

The Clay Foundation CIO

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

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



Trustees

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

Kirsty Andrew
(Appointed 19 October 2023)

Caroline Butterwick
(Appointed 18 July 2024)

Deirdre Figueiredo

Claire Hickey
(Appointed 19 October 2023)

Catrin Jones

Clare Twomey
(Retired 16 January 2025)

Alison Wedgwood
(Retired 19 October 2023)

Sara Williams

Hugh Williamson
(Retired 22 August 2024)

**Chief Executive &
Artistic Director**

Clare Wood

Staff

Natalie Armitage, Head of
Business Services

Olivia Azzopardi, Studio Assistant

Priscila Buschinelli, Artistic
Programme Manager

Emily Campbell, Learning &
Participation Manager

Marie Cooper, Finance Officer

Joanne Mills, Studio & Community
Programme Manager

Alexandria Rabishaw,
Communications Assistant

Clare Wood, Chief Executive &
Artistic Director

BCB Associates

Sue Blatherwick

Joanna Dawidowska

Sarah Fraser

Joanna Hejmej

Amy Hill

Zeba Imam

Peter Jones

Natalia Kasprzycka

Helen Newman

Emma Price

Cath Ralph

Merida Richards

Alice Thatcher

Matt Whiting

Claire Wooliscroft

Charity number

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

The following abbreviations are
used in this document.

BCB – British Ceramics Biennial

SoTCC – Stoke-on-Trent City
Council

ERDF – European Regional
Development Fund

NPO – National Portfolio
Organisation

PMAG – The Potteries Museum
& Art Gallery



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Chair's Introduction

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

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

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

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



image © Holly Johnson

Chair's Introduction

(continued)

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

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

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

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

Rosy Greenlees,
Chair,
British Ceramics Biennial



Chief Executive's Introduction

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

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

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

Chief Executive's Introduction

(continued)

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

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

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

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



image © jennyharperphotography.com

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

Moulding Memories participant



image © jennyharperphotography.com

Trustees' Report

The trustees present the annual report and financial statements for the year ended 31 March 2024. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Charities Act 2011 and 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)'.

Introduction

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

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

Trustees' Report

Core Purpose

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

Vision

Making change through clay.

Mission

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

Values



Accountable



Bold



Significant



Grounded



Connected



Collaborative



Welcoming



Inclusive



image © Michał Czerniawski

Trustees' Report

Governance

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

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

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



Trustees' Report

Governance (continued)

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

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

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

BCB has three patrons who provide valuable support and advocacy:

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

BCB During 2023/24



38,371

visits made to the 2023
British Ceramics Biennial

2,930

participants in BCB studio
and community programmes

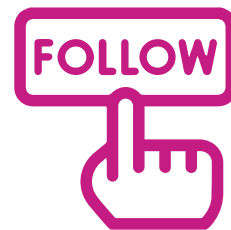


2,797

children and young people
taking part in clay activities

35,244

social media followers



68

artists supported and
presented at the 2023
British Ceramics Biennial

84

UK and
international
partnerships





Trustees' Report

Achievements and Performance

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

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

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

Trustees' Report

Achievements and Performance (continued)

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



Accountable

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

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

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

Trustees' Report

Achievements and Performance (continued)



Bold

adj. daring or brave; confident and courageous

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

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

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

Their work contributed to the presentation of:

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

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

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

Trustees' Report

Achievements and Performance (continued)

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

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

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

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



image © jennyharperphotography.com

Trustees' Report

Achievements and Performance (continued)



Significant

adj. important; worth noting or considering

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

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

Trustees' Report

Achievements and Performance (continued)



Grounded

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

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

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

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



image © jennyharperphotography.com

Trustees' Report

Achievements and Performance (continued)



Connected

adj. associated or involved

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

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

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

Trustees' Report

Achievements and Performance (continued)



Collaborative

adj. open to working together with others

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

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

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

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



image © jennyharperphotography.com

Trustees' Report

Achievements and Performance (continued)



Welcoming

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

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



Trustees' Report

Achievements and Performance (continued)

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

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



Trustees' Report

Achievements and Performance (continued)



Inclusive

adj. comprehensive; all-embracing

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

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



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

Participating artist in 2023 British Ceramics Biennial



Trustees' Report

Achievements and Performance (continued)

Staffing

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

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

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

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



image © jennyharperphotography.com

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

Little Dumpling King, via Instagram

Trustees' Report

Achievements and Performance (continued)

Funding and Fundraising

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

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

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

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

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



image © Sarah Fraser

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

The Guardian

Trustees' Report

Objectives for 2024/25

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



Bold

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



Accountable

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



Welcoming

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



Significant

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



Grounded

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



Inclusive

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



Connected

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



Collaborative

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

Trustees' Report

Finance

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

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

Environmental Responsibility

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

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

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

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

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

The 12-month emissions for BCB have been calculated at 49.91 tonnes/CO₂e (see table below). Using the UK Government's valuation of greenhouse gas emissions policy for appraisal and evaluation, the quoted cost of carbon for 2024 is £256 per tonne (for central series sensitivity range). BCB's financial impact of carbon use is therefore £12,777 for the 2024 calendar year. This amount is not accounted for in the financial statements.

