

## The Clay Foundation CIO

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

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



**Trustees**

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

**Chief Executive & Artistic Director**

Clare Wood

**Staff**

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

**BCB Associates**

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

**Charity number**

1160430

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

The following abbreviations are used in this document.

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



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## Chair's Introduction

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

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

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

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

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

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



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## Chair's Introduction

(continued)

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

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

We were sorry to see Lesley Seal step down as Communications & Audiences Manager during this year but we were delighted to welcome Emily Campbell

as Learning & Participation Manager and BCB Studio Assistant Olivia Azzopardi.

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

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

Rosy Greenlees,  
Chair,  
British Ceramics Biennial

## BCB Studio

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

BCB studio member

## Slip Tales

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

Slip Tales participant

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

Slip Tales participant





image © Natalie Willatt

## Chief Executive's Introduction

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

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

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

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

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

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

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



image © jennyharperphotography.com

## Chief Executive's Introduction

(continued)

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

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

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

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

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



## Transferer

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

Transferer participant

## Artist residencies

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

Caroline Gray, Grymsdyke Farm Residency artist



image © Gordon Watt

## Trustees' Report

The trustees present the annual report and financial statements for the year ended 31 March 2025. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Charities Act 2011 and 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (RSS 102) (effective 1 January 2022)'.

## Introduction

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

BCB is funded by Arts Council England, Stoke-on-Trent City Council and University of Staffordshire with additional

project-based funding from a range of private and central government sources. These funders have been critical in enabling BCB to grow and develop local, national and international programmes which address cultural, learning and community-linked strategic targets.

## Core Purpose

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

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

## Vision

Making change through clay.

## Mission

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



## Values



Accountable



Bold



Collaborative



Connected



Grounded



Inclusive



Significant



Welcoming

## Impact Framework

Vision

Making change through clay

Mission

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

Social  
outcomes

Artists and the sector benefit  
from creative development  
opportunities and networks

People and communities benefit from  
opportunities to collaborate, build  
understanding and improve wellbeing

Society and the economy benefit  
from expanded perspectives of clay

BCB  
outcomes

Our artistic programme is  
internationally recognised  
for its creative ambition and  
as a catalyst for positive  
change

Our working methods are  
seen as best practice and  
enable the sharing of power  
and decision making

Our approach creates  
space for innovation and  
fosters collaborative  
opportunities with other  
leading practitioners

Outputs

Exhibitions and  
presentations of work of  
artistic excellence

Material-led, collaborative projects,  
exhibitions, events and services  
primarily in Stoke-on-Trent

Industry partnerships,  
thought-leadership, events  
and dissemination

Enablers

Studio and  
facilities

Expert team, board  
and advocates

Funders and  
stakeholders

Stoke-on-Trent

Trusted and  
prospective partners

Participants and  
audiences

Values

Bold, Accountable, Welcoming, Significant, Grounded, Connected, Inclusive, Collaborative



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# Trustees' Report

(continued)

## Governance

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

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

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

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

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

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

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

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





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## Trustees' Report

### (Governance continued)

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

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

The meetings allow debate around BCB's direction and operations; and appropriate responses to the strategic objectives of key funders and stakeholders. In addition,

the Chair is available for updates and discussions around specific strategic decisions.

BCB has three patrons who provide support and advocacy:

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

# Trustees' Report

BCB during 2024/25

**1,302**  
community participants  
in clay projects



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



 **£100,505**  
invested into the new BCB Studio



World  
Craft City  
designation

 **552,822**  
people reached via BCB  
Instagram posts

**7** artists supported  
via professional  
mentoring



**5** artists supported via  
professional practice  
residencies



 **87**  
creative events based  
in the community





## Trustees' Report

(continued)

### Achievements and Performance

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

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

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

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

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



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# Trustees' Report

## (Achievements and Performance continued)



### Accountable

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

#### Arts Council England NPO

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

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

#### Evaluation and impact

It was identified that BCB could benefit from improving its organisational understanding of project evaluation. Following full team evaluation training in the 2023/24 year,

we then sought to expand the independent evaluation experts we work with. During the year, we worked with two new evaluators and will continue to expand our evaluation networks in 2025/26. This led to a renewed focus on BCB's impact and how this might be best structured. Working with staff and trustees, an impact framework was devised and agreed (see page 11) and is now being used to inform project planning and performance.

