this year saw BCB launch a new initiative – the People & Place Commission. The commission supports an artist to create a new body of work which responds to the people or the place of Stoke-on-Trent and North Staffordshire. This context is so important to BCB. Stoke-on-Trent acts as a source of inspiration, a place to explore through our programmes and a geographical focus for delivering much of our work. As long-standing champions of the city, it has been heartening for the BCB team to see Arts Council England and DCMS recognise the potential to get more local people involved with culture. Analysis of demographic data clearly evidenced the need, which resulted in Stoke-on-Trent being identified as an Arts Council Priority Place as well as being named a Levelling Up for Culture Place. For BCB this recognition helped to inform an application to the Arts Council England NPO funding stream, with its subsequent positive result. I am extremely grateful to Arts Council England for their backing of our ambitious plans and I am hugely appreciative of the BCB team for the care and tenacity that went into preparing the bid.

I often think of BCB as an organisation with its hands in clay and its heart in Stoke-on-Trent. Our outlook and our networks though remain as broad as ever. It has been exciting to commence a new international partnership with Poland during this period and we look forward to working closely with our friends at the Museum of Ceramics in Bolesławiec in coming years. Another new partnership closer to home sees BCB investigating the potential of spoil clay from HS2 construction. These are two of over 40 partnerships that BCB has undertaken in the year, which demonstrate our values of being connected and collaborative. This level of collaboration wouldn't be possible without the brilliant trustees, staff and Associate Artists that I have the pleasure of working with. Their expertise, dedication and courage enable BCB to make bold decisions and implement innovative ceramics practice every day of the year.

Clare Wood,
Chief Executive & Artistic Director,
British Ceramics Biennial

image © Natalia Kasprzycka

"I'm not artistic, can't draw. I'll give it a go, up for anything, with these people. And you know what, I really want to do some more. Creating something has been really good."

Recast programme participant.

image © Tracey Johnston

Trustees' Report

The trustees present the annual report and financial statements for the year ended 31 March 2023. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Charities Act 2011 and '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 2022)'.

Introduction

The British Ceramics Biennial was established in 2008, becoming The Clay Foundation CIO in 2015. BCB strongly identifies with Stoke-on-Trent's current and historic status as the place where the best and most innovative work in clay is imagined, designed, made and celebrated. Originally established as a high-profile regeneration project by the City of Stoke-on-Trent Council, BCB is now a major cultural agency in the city, with its reputation recognised nationally and internationally and with cross-sector partnerships within heritage; arts and culture; health and wellbeing; education; local authority and industry.

BCB is funded by Arts Council England, City of Stoke-on-Trent Council and Staffordshire University with additional project-based funding from a range of private and central government sources. These funders have been critical in enabling BCB to grow and develop local, national and international programmes which address cultural, learning and community-linked strategic targets.

Trustees' Report

Core Purpose

The aims and objectives of the charity for the public benefit are to promote public appreciation of, and advance public education in the arts, in particular, but not exclusively, the art of ceramics, in such ways as the charity trustees may decide. The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

Vision

Making change through clay.

Mission

To develop, sustain and expand innovative ceramics practice and improve lives together with artists and creative communities.

Values

Accountable

Bold

Significant

Grounded

Connected

Collaborative

Welcoming

Inclusive

image © Connor Wells

Trustees' Report

Governance

The Clay Foundation was incorporated as a Charitable Incorporated Organisation in February 2015, trading as British Ceramics Biennial/BCB. It is governed by its foundation document registered on February 11, 2015, and is registered with the Charity Commission for England and Wales (registered charity number 1160430). Its governing body, the BCB Board of Trustees, is responsible for long-term direction and overall policy. The trustees who served during the year and up to the date of signature of the financial statements are:

- Rosy Greenlees, Chair (Appointed 19 January 2023. Elected as Chair 19 October 2023.)
- Kirsty Andrew (Appointed 19 October 2023)
- Ann Diggins (Retired 13 October 2022)
- Deidre Figueiredo
- Claire Hickey (Appointed 19 October 2023)
- Catrin Jones
- Clare Twomey
- Alison Wedgwood (Held role of Chair up to 19 October 2023. Retired 19 October 2023)
- Sara Williams
- Hugh Williamson (Appointed 21 April 2022)

Board membership covers important strategic networks, with strong representation from higher education, ceramics, craft and specialist support areas. The trustees act as ambassadors for BCB across industry, education, academia, key stakeholders, cultural organisations and local, national and international networks. New trustees are provided a comprehensive induction on the work of BCB, are briefed on responsibilities and recommended practice as set out in the Charity Governance Code; and are encouraged to undertake appropriate training to aid their role.

image © Natalie Willatt

Trustees' Report

Governance (continued)

The balance of trustees and any necessary Board recruitment is regularly reviewed to achieve an appropriate overall balance of skills and experience, reflecting the communities served. Opportunities are created to familiarise trustees with different aspects of BCB's work and they are invited to meet staff and attend BCB activities.

The day-to-day running of the charity is delegated to the executive team comprising Chief Executive & Artistic Director and Head of Business Services along with managers. The board is the ultimate decision-making body and is independent of the executive. The board receives regular reports from executive officers and approves all major operational and financial decisions. The governing document states that the minimum number of trustees shall be three but (unless otherwise determined by ordinary resolution) shall not be subject to any maximum.

The Board meets quarterly to agree on policy and overall furtherance of the charity's objectives to provide the necessary overview and scrutiny of plans, performance and risk management. The meetings allow debate around BCB's direction and operations. In addition, the Chair is available for updates and discussions around specific strategic decisions.

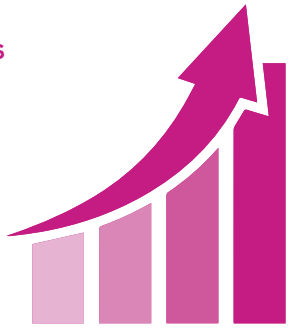
BCB has two patrons who provide support and advocacy:

- Tristram Hunt, Director, Victoria and Albert Museum
- Emma Bridgewater, Founder and owner, Emma Bridgewater Pottery

BCB During 2022/23

41 partnerships across the UK and internationally

903 people taking part in clay activities at community festivals



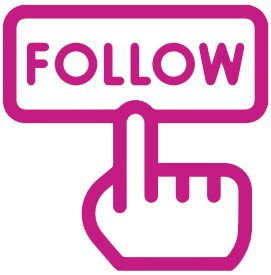
Arts Council England investment of

£930,000

secured for the 2023-2026 investment period

9 Associate Artists ensuring BCB's programmes are artist-led

30,492 social media followers



3 artists supported via professional practice residencies

42 Arts Awards gained by children and young people in Stoke-on-Trent

image © jennyharperphotography.com

Trustees' Report

Achievements and Performance

2022/23 was an important year for BCB. A central focus was the application for BCB's continued inclusion in the Arts Council England National Portfolio for the 2023 to 2026 Investment Period. Many hours of work went into the application preparation from BCB staff and trustees. This was augmented by the expertise of key consultants who supported the process. The meticulous preparation and commitment to expanding and developing BCB's innovative work was recognised by Arts Council England, which awarded a 77% grant increase that came into effect from April 2023.

Delivery of programmes during the year continued to build BCB's reputation for artistic excellence and demonstrated BCB's willingness to experiment and question accepted practice. As well as expanding activity, this year saw BCB expand its channels for sharing opportunities and disseminating its learning. BCB has for many years delivered an outstanding annual programme throughout Stoke-on-Trent, supporting a diverse range of beneficiaries. BCB expanded its communications activities to share more insights into the breadth and quality of this year-round programming. This was realised through podcasts detailing the experiences of programme participants, commissioning of short films for sharing online, participation in sector conferences and a TEDx talk. This new approach has been warmly welcomed and will be continued.

Trustees' Report

Achievements and Performance (continued)

Central to BCB's success is the collaboration between the staff team and the pool of freelance Associate Artists that BCB works with to devise and deliver the broad range of programmes. The Associate Artists expand BCB's networks, knowledge and ideas. Alongside the BCB Advisory Network, they act as honest and highly valued critical friends, testing assumptions and helping BCB remain true to its values. BCB could not do what it does so well without their expertise, dedication and comradeship.

Although 2022/23 was not a Biennial delivery year, it is a vitally important period of preparation. The summer and autumn saw BCB promoting the opportunity for artists to submit proposals for Award, the headline exhibition of the Biennial. We were delighted to receive the largest number of Award proposal submissions to date. This did, of course, create a stimulating challenge for the Award selection panel, once again expertly chaired by Alun Graves, when they met in November. This situation is indicative of BCB's growing reputation as the UK's leading organisation for contemporary artistic practice with clay. All 18 objectives for 2022/23, as outlined in the previous annual report and financial statements document, have been achieved. A more detailed outline of this activity and how it relates to BCB's values follows.

Accountable

adj. responsible; having to explain or defend one's actions or conduct

Arts Council England National Portfolio: The start of the period was focused upon preparing BCB's submission for Arts Council England National Portfolio funding for the investment period 2023 to 2026. Following months of detailed planning and Board and staff scrutiny, the application was submitted in May 2022 and a funding offer received in November 2022. The offer increased BCB's NPO grant from a three-year allocation of £525,000 (£175,000 p/a) to £930,000 (£310,000 p/a). BCB is extremely grateful for Arts Council England's continued investment in its work. BCB is also grateful for increased NPO investment in multiple other arts organisations serving the city in response to Arts Council England identifying Stoke-on-Trent as one of 54 Priority Places in England. These are areas needing increased development time to grow cultural investment. BCB's increased grant enables investment into expanding the staff team; developing the international and year-round programme and its related communications; and the launch of a new artist commissioning scheme. Following the funding offer, the senior management team worked closely with Arts Council England to finalise the funding agreement, which was completed in January 2023 to come into effect from April 2023.

Former Spode works site: During this period, BCB submitted two planning objection responses to a proposal by Nimrod Holdings Ltd to develop a substantial number of residential dwellings on the former Spode site in Stoke-upon-Trent town. BCB has a prominent and important relationship with the Spode site. It has been the location of the BCB Studio for over ten years and has also been used as the venue for the British Ceramics Biennial on multiple occasions. BCB is supportive of investment and development into the Spode site but had substantial objections to the Nimrod Holdings Ltd proposal based upon lack of consultation with site stakeholders and poorly-considered housing density, layout and design.

Trustees' Report

Achievements and Performance (continued)

Bold

adj. daring or brave; confident and courageous

British Ceramics Biennial: Although not a year in which the Biennial is presented, there was still significant work undertaken during this period in preparation for the 2023 British Ceramics Biennial. The selection panel for Award, the headline exhibition of the Biennial, was confirmed as Alun Graves as panel chair, Stephen Dixon, Guan Lee, Jenni Lomax and Clare Wood. The call for artists for Award was launched via PR, advertising and communications focused on reaching leading contemporary artists. A media partnership with *Crafts* was set up to support promotion of Award and the wider Biennial delivery. 152 proposals were submitted by the October 2022 deadline with the selection panel meeting in November to select the ten Award artists showcased at the 2023 British Ceramics Biennial. Toward the end of the period, BCB's Artistic Director and Artistic Programme Manager undertook studio visits with the selected Award artists to discuss their proposals and commence installation planning. Short films for social media distribution were commissioned focusing on the practice of each Award artist. With the tremendous support of the Diocese of Lichfield and Revd Geoff Eze, Stoke-on-Trent's All Saints Church and Hall was announced as the main venue for the 2023 British Ceramics Biennial. The following five collaborations were planned and confirmed during the year for the 2023 British Ceramics Biennial in venues in and around Stoke-on-Trent.

- Collaboration with curator Glen Stoker for Social Substance exhibition featuring the work of William Cobbing and related workshops and interventions at AirSpace Gallery
- Collaboration with Animate Projects and artist Nina Thomas to create a film informed by the experience of D/deaf workers in the ceramics industry
- Collaboration with artist Neil Brownsword at Brampton Museum for Obsolescence & Renewal exhibition examining marginalised regional histories related to British ceramics manufacturing
- Collaboration with artist Osman Yousefzada at The Potteries Museum & Art Gallery for exhibition Embodiments of Memory informed by migratory experience and the rituals that shape our lives
- Collaboration with HS2 to support creative exploration for the uses of construction spoil clay

People and Place Commission: The increased NPO investment from Arts Council England enabled a new artist commissioning programme. The People and Place Commission supports an artist to develop new work responding to the people or the place of Stoke-on-Trent and North Staffordshire. The selection and commissioning process draws upon national expertise to identify a long list of potential artists and these are then shortlisted and selected by a panel of individuals living and working in Stoke-on-Trent. Emilie Taylor was the first People and Place Commission artist and produced That Drop, a series of six large vessels with sgraffitoed surface decoration representing local community, architecture and experiences related to the early 90's acid house scene in Stoke-on-Trent.

HS2: During this period, a relationship was established with the HS2 Arts and Culture programme team to explore opportunities for BCB to establish programme activity using spoil clay being extracted from HS2 sites. Plans were firmed up during the period and a partnership agreed to be taken forward during the 2023/24 year and beyond.

image © Natalie Willatt

Trustees' Report

Achievements and Performance (continued)

Welcoming

adj. receiving someone or something warmly, gladly, gratefully or thankfully

BCB Studio: The BCB Studio encourages participation in clay activities and acts as a base for BCB's community workshops, courses, kiln hire, projects and public-access studio scheme. Open year round, the BCB Studio is an egalitarian, affordable and welcoming space for anyone to realise their creative aims. This period involved much consideration of the long-term ambitions for the studio. With the support of CSoTC, the studio has been located on the former Spode site for over ten years. Over this time the studio building condition has significantly deteriorated due to the age and construction of the buildings and ingress of water. These conditions have been managed but during this period the deterioration triggered a property inspection; and subsequently public access was prohibited from the area of the site in which the studio was based.

Trustees' Report

Achievements and Performance (continued)

BCB responded by moving the studio facility on a temporary basis into the ACAVA Studio complex. This is fortunately also on the Spode site, so the move caused minimal disruption for studio users. Although a satisfactory situation on the temporary basis, it was important that a permanent, fit for purpose location for the BCB Studio was found. Planning for this has been underway during this period.

Meetings and studio visits with relevant Councillors and CSoTC officers, demonstrated the central role the BCB Studio plays in all of BCB's work and its role as a significant cultural activity provider for the city. A much-improved location on the Spode site was identified and CSoTC agreed to work with BCB to facilitate the BCB Studio move through identifying funding to cover necessary enabling works and drawing up heads of terms in preparation for agreeing a lease. Discussions took place regarding the potential for Historic England High Street Heritage Action Zone funding to support the relocation of the BCB Studio. This led to planning the new space, agreeing the enabling works and submitting planning applications for creation of the new BCB Studio in the 2023/24 financial year.

Foundations: In late May, young people from BCB's Foundations group went on a three-day residential trip to St Ives. The group of year 9 students from St Thomas More Catholic Academy were part of an after-school group that met weekly over the previous year to discover more about the science of clay. During the trip, students visited Leach Pottery, learning about Bernard Leach and experiencing a raku firing. They explored the Barbara Hepworth Museum and Sculpture Garden, Tate St Ives and undertook creative activities linked to local geography and flora. For some, this was their first time visiting the coast and the trip therefore was an exciting and significant experience.

Toward the end of the year, the Foundations project hosted a February half term Clay Day based at St. Thomas More Catholic Academy and open to all. The Clay Day, which was designed by the pupils who had been regularly engaging with the Foundations after-school club, was extremely successful with a capacity number of 60 participants, many of whom stayed for the full day.

YMCA and community events: Collaborations with YMCA North Staffordshire included clay engagement activities as part of the Queen's Platinum Jubilee celebrations and a clay workshop with the children of refugee families living in Stoke-on-Trent. This workshop was extremely well-received and 50 clay packs were also shared for participants to take away. More widely, BCB participation in community celebrations included the Etruria Canal Festival and Stoke Pride.

Trustees' Report

Achievements and Performance (continued)

Significant

adj. important; worth noting or considering

Transferer: Funding was secured during this period from Paul Hamlyn Foundation to enable the Transferer project, which supports secondary school pupils to develop their critical thinking and oracy skills through engagement with clay. Preliminary planning and recruitment took place toward the end of the year with delivery starting in April 2023 supporting students in two Stoke-on-Trent schools, Haywood Academy and Thistley Hough Academy, both of which currently perform below the national average in GCSE English attainment.

Recast: We were delighted to receive extension funding from the Rayne Foundation and a grant from the Community Foundation for Staffordshire to continue Recast delivery in this period. Recast brings together ceramic artists and those with expertise in drug/alcohol dependence to provide a creative outlet for people in addiction recovery. Delivered in partnership with Stoke Recovery Service, the programme draws upon the similarities between working with clay and addiction recovery. Evaluation demonstrates benefits for programme participants in stress and anxiety management, building confidence and improved social skills. Delivery during the year comprised weekly sessions over an eight-week period for those in drug/alcohol addiction recovery. Three sets of sessions were delivered followed by a residency open to all participants. The sessions and the participants' experience was captured in a series of podcasts and a short film. An exhibition from the residency took place in the 2023/24 year alongside training in creative delivery for adults at risk.

Moulding Memories: Toward the end of the period, BCB was pleased to learn that funding had been secured for a new community-based programme, Moulding Memories. This is a three-year partnership in collaboration with Approach Dementia Support to engage and enrich the creative lives of people living with dementia.

Trustees' Report

Achievements and Performance (continued)

Grounded

adj. sensible and reasonable; understanding the importance of ordinary things

BCB Advisory Network: The BCB Advisory Network is a group of local people with experience of health, ethnicity, social and economic factors associated with inequality. Network members support BCB with strategic direction discussions, event planning and testing of creative activities and ideas. During the year, network members have provided feedback on BCB's revised core purpose, input into the development of a new heritage-based project, supported the selection process for the People and Place Commission and contributed to recruitment processes. The network maintains a core principle of being equitable and supportive for all. Network members are compensated for the time and expertise they provide to BCB.