Month	Jan 2024	Feb 2024	Mar 2024	Apr 2024	May 2024	June 2024
BCB carbon footprint (tonnes/CO ₂ e)	3.47	4.52	11.67	4.64	3.49	4.27

Month	July 2024	Aug 2024	Sept 2024	Oct 2024	Nov 2024	Dec 2024
BCB carbon footprint (tonnes/CO ₂ e)	3.34	2.09	2.43	3.68	3.45	2.86

Total: 49.91

Trustees' Report

Reserves

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

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

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

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

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

Risk Management

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

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



R Greenlees

Dated: 23 January 2025

THE CLAY FOUNDATION CIO

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF THE CLAY FOUNDATION CIO

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

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

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



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

Graphic House
124 City Road
Stoke on Trent
ST4 2PH

Dated: 23 January 2025

THE CLAY FOUNDATION CIO

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

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

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

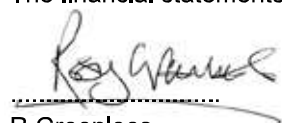
THE CLAY FOUNDATION CIO

BALANCE SHEET

AS AT 31 MARCH 2024

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

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



R Greenlees

THE CLAY FOUNDATION CIO

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2024

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

Charity information

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

1.1 Accounting convention

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

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

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

1.2 Going concern

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

1.3 Charitable funds

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

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

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

1.4 Income

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

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

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

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

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 2024

2 Critical accounting estimates and judgements

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

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

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

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

3 Income from donations and legacies

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

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

4 Income from charitable activities

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

4 Income from charitable activities

(Continued)

Performance related grants analysis

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

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

5 Other income

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Cultural Tax Relief Claims	<u>42,658</u>	<u>52,935</u>

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

6 Expenditure on charitable activities

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

7 Support costs allocated to activities

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

8 Trustees

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

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

9 Employees

	2024 Number	2023 Number
Charitable Activities	9	7

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

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

	2024 Number	2023 Number
	1	1

Remuneration of key management personnel

The remuneration of key management personnel is as follows.

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

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

10 Tangible fixed assets

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

11 Debtors

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

12 Creditors: amounts falling due within one year

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

13 Deferred income

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

Deferred income is included in the financial statements as follows:

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

13 Deferred income		(Continued)	
	2024	2023	
	£	£	
Deferred income is included within:			
Current liabilities	10,000	56,495	
Movements in the year:			
Deferred income at 1 April 2023	56,495	-	
Resources deferred in the year	(46,495)	56,495	
Deferred income at 31 March 2024	10,000	56,495	
14 Retirement benefit schemes		2024	2023
		£	£
Defined contribution schemes			
Charge to profit or loss in respect of defined contribution schemes	4,134	4,084	

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

15 Restricted funds

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

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

15 Restricted funds

(Continued)

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

15 Restricted funds

(Continued)

SoT City Council (PMAG) Clay Museum

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

SoT City Council (Community Investment Fund)

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

Other

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

University of Sunderland

Research contribution for Recast project.

The Community Foundation for Staffordshire (Recast)

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

BAC O'Connor - We Are With You

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

BBC Children in Need/Wellcome Trust (Foundations)

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

National Lottery Heritage Fund (Generation)

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

British Council Poland (International Partnership)

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

Paul Hamlyn Foundation (Transferer)

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

SoT City Council (Cultural Anchor Grant)

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

Approach Dementia Support (Moulding Memories)

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

Charles Wallace Trust

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

15 Restricted funds

(Continued)

HS2

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

Stoke on Trent City Council and Historic England (High Street Heritage Action Zone)

Grant funding to support the development of the new BCB Studio.

Big Give and Private Donors (Arts for Impact Campaign)

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

UK Shared Prosperity Fund

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

YMCA Go Kids

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

The British Council Poland (Biennials Connect)

A grant towards planned collaborations with our international partners, particularly India.

16 Unrestricted funds

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

	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
General funds	39,897	394,509	(377,115)	-	57,291
	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Previous year:	At 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2023 £
General funds	22,849	248,897	(285,822)	53,973	39,897
	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>

17 Analysis of net assets between funds

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

THE CLAY FOUNDATION CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

17 Analysis of net assets between funds

(Continued)

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

18 Carbon emissions

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

The Clay Foundation

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

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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.

