

The Clay Foundation CIO

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

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



Trustees

Rosy Greenlees, Chair (Appointed 19 January 2023 and elected as Chair 19 October 2023)

Kirsty Andrew (Appointed 19 October 2023)

Ann Diggins (Retired 13 October 2022)

Deirdre Figueiredo

Claire Hickey (Appointed 19 October 2023)

Catrin Jones

Clare Twomey

Alison Wedgwood (Retired 19 October 2023)

Sara Williams

Hugh Williamson (Appointed 21 April 2022)

Chief Executive & Artistic Director

Clare Wood

Staff

Natalie Armitage, Learning & Participation Manager

Nigel Bellingham, Head of Business Services

Priscila Buschinelli, Artistic Programme Manager

Marie Cooper, Finance Officer

Natalia Kasprzycka, Studio Assistant

Joanne Mills, Studio & Community Programme Manager

Alexandria Rabishaw, Communications Assistant

Clare Wood, Chief Executive & Artistic Director

Charity number

1160430

Registered office

Room 416 Flaxman Building

School of Digital, Technologies and Arts

Staffordshire University

College Road

Stoke-on-Trent

Staffordshire ST4 2DE

Independent examiner

Karen Staley FCA BSc

Geens Limited

Graphic House

124 City Road

Stoke-on-Trent

ST4 2PH

Bankers

Co-operative Bank

PO Box 250

Delf House

Southway

Skelmersdale WN8 6WT

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

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



image © jennyharperphotography.com

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Chair's Introduction

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

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

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



Chair's Introduction

(continued)

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

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

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

Rosy Greenlees,
Chair,
British Ceramics Biennial

Chief Executive's Introduction

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

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

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

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

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



image © Natalia Kasprzycka

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

Recast programme participant.



Trustees' Report

The trustees present the annual report and financial statements for the year ended 31 March 2023. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Charities Act 2011 and 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2022)'.

Introduction

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

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

Trustees' Report

Core Purpose

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

Vision

Making change through clay.

Mission

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

Values



Accountable



Bold



Significant



Grounded



Connected



Collaborative



Welcoming



Inclusive



Trustees' Report

Governance

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

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

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



image © Natalie Willatt

Trustees' Report

Governance (continued)

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

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

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

BCB has two patrons who provide support and advocacy:

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

BCB During 2022/23

41 partnerships
across the UK and
internationally

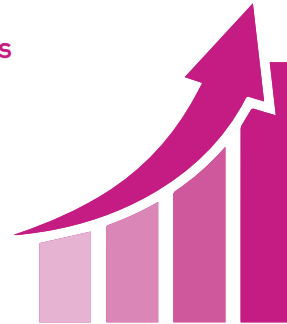


903
people taking part
in clay activities at
community festivals

Arts Council England investment of

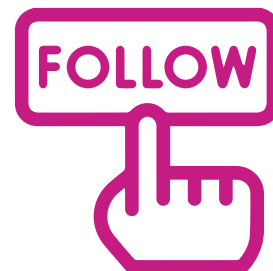
£930,000

secured for the 2023-2026 investment period



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

30,492
social media followers



3 artists supported
via professional
practice
residencies

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





Trustees' Report

Achievements and Performance

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

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

Trustees' Report

Achievements and Performance (continued)

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

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



Accountable

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

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

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

Trustees' Report

Achievements and Performance (continued)



Bold

adj. daring or brave; confident and courageous

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

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

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

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



image © Natalie Willatt

Trustees' Report

Achievements and Performance (continued)



Welcoming

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

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

Trustees' Report

Achievements and Performance (continued)

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

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

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

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

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



image © jennyharperphotography.com

Trustees' Report

Achievements and Performance (continued)



Significant

adj. important; worth noting or considering

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

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

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

Trustees' Report

Achievements and Performance (continued)



Grounded

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

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

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

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

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

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



image © jennyharperphotography.com

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

Fresh Talent Residency Artist.