#### BCB Advisory Network and board membership

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

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





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# Trustees' Report

## (Achievements and Performance continued)



### **Bold**

*adj. daring or brave; confident and courageous*

### **BCB 2025**

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

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

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

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

### **Clay Research**

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

### **Playscape Pilot**

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

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





image © jennyharperphotography.com

# Trustees' Report

## (Achievements and Performance continued)



### **Collaborative**

*adj. open to working together with others*

#### **Stoke Creates and High Street Accelerator**

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

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

#### **Spode Works site**

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

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

#### **Fresh Talent Residencies**

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

#### **Tactile**

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



## Trustees' Report

(Achievements and Performance continued)



### Connected

*adj. associated or involved*

#### Stoke-on-Trent Centenary

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

#### International collaboration - Raverina

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

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

#### International collaboration - Ceramic Cities Exchange

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





image © jennyharperphotography.com

## Trustees' Report

### (Achievements and Performance continued)



#### Grounded

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

#### Open Source

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

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

#### Volunteering

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

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





image © Jo Mills

# Trustees' Report

(Achievements and Performance continued)



## Inclusive

*adj. comprehensive; all-embracing*

### Mentoring programme

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

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

### Ferdinand the Bull

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

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

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

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

### Clay Museum

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

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



image © Emma Price

# Trustees' Report

## (Achievements and Performance continued)



### Significant

*adj. important; worth noting or considering*

#### Transferer

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

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

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

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

#### Recast

Recast is BCB's programme supporting people in drug and alcohol addiction recovery. During the start of this period, we were honoured to present artworks and a film about the Recast project at Ceramic Art London. This allowed some of the project participants to spend two days in London talking to the fair visitors about their

experience of the programme and the impact of working with clay. Following this highlight, we continued to deliver the programme through regular clay sessions.

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

#### Moulding Memories

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

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



# Trustees' Report

## (Achievements and Performance continued)



### Welcoming

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

### BCB Studio

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

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

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

### Slip Tales

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

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

### Social media engagement

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

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

Facebook and LinkedIn attracted 350 and 378 new followers respectively with related increases in reach of 10.5% and 54.5%.

### Staffing

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

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

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

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

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

### Funding and fundraising

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

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





image © Natalie Willatt

# Trustees' Report

## (Achievements and Performance continued)

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

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

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

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

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

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

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

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

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



image © Gordon Watt

# Trustees' Report

(continued)

## Objectives for 2025/26



### Bold

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



### Accountable

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



### Collaborative

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



### Connected

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



### Grounded

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



### Inclusive

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



### Significant

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



### Welcoming

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

# Trustees' Report

(continued)

## Finance and Risk

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

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

## Environmental Responsibility

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

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

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

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

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

For example, the table below shows a disproportionate carbon footprint value in March 2025 (14.41 tonnes/CO<sub>2</sub>e). The carbon tracking analysis BCB currently has access to does not allow detailed interrogation of the reason for this. However, it is possible that it is related to the 12-month retention payment to the construction company that undertook the refurbishment work on the new BCB Studio completed in March 2024. Building and construction is classed as a carbon intensive sector and is therefore likely to be the cause of the raised value for this month.

The 12-month emissions for BCB have been calculated at 55.67 tonnes/CO<sub>2</sub>e. For comparison, the average individual in the UK will use circa 11.7 tonnes/CO<sub>2</sub>e in a year (DEFRA, 2022).

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

Month	BCB carbon footprint (tonnes/CO <sub>2</sub> e)
Apr 2024	5.11
May 2024	3.52
June 2024	4.27
July 2024	3.35
Aug 2024	2.09
Sept 2024	2.43
Oct 2024	3.75
Nov 2024	3.57
Dec 2024	4.03
Jan 2025	4.85
Feb 2025	4.29
Mar 2025	14.41
<b>Total</b>	<b>55.67</b>





image © Natalie Willatt

# Trustees' Report

(Finance and Risk continued)

## Reserves

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

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

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

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

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

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

## Risk Management

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

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

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

R Greenlees

Dated: 27 January 2026

## Artist residencies

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

Chi Onwordi,  
Poland/Bolesławiec Cultural Center Residency artist

## Mentoring programme

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

Edie Evans,  
Talent Development Mentoring Programme participant

# Independent Examiner's Report

(To The Trustees Of The Clay Foundation CIO)

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

## Responsibilities and basis of report

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

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

## Independent examiner's statement

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

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

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

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

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



**Karen Staley FCA BSc (Hons)**  
**BK Plus Limited**

Graphic House  
124 City Road  
Stoke on Trent  
ST4 2PH

Dated: 27 January 2026



# Statement of Financial Activities

Including Income And Expenditure Account

**FOR THE YEAR ENDED 31 MARCH 2025**

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

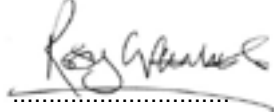
The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

# Balance Sheet

**AS AT 31 MARCH 2025**

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

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



R Greenlees



# Statement of Cash Flows

**FOR THE YEAR ENDED 31 MARCH 2025**

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

# Notes to the Financial Statements

## FOR THE YEAR ENDED 31 MARCH 2025

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### 1 Accounting policies

#### Charity information

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

#### 1.1 Accounting convention

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

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

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

#### 1.2 Going concern

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

#### 1.3 Charitable funds

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

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

Restricted funds are subject to specific conditions by donors 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.



