

Company registration number: 13228972

Charity registration number: 1194433

British Textile Biennial

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2025

KM
Chartered Accountants
1st Floor, Block C
The Wharf
Manchester Road
Burnley
Lancashire
BB11 1JG

British Textile Biennial

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British Textile Biennial

Reference and Administrative Details

Trustees	Mrs C Checinska
	Ms C Cort
	Mrs C J Johnson
	Mrs F Vepari
	Ms L Peake
	Ms R Raban
Charity Registration Number	1194433
Company Registration Number	13228972
Registered Office	14-16 Lord Street West Blackburn Lancashire BB2 1JX
Independent Examiner	KM Chartered Accountants 1st Floor, Block C The Wharf Manchester Road Burnley Lancashire BB11 1JG
Bankers	Metro Bank One Southampton Row London WC1B 5HA

British Textile Biennial

Trustees Report

The trustees, who are directors for the purposes of company law, present the annual report together with the financial statements of the charitable company for the year ended 31 March 2025.

Trustees

Mrs C Chęcinska

Ms C Cort (appointed 2 December 2024)

Mrs C Johnson

Mrs F Vepari (appointed 28 June 2024)

Ms L Peake

Ms R Raban

OBJECTS AND PUBLIC BENEFIT

Our Objects:

The Objects of the charity as per its Articles of Association are:

For the public benefit to advance education in textiles, fabric, cloths, threads and yarns and their design and manufacture, in particular but not exclusively by:

- a) encouraging participation and inclusion at events, such as festivals; and
- b) supporting organisations and individuals engaged in the provision of artistic activities, which take place primarily, but not exclusively in the Lancashire region.

Public Benefit:

The trustees confirm that they have complied with the requirements of section 17 of the Charities Act 2011 and have due regard to the public benefit guidance published by the Charity Commission for England and Wales.

PROGRAMME REVIEW

Our 2024/25 activity programme:

During this 'between festivals' interim year, we developed and delivered 4 partnership projects that offered some public points of presentation and activity. These were:

Looming: Janet Swan, Scott Robertson & Liz Robertson, presented at Queen Street Mill Burnley Thursday 10th - Sunday 13th April 2025.

Looming is a 16 minute soundscape about our relationship with rhythm. Using modern digital technology, the work takes you on a compelling journey which begins in the weaving shed of Queen Street Mill. The work combines the hypnotic sound of these looms (recorded on site at Queen Street Mill, Burnley) and was also inspired by the ground-breaking poetry of local "mill girl" – Ethel Carnie Holdsworth who was herself inspired by the rhythm of the looms. This original and organic work, inspired by poetry from "mill girl" turned poet and novelist Ethel Carnie Holdsworth, explores the sound of industrialism, commerce, pleasure, mundanity, and celebration. Interweaving the rhythms of our surroundings with stories gathered from interviews with Lancashire workers past and present, the work stands alone or can be paired with dance. *Looming* has a documentary audio companion available on the BTB website. This explains the process, and features musician, educator and researcher Dr. Dave Camlin (Royal College of Music) who espouses the humanising nature of music making and music responding.

British Textile Biennial

Trustees Report

The *Wakes Weeks* Pop Up Museum: Robert Leach & Uncultured Creatives presented in partnership with Showtown Museum Blackpool.

With the introduction of the railways in Victorian times, the traditional Wakes Weeks were when millworkers would don their Sunday best and crowd onto trains and head for seaside resorts like Blackpool for their annual holiday. Working with academic and historian Robert Leach and Showtown Museum Blackpool we commissioned Uncultured Creatives to design a pop up museum experience to house a curated selection of prints and ephemera to celebrate the tradition of Blackpool Wakes Weeks. Robert has built up a personal archive over 50 years, of photographs, postcards, cartes de visite, stereoviews, ephemera and publications from his home town of Blackpool spanning the period from the 1860s to the present-day, with a particular focus on the working classes at play in the resort in the timespan 1900-1939. Our pop up museum experience will continue to travel to festivals and events across Lancashire throughout 2024 & 2025, visiting schools and care homes along the way, gathering more stories and memories of wakes weeks before being turned into an online archive exhibition on the Lancashire Textile Gallery website at www.lancshiretextilegallery.com.