Generation: The Generation project, generously supported by the National Lottery Heritage Fund, was in its final delivery phase during this year. The project explored the ceramic heritage of Stoke-on-Trent and what it means to young people in the city in new and bold ways. During the year, the Generation team undertook projects including holding an exhibition titled 'Life in the Potteries' at Spode Museum, running a clay workshop at the historic Middleport Pottery and delivering an interactive workshop on the history of teapots at The Potteries Museum & Art Gallery. Drawing upon the ceramics heritage knowledge and public presentation skills gained during the Generation programme, two of the Generation young people led a workshop session at the national GEM Conference (Group for Education in Museums) in September 2022 supported by BCB staff and Associate Artists. The final activities involved a group visit to Glasgow to collaborate with young people involved in a ceramic-based public art scheme and a final public presentation event which took place in the 2023/24 year.

Community of Practice: BCB's Community of Practice programme, Stories Beneath the Surface, took place in summer 2022. Designed to support the creative practice of artists, curators and researchers, programme participants worked directly with ceramicists Matt Smith, Jacqueline Bishop and Paul Scott exploring hidden stories and identities in archives and collections. The sold-out programme involved online and in-person sessions and included workshops at the BCB Studio and visits to local collections and archives including a tour and curator talk at the National Trust Shugborough Estate.

Hi! Stoke Festival: BCB contributions to the Hi! Stoke Festival, supported via the Historic England High Street Heritage Action Zone, included delivering clay activities to encourage exploration of the buildings of Stoke-upon-Trent town and holding a clay bird whistle making workshop. The whistles, which are of Polish origin, were chosen to mark BCB's newly established international partnership with Bolesławiec, Poland. The workshop was led by three BCB Associate Artists of Polish heritage and promotional leaflets and posters were distributed around Stoke-on-Trent in both Polish and English. The event received a particularly positive response from local people of Polish origin with 100 participants over the four hours of the workshop.

Middleport Links: This community project was made possible by Middleport Matters, the Canal & River Trust and Appetite. The project has transformed the bank of a canal bridge in Burslem, Stoke-on-Trent. Aiming to get local residents inspired by the arts, the BCB team supported community members to design a landscape making reference to the female ceramic designers associated with Burslem. Once the design was agreed, residents created hand-made terracotta tiles and painted bricks, which formed the canal bank design. This was augmented with a painted mural complementing the ceramics and planting to complete the 25-metre canal bank.

image © jennyharperphotography.com

"Exhibiting in Fresh gave me the confidence to expand my clay practice and see myself as part of a community of ceramicists... I met so many enthusiastic artists and was awarded a residency at Guldagergaard in Denmark which has been an amazing adventure and an opportunity to share ideas with international ceramicists."

Fresh Talent Residency Artist.

Trustees' Report

Achievements and Performance (continued)

Inclusive

adj. comprehensive; all-embracing

Mentoring: During the year, BCB developed a mentoring programme to support seven early-career artists. 52 applications were received for the programme, which paired early-career artists facing career challenges and barriers with established artists based in the UK and internationally. The programme commenced with online joint discussions to prepare participants for their mentoring period and progressed to the individual mentoring discussions. All seven mentees reported an extremely positive experience with certain pairings developing in unexpected ways. One mentee, for example, was successful in securing funding to enable their final mentoring session to take place in-person in the USA. Another mentee reported applying for an MA having gained the confidence to apply through the mentoring programme.

Factory: This ERDF funded scheme via Staffordshire Chambers of Commerce, provided free sessions and tailored advice to support Staffordshire-based artists and creatives to develop their practice and business skills. Factory sessions were delivered in-person and online and covered topics including grant funding, promotion via social media, applying for freelance roles, bookkeeping, PR for creatives, responding to procurement tenders, pricing artworks and combatting imposter syndrome.

Clay Museum: BCB was delighted to continue delivery of the Clay Museum programme thanks to funding via PMAG through the Arts Council England 'Museums and Schools' scheme. The programme finds inspiring ways for all school students regardless of learning style or prior knowledge to engage with the PMAG collections through participatory clay workshops. A new Clay Museum session was developed for this year on structure and stability which was offered alongside previously developed popular workshop topics to ensure schools have a broad selection of options. BCB also delivered a Clay Museum Conference, which took place in early March at PMAG. The conference, designed for educational professionals in formal education and the cultural sector, reflected upon the Clay Museum programme to date. Panel sessions covered project development and delivery with the museum staff and artists involved in Clay Museum, and a second panel focused upon the experience of teachers who had brought students to Clay Museum workshops. Keynote speakers were Aysha Afridi, Senior Museums Manager at Arts Council England, and Neil Brownsword, Professor of Ceramics at Staffordshire University. The conference included an interactive element, enabling participants to experience hands-on activities delivered in Clay Museum workshops.

Trustees' Report

Achievements and Performance (continued)

Connected

adj. associated or involved

Ceramic Art London: BCB was represented within the Ceramic Art London talks programme with an exploratory session related to mobilising the UK's ceramics educators. It was also featured in the talks of other presenters including Tessa Peters highlighting BCB's Cultural Icons project, Cj O'Neill referencing multiple engagements with previous British Ceramic Biennials and Stephen Dixon referencing his work bringing visibility to the experience of refugees and asylum seekers.

Craft City: Discussions were undertaken with Paul Williams, who is leading Stoke-on-Trent's application to become a World Craft City, related to BCB's inclusion in the application narrative and strategies for how BCB can support the city's World Craft City status if successful. The application was submitted in the 2023/24 year.

Stoke Creates (cultural compact for Stoke-on-Trent): BCB maintains a role on the Board of Stoke Creates, which seeks to attract new opportunities, investment and talent to support cultural development in Stoke-on-Trent. During the period, Stoke Creates was successful in securing funding via the West Midlands Creative Volunteering Bid to support cultural volunteering. Significant work was undertaken on the preparation of Stoke-on-Trent's bid to the Arts Council England Place Partnership scheme and on developing an initiative to catalyse philanthropy in Stoke-on-Trent.

Collaborative

adj. open to working together with others

Place Setting: Nina Thomas was selected for a research and development opportunity with Animate Projects and BCB to support making a short art film related to former d/Deaf workers in the ceramics industry. Nina subsequently secured Arts Council England funding to realise the final film. Nina, who is a deaf artist, was supported with local introductions and visits to industry sites. The final film was shown at the 2023 British Ceramics Biennial.

Ceramic Cities Exchange: During this period, BCB has identified and built a new international relationship with ceramics peers at the Museum of Ceramics in Bolesławiec, Poland. Initial discussions focused upon developing an exchange of young artists between the two cities. A funding application to the British Council to enable research and development visits was successful toward the end of the year, for implementation in the 2023/24 year.

Clay Works: The Clay Works programme explored the potential for clay to support positive mental health outcomes via a series of eight-week clay sessions. The programme was created for members of the Starfish Health and Wellbeing social hub. It comprised three rounds of workshops and included participants designing, making and decorating their own plates and then using these for a celebratory shared meal.

Fresh Talent Residencies: Selected as residency winners from the 2021 British Ceramics Biennial, artists Nico Conti, Dorcas Casey and Leora Honeyman undertook their respective creative residencies during this period. Nico completed his residency with Staffordshire University focusing upon building and sharing his expertise in ceramic 3D printing. Dorcas undertook a highly productive residency at the Guldagergaard International Ceramic Research Center in Denmark and Leora used her residency with BCB to develop experimental new work and build a new network of makers and cultural organisations in Stoke-on-Trent. The results of the respective residencies are presented at the 2023 British Ceramics Biennial.

image © Natalia Kasprzycka

"The workshop made me think about multicultural Stoke, similarities between Bolesławiec and Stoke. How lucky we are to have the investment into the culture of Stoke and how we take Stoke heritage for granted."

Polish bird whistle workshop participant.

Trustees' Report

Achievements and Performance (continued)

Staffing

During this period, the trustees consider Clare Wood, Iain Cartwright and Nigel Bellingham to be the key management personnel, in charge of directing and controlling the organisation on a day-to-day basis. Staff changes during this period and up to the date of signing the annual report and financial statements include:

Archie Marshall completed a fixed-term role as Marketing & Administration Assistant in August 2022.

Nigel Bellingham joining in the Head of Business Services role in September 2022.

Iain Cartwright leaving the Executive Director role in November 2022.

Alexandria Rabishaw joining in the Communications Assistant role in October 2022.

Sarah Fraser completing Studio & Community Programme Manager temporary cover in October 2022.

Jo Mills returning to the Studio & Community Programme Manager role in October 2022.

Natalia Kasprzycka joining in the Studio Assistant role in May 2023.

Gabriella Rhodes leaving the Communications Manager role in July 2023.

Rhiannon Ewing-James leaving the Artistic Programme Manager role in September 2023.

Priscila Buschinelli joining in the Artistic Programme Manager role in October 2023.

During the year, BCB undertook an HR review process to ensure staffing structures complemented BCB business needs. This work was undertaken by Clare Wood, Chief Executive & Artistic Director, in close collaboration with external HR consultant Jayne Phillips. The work was funded with support from Arts Council England. The process involved staff consultation regarding limited changes to the staff structure and updating of job descriptions/person specifications. A salary benchmarking process was undertaken to align BCB salaries to market rates for the sector. All changes implemented were overseen and approved by the BCB Remuneration Committee.

To ensure legal compliance and consistency, BCB employment contracts were updated and staff re-contracted, which was completed with new salaries implemented by 1 September 2022. Key employment policies and the staff handbook were reviewed in this process. A training analysis exercise undertaken via the review did not identify any significant skills gaps. It is agreed that safeguarding, first aid, health & safety and EDI training will be classed as essential for all staff, which is reflected in the new contracts. All staff have a contract term which provides a benefit of being able to spend 5% of normal working time on role related research, visits, training and knowledge development.

Training was provided in Emergency First Aid at Work for eight BCB team members. This was funded via the Stoke-on-Trent and Staffordshire Skills Hub. The same funding covered NCVO Safeguarding Essentials for Charities training for the majority of the core team and NCVO governance training for one staff member. One staff member continued their level 7 Senior Leadership Apprenticeship with the University of Wolverhampton. A further staff member commenced a level 7 Apprenticeship in Curating with the University of Teeside. This staff member subsequently decided to leave their role and their apprenticeship has been transferred to their new employer.

image © jennyharperphotography.com

"This was the highlight of our week, we would always message each other the day before and get excited for the pottery."

Clay Works programme participant.

Trustees' Report

Achievements and Performance (continued)

Funding and Fundraising

BCB extends its thanks to all of the public and private funders and individuals that have supported the organisation during 2022/23. In this year, BCB received an Arts Council England National Portfolio grant of £178,220 under the scheme to extend NPO funding for one year in recognition of capacity strain related to Covid-19 recovery. This invaluable core funding sits alongside revenue support from the City of Stoke-on-Trent Council and Staffordshire University and is supplemented with project-based fundraising, which continued across the year. BCB is also extremely grateful for the office and meeting space which Staffordshire University generously provides to BCB and which enables a close and dynamic working relationship with the University staff and students.

We were delighted to receive confirmation at the end of the 2021/22 year that The Rayne Foundation would provide extension funding to run the Recast programme during 2022/23. Likewise, we were extremely pleased to continue the funding relationship with PMAG via CSoTC and Arts Council England for the Clay Museum project during 2022/23 and to receive confirmation this would continue for 2023/24. Other project funders that have awarded grants or have funded activity delivered in the 2022/23 year include Approach Dementia Support, National Lottery Community Fund, Community Foundation for Staffordshire, Historic England High Street Heritage Action Zone, British Council, National Lottery Heritage Fund, BBC Children in Need, Wellcome Trust, ERDF, Paul Hamlyn Foundation and Stoke-on-Trent and Staffordshire Skills Hub/Staffordshire Chambers of Commerce. BCB is extremely grateful for all funding received. Details of funding received during the year are included in the notes to the financial statements.

Staff endeavour to maintain an awareness of fundraising best practice and regularly review the Code of Fundraising Practice. The British Ceramics Biennial did not receive any complaints from donors, funders or members of the public about its fundraising practice during 2022/23. Any enquiries or concerns regarding BCB's fundraising practice should be directed to Clare Wood, Chief Executive & Artistic Director.

image © Connor Wells

"Really well done on all the comms by the way, the accessibility, the outreach, the enthusiasm..."

Factory programme participant.

Trustees' Report

Objectives for 2023/24

The BCB Business Plan for 2023/24 sets out the detail of planned delivery in the year, which includes the following broad objectives in alignment with BCB's values:

Bold

- Deliver the 2023 British Ceramics Biennial
- Develop programme and funding for international partnerships
- Establish partnership to enable BCB to undertake clay-based research

Accountable

- Develop the BCB Board and implement trustee succession planning process
- Introduce private sector sponsorship/support into BCB income streams
- Streamline and reconfigure BCB website to deliver an improved user experience

Welcoming

- Progress permanent and fit for purpose venue for the BCB Studio
- Diversify and grow BCB engagement via social media channels

Significant

- Raise profile and diversify funding channels for health based programming
- Increase profile and number of visits to the 2023 British Ceramics Biennial

Grounded

- Develop, fund and implement heritage-led programming strand
- Deliver first public presentation of the People and Place Artist Commission

Inclusive

- Introduce mass engagement opportunities into BCB programming
- Introduce more elements into the Biennial programme to support artists' with talent/knowledge development

Connected

- Deliver joint programme element between BCB and the British Textile Biennial for presentation during the concurrent Biennial delivery periods
- Realise exchange opportunities between BCB and international partners such as the Indian Ceramics Triennale and Bolesławiec, Poland

Collaborative

- Engage with developments in Stoke-on-Trent to achieve a creative village on the former Spode site
- Progress joint opportunities with national partners such as HS2, Paul Hamlyn Foundation, NHS and the British Council

Trustees' Report

Finance and Risk

The 2022/23 year resulted in an overall surplus of £84,948. BCB recorded a surplus of £39,897 on unrestricted funds.

This result is made possible due to core funding support from Arts Council England, City of Stoke-on-Trent Council and Staffordshire University to whom we remain grateful for their continued backing and generosity.

Although direct impacts of Covid-19 had limited impact on BCB in 2022/23, there were still some adaptations needed in the management of long-term projects which had been significantly disrupted in the two previous years. We remain grateful to the project funders who allowed continued flexibility in their grant agreements to navigate these situations.

Reserves

BCB reserves policy aims to build and maintain sufficient reserves to support sustainability, providing capacity to adapt to change as appropriate. In respect of the public funding BCB receives, the board devotes its resources for purposes intended for public benefit. The board has identified what it considers to be an appropriate reserve level of free reserves (unrestricted reserves not invested in fixed assets or otherwise designated) of no more than 20% of the variation in annual income.

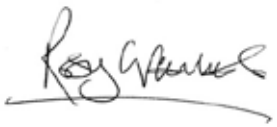
The reserve level at 31 March 2023 is £39,897. This is an increase on the previous year (£21,215 at 31 March 2022) but it does not currently meet the stated reserves policy. The building and maintenance of a reserve that meets the BCB reserves policy remains an important priority.

The trustees believe that the charity does not face any imminent or substantial threat to its ability to continue operating. Accordingly, these accounts are prepared on a going concern basis.

Risk Management

BCB's executive team is responsible for the organisation's risk management processes and for keeping these systems under review. To effectively manage and mitigate failure - whether operational, artistic or financial - risks are regularly reviewed at strategic management team meetings. Significant risks are reported to the Board, either directly to the Chair or at board meetings. The trustees have assessed the major risks to which the charity is exposed and are satisfied that systems are in place to mitigate exposure to the major risks.

The trustees' report was approved by the Board of Trustees.



R Greenlees

Dated: 26 January 2024

THE CLAY FOUNDATION CIO

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF THE CLAY FOUNDATION CIO

I report to the trustees on my examination of the financial statements of The Clay Foundation CIO (the charity) for the charity year ended 31 March 2023.

Responsibilities and basis of report

As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 (the 2011 Act).

I report in respect of my examination of the charity's financial statements carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of ICAEW, which is one of the listed bodies.

Your attention is drawn to the fact that the charity has prepared financial statements in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn.

I understand that this has been done in order for financial statements to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

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 that in any material respect:

1 accounting records were not kept in respect of the charity as required by section 130 of the 2011 Act; or

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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 financial statements to be reached.

Geens Limited

Graphic House
124 City Road
Stoke on Trent
ST4 2PH

Dated: 26 January 2024

THE CLAY FOUNDATION CIO

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
Income and endowments from:							
Donations and legacies	**3**	-	-	-	1,172	-	1,172
Charitable activities	**4**	195,962	143,442	339,404	355,902	151,100	507,002
Other income	**5**	52,935	-	52,935	66,527	-	66,527
Total income		248,897	143,442	392,339	423,601	151,100	574,701
Expenditure on:							
Charitable activities	**6**	285,822	115,348	401,170	481,672	126,404	608,076
Net (outgoing)/incoming resources before transfers		(36,925)	28,094	(8,831)	(58,071)	24,696	(33,375)
Gross transfers between funds		53,973	(53,973)	-	82,955	(82,955)	-
Net income/(expenditure) for the year/ Net movement in funds		17,048	(25,879)	(8,831)	24,884	(58,259)	(33,375)
Fund balances at 1 April 2022		22,849	70,930	93,779	(2,035)	129,189	127,154
Fund balances at 31 March 2023		39,897	45,051	84,948	22,849	70,930	93,779

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

THE CLAY FOUNDATION CIO

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	2023 £	2022 £	2022 £
Fixed assets					
Tangible assets	**10**		10,447		12,289
Current assets					
Debtors	**11**	72,055		137,121	
Cash at bank and in hand		91,029		9,071	
		163,084		146,192	
Creditors: amounts falling due within one year	**12**	(88,583)		(64,702)	
Net current assets			74,501		81,490
Total assets less current liabilities			84,948		93,779
Income funds					
Restricted funds	**14**		45,051		70,930
Unrestricted funds			39,897		22,849
			84,948		93,779

The financial statements were approved by the Trustees on 26 January 2024

.....
R Greenlees
Trustee

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

Charity information

The Clay Foundation is a Charitable Incorporated Organisation that was formed on 11 February 2015.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's constitution, the Charities Act 2011, FRS 102 “The Financial Reporting Standard applicable in the UK and Republic of Ireland” (“FRS 102”) and the Charities SORP "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 charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the financial statements.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Grant income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount.

