

## 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)



# 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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Staffordshire ST4 2DE

## **Independent examiner**

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Geens Limited  
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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.



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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



image © jennyharperphotography.com

## 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







# 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.



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## 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)



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*"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 salt dough 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



image © jennyharperphotography.com

*"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

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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 Unrestricted funds 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
<b>Income from:</b>							
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
<b>Total income</b>		<u>361,343</u>	<u>78,599</u>	<u>439,942</u>	<u>292,943</u>	<u>331,310</u>	<u>624,253</u>
<b>Expenditure on:</b>							
Charitable activities	5	316,185	27,690	343,875	351,601	265,298	616,899
<b>Net incoming resources before transfers</b>		<u>45,158</u>	<u>50,909</u>	<u>96,067</u>	<u>(58,658)</u>	<u>66,012</u>	<u>7,354</u>
Gross transfers between funds		<u>(10,432)</u>	<u>10,432</u>	<u>-</u>	<u>29,816</u>	<u>(29,816)</u>	<u>-</u>
<b>Net income for the year/ Net movement in funds</b>		<u>34,726</u>	<u>61,341</u>	<u>96,067</u>	<u>(28,842)</u>	<u>36,196</u>	<u>7,354</u>
Fund balances at 1 April 2020		<u>(36,761)</u>	<u>67,848</u>	<u>31,087</u>	<u>(7,919)</u>	<u>31,651</u>	<u>23,732</u>
<b>Fund balances at 31 March 2021</b>		<u>(2,035)</u>	<u>129,189</u>	<u>127,154</u>	<u>(36,761)</u>	<u>67,847</u>	<u>31,086</u>

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 £	£	2020 £	£
<b>Fixed assets</b>					
Tangible assets	9		14,378		18,943
<b>Current assets</b>					
Debtors	10	11,146		33,068	
Cash at bank and in hand		135,992		3,704	
		<u>147,138</u>		<u>36,772</u>	
<b>Creditors: amounts falling due within one year</b>	11	<u>(34,362)</u>		<u>(24,629)</u>	
Net current assets			112,776		12,143
<b>Total assets less current liabilities</b>			<u>127,154</u>		<u>31,086</u>
<b>Income funds</b>					
Restricted funds	12	129,189		67,847	
Unrestricted funds		(2,035)		(36,761)	
		<u>127,154</u>		<u>31,086</u>	

The financial statements were approved by the Trustees on 26th January 2022.



A R Wedgwood  
Trustee

# THE CLAY FOUNDATION CIO

## 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.

# THE CLAY FOUNDATION CIO

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

---

#### 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.

# THE CLAY FOUNDATION CIO

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

#### 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	-
	<u>47,045</u>	<u>125</u>



# THE CLAY FOUNDATION CIO

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 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
	<u>392,897</u>	<u>624,128</u>
Analysis by fund		
Unrestricted funds	314,298	292,818
Restricted funds	78,599	331,310
	<u>392,897</u>	<u>624,128</u>
<b>Project grants</b>		
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
	<u>358,017</u>	<u>516,703</u>

# THE CLAY FOUNDATION CIO

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 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
	<u>314,204</u>	<u>554,850</u>
Share of support costs (see note 6)	28,126	59,489
Share of governance costs (see note 6)	1,545	2,560
	<u>343,875</u>	<u>616,899</u>
<b>Analysis by fund</b>		
Unrestricted funds	316,185	351,601
Restricted funds	27,690	265,298
	<u>343,875</u>	<u>616,899</u>

### 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
	<u>28,126</u>	<u>1,545</u>	<u>29,671</u>	<u>59,489</u>	<u>2,560</u>	<u>62,049</u>
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).

# THE CLAY FOUNDATION CIO

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 8 Employees

	2021 Number	2020 Number
	6	6
<b>Employment costs</b>	<b>2021 £</b>	<b>2020 £</b>
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 £
<b>Cost</b>			
At 1 April 2020	4,269	24,108	28,377
At 31 March 2021	4,269	24,108	28,377
<b>Depreciation and impairment</b>			
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
<b>Carrying amount</b>			
At 31 March 2021	2,736	11,642	14,378
At 31 March 2020	3,420	15,523	18,943

# THE CLAY FOUNDATION CIO

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 10 Debtors

	2021 £	2020 £
<b>Amounts falling due within one year</b>		
Trade debtors	724	11,307
Other debtors	8,215	17,693
Prepayments and accrued income	2,207	4,068
	<u>11,146</u>	<u>33,068</u>

### 11 Creditors

	2021 £	2020 £
<b>Amounts falling due within one year</b>		
Trade creditors	17,778	9,583
Other creditors	14,538	11,846
Accruals and deferred income	2,046	3,200
	<u>34,362</u>	<u>24,629</u>



**THE CLAY FOUNDATION CIO**  
**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2021**

**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:

	Balance at 1 April 2019 £	Movement in funds			Balance at 1 April 2020 £	Movement in funds			Transfers £	Balance at 31 March 2021 £
		Incoming resources £	Resources expended £	Transfers £		Incoming resources £	Resources expended £	Transfers £		
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	-	10,000	(5,415)	(4,585)	-	4,702	-	-	-	4,702
Regional Development Fund	-	-	-	-	-	(1,020)	(4,243)	-	-	(5,263)
Clay School members	-	-	-	-	-	2,879	-	-	-	2,879
International partnership	-	-	-	-	-	-	-	-	-	-
	31,651	331,310	(265,298)	(29,816)	67,848	78,599	(27,690)	10,432		129,189

# THE CLAY FOUNDATION CIO

## TRUSTEES' REPORT (CONTINUED)

*FOR THE YEAR ENDED 31 MARCH 2021*

---

### 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.

# THE CLAY FOUNDATION CIO

## TRUSTEES' REPORT (CONTINUED)

**FOR THE YEAR ENDED 31 MARCH 2021**

---

### 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.

# THE CLAY FOUNDATION CIO

## TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

---

### 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 ACAA 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.



# THE CLAY FOUNDATION CIO

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

#### 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
	<u>(2,035)</u>	<u>114,811</u>	<u>112,776</u>	<u>(36,761)</u>	<u>48,904</u>	<u>12,143</u>
	<u>(2,035)</u>	<u>129,189</u>	<u>127,154</u>	<u>(36,761)</u>	<u>67,847</u>	<u>31,086</u>

#### 14 Related party transactions

##### Remuneration of key management personnel

The remuneration of key management personnel is as follows.

	2021 £	2020 £
Aggregate compensation	<u>80,781</u>	<u>84,170</u>



The Clay Foundation (trading as  
British Ceramics Biennial)

[www.britishceramicsbiennial.com](http://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.