

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)



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

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Staffordshire ST4 2DE

Independent examiner

Karen Staley FCA BSc
Geens Chartered Accountants
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Staffordshire ST4 1BG

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, 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.



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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.



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.



image © jennyharperphotography.com

"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.



image © jennyharperphotography.com

"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."

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

		Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Notes							
<u>Income and endowments from:</u>							
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
<u>Expenditure on:</u>							
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 £	£	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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

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.

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

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.

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

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)
	<u>507,002</u>	<u>392,897</u>
Analysis by fund		
Unrestricted funds	355,902	314,298
Restricted funds	151,100	78,599
	<u>507,002</u>	<u>392,897</u>
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
	<u>419,741</u>	<u>358,017</u>

5 Other income

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

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
	<u>538,586</u>	<u>314,204</u>
Share of support costs (see note 7)	65,253	28,126
Share of governance costs (see note 7)	4,237	1,545
	<u>608,076</u>	<u>343,875</u>
Analysis by fund		
Unrestricted funds	481,672	316,185
Restricted funds	126,404	27,690
	<u>608,076</u>	<u>343,875</u>

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
	<u>65,253</u>	<u>4,237</u>	<u>69,490</u>	<u>28,126</u>	<u>1,545</u>	<u>29,671</u>
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).

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

11 Debtors

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

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
	<hr/>	<hr/>
	64,702	34,362
	<hr/>	<hr/>

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:

	Balance at 1 April 2020 £	Movement in funds			Transfers £	Balance at 1 April 2021 £	Movement in funds			Transfers £	Balance at 31 March 2022 £
		Incoming resources £	Resources expended £				Incoming resources £	Resources expended £			
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		

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

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 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 support the programme.

THE CLAY FOUNDATION CIO

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
	<u>22,849</u>	<u>70,930</u>	<u>93,779</u>	<u>(2,035)</u>	<u>129,189</u>	<u>127,154</u>

15 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel is as follows.

	2022 £	2021 £
Aggregate compensation	<u>69,017</u>	<u>79,791</u>

16 Cash generated from operations

	2022 £	2021 £
(Deficit)/surplus 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	<u>(125,163)</u>	<u>132,288</u>

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

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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.