Income is deferred when conditions attached to a donation or grant have not been met, including where conditions require a level of performance before entitlement can be obtained. In these circumstances income is deferred until those conditions are fully met.

Earned income is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

1 Accounting policies **(Continued)**

1.5 Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. All expenses, including support costs and governance costs, are allocated or apportioned to the applicable expenditure headings in the statement of financial activities.

Support costs are those functions which assist the work of the charity either by supporting the delivery of charitable activities or by supporting the generation of funds. They include property costs, back-office functions, staff costs and professional fees. The basis of allocations are set out in the notes to the financial statements.

1.6 Tangible fixed assets

Individual tangible fixed assets costing over £1,000 are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Plant and equipment	20% reducing balance
IT equipment	25% reducing balance
Motor vehicles	25% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand and deposits held at call with banks.

1.9 Financial instruments

The entity only has basic financial instruments which are initially recorded at cost.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount 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 where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

For these financial statements the principal estimates relate to the following:

- The allocation of costs (including support costs) as between projects and funds
- The extent to which restricted funds grants should be carried forward or matched against expenditure in the accounting period
- The requirement to make provision for the return of certain restricted fund income to the grantor

3 Donations and legacies

	Total Unrestricted funds	
	2023	2022
	£	£
Donations and gifts	-	1,172

4 Charitable activities

	Charitable Income 2023 £	Charitable Income 2022 £
CSoTC	25,000	25,000
Staffordshire University	25,701	28,979
Product sales	16,704	33,282
Project grants	271,999	419,741
	339,404	507,002
Analysis by fund		
Unrestricted funds	195,962	355,902
Restricted funds	143,442	151,100
	339,404	507,002
Performance related grants		
Arts Council England- NPO	177,818	178,622
Arts Council England - CRF	-	68,000
CSoTC - PMAG (Clay Musuem)	32,000	51,510
National Lottery Heritage Fund (Generation)	21,640	-
Arts Council England - Area Funding Staffing Review	1,000	4,000
The Rayne Foundation for Staffordshire (Recast)	15,000	-
BBC Children in Need /Wellcome Trust (Foundations)	500	44,546
The Community Foundation for Staffordshire (Recast)	1,407	-
Department for Work and Pensions (Kickstart)	-	69,009
Other	22,634	4,054
	271,999	419,741

“Other” includes a grant from Approach Dementia Support (Moulding Memories) of £2,530.

5 Other income

	Unrestricted funds 2023 £	Unrestricted funds 2022 £
Cultural Tax Relief Claims	52,935	66,527

6 Charitable activities

	2023	2022
	£	£
Staff costs	203,629	273,993
Depreciation and impairment	3,223	3,848
Seconded, freelance and other staff	15,100	17,524
Project costs	95,222	149,137
Marketing	36,299	84,731
General expenses	7,302	9,353
	360,775	538,586
Share of support costs (see note 7)	37,008	65,253
Share of governance costs (see note 7)	3,387	4,237
	401,170	608,076
Analysis by fund		
Unrestricted funds	285,822	481,672
Restricted funds	115,348	126,404
	401,170	608,076

7 Support costs

	Support costs	Governance costs	2023	Support costs	Governance costs	2022
	£	£	£	£	£	£
Office Costs	37,008	-	37,008	65,253	-	65,253
Accountancy	-	3,387	3,387	-	4,237	4,237
	37,008	3,387	40,395	65,253	4,237	69,490
Analysed between						
Charitable activities	37,008	3,387	40,395	65,253	4,237	69,490

8 Trustees

During the year, one trustee was reimbursed £100 for train travel expenses (2022: £nil)
Other than the above, none of the trustees (or any persons connected with them) received any remuneration, benefits or expenses from the charity during the year.

9 Employees

	2023 Number	2022 Number
Charitable Activities	7	12

Employment costs	2023 £	2022 £
Wages and salaries	185,188	252,714
Social security costs	14,357	17,014
Other pension costs	4,084	4,265
	203,629	273,993

The number of employees whose annual remuneration was more than £60,000 is as follows:

	2023 Number	2022 Number
	1	-

10 Tangible fixed assets

	Plant and equipment	IT equipment	Motor vehicles	Total
	£	£	£	£
Cost				
At 1 April 2022	4,269	1,758	24,108	30,135
Additions	1,381	-	-	1,381
At 31 March 2023	5,650	1,758	24,108	31,516
Depreciation and impairment				
At 1 April 2022	2,174	296	15,376	17,846
Depreciation charged in the year	682	358	2,183	3,223
At 31 March 2023	2,856	654	17,559	21,069
Carrying amount				
At 31 March 2023	2,794	1,104	6,549	10,447
At 31 March 2022	2,095	1,462	8,732	12,289

11 Debtors

Amounts falling due within one year:	2023 £	2022 £
Trade debtors	14,840	118,595
Other debtors	54,561	14,650
Prepayments and accrued income	2,654	3,876
	72,055	137,121

12 Creditors: amounts falling due within one year

	Notes	2023 £	2022 £
Deferred income	13	56,495	-
Trade creditors		6,666	15,753
Other creditors		13,785	32,502
Accruals and deferred income		11,637	16,447
		88,583	64,702

13 Deferred income

	2023 £	2022 £
Other deferred income	56,495	-

Deferred income is included in the financial statements as follows:

	2023 £	2022 £
Deferred income is included within:		
Current liabilities	56,495	-
Movements in the year:		
Deferred income at 1 April 2022	-	-
Resources deferred in the year	56,495	-
Deferred income at 31 March 2023	56,495	-

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

		Movement in funds				Movement in funds			
	Balance at 1 April 2021	Incoming resources	Resources expended	Transfers	Balance at 1 April 2022	Incoming resources	Resources expended	Transfers	Balance at 31 March 2023
	£	£	£	£	£	£	£	£	£
CSoTC - PMAG (Clay Musuem)	9,068	29,350	5,259	(33,159)	-	32,000	(24,551)	(7,449)	-
Department for Work and Pensions (Kickstart)	-	69,009	56,330	(12,679)	-	-	-	-	-
CSoTC Community Investment Fund	41,778	-	3,256	(20,241)	18,281	-	(5,453)	(2,381)	10,447
Schroder Charity Trust	5,000	-	3,680	(1,320)	-	-	-	-	-
Other (small-scale studio projects and activity)	-	1,596	-	(1,596)	-	25,261	(21,631)	9,584	13,214
The Rayne Foundation and The Community Foundation for Staffordshire (Recast)	16,100	-	11,057	(5,043)	-	16,407	(16,407)	-	-
BBC Children in Need / Wellcome Trust (Foundations)	28,825	44,546	44,323	-	29,048	500	(32,296)	16,794	14,046
National Lottery Heritage Fund (Generation)	26,100	-	2,499	-	23,601	21,640	(10,016)	(27,881)	7,344
Staffordshire Chambers of Commerce / ERDF (Factory)	4,702	3,139	-	(7,841)	-	17,640	-	(17,640)	-
Clay School members	(5,263)	-	-	(5,263)	-	-	-	-	-
International Partnership (British Council Poland)	2,879	3,460	-	(6,339)	-	-	-	-	-
Paul Hamlyn Foundation (Transferer)	-	-	-	-	-	2,464	(2,464)	-	-
CSoTC Cultural Anchor Grant	-	-	-	-	-	25,000	-	(25,000)	-
Approach Dementia Support (Moulding Memories)	-	-	-	-	-	2,530	(2,530)	-	-
	129,189	151,100	(126,404)	(82,955)	70,930	143,442	(115,348)	(53,973)	45,051

14 Restricted funds

CSoTC - PMAG (Clay Musuem)

A grant to enable BCB's partnership with The Potteries Museum & Art Gallery (PMAG) for the Clay Museum programme. Clay Museum is designed to drive children and young people's engagement with the museum by delivering school visit learning activities using clay to promote exploration of all of the museum collections.

CSoTC Community Investment Fund

The value of tangible fixed assets related to capital equipment purchased to support BCB's community engagement programming with community groups across the city and to equip the organisation to better facilitate online and in-person engagement activity.

Other

The 'other' category comprises grants for community projects undertaken in close association with the BCB Studio and a remaining grant retention payment from Arts Council England in support of a staffing review process.

The Rayne Foundation and The Community Foundation for Staffordshire (Recast)

A grant towards the Recast project, which combines creativity, addiction recovery and clay. Recast is delivered in partnership with Stoke Recovery Service.

BBC Children in Need/Wellcome Trust (Foundations)

A grant towards Foundations, which aims to make a difference in Stoke-on-Trent as children build essential skills, have fun, improve their health outcomes, celebrate and inspire others. Foundations is supported via 'Curiosity', a collaboration between BBC Children in Need and Wellcome Trust. 'Curiosity' provides funding for organisations to run exciting and engaging science activities aimed at disadvantaged children and young people.

National Lottery Heritage Fund (Generation)

A grant towards the Generation project, working with young people to explore the depth and range of ceramics heritage in the city through workshops, sessions, and visits to heritage venues.

Staffordshire Chambers of Commerce / ERDF (Factory)

Grant funding for Factory, a partnership between Staffordshire Chambers of Commerce, Staffordshire University, British Ceramics Biennial and ACAVA to support creatives in the county. The programme is part funded by the European Regional Development Fund.

International partnerships (British Council, Poland)

A travel scoping grant towards two research and development visits (Bolesławiec, Poland to Stoke-on-Trent, UK and vice versa) for staff from the Museum of Ceramics in Bolesławiec and BCB to inform the development of Ceramic Cities Exchange - an international exchange project for young artists from both countries who have limited opportunities to travel.

Paul Hamlyn Foundation (Transferer)

A grant towards an innovative programme working with two secondary schools to develop critical thinking and oracy skills in young people through engagement with clay-based discussions, activities and involvement in selection processes for the British Ceramics Biennial.

CSoTC Cultural Anchor Grant

The city council continued its support for the organisation, whilst also providing further support in the form of studio and storage space on the Spode site.

Approach Dementia Support (Moulding Memories)

A grant to run a project of weekly clay workshops and visits in partnership with Approach Dementia Support Staffordshire to provide support to residents of Stoke-on-Trent living with dementia.

15 Analysis of net assets between funds

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
Fund balances at 31 March 2023 are represented by:						
Tangible assets	-	10,447	10,447	1,634	10,655	12,289
Current assets/(liabilities)	39,897	34,604	74,501	21,215	60,275	81,490
	39,897	45,051	84,948	22,849	70,930	93,779

16 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel is as follows.

	2023 £	2022 £
Aggregate compensation	83,021	69,017

The key management personnel of the charity comprise its trustees, the Artistic Director & Chief Executive; and the Executive Director/Head of Business Services.

The Clay Foundation (trading as British Ceramics Biennial)

www.britishceramicsbiennial.com

Registered office:
Room 416 Flaxman Building,
School of Digital,
Technologies and Arts,
Staffordshire University,
College Road,
Stoke-on-Trent
ST4 2DE

Charitable Incorporated Organisation (charity number: 1160430)

The Clay Foundation is the name of the charitable incorporated organisation which trades as British Ceramics Biennial (BCB) and is referenced as such throughout this document.

image © jennyharperphotography.com

THE CLAY FOUNDATION

England & Wales - Charity number 1160430

Accounts

British Ceramics Biennial

The Clay Foundation CIO

Annual Report and Unaudited Financial Statements for year ended 31 March 2022

(Trading as British Ceramics Biennial, Charity registration number 1160430)

image © jennyharperphotography.com

Trustees

A Wedgwood (Chair)
A Diggins (Retired 13 October 2022)
D Figueiredo
A Graves (Retired 5 May 2021)
R Greenlees (Appointed 19 January 2023)
D Hawkins (Retired 18 August 2021)
C Jones (Appointed 06 May 2021)
C Twomey
S Williams (Appointed 06 May 2021)
H Williamson (Appointed 21 April 2022)

Chief Executive & Artistic Director

C Wood

Staff

N Armitage, Learning & Participation Manager
N Bellingham, Head of Business Services
R Ewing-James, Artistic Programme Manager
J Mills, Studio & Community Programme Manager
A Rabishaw, Communications Assistant
G Rhodes, Communications Manager
C Wood, Chief Executive & Artistic Director

Charity number

1160430

Registered office

Room 416 Flaxman Building
School of Digital, Technologies and Arts
Staffordshire University
College Road
Stoke-on-Trent
Staffordshire ST4 2DE

Independent examiner

Karen Staley FCA BSc
Geens Chartered Accountants
68 Liverpool Road
Stoke-on-Trent
Staffordshire ST4 1BG

Bankers

The Co-operative Bank
PO Box 250
Delf House
Southway
Skelmersdale WN8 6WT

The Clay Foundation is the name of the charitable incorporated organisation which trades as British Ceramics Biennial (BCB) and will be referenced as such throughout this document.

The following abbreviations are used in this document. BCB – British Ceramics Biennial, CSoTC – City of Stoke-on-Trent Council, CRF – Cultural Recovery Fund, ERDF – European Regional Development Fund, NPO – National Portfolio Organisation and PMAG – The Potteries Museum & Art Gallery.

The definitions for the BCB values used in this document are from Chambers Dictionary, with the exception of ‘Grounded’ which is from Collins.

image © jennyharperphotography.com

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image © jennyharperphotography.com

Chair's Introduction

BCB continues to create and deliver memorable, impactful and high-quality arts programmes. The 2021/22 year commenced with the BCB team stepping up to new responsibilities in the interim period between Artistic Directors. Applying their blend of creative problem solving and pragmatism, they handled this period of transition remarkably whilst simultaneously managing the continued impacts of the pandemic.

Clare Wood joined us as Chief Executive & Artistic Director in August 2021 and immediately threw herself into delivery of the 2021 BCB Festival. Clare joined us from a community and heritage regeneration role which meant she has considerable knowledge of the buildings of Stoke-on-Trent. This proved invaluable when BCB found itself, at short notice, having to secure a new venue for the 2021 BCB Festival. Each BCB Festival takes two years to develop and plan, so a last-minute change of this magnitude initially appeared to be impossible odds to overcome. However, it was achieved and stood as another demonstration of the adaptability and resilience that underlies BCB's accomplishments.

BCB was proud to present its seventh festival in September 2021. The BCB team transformed The Goods Yard, a site then awaiting redevelopment, into an extraordinary festival venue. In addition to presenting work by over 60 leading contemporary artists and dozens of related events, the festival introduced the public to a building that had been inaccessible for years. BCB has always championed the symbiotic relationship between cultural delivery and regeneration, so being able to use this venue that is now being developed for residential and cultural use was extremely fitting.

The real joy of 2021 for BCB was welcoming people back to the festival. This is a pleasure at every BCB Festival, but it had additional meaning on this occasion, as for many of those visiting, the 2021 BCB Festival was their first cultural activity following the coronavirus lockdown. What an honour to be part of this important step back to normality for so many people.

Chair's Introduction

(continued)

The sheer scale and intensity of the BCB festivals always make them stand out. However, much of the preparation, thought and innovation in the festivals is borne out of BCB's year-round activities, whether that is our international partnerships, our community and school-based delivery, the BCB Studio programme or our work commissioning and supporting artists' practice. It is this activity, which drives the BCB Festival. My thanks go to the BCB team, our freelance Associate Artists, volunteers and the many artists, collaborators and participants.

I must thank Alun Graves and David Hawkins who both retired from the BCB Board during this period. Alun is a leading expert in modern and contemporary ceramics and the Board benefited from his insight and encyclopaedic knowledge of the sector. Although, no longer active at Board level, we are delighted that Alun continues his association with BCB, and consolidates our continuing relationship with the V&A, as Chair of the selection committee for Award, the headline exhibition and prize central to the BCB Festival. Partnerships are central to BCB's success, and I am grateful to David Hawkins for his role on the Board and his invaluable work fostering and growing the relationship between BCB and Staffordshire University. During the year, we also welcomed two new Board members, Catrin Jones and Sara Williams. Since joining the Board, Catrin and Sara have been exceptionally generous and skilled in sharing their expertise, enhancing the already excellent Board of trustees. Just after the close of the 2021/22 year, we also welcomed Hugh Williamson to the Board. My sincere thanks go to all of our trustees.

As proud as I am of BCB, its success would not be possible without our core funders. I extend my sincere thanks to Arts Council England, Staffordshire University and City of Stoke-on-Trent Council. To round off a fantastic year, the team finished the period deep in preparations for the Arts Council National Portfolio application process. Just as at the start of the year, this has been another demonstration of the team's expertise and ability to adapt, innovate and grow. It is my pleasure to play my part alongside in supporting this creative journey.

Alison Wedgwood,
Chair,
British Ceramics Biennial

Chief Executive's Introduction

As an ambitious and forward-thinking organisation, the 2021/22 year started for BCB with a sense of seeking to recover and move on from the constraints and anxiety of the pandemic. The lockdowns had also given time for reflection and renewed focus around BCB's role in ensuring people lead creatively active lives. Therefore, rather than the pandemic upending plans as had been the case during 2020/21, this year was characterised by adaptation and reassurance that creative programming and Covid-19 management can coexist. Recovery for BCB meant reconnecting with artists, partners, participants and audiences; and commencing programmes that had been suspended or delayed. This was achieved with the sensitivity and attentiveness that the BCB team is expert in. It has been fantastic to re-awaken the year-round programme. Through this programme BCB is able to collaborate with and employ artists and engage thousands of people in interactions with clay, which in turn makes a dynamic and vital contribution to the BCB Festival.