The Legend of The Looms – Ali Al-Jamri, was presented in partnership with the British Arab Centre at Blackburn Museum & Art Gallery from February 1 – 8 March 2025.

The Legend of The Looms exhibition was commissioned by the Arab British Centre as part of *As We Are, Might Have Been, and Could Be*, and was presented in partnership with British Textile Biennial, and was further supported by Arts Council England and Freelands Foundation. Working in film for the first time, Ali Al-Jamri's commission titled *The Legend of The Looms* was an installation of poetry, film and textiles exploring shared revolutionary histories through handloom weaving. It featured a filmed narrative debate poem between two ghostly handloom weavers: one from the North West, where weavers were critical in working class movements before, during and after the Peterloo Massacre of 1819; the other from Bahrain, where weaving communities played vital roles in reform movements. In this dramatised performance, the ghostly weavers spar over whose life was harder, whose struggles were fiercer, whose folk poetry better, until they find common ground and friendship. Filmed with the weavers of Al-Jamri's own family in Bahrain, and in Rossendale Valley, at a historic weaver's cottage in Rawtenstall, the piece delicately dances between place, fact and folklore, creating a new myth that explored how people of the diaspora can relate to an unlikely new landscape through the interconnectivity of oppressions, craft, and mortality. The film was exhibited in installation format with the textiles featured in the film, for which Al-Jamri worked with renowned Manchester-based textile artist Ibukun Baldwin.

Threaded Together – Sima Gonsai was presented at Blackburn Museum & Art Gallery from 1 February – 8 March 2025.

Threaded Together is a poem film that captures the lived experiences of South Asian women and their textile heritage in Lancashire. From learning new skills in the homeland to earning pennies a piece sewing in Blackburn living rooms, thread and fabric supported South Asian families across generations. Bollywood reigned supreme and the latest fashion from Lahore was celebrated, blending cultures from the old to the new. This short film depicts the oral histories and nuances from Blackburn women from the 1960's to the present day. Co-directed by Sima Gonsai and Bhulla Beghal, *Threaded Together* presented a tapestry of diverse voices exploring home, identity and community.

British Textile Biennial

Trustees Report

Main biennial programme research & development:

During 2024/25 we have also been developing plans for our 2025 biennial edition, in which we explore themes of invention and innovation, spanning indigenous knowledge and cutting-edge technology, and examine the global impact of pioneering textiles from Lancashire. BTB25 will look back to see how the textile pioneers of 20th century Lancashire were inspired by a bold vision of the future that revolutionised our lives and investigates how our own material future must learn from a distant past that is almost lost to us. Clothing the men and women that conquered the sky, the mountains and the oceans in the last century, with man-made fabrics and chemical concoctions which populated the realms of sci-fi, those innovators did not realise the toll they would take on the planet. Now we must reach back into our ancestral past to rediscover nature's own innovation and how we may harness it to begin to repair and regenerate, exploring indigenous practices that still carry that knowledge and point to new solutions to heal what we once sought to dominate.

We have spent this year undertaking research trips and developing partnerships with artists, designers, organisations around this theme.

Working with our partner venues, producers and funders we have created 4 significant new commission opportunities to be presented as part of the BTB25 programme during October 2025.

- (1) The BTB Emerging Artist Award - working in partnership with In-Situ to develop a new work in collaboration with local people in Pendle, supported by the Fenton Arts Trust.
- (2) A residency and co-commission in collaboration with British Council, to work with our partners at La Condition Publique and La Manufacture in Roubaix, Northern France, The Making Rooms in Blackburn and the industrial textile collections across Lancashire.
- (3) A co-commission with The Harris Museum & Art Gallery in Preston, to explore their collection relating to the Courtaulds Factory and production of Rayon in Lancashire.
- (4) A residency and co-commission with Creative Spaces Burnley at the brand new One Two Three Gallery and Studios responding to the cyclical relationship between innovation and science fiction which has influenced fabric and fashion over the past century.

Significant commissions in development include:

Aitor Throup: An immersive installation of the work of renowned sportswear/outdoor clothing designer, Aitor Throup, originally inspired to be a designer as a boy by the Burnley football fans' fashion of the 80s and sci-fi films such as Star Wars and The Matrix. Celebrated for his futuristic designs such as his combat costumes for the Hunger Games films, Throup will present an epic multimedia experience in Burnley's iconic Empire Theatre, as a finale event on the last weekend of the festival.