Trustees' Report

Achievements and Performance (continued)



Inclusive

adj. comprehensive; all-embracing

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

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

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

Trustees' Report

Achievements and Performance (continued)



Connected

adj. associated or involved

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

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

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



Collaborative

adj. open to working together with others

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

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

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

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



image © Natalia Kasprzycka

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

Polish bird whistle workshop participant.

Trustees' Report

Achievements and Performance (continued)

Staffing

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

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

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

Iain Cartwright leaving the Executive Director role in November 2022.

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

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

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

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

Gabriella Rhodes leaving the Communications Manager role in July 2023.

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

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

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

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

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



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

Clay Works programme participant.

Trustees' Report

Achievements and Performance (continued)

Funding and Fundraising

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

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

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



image © Connor Wells

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

Factory programme participant.

Trustees' Report

Objectives for 2023/24

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



Bold

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



Accountable

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



Welcoming

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



Significant

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



Grounded

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



Inclusive

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



Connected

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



Collaborative

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

Trustees' Report

Finance and Risk

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

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

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

Reserves

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

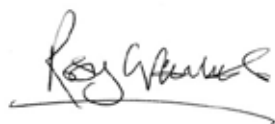
The reserve level at 31 March 2023 is £39,897. This is an increase on the previous year (£21,215 at 31 March 2022) but it does not currently meet the stated reserves policy. The building and maintenance of a reserve that meets the BCB reserves policy remains an important priority.

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

Risk Management

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

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



R Greenlees

Dated: 26 January 2024

THE CLAY FOUNDATION CIO

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF THE CLAY FOUNDATION CIO

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

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

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

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

Geens Limited

Graphic House
124 City Road
Stoke on Trent
ST4 2PH

Dated: 26 January 2024
.....

THE CLAY FOUNDATION CIO

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

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

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

All income and expenditure derive from continuing activities.

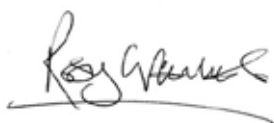
THE CLAY FOUNDATION CIO

BALANCE SHEET

AS AT 31 MARCH 2023

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

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



.....
R Greenlees
Trustee

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

Charity information

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

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's constitution, the Charities Act 2011, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

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

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

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

1.2 Going concern

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

1.3 Charitable funds

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

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

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

1.4 Income

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

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

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

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

1.5 Expenditure

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

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

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

1.6 Tangible fixed assets

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

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

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

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

1.7 Impairment of fixed assets

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

1.8 Cash and cash equivalents

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

1.9 Financial instruments

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

1.10 Employee benefits

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

1.11 Retirement benefits

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

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

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

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

3 Donations and legacies

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

4 Charitable activities

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

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

5 Other income

	Unrestricted funds 2023 £	Unrestricted funds 2022 £
Cultural Tax Relief Claims	<u>52,935</u>	<u>66,527</u>

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

6 Charitable activities

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

7 Support costs

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

8 Trustees

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

9 Employees

	2023 Number	2022 Number
Charitable Activities	7	12

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

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

	2023 Number	2022 Number
	1	-

10 Tangible fixed assets

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

11 Debtors

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

12 Creditors: amounts falling due within one year

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

13 Deferred income

	2023 £	2022 £
Other deferred income	<u>56,495</u>	<u>-</u>

Deferred income is included in the financial statements as follows:

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

14 Restricted funds

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

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

14 Restricted funds

CSoTC - PMAG (Clay Museum)

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

CSoTC Community Investment Fund

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

Other

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

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

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

BBC Children in Need/Wellcome Trust (Foundations)

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

National Lottery Heritage Fund (Generation)

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

Staffordshire Chambers of Commerce / ERDF (Factory)

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

International partnerships (British Council, Poland)

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

Paul Hamlyn Foundation (Transferer)

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

CSoTC Cultural Anchor Grant

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

Approach Dementia Support (Moulding Memories)

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

15 Analysis of net assets between funds

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

16 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel is as follows.

	2023 £	2022 £
Aggregate compensation	<u>83,021</u>	<u>69,017</u>

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

The Clay Foundation (trading as
British Ceramics Biennial)

www.britishceramicsbiennial.com

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

Charitable Incorporated Organisation
(charity number: 1160430)

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