Compiling the annual report is a natural evaluation point and I am proud to say that the objectives for 2021/22 included in the previous report have all been achieved in another year which challenged our ingenuity and resilience. Thank you to the BCB team – our staff, Associate Artists, regular freelancers and volunteers. In addition, this year we were joined for six months by ten Festival & Studio Assistants thanks to the support of the Kickstart Scheme. In typical fashion, the ten were warmly welcomed and supported by the BCB team. We extend our thanks to the Festival & Studio Assistants who brought new ideas and perspectives that strengthened BCB's thinking and planning.

The BCB team and the artists and partners we are fortunate to work with are a formidable force at the best of times, but the run-up to the 2021 BCB Festival saw them reach new heights as the main festival venue was relocated, replanned and installed at very short notice in a venue that had been empty for years and needed substantial preparation. Moments like this bring out the best in great people and it was uplifting and invigorating to see the team's commitment to overcome such a significant hurdle. This event showed the strength of the BCB team, and also demonstrated the goodwill that BCB enjoys, as friends, relatives and neighbours dropped in to support the efforts. It is with sincere gratitude to the team and to the City of Stoke-on-Trent Council for their outstanding support that enabled the new festival venue to be realised.

The successful transition out of the pandemic and into BCB's seventh festival wouldn't have been possible without targeted support from the Cultural Recovery Fund via Arts Council England. This sits alongside BCB's core funding from Arts Council England, City of Stoke-on-Trent Council and Staffordshire University plus a range of generous project funders. Thank you to all the individuals and organisations that make it possible to share the benefits of exploring, learning from and enjoying the brilliant material of clay with audiences and participants – in short meeting our vision of 'making change through clay'. The 2021 BCB Festival was a powerful illustration of the benefits BCB brings at a time when new intellectual challenge, joy, distraction and a very warm welcome was so necessary and gratefully received by so many. Finally, thank you to the artists, who are the heart of BCB and the reason we can design and deliver wonderful programmes and share incredible artworks.

Thank you also to the BCB trustees. They have shown courage and have backed the team strongly, especially at points when the odds were not in our favour. Knowing that we have the faith, scrutiny and support of such an expert and dedicated Board gives BCB the resolve to fulfil our values.

Clare Wood,
Chief Executive & Artistic Director,
British Ceramics Biennial

Trustees' Report

The trustees present the annual report and financial statements for the year ended 31 March 2022. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Charities Act 2011 and '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)'.

Introduction

The British Ceramics Biennial came into existence in 2008, becoming The Clay Foundation CIO in 2015. BCB stands as a declaration that Stoke-on-Trent is the place where the best and most innovative work in clay is imagined, designed, made and celebrated. Originally established as a high-profile regeneration project by the CSoTC, BCB has grown to become a major cultural agency in Stoke-on-Trent with cross-sector partnerships with heritage; arts and culture; health and wellbeing; education; local authority and industry.

BCB is funded by Arts Council England, CSoTC and Staffordshire University with additional project-based funding from a range of private and central government sources. These funders have been critical in enabling BCB to grow and develop local, national and international programmes which address cultural, learning and community-linked strategic targets. In the period 2009 to 2022 BCB has:

- Welcomed over 270,000 visitors – with approximately 50% originating outside the Stoke-on-Trent city/region and 5% being international visitors
- Enabled over 18,000 children and young people to learn and improve skills through engaging with clay
- Generated over £8.3m of value in critically positive media coverage – constructive and creative stories related to Stoke-on-Trent
- Produced economic activity in excess of £9.2m

Trustees' Report

Core Purpose

The aims and objectives of the charity for the public benefit are to promote public appreciation of, and advance public education in the arts, in particular, but not exclusively, the art of ceramics, in such ways as the charity trustees may decide. The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

Vision

Making change through clay.

Mission

To develop, sustain and expand innovative ceramics practice and improve lives together with artists and creative communities.

Values

Bold

Accountable

Significant

Grounded

Connected

Collaborative

Welcoming

Inclusive

Trustees' Report

Governance

The Clay Foundation was incorporated as a Charitable Incorporated Organisation in February 2015, trading as British Ceramics Biennial/BCB. It is governed by its foundation document registered on February 11, 2015, and is registered with the Charity Commission for England and Wales (registered charity number 1160430). Its governing body, the Board of Trustees, is responsible for long-term direction and overall policy. The trustees who served during the year and up to the date of signature of the financial statements are:

- A Wedgwood (Chair)
- A Diggins (Retired 13 October 2022)
- D Figueiredo
- A Graves (Retired 5 May 2021)
- R Greenlees (Appointed 19 January 2023)
- D Hawkins (Retired 18 August 2021)
- C Jones (Appointed 6 May 2021)
- C Twomey
- S Williams (Appointed 6 May 2021)
- H Williamson (Appointed 21 April 2022)

Board membership represents important networks, with strong representation from higher education, ceramics and specialist support. The trustees act as ambassadors for BCB across industry, education, academia, key stakeholders, cultural organisations and local, national and international networks. New trustees are given an induction into the work of BCB, are briefed on responsibilities and recommended practice as set out in the Charity Governance Code and are encouraged to undertake appropriate training to aid their role. The trustees regularly review the balance of trustees and the recruitment of trustees and seek to achieve an appropriate overall balance of skills and experience, reflecting the communities served. Opportunities are created to familiarise trustees with different aspects of BCB's work and they are invited to meet staff and attend BCB activities.

Trustees' Report

Governance (continued)

The day-to-day running of the charity is delegated to the executive team comprising Chief Executive & Artistic Director and Head of Business Services along with managers. The board is the ultimate decision-making body and is independent of the executive. The board receives regular reports from executive officers and approves all major operational and financial decisions. The governing document states that the minimum number of trustees shall be three but (unless otherwise determined by ordinary resolution) shall not be subject to any maximum.

The Board meets quarterly to agree on policy and overall furtherance of the charity's objectives to provide the necessary overview and scrutiny of plans, performance and risk management. The meetings allow debate around BCB's direction and operations. In addition, the Chair is available for updates and discussions around specific strategic decisions. Deirdre Figueiredo leads on equality, diversity and inclusion for the Board. Alison Wedgwood chairs the Remuneration Committee, which meets as business need requires. Until her retirement from the board in October 2022, Ann Diggins provided expertise around financial reporting, including chairing the Finance Sub-Committee. In early 2023, BCB is recruiting for a trustee with extensive financial expertise to continue this responsibility.

BCB has two patrons who provide support and advocacy:

- Tristram Hunt, Director, Victoria and Albert Museum
- Emma Bridgewater, Founder and owner, Emma Bridgewater Pottery

Alongside the Board and Patrons, BCB Associates provide invaluable support particularly in relation to preparation and presentation of the BCB Festivals:

- Alun Graves, Senior Curator of Ceramics and Glass Collections, Victoria and Albert Museum (BCB Award)
- Helen Felcey, Artist and educator (BCB Fresh)

Trustees' Report

Achievements and Performance

The 2021/22 year began with the BCB team returned from furlough and working from home. The return to the BCB office and studio took place throughout the spring with the team fully returned by the early summer with Covid-19 management processes in place. This adjustment also enabled the Clay Comrades, an artist collective of regular BCB Studio members, to return to in-person making. The change from virtual to hybrid to in-person delivery increased work opportunities for the BCB Associate Artists who support and deliver BCB programmes on a freelance basis. Care was taken not to lose the expertise and positive reputation for high-quality digital and hybrid programming gained during the lockdown period and the 2021 BCB Festival.

Formal learning activity continued to be impacted by Covid-19 at the start of the year, but the Foundations project was able to recommence school holiday provision from April 2021. The spring saw significant planning for the 2021 BCB Festival. Within the context of fluctuating Covid-19 guidance and confidence, the festival planning progressed on the basis that if an in-person festival was not possible, then a digital version of the festival would be delivered. By June 2021, an in-person festival augmented with digital programming was settled upon.

Having managed this variable, the BCB team then had to navigate a last-minute venue change. Following 18-months planning the festival for the Spode China Hall, a serious safety issue detected in June 2021 made the venue unusable and the festival facing cancellation. Instead in ten weeks the BCB team secured an alternative venue, agreed a new installation plan, undertook vast building preparations and completed installation with the significant support of CSoTC. Against the odds, the 2021 BCB Festival opened on 11 September.

Following the highs of the festival, BCB returned to the year-round programme of collaborating with artists and communities that sustains and underpins the biennial festivals. The latter part of the year also focused upon preparation for BCB's National Portfolio application to Arts Council England for the 2023-2026 investment period. This saw the BCB Board, staff and stakeholders undertake a detailed examination and review of BCB's core purpose, strategic direction and programming ambitions. A more detailed outline of activities during the year and how these underpin BCB's values follows.

Trustees' Report

Achievements and Performance (continued)

Bold

adj. daring or brave; confident and courageous

BCB Festival: The confidence and commitment shown in relocating the 2021 BCB Festival at short notice was rewarded with an extremely positive response from artists and visitors, with 96% of visitors citing the festival as 'good' or 'very good'. Over five-weeks from 11 September to 17 October 2021, the festival attracted 21,176 in-person and digital visits. Of these, 7,013 were to the main festival venue at The Goods Yard. The remainder were to supporting festival venues at V&A Wedgwood Collection, Airspace Gallery, Spode Museum Trust Heritage Centre, Spode Rose Garden and PMAG plus participation in digital tours and events. There were a further 22,467 digital engagements, involving watching film content or lived-streamed talks and active engagement with festival social media posts.

The BCB Festival presents high-quality and courageous programming from a stimulating mix of critically acclaimed artists, early-career practitioners and community participants. The 2021 BCB Festival comprised:

- two central exhibitions: 'Award' for established artists and 'Fresh' for artists in their first five years of professional practice;
- commissioned projects
- international partnerships
- new work delivered in collaboration with artists and creative organisations

The festival also saw BCB break new ground with the establishment of a youth panel that contributed to the selection process for the Fresh exhibition. BCB extends its thanks to the 337 artists and 67 partner organisations who created the 2021 BCB Festival. The 337 artists involved comprised:

- 22 established artists
- 35 early career artists
- 274 artist participants
- 6 BCB Associate Artists

International programming was hampered by the pandemic, but despite this BCB was delighted to support collaborations with artists from the USA and Japan. BCB's planned artist exchange with India was rescheduled for the 2023 BCB Festival. Participating artists identified with the following characteristics:

- 33% people of colour
- 7% D/deaf, disabled or with long-term health condition
- 22% non-heterosexual
- 33% from a working-class background

This data indicates that BCB's objective to work with a diverse range of artists is being successfully progressed, although it should be noted that not all artists participated in the background survey. Further work is needed to broaden the range and to understand the background of the artists BCB exhibits and collaborates with.

image © jennyharperphotography.com

Trustees' Report

Achievements and Performance (continued)

Public entry to the festival took place from Wednesday to Sunday with Mondays and Tuesdays used as dedicated education visit days. This was done to protect learning opportunities for children and young people as schools were unable to visit alongside the public due to Covid-19 management procedures. 668 visits associated with formal learning organisations were made to The Goods Yard. These were led by BCB staff and Associate Artists, ably backed by festival volunteers. 14 volunteers generously supported the festival delivery and contributed in-kind support to the value of £16,108.

85% of visitors identified as having White British ethnicity, 5% as Asian, Black or Mixed ethnicity background and 10% identified as 'Other' or 'Prefer not to say'. 9% of festival visitors identified as D/deaf, disabled or having a long-term health condition. Dwell time at The Goods Yard was significantly longer than previous festivals, with some visits of over four-hours. Opening just seven weeks after the lifting of the Government's final lockdown-easing milestone, the festival was carefully managed to ensure the safety of all involved. For 33% of visitors, the festival was their first post-Covid cultural event and many visitors commented positively on their appreciation of the enhanced hygiene and mask wearing procedures within the festival venues.

Alongside the exhibited works, the 2021 BCB Festival included a programme of engagement activities comprising in-person festival tours, artist workshops, artist talks and handling sessions. The festival Project Space provided a wide range of hands-on activities including hand building, throwing and decorating plates.

This was the first festival that incorporated a comprehensive digital programme, which was well received. This comprised virtual Festival Tours, Student Tours and a series of artist CPD Talent Development discussions and presentations, which achieved consistently high participation rates. Stakeholder engagement was good with visits from DCMS; Arts Council England; CSoTC; Whitehall Levelling Up Commission; Crafts Council; BEIS; Staffordshire and Stoke-on-Trent Enterprise Partnership; as well as HE/FE and other learning and creative organisations.

The preparation, presentation and deinstall of the BCB Festival is an enormous task that temporarily consumes all of BCB's capacity. It is only possible due to the collaboration, goodwill and expertise of many artists, funders, partner groups and community organisations. BCB extends its sincere gratitude to all involved in this extraordinary creative endeavour.

"First visit and blown away by the talent, craft, imagination and wit of what I've seen. I've got a lot from coming, will tell everyone and will be back."

2021 BCB Festival visitor.

Trustees' Report

Achievements and Performance (continued)

Generation: The Generation project is generously supported by the National Lottery Heritage Fund. Commencing in early 2021, the project seeks new and bold ways to explore what the ceramics heritage of Stoke-on-Trent means to young people in the city. Generation confidently celebrates the pleasure and learning to be derived from using clay and the many avenues of enquiry that exploration of the history of ceramics in Stoke-on-Trent can open up. Taking place initially online due to Covid-19 restrictions, BCB worked with a group of young people each week, sending out clay materials for them to work with at home during online sessions. Sessions built upon what the young people already knew about local ceramics heritage and to identify what they wished to explore further via self-led projects. One such project was 'I am a Man and a Brother' in collaboration with the V&A Wedgwood Collection. This comprised an exhibition and trail encouraging exploration of the context of the Wedgwood anti-slavery medallion – created in 1787 for the Society for the Abolition of the Slave Trade. Taking the medallion as creative inspiration, students from the City of Stoke-on-Trent Sixth Form College and YMCA North Staffordshire explored the history and contemporary significance of the medallion as a forerunner to the protest badge, modelling their own contemporary takes using Wedgwood Jasper and sharing their work through a workshop during the 2021 BCB Festival.

Fresh Talent Residencies: Support for fostering new networks and skills with early-career artists was pursued via the Fresh Talent Residency programme, which awards a residency at a centre for ceramic excellence alongside financial support to selected artists exhibiting within the Fresh exhibition at the BCB Festival. During the year, residency placements were agreed with Guldagergaard International Ceramic Research Center, Staffordshire University and the BCB Studio, which were awarded respectively to Dorcas Casey, Nico Conti and Leora Honeyman.

Accountable

adj. responsible; having to explain or defend one's actions or conduct

Arts Council England National Portfolio: Considerable time and planning was dedicated to preparing BCB's submission for Arts Council National Portfolio funding for the 2023 to 2026 investment programme. BCB's preparation built upon the announcement in September 2021 that Stoke-on-Trent was one of 54 Priority Places identified by Arts Council England as needing increased development time from the Arts Council to grow cultural investment in the area. Commencing with a Board planning day in November 2021, the trustees, staff and stakeholders have scrutinised BCB's purpose, working practices and strategic ambitions and their alignment with the Arts Council England Let's Create strategy, leading to application submission in May 2022 and a successful funding offer in November 2022. The application process included continuing work with Hybrid Consulting developing BCB's equality, diversity and inclusion practice.

SoTCC cultural revenue grants: During this period, BCB undertook discussions with CSoTC regarding their intention to move to an open application model for local authority cultural revenue grants. BCB's first application via the new scheme was submitted during the 2022/23 year.

BCB Staffing Review: Toward the end of the period, BCB secured a £5,000 Arts Council grant to support staffing planning. HR expert Jayne Phillips was contracted to lead the work in collaboration with Clare Wood, BCB Chief Executive & Artistic Director, during 2022/23 to include planning future staffing need and structure, reviewing and updating role descriptions, salary evaluation, review of employment policies and renewed contracts.

Trustees' Report

Achievements and Performance (continued)

Welcoming

adj. receiving someone or something warmly, gladly, gratefully or thankfully

BCB Studio: The BCB Studio encourages participation in clay activities and acts as a base for BCB's community workshops, courses, kiln hire, projects and public-access open studio scheme. Open all year round, the BCB Studio is an egalitarian, affordable and welcoming space for anyone to realise their creative aims. At the start of the 2021/22 period, following the lifting of Covid-19 restrictions, the Open Studio programme was reinstated and was well-supported during its twice-weekly sessions. The studio fosters strong social bonds between users and is a unique and remarkable creative environment. The BCB Studio is the base for the Clay Comrades, an artist collective formed through being regular users of the open studio. Although connected to BCB, the group is independent and since 2016, has supported BCB activities and initiated projects within Stoke-on-Trent. During the year, Clay Comrades participated in the Stoke Makes Plates project and were commissioned by creative organisation Urban Wilderness to create a short film and exhibition in a disused shop. This project explored responses to returning to in-person working in the BCB Studio following nearly two years of Covid-19 disruption to their creative practice and wellbeing.

Foundations: The Foundations project supports children in Stoke-on-Trent to learn about the science of clay whilst being sociable, having fun, building essential skills, improving health and inspiring others. The project is funded via the Curiosity Fund from BBC Children in Need and Wellcome Trust. Following significant limitations on how the project could operate during the Covid-19 lockdowns, it was heartening to recommence in-person delivery. A highlight during the year was the crash curriculum event in June 2021 which saw 15 young people from St. Thomas More Catholic Academy who have regularly engaged with the Foundations project working with BCB Associate Artists to design and lead creative clay workshops for the rest of their year group. Raw clay and glaze experimentation undertaken as part of the Foundations project also featured in the 2021 BCB Festival Project Space.

Significant

adj. important; worth noting or considering

ReCast: ReCast brings together experts in ceramics and drug/alcohol dependence to provide a creative outlet for people on addiction recovery journeys. Delivered in partnership with Stoke Recovery Service, the programme is designed to highlight the similarities between working with and caring for clay and the self-care needed to maintain substance misuse abstinence. During the year, ReCast was generously supported by The Rayne Foundation, which enabled continuation of the eight-week clay workshop programmes, alongside a short creative residency and participation in the Stoke Makes Plates project and the Breaking with Tradition exhibition. Evaluation of ReCast by Dr. Susan Hunter of Keele University demonstrated benefits for programme participants in relation to stress and anxiety management, building confidence and improved social skills.