# Notes to the Financial Statements

(Continued)

## 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.

# Notes to the Financial Statements

(Continued)

## 2 Critical accounting estimates and judgements

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

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

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

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

## 3 Income from donations and legacies

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

## 4 Income from charitable activities

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



# Notes to the Financial Statements

(Continued)

## 4 Income from charitable activities (Continued)

### Performance related grants analysis

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

## 5 Other income

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Cultural Tax Relief Claims	<u>17,268</u>	<u>42,658</u>

# Notes to the Financial Statements

(Continued)

## 6 Expenditure on charitable activities

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

## 7 Support costs allocated to activities

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

## 8 Trustees

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

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

# Notes to the Financial Statements

(Continued)

## 9 Employees

	2025 Number	2024 Number
Charitable Activities	9	9

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

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

2025 Number	2024 Number
1	1

### Remuneration of key management personnel

The remuneration of key management personnel is as follows.

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

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



# Notes to the Financial Statements

(Continued)

## 10 Tangible fixed assets

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

## 11 Debtors

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

## 12 Creditors: amounts falling due within one year

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

## 13 Deferred income

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

Deferred income is included in the financial statements as follows:

# Notes to the Financial Statements

(Continued)

## 13 Deferred income

(Continued)

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

## 14 Retirement benefit schemes

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

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

# Notes to the Financial Statements

(Continued)

## 15 Restricted funds

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

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



# Notes to the Financial Statements

(Continued)

## 15 Restricted funds

(Continued)

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

# Notes to the Financial Statements

(Continued)

## 15 Restricted funds

(Continued)

### **SoT City Council (PMAG) Clay Museum**

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

### **SoT City Council (Community Investment Fund)**

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

### **Other**

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

### **Community Foundation for Staffordshire (Recast)**

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

### **BAC O'Connor - We Are With You (Recast)**

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

### **BBC Children in Need/Wellcome Trust (Foundations)**

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

### **National Lottery Heritage Fund (Generation)**

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

### **British Council Poland (International Partnership)**

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

### **Paul Hamlyn Foundation (Transferer)**

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

### **SoT City Council (Cultural Anchor Grant)**

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

### **Approach Dementia Support (Moulding Memories)**

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

### **Charles Wallace Trust**

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

### **HS2**

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

# Notes to the Financial Statements

(Continued)

## 15 Restricted funds

(Continued)

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

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

### **Big Give and Private Donors (Arts for Impact Campaign)**

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

### **UK Shared Prosperity Fund (Clay & Communities)**

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

### **YMCA (Ceramic Cities Exchange)**

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

### **British Council Poland (Biennials Connect)**

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

### **Baring Foundation**

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

### **Polonia Aid Foundation Trust**

Grant to support the delivery of the Ceramic Cities Exchange programme.

### **High Street Accelerator Fund (Open Source)**

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

### **High Street Accelerator Greenspace Project Fund (Rammed Earth Playscape)**

A grant from Stoke-on-Trent City Council to deliver a pilot project exploring the potential for building a playspace space in Stoke Town from clay spoil using rammed earth techniques.

### **SoT City Council (City of Imagination).**

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

## 16 Unrestricted funds

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

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



# Notes to the Financial Statements

(Continued)

## 16 Unrestricted funds

(Continued)

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

## 17 Analysis of net assets between funds

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £
<b>At 31 March 2025:</b>			
Tangible assets	-	5,913	5,913
Current assets/(liabilities)	77,836	66,080	143,916
	<u>77,836</u>	<u>71,993</u>	<u>149,829</u>
	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
<b>At 31 March 2024:</b>			
Tangible assets	-	7,867	7,867
Current assets/(liabilities)	57,291	29,999	87,290
	<u>57,291</u>	<u>37,866</u>	<u>95,157</u>

## 18 Carbon emissions

The calculated surplus for the 2024/25 year does not include the cost of our contribution to global warming/ climate change. The carbon footprint estimate for the 12 months of 2024/25 is 55.67 tonnes/CO<sub>2</sub>e. Using the UK Government's Green Book valuation of energy use and greenhouse gas emissions for appraisal from the Department of Energy, Security and Net Zero, the quoted cost of carbon for 2025 is £273 per tonne (central carbon value with ±50% sensitivity range). This equates to £15,198. This amount is not accounted for in these financial statements in any way.

## The Clay Foundation

(trading as British Ceramics Biennial)  
[www.britishceramicsbiennial.com](http://www.britishceramicsbiennial.com)

### Registered office:

Room 416 Flaxman Building,  
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University of Staffordshire,  
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ST4 2DE

Charitable Incorporated Organisation  
(charity number: 1160430)

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