Transferer: Toward the end of the 2021/22 year, discussions took place with Paul Hamlyn Foundation regarding Transferer, an 18-month pilot project focused upon critical thinking and oracy skills development in young people in Key Stage 3. This resulted in news of a successful application, with the programme due to commence in 2022/23.

"They're always so accommodating and always put our students' minds at ease because they're so friendly. It works really well... BCB just put them at ease and don't force them to do stuff, they offer it and reassure them."

Teacher on school visit to 2021 BCB Festival.

image © jennyharperphotography.com

Trustees' Report

Achievements and Performance (continued)

Grounded

adj. sensible and reasonable; understanding the importance of ordinary things

Slip Trail: In late 2021/22, BCB began planning the delivery of Slip Trail, a project to create and install a ceramic brick and tile artwork at the Middleport entrance to the towpath of the Trent and Mersey Canal. Slip Trail is funded and delivered in partnership with Middleport Matters Community Trust and Appetite. The work delivered in 2022/23 and created with members of the community, Clay Comrades with BCB lead artist Sarah Fraser draws inspiration from the designs of Charlotte Rhead, Susie Cooper and Clarice Cliff.

Clay Courses: BCB continued its collaboration with the Workers' Educational Association (WEA) through the delivery of two weekly courses, 'Connect with Clay' and 'Ceramics in Conversation' delivered at the BCB Studio by artist Sarah Fraser. During 2022/23, BCB is forming a partnership whereby WEA ceramics courses at the BCB Studio will be led by the BCB Associate Artist team.

Trustees' Report

Achievements and Performance (continued)

Inclusive

adj. comprehensive; all-embracing

Stoke Makes Plates: This project, funded by Historic England and CSoTC formed part of the Stoke High Street Heritage Action Zone programme. It aims to unlock the potential of high streets across England, fuel economic, social and cultural recovery and breathe new life into high streets for future generations. For this project BCB artists worked with over 150 Stoke-on-Trent residents via 20 diverse community groups in plate-making workshops to explore the city's past, present and future, alongside creative writing sessions. Themes explored included imagining a dream shop, the heritage of Spode ceramics, decoration as storytelling and the idea that 'it takes a village to raise a child'. The plates produced were curated and displayed at the 2021 BCB Festival which was extremely positively received by local project participants, creating a strong sense of ownership and involvement in the festival.

Clay Museum: Clay Museum is funded via PMAG through the Arts Council England 'Museums and Schools' scheme. The programme finds inspiring ways for all school students regardless of learning style or prior knowledge to engage with the PMAG collections through participatory clay workshops. During 2021/22 it was necessary to adapt the Clay Museum programme to reflect schools' changed procedures in accordance with Covid-19. To support ongoing clay engagement, BCB worked with artist Rachel Hoyle to produce six 'how to' films to support schools with clay techniques suitable for the classroom. The films covered hand modelling figures, sgraffito decoration, pinch and coil pots, clay slab building and press moulding techniques. By January 2022, museum-based workshops were once again possible. These picked up on content previously developed in the Clay Museum programme and included 'Growing Cultures', which looks at germs and antibacterial resistance, which was highly pertinent in relation to Covid-19. The year finished with production of a workbook summarising the Clay Museum workshop content for PMAG to distribute to schools. The Clay Museum workbook increases the impact of the investment in the Clay Museum programme and enables delivery independently of BCB.

Factory: Funded via the Staffordshire Chambers of Commerce, Factory is an ERDF programme which supports artists and creatives to develop their practice and business skills. Feedback from 2020/21 Factory sessions demonstrated a desire for a more equitable future where anyone, regardless of background, can build a creative career. This informed the five-week Talent Development events for the 2021 BCB Festival supported by Factory. Leading professionals spoke on subjects including the power of community and sustaining self; finding focus and direction in practice and business; and initiating and delivering projects. The programme enjoyed high delegate numbers and positive feedback.

image © jennyharperphotography.com

"It was a great experience online. I felt like I was in the room with everyone, it was so friendly and welcoming. The breakout rooms before the Talent Development were scary at first but they gave another lovely camaraderie to the whole event and we've been talking on Instagram since."

Participant in Talent Development Programme.

Trustees' Report

Achievements and Performance (continued)

Connected

adj. associated or involved

Strategic partnerships: BCB's local partnerships include participation at Board level in Stoke Creates, the cultural compact for Stoke-on-Trent, which acts as a catalyst for creative and cultural investment and participation. Areas of focus include developing philanthropy, cultural volunteering and the creation of cultural action zones. BCB representatives also sit at governance level on Stoke High Street Heritage Action Zone Board and the Stoke-on-Trent and North Staffordshire Cultural Education Partnership (CEP). The CEP is a collective ensuring all children and young people aged 0-25 have access to high quality cultural provision. During the year, the CEP held its quarterly meeting at the 2021 BCB Festival.

BCB Advisory Network: Local connectivity with Stoke-on-Trent residents with experience of health, ethnicity, social and economic factors associated with inequality is supported via the Advisory Network. The network maintains a guiding principle of being equitable and people-centred with members supporting BCB in programme planning. During the year, the network members identified community partners for Stoke Makes Plates, advised on access and wellbeing for the 2021 BCB Festival and fed back on BCB's revised core purpose.

Communications changes: To support BCB to connect to a broad range of artists, audiences and participants, changes are being made to how BCB communicates and distributes information about its programmes and opportunities. The changes capitalise on the expertise and reputation gained through increased digital communication during the Covid-19 lockdowns. They include the development of the BCB Player, a digital platform hosting short films, podcasts and talks originating from the BCB programme, which are promoted and shared via social media. The 2021 BCB Festival gave the opportunity to test new approaches, including pay-per-click social media campaigns, which proved effective in reaching families interested in Project Space activities. These families were also active in recording their experiences and providing positive feedback via social media. The BCB website remains a central tool for communications. The monthly sessions average was 2,497, with total monthly visitors 1,682. 80% of website users were visiting for the first time and average dwell time was 2 minutes and 20 seconds.

At the end of the 2021/22 financial year, BCB commenced promotion of the opportunity for artists to submit a proposal to Award, the headline exhibition for the 2023 BCB Festival, via sector advertising and events.

Collaborative

adj. open to working together with others

Breaking with Tradition: In the second half of the 2021/22 year, BCB supported an exhibition, Breaking with Tradition, curated from artists' work selected from the 2021 BCB Festival. This exhibition took place at The Burton, Bideford and included works by Toni de Jesus, Pam Su, Laura Plant, Nico Conti and Leora Honeyman plus a selection from the Stoke Makes Plates project. These were shown alongside works from The Burton collection and a community project related to Devonshire harvest jugs.

Ceramic Cities Exchange: In early 2022, BCB and V&A Wedgwood met to discuss collaboration on an international exchange project between Stoke-on-Trent and Bolesławiec, Poland, with funding channels and partnership development work planned for the 2022/23 year.

Trustees' Report

Achievements and Performance (continued)

Staffing

During the period, the trustees consider Clare Wood and Iain Cartwright to be the key management personnel, in charge of directing and controlling the organisation on a day-to-day basis. Staff changes during the period and up to the date of signing the annual report and financial statements include:

Nikki Patel leaving the Head of Communications role in March 2022.

Iain Cartwright leaving the Executive Director role in November 2022.

Clare Wood joining in the Chief Executive & Artistic Director role in August 2021.

Gabriella Rhodes commencing the role of Communications Manager in March 2022.

Nigel Bellingham joining in the Head of Business Services role in September 2022.

Alexandra Rabishaw joining in the Communications Assistant role in October 2022.

BCB wishes to thank Nikki and Iain for their dedication and expertise which has been a significant support in BCB's growth and success.

The 2021/22 year began in a period of transition with BCB between Artistic Directors following the retirement of Barney Hare Duke in February 2021. The BCB team was highly responsive to this change taking on new responsibilities in the interim period, with relevant staff members awarded a one-off payment in recognition of the additional responsibilities by the BCB Remuneration Committee.

In summer 2021, BCB was approved as a beneficiary of the government Kickstart Scheme, which aimed to create new jobs for 16 to 24 year olds who were at risk of long term unemployment. The scheme enabled BCB to employ ten people on six-month fixed term roles as Festival & Studio Assistants. The additional capacity was invaluable in enabling the management of the additional site preparation needed to use The Goods Yard as the 2021 BCB Festival venue. Part of the Kickstart Scheme commitment was to provide job seeking support, advice and experience. This was delivered through regular 1:1 meetings, job seeking training sessions, a mock role application process and taster placements with other organisations. BCB wishes to thank the placement organisations, Re-Form Heritage, Appetite, Carse and Waterman Animation and Spode Museum Trust for their support in this capacity. It was heartening to see many of the Kickstart-funded young people offered roles and placements at the end of their Festival & Studio Assistant contracts and to hear the positive impact of their time with BCB.

Full staff team training was provided in mental health first aid and autism awareness. Funding was also secured from the Stoke-on-Trent and Staffordshire Skills Hub via Staffordshire Chambers of Commerce to enable first aid at work, safeguarding and governance training in the 2022/23 year. One staff member commenced a level 7 Senior Leadership Apprenticeship with the University of Wolverhampton.

image © jennyharperphotography.com

"I honestly can't thank you enough for everything BCB and the team has done for me, the charity is a credit to Stoke-on-Trent and you're all a credit to the charity. It is the best place I have worked, with the best team I have worked with."

BCB Festival & Studio Assistant.

Trustees' Report

Achievements and Performance (continued)

Funding and Fundraising

BCB extends its thanks to all of the public and private funders and individuals that have supported the organisation during 2021/22. This year is the final year of the agreed 2018-22 investment period as part of the Arts Council England National Portfolio, contributing £178,220 during the year. BCB was delighted to receive the confirmation that it would receive NPO extension funding for the 2022/23 year in December 2021. This invaluable core funding sits alongside revenue support from CSoTC and Staffordshire University and is supplemented with project-based fundraising, which continued across the year. BCB is also extremely grateful for the office and meeting space which Staffordshire University generously provides to BCB and which enables a close and dynamic working relationship with the University staff and students.

BCB was significantly supported during the year via the Cultural Recovery Fund delivered via Arts Council England, which provided a further £68,000 to enable BCB to manage the ongoing impact of Covid-19 and the additional costs of the last-minute venue change for the 2021 BCB Festival. The generosity of The Rayne Foundation enabled the continuation of the ReCast project during the 2021/22 year and we were delighted to receive confirmation at the end of the year that The Rayne Foundation would provide extension funding to run ReCast during 2022/23. Likewise, we were extremely pleased to continue the funding relationship with PMAG via CSoTC for the Clay Museum project during the 2021/22 period and to receive confirmation this would continue for 2022/23. Other project-based funders who have awarded grants or have funded activity delivered in the 2021/22 year include BBC Children in Need and Wellcome Trust, ERDF, Historic England, the Kickstart Scheme, National Lottery Heritage Fund, Schroder Charity Trust, Stoke-on-Trent and Staffordshire Skills Hub/Staffordshire Chambers of Commerce and CSoTC Community Investment Fund. BCB is extremely grateful for all funding received, particularly during this extremely disrupted time. Details of all unrestricted funding received during the year are included in the notes to the financial statements.

Staff involved with fundraising for BCB endeavor to maintain an awareness of fundraising best practice and regularly review the Code of Fundraising Practice. The British Ceramics Biennial did not receive any complaints from donors, funders or members of the public about its fundraising practice during 2021/22. Any enquiries or concerns regarding BCB's fundraising practice should be directed to Clare Wood, Chief Executive & Artistic Director.

Trustees' Report

Objectives for 2022/23

The BCB Business Plan for 2022/23 sets out the detail of planned delivery in the year, which includes the following broad objectives in alignment with BCB's values:

Bold

- Create a new international partnership to facilitate an artist exchange programme
- Deliver programming to disseminate sector expertise and support development of creative practice

Accountable

- Purchase and implement customer relationship management software
- Develop new and reaffirm existing funding relationships

Welcoming

- Engage 1,000 people with low arts engagement in clay discovery
- Further develop the BCB Advisory Network and integrate Network members' input into BCB decision making
- Continue adult learning collaborations to provide clay-based learning provision in Stoke-on-Trent

Significant

- Initiate and build international relationships with centres of ceramic expertise
- Develop programme and funding for the 2023 BCB Festival

Grounded

- Pursue opportunities to establish secure and fit for purpose facilities to deliver BCB programmes
- Develop programme and funding to enable targeted community, learning and health programmes

Inclusive

- Build knowledge and share learning regarding diversity and inclusion best practice
- Collaborate with Stoke-on-Trent's education sector to enhance opportunities for children and young people

Connected

- Collaborate with national networks to share learning and promote opportunities
- Contribute to Stoke Creates to support the strategic cultural development of Stoke-on-Trent

Collaborative

- Work with artists to develop and deliver the BCB programme
- Partner with creative organisations to enable residency and creative development opportunities for artists
- Engage with developments in Stoke-on-Trent to achieve a creative village on the former Spode site

Trustees' Report

Finance and Risk

The 2021/22 year resulted in an overall fund balance of £93,779, of which £22,849 were unrestricted funds. The 2021/22 result was only achievable due to funding via the Cultural Recovery Fund and Kickstart Scheme and the in-kind support from CSoTC related to the capital works preparation of The Goods Yard in advance of the 2021 BCB Festival. We are grateful to Arts Council England, DCMS, DWP, Staffordshire University and CSoTC for their backing and generosity. We are also grateful to the project funders who allowed continued flexibility in the grant agreements to enable necessary adaptation to programmes to accommodate changes associated with Covid-19. 2021/22 was the second consecutive year of significant financial and programming disruption related to Covid-19, and BCB extends its thanks to the funders, stakeholders, staff, volunteers, audiences and participants who have supported BCB through this period.

Reserves

BCB reserves policy aims to build and maintain sufficient reserves to support sustainability, providing capacity to adapt to change as appropriate. In respect of the public funding BCB receives, the board devote its resources for purposes intended for public benefit. The board has identified what it considers to be an appropriate reserve level of free reserves (unrestricted reserves not invested in fixed assets or otherwise designated) of no more than 20% of the variation in annual income.

The reserve level at 31 March 2022 is £21,215. The building and maintenance of a reserve that meets the BCB reserve policy remains an important priority.

The trustees believe that the charity does not face any imminent or substantial threat to its ability to continue operating. Accordingly, these accounts are prepared on a going concern basis.

Risk Management

BCB's executive team is responsible for the organisation's risk management processes and for keeping these systems under review. To effectively manage and mitigate failure - whether operational, artistic or financial - risks are regularly reviewed at strategic management team meetings. Significant risks are reported to the Board, either directly to the Chair or at board meetings. The trustees have assessed the major risks to which the charity is exposed and are satisfied that systems are in place to mitigate exposure to the major risks.

The trustees' report was approved by the Board of Trustees.

A R Wedgwood

Dated: 19th January 2023

THE CLAY FOUNDATION CIO

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF THE CLAY FOUNDATION CIO

I report to the trustees on my examination of the financial statements of The Clay Foundation CIO (the charity) for the charity year ended 31 March 2022.

Responsibilities and basis of report

As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 (the 2011 Act).

I report in respect of my examination of the charity's financial statements carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of ICAEW, which is one of the listed bodies.

Your attention is drawn to the fact that the charity has prepared financial statements in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn.

I understand that this has been done in order for financial statements to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

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 that in any material respect:

1 accounting records were not kept in respect of the charity as required by section 130 of the 2011 Act; or

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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 financial statements to be reached.

Karen Staley FCA BSc (Hons)
for and on behalf of Geens Limited

68 Liverpool Road
Stoke on Trent
Staffordshire
ST4 1BG

Dated: 19th January 2023

THE CLAY FOUNDATION CIO

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Income and endowments from:							
Donations and legacies	**3**	1,172	-	1,172	3,883	-	3,883
Charitable activities	**4**	355,902	151,100	507,002	314,298	78,599	392,897
Other income	**5**	66,527	-	66,527	43,162	-	43,162
Total income		423,601	151,100	574,701	361,343	78,599	439,942
Expenditure on:							
Charitable activities	**6**	481,672	126,404	608,076	316,185	27,690	343,875
Net (outgoing)/incoming resources before transfers		(58,071)	24,696	(33,375)	45,158	50,909	96,067
Gross transfers between funds		82,955	(82,955)	-	(10,432)	10,432	-
Net income/(expenditure) for the year/ Net movement in funds		24,884	(58,259)	(33,375)	34,726	61,341	96,067
Fund balances at 1 April 2021		(2,035)	129,189	127,154	(36,761)	67,848	31,087
Fund balances at 31 March 2022		22,849	70,930	93,779	(2,035)	129,189	127,154

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

THE CLAY FOUNDATION CIO

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Fixed assets					
Tangible assets	**10**		12,289		14,378
Current assets					
Debtors	**11**	137,121		11,146	
Cash at bank and in hand		9,071		135,992	
		146,192		147,138	
Creditors: amounts falling due within one year	**12**	(64,702)		(34,362)	
Net current assets			81,490		112,776
Total assets less current liabilities			93,779		127,154
Income funds					
Restricted funds	**13**		70,930		129,189
Unrestricted funds			22,849		(2,035)
			93,779		127,154

The financial statements were approved by the Trustees on 19th January 2023

.....

A R Wedgwood

Trustee

THE CLAY FOUNDATION CIO

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Cash flows from operating activities					
Cash (absorbed by)/generated from operations	**16**		(125,163)		132,288
Investing activities					
Purchase of tangible fixed assets		(1,758)		-	
Net cash used in investing activities			(1,758)		-
Net cash used in financing activities			-		-
Net (decrease)/increase in cash and cash equivalents			(126,921)		132,288
Cash and cash equivalents at beginning of year			135,992		3,704
Cash and cash equivalents at end of year			9,071		135,992

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

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1 Accounting policies

Charity information

The Clay Foundation is a Charitable Incorporated Organisation that was formed on 11 February 2015.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's constitution, the Charities Act 2011, FRS 102 “The Financial Reporting Standard applicable in the UK and Republic of Ireland” (“FRS 102”) and the Charities SORP "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 charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the financial statements.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Incoming resources

Grant income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount.

Income is deferred when conditions attached to a donation or grant have not been met, including where conditions require a level of performance before entitlement can be obtained. In these circumstances income is deferred until those conditions are fully met.

Earned income is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

1 Accounting policies **(Continued)**

1.5 Resources expended

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. All expenses, including support costs and governance costs, are allocated or apportioned to the applicable expenditure headings in the statement of financial activities.

Support costs are those functions which assist the work of the charity either by supporting the delivery of charitable activities or by supporting the generation of funds. They include property costs, back-office functions, staff costs and professional fees. The basis of allocations are set out in the notes to the financial statements.

1.6 Tangible fixed assets

Individual tangible fixed assets costing over £1,000 are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Plant and equipment	20% reducing balance
IT equipment	25% reducing balance
Motor vehicles	25% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand and deposits held at call with banks.

1.9 Financial instruments

The entity only has basic financial instruments which are initially recorded at cost.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount 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 where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

For these financial statements the principal estimates relate to the following:

- The allocation of costs (including support costs) as between projects and funds
- The extent to which restricted funds grants should be carried forward or matched against expenditure in the accounting period
- The requirement to make provision for the return of certain restricted fund income to the grantor

3 Donations and legacies

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
Donations and gifts	1,172	3,883

4 Charitable activities

	Charitable Income 2022 £	Charitable Income 2021 £
CSoTC	25,000	25,000
Staffordshire University	28,979	600
Product sales	33,282	10,300
Project grants	419,741	358,017
Clay School Members	-	(1,020)
	507,002	392,897
Analysis by fund		
Unrestricted funds	355,902	314,298
Restricted funds	151,100	78,599
	507,002	392,897
Performance related grants		
Arts Council England- NPO	178,622	178,220
Arts Council England - CRF	68,000	101,000
CSoTC - PMAG	51,510	6,068
Historic England	-	9,760
Arts Council England - Area Funding Staffing Review	4,000	-
The Rayne Foundation	-	11,100
BBC Children in Need /Wellcome Trust	44,546	14,975
Kickstart	69,009	-
CSoTC Community Investment Fund	-	27,445
Other	4,054	9,449
	419,741	358,017

5 Other income

	Unrestricted funds 2022 £	Unrestricted funds 2021 £
Cultural Tax Relief Claims	66,527	-
Coronavirus Job Retention Scheme Grants	-	43,162
	66,527	43,162

6 Charitable activities

	2022	2021
	£	£
Staff costs	273,993	195,249
Depreciation and impairment	3,848	4,565
Seconded, freelance and other staff	17,524	19,435
Project costs	149,137	60,705
Marketing	84,731	33,536
General expenses	9,353	714
	538,586	314,204
Share of support costs (see note 7)	65,253	28,126
Share of governance costs (see note 7)	4,237	1,545
	608,076	343,875
Analysis by fund		
Unrestricted funds	481,672	316,185
Restricted funds	126,404	27,690
	608,076	343,875

7 Support costs

	Support costs	Governance costs	2022	Support costs	Governance costs	2021
	£	£	£	£	£	£
Office Costs	65,253	-	65,253	28,126	-	28,126
Accountancy	-	4,237	4,237	-	1,545	1,545
	65,253	4,237	69,490	28,126	1,545	29,671
Analysed between charitable activities	65,253	4,237	69,490	28,126	1,545	29,671

8 Trustees

None of the trustees (or any persons connected with them) received any remuneration, benefits or expenses from the charity during the year (2021: £nil).

9 Employees

	2022 Number	2021 Number
	12	6

Employment costs	2022 £	2021 £
Wages and salaries	252,714	177,685
Social security costs	17,014	13,341
Other pension costs	4,265	4,223
	273,993	195,249

There were no employees whose annual remuneration was more than £60,000.

10 Tangible fixed assets

	Plant and equipment	IT equipment	Motor vehicles	Total
	£	£	£	£
Cost				
At 1 April 2021	4,269	-	24,108	28,377
Additions	-	1,758	-	1,758
At 31 March 2022	4,269	1,758	24,108	30,135
Depreciation and impairment				
At 1 April 2021	1,533	-	12,466	13,999
Depreciation charged in the year	641	296	2,910	3,847
At 31 March 2022	2,174	296	15,376	17,846
Carrying amount				
At 31 March 2022	2,095	1,462	8,732	12,289
At 31 March 2021	2,736	-	11,642	14,378

11 Debtors

Amounts falling due within one year	2022 £	2021 £
Trade debtors	118,595	8,939
Other debtors	14,650	-
Prepayments and accrued income	3,876	2,207
	137,121	11,146

12 Creditors: amounts falling due within one year

	2022 £	2021 £
Trade creditors	15,753	17,778
Other creditors	32,502	14,538
Accruals and deferred income	16,447	2,046
	64,702	34,362

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

13 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

		Movement in funds				Movement in funds			
	Balance at 1 April 2020	Incoming resources	Resources expended	Transfers	Balance at 1 April 2021	Incoming resources	Resources expended	Transfers	Balance at 31 March 2022
	£	£	£	£	£	£	£	£	£
CSoTC - PMAG	4,000	6,068	(1,000)	-	9,068	29,350	(5,259)	(33,159)	-
Kickstart	-	-	-	-	-	69,009	(56,330)	(12,679)	-
CSoTC Community Investment Fund	18,898	27,445	(4,565)	-	41,778	-	(3,256)	(20,241)	18,281
British Council	-	11,200	(12,145)	945	-	-	-	-	-
Schroder Charity Trust	-	5,000	-	-	5,000	-	(3,680)	(1,320)	-
Other	-	-	-	-	-	1,596	-	(1,596)	-
The Rayne Foundation	5,000	11,100	-	-	16,100	-	(11,057)	(5,043)	-
BBC Children in need / Wellcome Trust	13,850	14,975	-	-	28,825	44,546	(44,323)	-	29,048
Ceramic Art London	-	(3,750)	(5,737)	9,487	-	-	-	-	-
National Lottery Heritage Fund	26,100	-	-	-	26,100	-	(2,499)	-	23,601
Staffordshire Chambers of Commerce - ERDF	-	4,702	-	-	4,702	3,139	-	(7,841)	-
Clay School members	-	(1,020)	(4,243)	-	(5,263)	-	-	5,263	-
International Partnership	-	2,879	-	-	2,879	3,460	-	(6,339)	-
	67,848	78,599	(27,690)	10,432	129,189	151,100	(126,404)	(82,955)	70,930

13 Restricted funds **(Continued)**

CSoTC

The city council continued its support for the organisation, whilst also providing further support in the form of studio and storage space on the Spode site.

CSoTC – PMAG

BCB's historic partnership with The Potteries Museum & Art Gallery (PMAG) continues with the Clay Museum partnership between the two organisations, designed to drive more children and young people to the museum by delivering a programme of activity, based on the BCB Clay School model with again Covid-19 delaying some programme delivery.

CSoTC Community Investment Fund

BCB received an award to provide capital equipment to the Stoke Makes Plates project with community groups across the city and to equip the studio to better facilitate such activity. This award was also useful in enabling us to deliver online workshop activity when face-to-face workshop delivery was no longer possible.

Schroder Charity Trust

A grant towards the Fresh Talent Development strand of activity.

National Lottery Heritage Fund

A grant towards the Generation project, working with young people to explore the depth and range of ceramics heritage in the city through workshops, sessions, and visits to heritage venues.

BBC Children in Need/Wellcome Trust

A grant towards Foundations, which aims to make a difference in Stoke-on-Trent as children build essential skills, have fun, improve their health outcomes, celebrate and inspire others. Foundations is kindly supported via 'Curiosity', a collaboration between BBC Children in Need and Wellcome Trust. 'Curiosity' provides funding for organisations who want to run exciting and engaging science activities aimed at disadvantaged children and young people.

The Rayne Foundation

A grant towards the ReCast project, which combines creativity, addiction recovery and clay. ReCast is delivered in partnership with Stoke Recovery Service.

Staffordshire Chambers of Commerce – ERDF

Grant funding for Factory, a partnership between Staffordshire Chambers of Commerce, Staffordshire University, British Ceramics Biennial and ACAVA to support creatives in the county. The programme is part funded by the European Regional Development Fund.

Clay School

Clay School is a teacher CPD and participatory workshop programme supporting schools to engage their pupils in ceramic heritage and contemporary practice. Clay School member schools provide a financial contribution to support the programme.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

14 Analysis of net assets between funds

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Fund balances at 31 March 2022 are represented by:						
Tangible assets	1,634	10,655	12,289	-	14,378	14,378
Current assets/(liabilities)	21,215	60,275	81,490	(2,035)	114,811	112,776
	22,849	70,930	93,779	(2,035)	129,189	127,154

15 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel is as follows.

	2022 £	2021 £
Aggregate compensation	69,017	79,791

16 Cash generated from operations

	2022 £	2021 £
(Deficit)/surpus for the year	(33,376)	96,068
Adjustments for:		
Depreciation and impairment of tangible fixed assets	3,848	4,565
Movements in working capital:		
(Increase)/decrease in debtors	(125,975)	21,922
Increase in creditors	30,340	9,733
Cash (absorbed by)/generated from operations	(125,163)	132,288

17 Analysis of changes in net funds

The charity had no debt during the year.

The Clay Foundation (trading as British Ceramics Biennial)

www.britishceramicsbiennial.com

Registered office:
Room 416 Flaxman Building,
School of Digital,
Technologies and Arts,
Staffordshire University,
College Road,
Stoke-on-Trent
ST4 2DE

Charitable Incorporated Organisation (charity number: 1160430)

The Clay Foundation is the name of the charitable incorporated organisation which trades as British Ceramics Biennial (BCB) and is referenced as such throughout this document.

image © jennyharperphotography.com

THE CLAY FOUNDATION

England & Wales - Charity number 1160430

Accounts

British Ceramics Biennial

The Clay Foundation CIO

Annual Report and Unaudited Financial Statements for year ended 31 March 2021

(Trading as British Ceramics Biennial, Charity registration number 1160430)

image © jennyharperphotography.com

Trustees

A Wedgwood (Chair)
A Diggins
I Ellis (retired 25 November 2020)
D Figueiredo
A Graves (retired 5 May 2021)
D Hawkins (retired 18 August 2021)
G Hill (retired 23 March 2021)
C Jones (appointed 6 May 2021)
F Swann (retired 3 February 2021)
C Twomey
S Williams (appointed 6 May 2021)

Chief Executive/Artistic Director
C Wood (appointed 9 August 2021)
B Hare Duke (retired 28 February 2021)

Executive Director
I Cartwright

Charity number
1160430

Registered office
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The Clay Foundation is the name of the charitable incorporated organisation which trades as British Ceramics Biennial (BCB) and will be referenced as such throughout this document.

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Chair's Introduction

The 2020/21 year saw the retirement of Barney Hare Duke. Barney is a remarkable person, along with his business partner Jeremy they devised the idea of creating something extraordinary, a wild dream of bringing a contemporary ceramics festival to the heart of the Ceramics Capital – Stoke-on-Trent. This was at a time when pottery jobs in Stoke had declined from over 5,000 to just a few thousand, and it felt as if the inexorable march of globalisation would swallow The Potteries and all its cherished history and legacy completely. Barney pulled a halt to this, his indefatigable dogmatism and hard work paid off. Barney was optimistic about the future, about the possibility of a contemporary Biennial showcasing the talent and creativity of the next generations. In the heart of the Spode China Hall the BCB flourished, attracting some of the leading ceramicists from the UK and around the world, fostering their engagement in the BCB's mission to encourage everyone, from every background, from every walk of life, to embrace the creative power of clay.

I am honoured to be the Chair of the BCB, and even more honoured to have on the Board a talented team of trustees who share a wealth of experience and give up many hours of time voluntarily to ensure the BCB thrives. In particular, the current trustees steered the organisation through the rocky waters of the pandemic, encouraged the staff to consider digital options where possible, assisted with applications for Covid emergency funding whilst ensuring high levels of governance were maintained, culminating in the 2021 BCB festival, which had a last-minute change of venue, and the complexities around Covid to contend with and yet was still a huge success.

Thank you for the contribution of those trustees who have retired during the last 2 years, particularly Flavia Swann and Graham Hill. Flavia has been a stalwart Board member, vastly experienced ceramicist and on the Board since the beginning. Graham Hill played a key role drawing on his legal expertise to ensure the BCB always kept its governance in good order. Deepest thanks to Kevin Oakes, ex CEO of Steelite and passionate potter. He bought Royal Crown Derby and I'm sure under his leadership it will be a resounding success. I am extremely grateful for the support of Staffordshire University. From the start Staffordshire University has shared our vision and provided highly skilled board members like Ieuan Ellis and David Hawkins, leading Professors in the University who ensured the BCB and the University maintained a strong supportive relationship including financially, organisationally and through partnerships with faculties including ceramics.

Thank you to our core funders, as Chair it is obvious to see at first hand the impact of the programmes their generosity enables. One such example is ReCast, which has been a collaboration between BCB and Stoke Recovery Service since 2017 combining creativity, addiction recovery and clay. ReCast sees clients of Stoke Recovery Service take part in weekly clay workshops and artist residencies. The group share work made during this time at public events and exhibitions including BCB's festivals.

And last, but certainly not least, I would like to thank the team of passionate committed BCB staff, who worked long hours to deliver the BCB festival under great pressure during the Covid pandemic and in a new venue that needed quite a bit of work. The team design and then run BCB's creative programmes in the heart of The Potteries and beyond. Sharing their love of ceramics with children, older people, and those struggling with life amongst many others – all of whom come to understand thanks to BCB staff that the art of making, of creating something wonderful from clay, is not just possible, but inspirational.

Alison Wedgwood,
Chair,
British Ceramics Biennial

Chief Executive's Introduction

When we look back over 2020/21, it is impossible to see past the seismic events that unfolded during the year. Like so many other organisations, these had an enormous impact which resulted in a remarkable year for the British Ceramics Biennial.

The achievements of this period are a marker of the commitment and originality of my predecessor, Barney Hare Duke. As Artistic Director, Barney led BCB with expertise, warmth and courage. He built the British Ceramics Biennial into the UK's leading contemporary ceramics festival and is widely identified with the organisation and its programmes. Understandably, therefore, Barney's announcement of his retirement at the end of this period was met with surprise, curiosity and a degree of nervousness. It is now my privilege to build upon Barney's work and lead the British Ceramics Biennial. My thanks go to Barney for the transformational leadership provided during his tenure as Artistic Director. My gratitude is also extended to the BCB staff, trustees, volunteers and participants who have provided such a warm welcome.

The pandemic and the necessary response changed much of what BCB did during the year, but what didn't change was the focus on our charitable mission. Delivering artistic excellence, embracing digital approaches and collaborating with artists and communities has stayed central to our activities. Through the Stoke Makes Plates project, for example, we made and developed new partnerships across North Staffordshire. The project introduced and tested a model for how BCB can work with creative ambition in close collaboration with our communities. The feedback was extremely positive and the project resulted in an incredible collection of 250 plates, which went on to become a popular element of the 2021 BCB festival. More on that in the next annual report.

BCB also made strides in our ambition to reach more people. Digital delivery was expanded, a process accelerated by the pandemic, with online 'join in at home' tutorials, collaborative making sessions and professional development workshops and presentations all becoming part of our programme. Not only was this an essential social opportunity for many confined to their homes for months on end, but it allowed us to introduce people from all over the world to BCB's work for the first time.

At the end of the 2020/21 year, BCB is in a position of strength. This wouldn't have been possible without the continued backing of our funders, Arts Council England, City of Stoke-on-Trent Council, Staffordshire University and BCB's generous project funders. In addition, support via the Arts Council England Emergency Response Fund and the Culture Recovery Fund have enabled BCB to maintain financial stability and keep delivering programmes and support throughout this most challenging time. We extend our sincere thanks to our funders, donors, supporters and stakeholders for their commitment to BCB.

Finally, I am especially grateful for the wisdom, support and dedication of BCB's trustees, commendably led by our Chair Alison Wedgwood, and for the tremendous work of the executive team. In extraordinary times, BCB has shown itself a match to the challenge.

Clare Wood,
Chief Executive and Artistic Director,
British Ceramics Biennial

Trustees' Report

The trustees present their annual report and financial statements for the year ended 31 March 2021. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Charities Act 2011 and '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)'.

Introduction

The British Ceramics Biennial has been in existence since 2008, becoming The Clay Foundation CIO in 2015 (trading as British Ceramics Biennial / BCB). During this time, it has established itself as a key cultural agency in Stoke-on-Trent and has developed partnerships across many sectors, namely heritage; arts and culture; health and well-being; education and training; industry; private; public and charitable.

BCB was established as a high-profile regeneration project by the City of Stoke-on-Trent Council, trailblazing the city's regeneration programme of transformation and renewal. BCB is a declaration that the city is still the place where the best in ceramics is being designed, made and celebrated: Stoke-on-Trent – capital of ceramics. BCB and its associated engagement activity and international programme resonate across a number of the Council's strategic areas of focus. Over the past six festivals, the Council's ongoing investment has been critical in enabling BCB to grow and develop, to deliver its activities for visitors and residents alike. The Council investment, alongside that of Arts Council England and public and private funding sources in the period 2009 to 2019, has resulted in:

- Welcoming over 250,000 visitors – with approximately 50% originating outside the city/region and 5% being international visitors – many visiting the city for the first time
- Generating over £7.1m of value in critically positive media coverage – constructive and creative stories about the city
- Producing economic activity in excess of £7.9m

Trustees' Report

Core Purpose

The aims and objectives of the charity for the public benefit are to promote public appreciation of, and advance public education in the arts, in particular, but not exclusively, the art of ceramics, in such ways as the charity trustees of the CIO may decide. The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

British Ceramics Biennial's aims:

- To further build the reputation of Stoke-on-Trent as a cultural city through the biennial programme
- To make Stoke-on-Trent an active centre, fostering and giving opportunity for the generation of ideas for new, creative ceramic innovation
- To embed within the city the potential for clay as an agent for learning, well-being and empowerment

These aims are delivered through three connected programmes:

- The British Ceramics Biennial: The UK's premiere festival of ceramics, in Stoke-on-Trent, celebrating the best new work by established and emerging artists, designers and makers
- Working with Stoke-on-Trent as a national centre for ceramic creative innovation
- Public engagement programme: Making a positive difference to people's lives, working with schools, communities and groups in Stoke-on-Trent

British Ceramics Biennial's mission is to:

- Support and strengthen the collective vision for Stoke-on-Trent as an international centre of excellence for contemporary ceramics
- Build the reputation of the British Ceramics Biennial festival as a prestigious project that celebrates the heritage of The Potteries as the home for British ceramics and that stimulates creativity and innovation across the breadth of contemporary ceramics practice
- Devise and deliver year-round programmes of events and activities that will maximise opportunities for artists and audiences to create, engage with, enjoy and appreciate creative and innovative contemporary ceramics

In delivering the mission the British Ceramics Biennial will:

- Celebrate and promote contemporary British ceramics in the UK's ceramics capital – building the profile of the British Ceramics Biennial as the national premiere ceramics event
- Create exciting opportunities where international and national artists can collaborate, research, develop and realise ambitious work and present new ideas in clay and ceramics
- Engage, inspire, entertain and inform local and national audiences, embedding within Stoke-on-Trent the potential for clay as an agent for learning, well-being and empowerment
- Secure the British Ceramics Biennial as an integral and leading organisation within the cultural infrastructure of the UK – serving as a champion and catalyst for regeneration initiatives in Stoke-on-Trent

image © jennyharperphotography.com

Trustees' Report

Governance

The Clay Foundation was incorporated as a Charitable Incorporated Organisation in February 2015, trading as British Ceramics Biennial. It is governed by its foundation document registered on February 11 2015, and as such is registered with the Charity Commission for England and Wales (registered charity number 1160430). Its governing body, the Board of Trustees, is responsible for the organisation's long-term direction and overall policy. The trustees who served during the year and up to the date of signature of the financial statements were:

- A Wedgwood (Chair)
- A Diggins
- I Ellis (retired 25 November 2020)
- D Figueiredo
- A Graves (retired 5 May 2021)
- D Hawkins (retired 18 August 2021)
- G Hill (retired 23 March 2021)
- C Jones (appointed 6 May 2021)
- F Swann (retired 3 February 2021)
- C Twomey
- S Williams (appointed 6 May 2021)

Board membership represents important networks, with strong representation from higher education, ceramics and specialist support. The trustees act as ambassadors for the British Ceramics Biennial across industry, education, academia, key stakeholders, cultural organisations and local, national and international networks. New trustees are given an induction on the work of BCB, are briefed on responsibilities and recommended practice as set out in the Charity Governance Code and are encouraged to undertake appropriate training to aid them in undertaking their role. The trustees regularly review the balance of trustees and the recruitment of trustees and seek to achieve an appropriate overall balance of skills and experience, reflecting the communities served. Trustees are invited to meet key staff and to attend events. Trustees are welcomed to regularly attend activities and opportunities are created to familiarise trustees with different aspects of the organisation's work.

The day-to-day running of the charity is delegated to the executive team comprising Chief Executive/Artistic Director and Executive Director along with managers. The board remains the decision-making body of last resort and receives regular reports from officers and approves all major operational and financial decisions. The governing document states that the minimum number of trustees shall be three but (unless otherwise determined by ordinary resolution) shall not be subject to any maximum.

Trustees' Report

Governance (continued)

The Board meet quarterly to agree on policy and overall furtherance of the charity's objectives to provide the necessary overview and scrutiny of the British Ceramics Biennial's plans, performance and risk management. The meetings also allow debate around BCB's direction and operations. In addition, the Chair is available for regular updates and discussions around specific strategic decisions. Deirdre Figueiredo leads on equality, diversity and inclusion for the Board. Other board members, particularly Deirdre Figueiredo and Clare Twomey, are involved in regular meetings and conversations related to artists selection and sectoral developments. Ann Diggins provides expertise around governance and financial reporting, including holding regular meetings with the Executive Director and chairing the Finance Sub-Committee.

BCB has two patrons who support and advocate for the organisation's work:

- Tristram Hunt, Director, Victoria and Albert Museum
- Emma Bridgewater, Founder and owner, Emma Bridgewater Pottery

Alongside the Board and Patrons, BCB Associates provide invaluable support particularly in relation to preparation and presentation of the biennial exhibitions:

- Alun Graves, Curator of Ceramics and Glass, Victoria and Albert Museum (BCB Award)
- Helen Felcey, Artist and educator (BCB Fresh)

"Volunteering was a great experience for me. I really enjoyed it, learning new skills, being around other people. It was a great experience to pass on skill to people coming through the door. It's given me more confidence to learn more about clay."

– Nick Gessey

Trustees' Report

Achievements and Performance

The 2020/21 year began with the world gripped by the Covid-19 pandemic, which affected British Ceramics Biennial operations considerably throughout 2020 and into early 2021. The entire staff team were moved onto the UK Government furlough scheme, first on a full-time basis and then part-time for the bulk of the year. Staff furlough was phased out from the autumn, with all staff working their full contracted hours by early 2021, albeit mainly remotely, preparing for a relaunch and planning for the BCB 2021 festival. BCB continued to support its freelance associate artists throughout this period, which proved essential when adapting to first virtual and then hybrid activity. Over this period, freelance staff worked on digital programmes and setting up new online partnerships such as Clay Works with the Workers' Educational Association (WEA) which took place virtually for 20 weeks from September 2020. Clay Comrades, the regular studio members group, switched to online making sessions and weekly catch ups.

The year saw a major shift from BCB being an organisation which delivered its programmes almost entirely face-to-face, whether at the BCB Studio or through outreach activity, to delivering entirely via digital means. Online workshop delivery therefore became a significant area of growth and development. These were warmly received both directly from participants and as a method of continuing BCB's project partnerships. The formal learning programme remained in abeyance for the full year. Discussions were held with schools in the latter part of the year regarding restarting school delivery, but it was clear that there was not the capacity for schools to do this due to the additional burden that Covid-19 management was having on teachers and school support staff.

The main BCB delivery strands during the year were as follows.

Clay at Home: Clay at Home was launched in response to the Covid-19 pandemic as an online creative learning programme to get people experimenting and engaging with clay in their homes. The programme included video demonstrations of hands-on activities, podcast interviews with artists and social networking events. Content included activities to support children's home learning led by the Clay School Programme Manager and 'how-to' tutorials for clay enthusiasts created by BCB's associate artists. Outputs included a saltdough recipe session to provide an alternative for those without access to clay at home; a clay cookbook session exploring science and biology through food, plants and clay; and a press-moulded bowl session teaching how to make a bowl using only items from home.

BCB Studio: The BCB Studio was closed to the public from March 2020. Rather than meeting in person, regular studio users transitioned to group online making sessions, with each person joining from their own home. These sessions enabled the studio users to continue some degree of creative practice and offered a very welcome social catch up each week. BCB was keen to reopen the Studio as soon as safe and practical and this was achieved in February 2021 with Covid-19 adaptations in place regarding duration of use and limits on numbers of users.

Trustees' Report

Achievements and Performance (continued)

Stoke Makes Plates: Stoke Makes Plates is part of the Stoke High Street Heritage Action Zone programme which aims to unlock the potential of high streets across England, fuel economic, social and cultural recovery and breathe new life into high streets for future generations. The project is part funded by Historic England and Stoke-on-Trent City Council.

Artists Sarah Fraser, Zeba Imam, Joanne Mills and Alice Thatcher worked with over 150 Stoke-on-Trent residents in plate-making workshops to explore the city's past, present and future. The project culminated in a Stoke Makes Plates exhibition at the BCB festival in September 2021. Due to the national restrictions, most workshops took place remotely with participants receiving the materials and equipment needed to design and make their plate at home supported by an online making session led by a BCB associate artist. The plates were then collated and fired at the BCB Studio and decorated with digital transfers using the participant's design. The Stoke Makes Plates workshops included:

- Sessions to imagine a dream shop that would attract people to the high street of the future
- Sessions to explore the heritage of Spode ceramics, looking at how surface pattern can tell a story and how this could be used to reflect participants' own experiences on the high street
- Sessions exploring the idea that 'it takes a village to raise a child' and how the high street can help to support this

Participating community groups in the Stoke Makes Plates project included ABLE, Stoke-on-Trent; Belong Village, Newcastle-under-Lyme; Burslem Jubilee Project; Haywood Foundation Volunteers; Keele Health and Care Research Group; Merit Academy; North Midlands LGBT Older Peoples Group; North Staffordshire Combined Healthcare Early Intervention Team; ReStoke and Kwanzaa Collective's Mother Group; The Hub, Fenton; and members of the public via the Clay at Home programme.

ReCast: ReCast is a programme of artist-led clay sessions delivered in partnership with Stoke Recovery Service to provide a creative and social outlet for people in recovery from drug and alcohol addiction. The programme is funded by The Rayne Foundation and Stoke-on-Trent City Council.
The sessions, delivered alongside an addiction recovery support worker, encourage and allow participants to find techniques and strategies to help them cope with stress, which might otherwise weaken their resolve and increase their likelihood to return to drug and alcohol-based coping strategies. Having established a successful in-person delivery model, the Covid-19 lockdowns meant the ReCast sessions needed to be delivered virtually. These sessions were extremely valuable for participants at what was a very stressful time, although it was generally agreed that virtual delivery for this specialist programme was an inferior model as a significant part of the value of the programme is the regularity of leaving the house to attend the sessions and interacting directly with others who share similar experiences. These benefits were not so easily felt in a virtual environment. Once possible, ReCast returned to an in-person delivery model.

Trustees' Report

Achievements and Performance (continued)

Factory: The year saw continuation and expansion of BCB's contribution to the Factory project. Factory is a four-year, ERDF-funded programme for creatives in Staffordshire. It supports artists, designers, makers and other creatives to develop their practice and business. Factory is delivered via the Staffordshire Chambers of Commerce with partners at BCB, ACAVA and Staffordshire University. Sessions ran in July, November, January, February and March and saw a significant increase in participant numbers building across the programme. Topics covered socially engaged practice, commercial presentation of work, communicating with audiences, professional networking and personal development as a creative practitioner. In total the Factory programme engaged 337 participants during the year.

Generation: The National Lottery Heritage Fund-supported Generation project seeks to explore what the ceramics heritage of Stoke-on-Trent means to young people in the city through workshops, participation sessions and visits to heritage venues. The Generation project was due to commence in 2020 but was delayed due to Covid-19 restrictions. It therefore began in earnest in early 2021 initially via online sessions. BCB worked with a group of 5-8 young people each week and sent out clay materials for them to work with at home during the online sessions. Sessions started by discussing what the young people already knew about local ceramics heritage and identifying what they would be interested in exploring further, with the aim of developing their own projects during the 2021/22 year.

Foundations: The Foundations project seeks to make a difference in Stoke-on-Trent supporting children to learn about the science of clay in fun and engaging ways, building essential skills, having fun, improving their health outcomes and inspiring others. Building upon children's curiosity in materials, the project is delivered in partnership with The Hubb Foundation and with funding from BBC Children in Need and Wellcome. Foundations was intended to run in schools during the holidays, but during the Covid-19 lockdown periods extending to most of 2020, this was not possible due to school closures and restrictions on external visitors. The Hubb Foundation was delivering meals to students at home during this time, and BCB worked with them to put together and deliver activity packs to vulnerable young people in the city while they were doing their schoolwork from home. BCB delivered 200 Foundations at Home clay packs to students across the city.

Trustees' Report

Achievements and Performance (continued)

BCB Summer School: The summer school programme, Sensorial Ground, was led by Helen Felcey, a ceramics artist, educator and curator; and Priska Falin, an artist-researcher undertaking doctoral research at Aalto University, Finland. Helen and Priska led a group of 16 people, including artists, makers, researchers and enthusiasts from all fields. The summer school emphasised giving time to find enjoyment in practice, exploring the experience of staying within the process and bringing focus to our intrinsic qualities and connections to environment and materials (from home to wilderness). There was no aim to express through outcomes, but rather to find a greater sense of embodied awareness in practice. Sensorial Ground ran as an online workshop across eight, two-hour sessions in late summer. Supportive research materials and visuals drawing from art practice, ecology, philosophy and science were provided and short daily practices were offered to emphasise repetition as a method for staying within a process. The summer school quickly sold out with participants giving extremely positive feedback.

“As someone not based in mainland UK, I found it a great opportunity to join into a workshop where other factors such as travel, accommodation and time away from my business would have limited me before. While the reason for the course having to go online is devastating, I feel very fortunate to have taken part in this course.”

“I’m a single mum so the online course made the course accessible to me as I don’t have the freedom to leave my children alone.”

“I loved the approach. Really well-designed curriculum, Priska and Helen always flexible in their approach within the framework set. They always provided resources that were easily accessible, from their own talks and presentations to providing reading material and videos to watch.”

Clay Works / Workers’ Educational Association: During the 2020/21 year, BCB associate artists developed and delivered a range of Clay Works weekly online clay workshop programmes with local community organisations including Changes Health and Wellbeing and the Stoke-on-Trent Early Intervention Team. This work was supported by the Garfield Weston Foundation. This work was extended through a new online partnership with the Workers’ Educational Association (WEA) from March 2021 onwards. The first WEA course focused upon making and interpreting ceramics and received positive feedback.

‘The online class is brilliant for fitting around my work schedule. I’m really impressed with the kit that was supplied.’

Based on the success of the initial WEA course, subsequent courses, ‘Connect with Clay’ and ‘Ceramics in Conversation’ have taken place during the 2021/22 year with many participants from the courses going on to volunteer at the BCB 2021 festival.

Trustees' Report

Achievements and Performance (continued)

Digital: The first quarter of 2020 heralded the beginning of an uncertain time for BCB as the Covid-19 pandemic hit and the only means to stay 'open' was to turn towards digital. This sudden rupture prompted a rethink of the BCB business and marketing plan to find delivery methods via virtual means rather than physical interactions. Delivery that had previously been face to face was, for the first time, delivered online via Zoom and Facebook Live. The sessions were recorded and uploaded to the BCB website and shared via BCB social media channels.

The increased online engagement changed the audience profile. BCB was able to reach more vulnerable audiences such as care home residents and school pupils whom parents were home schooling, as they were seeking activities whilst people were confined indoors. A total of 94 events were delivered via digital platforms during the 2020/21 year which were a mixture of workshops, tutorials, classes and summer school sessions.

Eleven tutorial and 'how to' videos were uploaded via Vimeo on a fortnightly basis along with accompanying worksheets and other digital assets. This resulted in a substantial increase in visits to the BCB website. The monthly visits average rose to 26,268, with unique visitors at 19,460. This compares to a previous average of c. 3,000 unique visitors per month. Dwell time also increased with the average visit lasting just over 5 minutes. The Clay at Home videos were the most visited page on the BCB website during 2020. The year also saw an increase in social media engagement, followers and sharing of content across BCB Twitter, Facebook and Instagram platforms.

Funding and Fundraising: The British Ceramics Biennial extends its gratitude to all of the public and private funders and individuals that have supported the organisation during 2020/21.

The 2020/21 year is BCB's third of the agreed four-year funding period as part of the Arts Council England National Portfolio, contributing £178,320 during the year. This invaluable core funding sits alongside unrestricted revenue support from the City of Stoke-on-Trent Council and Staffordshire University and is supplemented with project-based fundraising, which continued across the year.

BCB was delighted that its bid to the National Lottery Heritage Fund for the Generation programme was successful, as was a bid with partners in Ireland, Hungary and Estonia to the Erasmus+ programme. The Erasmus+ programme, however, was not carried forward due to financial structuring challenges and impacts of Covid-19. A bid to the City of Stoke-on-Trent's Community Investment Fund towards equipping the studio better to respond to Covid-19 and supporting BCB's work with communities across Stoke-on-Trent was also successful. In January 2021, an online crowdfunding appeal was launched and succeeded in raising over £3,000 towards Fresh Talent Development. This programme; comprising talks, debates, networking and mentoring opportunities; was designed to secure a better and more sustainable future for emerging artists and to help anyone, whatever their background, to build a career in contemporary ceramics. Fresh Talent Development was also supported by the Schroder Charity Trust and commenced delivery during the 2021/22 year. BCB is extremely grateful for all funding received, particularly during this extremely disrupted time. Details of all restricted funding received during the year are included in the notes to the financial statements.

Staff involved with fundraising for BCB endeavor to maintain an awareness of fundraising best practice and regularly review the Code of Fundraising Practice. The British Ceramics Biennial did not receive any complaints from donors, funders or members of the public about its fundraising practice during 2020/21. Any enquiries or concerns regarding BCB's fundraising practice should be directed to Clare Wood, Artistic Director and Chief Executive.

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Trustees' Report

Achievements and Performance (continued)

Partnerships: In addition to developing the WEA partnership and new community relationships via the Stoke Makes Plates programme, BCB continued to engage with the Stoke Creates organisation. Stoke Creates is an informal cultural compact for Stoke-on-Trent acting as a catalyst for artistic, creative and cultural investment and participation. In April 2020, BCB's Education Manager became the chair of the Stoke-on-Trent and North Staffordshire Cultural Education Partnership, a collective of organisations and individuals working to ensure all children and young people aged 0-25 have access to high quality cultural provision.

Staffing: During the period, the trustees consider Barney Hare Duke and Iain Cartwright to be the key management personnel of the British Ceramics Biennial, in charge of directing and controlling the organisation on a day-to-day basis. A major change was heralded when Barney Hare Duke, BCB founder and Artistic Director, announced his decision to retire in December 2020. Barney left BCB in February 2021. There followed an intensive process to recruit a new Artistic Director/Chief Executive. Clare Wood was appointed to this post during the 2021/22 financial year.

Trustees' Report

Objectives for 2021/22

Having adapted delivery in response to Covid-19 during the 2020/21 financial year, it was clear that Covid would continue to create challenges for BCB and require ongoing adaptations. BCB's objectives for the 2021/22 year include:

Celebrate and promote contemporary British ceramics in the UK's ceramics capital and secure the British Ceramics Biennial as a leading organisation within UK cultural infrastructure

- Adapt communications strategy to mitigate the impact of Covid-19 on BCB audiences and participants
- Develop BCB's digital infrastructure to enable more digital delivery and sharing of digital resources
- Secure local and national coverage to maintain and raise the profile of BCB and its programmes

Create opportunities where international and national artists can collaborate, research, develop, realise ambitious work and present new ideas

- Develop and promote the Award and Fresh artist opportunities for the BCB 2021 festival
- Deliver the British Ceramics Biennial festival 2021
- Develop professional development programmes to support independent artists and makers

Engage, inspire, entertain and inform local and national audiences, embedding within Stoke-on-Trent the potential for clay as an agent for learning, well-being and empowerment

- Develop BCB partnerships and programmes with local community organisations supporting health and well-being
- Enable and promote clay participation for people in Stoke-on-Trent and North Staffordshire via the BCB community and learning offer
- Engage with national networks and initiatives to advocate and develop artistic practice in clay

Improve the sustainability of the British Ceramics Biennial

- Take the necessary steps to mitigate the financial impact of Covid-19
- Further develop fundraising to support BCB programmes
- Seek opportunities to improve operational efficiency

"There was a lovely vibe in the school."

– Teacher, Merit Academy

Trustees' Report

Finance and Risk

The 2020/21 year resulted in a surplus of £127,154. This compares to small surplus or deficit returns in previous years. The 2020/21 surplus was only achievable due to emergency support from Arts Council England, Culture Recovery Fund support, furlough funding through the UK Government support scheme and the fact that a number of restricted project funders allowed the flexibility to delay delivery impacted by Covid-19 until 2021 onwards. BCB is extremely grateful for the Covid-19 funding and support extended, which has enabled the charity to navigate this extremely challenging period and sustain a stable financial position during the 2020/21 year.

BCB achieved a surplus of £34,726 on unrestricted funds. As BCB did not inherit any reserves when it commenced activities the building of reserves remains an important priority. Notwithstanding the receipt of some significant grants in advance, most of BCB's revenue is received at the same time or subsequently to defrayed expenditure, which means that cashflow management has remained challenging throughout the period.

Reserves: BCB aims to build sufficient reserves to support the organisation's sustainability, making it capable of adapting to change as appropriate. In respect of the public funding received by the charity, the board considers it appropriate to devote its resources for purposes intended for public benefit. It does not, therefore, seek to divert income to building substantial reserves. The board recognises the benefit of the additional security afforded by an appropriate level of resources and therefore seeks to build and maintain free reserves (unrestricted reserves not invested in fixed assets or otherwise designated) of no more than 20% of the variation in annual income. The trustees believe that the charity does not face any imminent or substantial threat to its ability to continue operating. Accordingly, these accounts are prepared on a going concern basis.

Risk Management: BCB's executive team is responsible for the organisation's risk management processes and for keeping these systems under review. To effectively manage and mitigate failure - whether operational, artistic or financial - risks are regularly reviewed at executive team meetings. Significant risks are reported to the Board, either directly to the Chair or at board meetings. The trustees have assessed the major risks to which the charity is exposed and are satisfied that systems are in place to mitigate exposure to the major risks.

The trustees' report was approved by the Board of Trustees.

.....
A R Wedgwood

Dated: 26th January 2022

"The class is achieving what I had hoped – a gently paced, no pressure introduction."

– WEA course participant

THE CLAY FOUNDATION CIO

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF THE CLAY FOUNDATION CIO

I report to the trustees on my examination of the financial statements of The Clay Foundation CIO (the charity) for the charity year ended 31 March 2021.

Responsibilities and basis of report

As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 (the 2011 Act).

I report in respect of my examination of the charity's financial statements carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of ICAEW, which is one of the listed bodies.

Your attention is drawn to the fact that the charity has prepared financial statements in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn.

I understand that this has been done in order for financial statements to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

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 that in any material respect:

1 accounting records were not kept in respect of the charity as required by section 130 of the 2011 Act; or

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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 financial statements to be reached.

Karen Staley FCA BSc (Hons)
for and on behalf of Geens Limited

68 Liverpool Road
Stoke on Trent
Staffordshire
ST4 1BG

Dated: 26th January 2022

THE CLAY FOUNDATION CIO

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

	Notes	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
Income from:							
Donations and legacies	**3**	47,045	-	47,045	125	-	125
Charitable activities	**4**	314,298	78,599	392,897	292,818	331,310	624,128
Total income		361,343	78,599	439,942	292,943	331,310	624,253
Expenditure on:							
Charitable activities	**5**	316,185	27,690	343,875	351,601	265,298	616,899
Net incoming resources before transfers		45,158	50,909	96,067	(58,658)	66,012	7,354
Gross transfers between funds		(10,432)	10,432	-	29,816	(29,816)	-
Net income for the year/ Net movement in funds		34,726	61,341	96,067	(28,842)	36,196	7,354
Fund balances at 1 April 2020		(36,761)	67,848	31,087	(7,919)	31,651	23,732
Fund balances at 31 March 2021		(2,035)	129,189	127,154	(36,761)	67,847	31,086

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

THE CLAY FOUNDATION CIO

BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Fixed assets					
Tangible assets	**9**		14,378		18,943
Current assets					
Debtors	**10**	11,146		33,068	
Cash at bank and in hand		135,992		3,704	
		147,138		36,772	
Creditors: amounts falling due within one year	**11**	(34,362)		(24,629)	
Net current assets			112,776		12,143
Total assets less current liabilities			127,154		31,086
Income funds					
Restricted funds	**12**		129,189		67,847
Unrestricted funds			(2,035)		(36,761)
			127,154		31,086

The financial statements were approved by the Trustees on 26th January 2022.

.....

A R Wedgwood

Trustee

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

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1 Accounting policies

Charity information

The Clay Foundation is a Charitable Incorporated Organisation that was formed on 11 February 2015.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Charities Act 2011, FRS 102 “The Financial Reporting Standard applicable in the UK and Republic of Ireland” (“FRS 102”) and the Charities SORP "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 charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a true and fair view. This departure has involved following the Statement of Recommended Practice for charities applying FRS 102 rather than the version of the Statement of Recommended Practice which is referred to in the Regulations but which has since been withdrawn.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

Despite the coronavirus global pandemic, at the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the financial statements.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Incoming resources

Grant income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount.

1 Accounting policies **(Continued)**

Income is deferred when conditions attached to a donation or grant have not been met, including where conditions require a level of performance before entitlement can be obtained. In these circumstances income is deferred until those conditions are fully met.

Earned income is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

1.5 Resources expended

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. All expenses, including support costs and governance costs, are allocated or apportioned to the applicable expenditure headings in the statement of financial activities.

Support costs are those functions which assist the work of the charity either by supporting the delivery of charitable activities or by supporting the generation of funds. They include property costs, back-office functions, staff costs and professional fees. The basis of allocations are set out in the notes to the financial statements.

1.6 Tangible fixed assets

Individual tangible fixed assets costing over £1,000 are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Plant and equipment	20% reducing balance
Motor vehicles	25% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand and deposits held at call with banks.

1.9 Financial instruments

The entity only has basic financial instruments which are initially recorded at cost.

1 Accounting policies **(Continued)**

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount 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 where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

For these financial statements the principal estimates relate to the following:

- The allocation of costs (including support costs) as between projects and funds
- The extent to which restricted funds grants should be carried forward or matched against expenditure in the accounting period
- The requirement to make provision for the return of certain restricted fund income to the grantor

3 Donations and legacies

	Unrestricted funds	Unrestricted funds
	2021	2020
	£	£
Donations and gifts	3,883	125
Furlough grants	43,162	-
	47,045	125

4 Charitable activities

	Charitable Income 2021 £	Charitable Income 2020 £
Stoke-on-Trent City Council	25,000	75,000
Staffordshire University	600	4,011
Product sales	10,300	15,569
Project grants	358,017	516,703
Clay School members	(1,020)	5,640
Other income	-	7,205
	392,897	624,128
Analysis by fund		
Unrestricted funds	314,298	292,818
Restricted funds	78,599	331,310
	392,897	624,128
Project grants		
Arts Council England-NPO	178,220	175,000
Arts Council - Culture Recovery Fund	80,000	-
Arts Council - Emergency Support Fund	21,000	-
Historic England	9,760	-
The Rayne Foundation	11,100	-
Ceramic City Four Sites	-	184,000
SoT City Council /PMAG	(3,694)	55,400
National Lottery Heritage Fund	-	27,050
Sundry project income	8,100	6,033
Garfield Weston Foundation	-	10,000
BBC Children in Need /Wellcome Trust	14,975	17,691
Esmée Fairbairn Foundation	-	10,000
SoT City Council Community Investment Fund	28,405	10,000
Other	-	21,529
	358,017	516,703

5 Charitable activities

	2021	2020
	£	£
Staff costs	195,249	186,803
Depreciation and impairment	4,565	6,023
Seconded, freelance & other staff	19,435	42,393
Project costs	60,705	187,660
Marketing	33,536	125,476
Travel and training costs	-	5,891
General expenses	714	604
	314,204	554,850
Share of support costs (see note 6)	28,126	59,489
Share of governance costs (see note 6)	1,545	2,560
	343,875	616,899
Analysis by fund		
Unrestricted funds	316,185	351,601
Restricted funds	27,690	265,298
	343,875	616,899

6 Support costs

	Support costs	Governance costs	2021	Support costs	Governance costs	2020
	£	£	£	£	£	£
Office costs	28,126	-	28,126	59,489	-	59,489
Accountancy	-	1,545	1,545	-	2,560	2,560
	28,126	1,545	29,671	59,489	2,560	62,049
Analysed between charitable activities	28,126	1,545	29,671	59,489	2,560	62,049

7 Trustees

None of the trustees (or any persons connected with them) received any remuneration, benefits or expenses from the charity during the year (2020: £nil).

8 Employees

	2021 Number	2020 Number
	6	6

Employment costs	2021 £	2020 £
Wages and salaries	177,685	176,324
Social security costs	13,341	6,287
Other pension costs	4,223	4,192
	195,249	186,803

There were no employees whose annual remuneration was £60,000 or more (2020: none).

There were no employees whose annual remuneration was more than £60,000.

9 Tangible fixed assets

	Plant and equipment £	Motor vehicles £	Total £
Cost			
At 1 April 2020	4,269	24,108	28,377
At 31 March 2021	4,269	24,108	28,377
Depreciation and impairment			
At 1 April 2020	849	8,585	9,434
Depreciation charged in the year	684	3,881	4,565
At 31 March 2021	1,533	12,466	13,999
Carrying amount			
At 31 March 2021	2,736	11,642	14,378
At 31 March 2020	3,420	15,523	18,943

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

10 Debtors

Amounts falling due within one year	2021 £	2020 £
Trade debtors	724	11,307
Other debtors	8,215	17,693
Prepayments and accrued income	2,207	4,068
	11,146	33,068

11 Creditors

Amounts falling due within one year	2021 £	2020 £
Trade creditors	17,778	9,583
Other creditors	14,538	11,846
Accruals and deferred income	2,046	3,200
	34,362	24,629

12 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

		Movement in funds				Movement in funds			
	Balance at 1 April 2019	Incoming resources	Resources expended	Transfers	Balance at 1 April 2020	Incoming resources	Resources expended	Transfers	Balance at 31 March 2021
	£	£	£	£	£	£	£	£	£
Headley Trust	16,731	-	(16,731)	-	-	-	-	-	-
SoT City Council PMAG - Clay Museum	-	62,040	(42,985)	(15,055)	4,000	6,068	(1,000)	-	9,068
SoT City Council Community Investment Fund	14,920	10,000	(6,023)	-	18,898	27,445	(4,565)	-	41,778
British Council	-	-	-	-	-	11,200	(12,145)	945	-
Schroder Charity Trust	-	-	-	-	-	5,000	-	-	5,000
Ceramic City Four Sites	-	184,000	(184,221)	221	-	-	-	-	-
The Rayne Foundation	-	12,600	(5,390)	(2,210)	5,000	11,100	-	-	16,100
BBC Children in Need/Wellcome Trust	-	17,691	-	(3,841)	13,850	14,975	-	-	28,825
Ceramic Art London	-	7,929	(4,533)	(3,396)	-	(3,750)	(5,737)	9,487	-
National Lottery Heritage Fund Staffordshire	-	27,050	-	(950)	26,100	-	-	-	26,100
Chambers of Commerce/ European Regional Development Fund	-	10,000	(5,415)	(4,585)	-	4,702	-	-	4,702
Clay School members	-	-	-	-	-	(1,020)	(4,243)	-	(5,263)
International partnership	-	-	-	-	-	2,879	-	-	2,879
	31,651	331,310	(265,298)	(29,816)	67,848	78,599	(27,690)	10,432	129,189

12 Restricted Funds **(Continued)**

Arts Council England
Arts Council England's NPO funding continued - with funding for the period 2018/19 -2021/22 in place - as recognition of BCB's status as a National Portfolio Organisation.

In addition Arts Council England provided Culture Recovery Fund support of £80,000 and £21,000 from Arts Council England's Emergency Support Fund, which provided essential support to the creative sector to mitigate against the effects of Covid-19 throughout the year.

Stoke-on-Trent City Council
The city council continued its support for the organisation, whilst also providing further support in the form of studio and storage space on the Spode site.

Staffordshire University
BCB's relationship with Staffordshire University is long-standing. The University continues to support BCB via partnership funding and by providing office space free-of-charge to the organisation.

The Potteries Museum & Art Gallery
BCB's historic partnership with The Potteries Museum & Art Gallery (PMAG) continues with the *Clay Museum* partnership between the two organisations, designed to drive more children and young people to the museum by delivering a programme of activity, based on the BCB *Clay School* model with again Covid-19 delaying some programme delivery.

Studio earned income
The studio continued to provide useful amounts of earned income from a membership scheme, although this was considerably impacted by Covid-19.

Stoke-on-Trent City Council Community Investment Fund
BCB received an award to provide capital equipment to the *Stoke Makes Plates* project with community groups across the city and to equip the studio to better facilitate such activity. This award was also useful in enabling us to deliver online workshop activity when face-to-face workshop delivery was no longer possible.

Historic England/Stoke-on-Trent City Council
Stoke Makes Plates is part of the Stoke High Street Heritage Action Zone programme delivered by Historic England, which aims to unlock the potential of high streets across England, fuel economic, social and cultural recovery and breathe new life into them for future generations. The project is part funded by Historic England and Stoke-on-Trent City Council.

12 Restricted Funds **(Continued)**

Schroder Charity Trust
A grant towards the *Fresh Talent Development* strand of activity.

The British Council
A grant towards planned collaborations with our international partners, particularly India.

Headley Trust
A grant towards BCB's education programme.

Ceramic City Four Sites
The centrepiece project for the BCB 2019 festival to support work of material importance and see a significant programme of works across four sites in the city. Funding for this project came from Arts Council England (£120,000), Cultural Destinations (£24,000), Stoke-on-Trent City Council for Spode and PMAG (£20,000), Wedgwood/Fiskars (£10,000) and Re-Form Heritage for Middleport Pottery (£10,000).

Garfield Weston Foundation
A grant towards *Clay Works*, a programme of activities supporting community and health outcomes in Stoke-on-Trent.

12 Restricted Funds **(Continued)**

National Lottery Heritage Fund
A grant towards BCB's *Generation* project, working with young people to explore the depth and range of ceramics heritage in the city through workshops, sessions, and visits to heritage venues.

BBC Children in Need/Wellcome Trust
A grant towards *Foundations* , which aims to make a difference in Stoke-on-Trent as children build essential skills, have fun, improve their health outcomes, celebrate and inspire others. *Foundations* is kindly supported via 'Curiosity', a collaboration between BBC Children in Need and Wellcome Trust. 'Curiosity' provides funding for organisations who want to run exciting and engaging science activities aimed at disadvantaged children and young people.

The Rayne Foundation/Arts Council England/Stoke-on-Trent City Council
A grant towards the ReCast project, which combines creativity, addiction recovery and clay. ReCast is delivered in partnership with Stoke Recovery Service.

Staffordshire Chambers of Commerce/European Regional Development Fund
Grant funding for *Factory*, a partnership between Staffordshire Chambers of Commerce, Staffordshire University, British Ceramics Biennial and ACAVA to support creatives in the county. The programme is part funded by the European Regional Development Fund.

Clay School
Clay School is a teacher CPD and participatory workshop programme supporting schools to engage their pupils in ceramic heritage and contemporary practice. Clay School member schools provide a financial contribution to supporting the programme.

Ceramic Art London
Plans were well-advanced for a BCB pavilion within the Ceramic Art London event due to be staged in March 2020. However this had to be cancelled due to Covid-19 restrictions on public events, and with it came a loss of income.

13 Analysis of net assets between funds

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
Fund balances at 31 March 2021 are represented by:						
Tangible assets	-	14,378	14,378	-	18,943	18,943
Current assets/ (liabilities)	(2,035)	114,811	112,776	(36,761)	48,904	12,143
	(2,035)	129,189	127,154	(36,761)	67,847	31,086

14 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel is as follows.

	2021 £	2020 £
Aggregate compensation	80,781	84,170

image © jennyharperphotography.com

The Clay Foundation (trading as British Ceramics Biennial)

www.britishceramicsbiennial.com

Registered office:
Room 416 Flaxman Building,
School of Digital,
Technologies and Arts,
Staffordshire University,
College Road,
Stoke-on-Trent
ST4 2DE

Charitable Incorporated Organisation (charity number: 1160430)

The Clay Foundation is the name of the charitable incorporated organisation which trades as British Ceramics Biennial (BCB) and is referenced as such throughout this document.