Pioneers of the Material World: On the 50th anniversary of the successful 1975 British Mount Everest Southwest Face expedition, BTB25 will throw a spotlight on the invention of innovative high-performance materials made in Burnley and beyond, from the Grenfell fabric that clothed explorers and pioneers in extreme environments including Amelia Earhart in her Trans-Atlantic crossing (1932) and Hillary and Norgay during their conquest of Everest (1953) to a stream of innovative fabrics created at Perseverance Mill, used for everything from airships to typewriter ribbons and high performance tents. This will be accompanied by a photographic exhibition from the book, Mountain Style, British Outdoor Clothing 1953-2000, charting the rise of our love of the outdoors and the many Lancashire companies that led the way.

British Textile Biennial

Trustees Report

Bayt al Sh'ar, Lucy and Jorge Orta: Trained as a designer specialising in knitwear for fashion, artist Lucy Orta has a longstanding relationship with fibre and fabric and has been collaborating with her partner Jorge for over three decades, using art as a tool to bring serious humanitarian issues to the forefront. These two pioneering practitioners make beautiful objects that respond to urgent issues of environment and sustainable development, habitat and community, mobility and migration. Bringing these concerns to bear in a major commission for Diriyah Biennale in Saudi Arabia in 2024, the Ortas were struck by the craftsmanship and efficacy of the Bedouin tent, Bayt al Sh'ar [House of Hair] and knowledge of the plants and fibres that has enabled the survival of Bedouin tribes in the desert. For BTB25, Lucy and Jorge Orta will be combining digital weaving technologies and collaborations with artisans from the Middle East to create a tent that will host a series of conversations with indigenous people from across the world that we can learn from, alongside a survey of a lifetime of important work that speaks to those concerns.

Netlon, Jamie Holman: A digital film experience will be created for BTB25 celebrating and exploring the invention of Netlon by ground-breaking Blackburn inventor, Brian Mercer and will be shown in Blackburn town centre. Brian Mercer was a prolific inventor and industrialist who, in the 1960s, invented a revolutionary process for the manufacture of plastic nets that became known as Netlon made by the extrusion of molten plastic into mesh structures. Further R&D to strengthen Netlon resulted in the invention of Tensar, a plastic grid as strong as steel which is widely used within civil engineering for reinforcing the earth structures such as road and railway embankments. All of Brian Mercer's inventions have originated, been developed and manufactured in Blackburn to the benefit of the town's economy. This digital film made by artist, Jamie Holman, co-created with young people will be shown on the state-of-the-art screen built into the ceiling of the new Making Space at Blackburn Youth Zone.

Breathing colour, Margot Selby: Margo Selby is a British textile artist and designer of woven textiles focusing on colour and geometric form across art, design and industry. Margo's practice as a weaver is at the heart of all of her projects, exploring the relationship between man and machine, hand and industry, craft and technology. A co-commission with the National Festival of Making, the piece shown in BTB25 will be the product of Margo's Art in Manufacturing residency at Standfast & Barracks in Lancaster which is renowned for its impressive heritage of textile printing. For 100 years, design, creativity, and innovation have been at the centre of their product development, with expertise in both conventional printing techniques and ground-breaking digital inkjet technology, making them market leaders in fabric printing.

The Synthetic Revolution: The development of the first polyester Terylene in Accrington (1941), and the adoption of it in mass markets from the 1950s, heralded a revolution in fabric composition and production. The impacts of this invention remain global and wide ranging, transforming domestic labour and social life, fashion and cultural arenas and our environment today. Marketed as 'Fibre made by man with woman in mind', these fabrics did indeed contribute to the unshackling of women from the laundry and allowed designers like Mary Quant to reinvent women's fashion, catapulting them into space age chic and mini-skirts. All too quickly the white heat of this technological revolution burnt out the planet and today we face the consequences of the processes required to transform North Sea crude oil into pristine white polyester school shirts. Today, new innovations are steering the landscape of textile production towards a more ecologically sound future and we are inviting a range of artists to respond to these exciting and imaginative ventures.

Nature as Innovator: This exhibition brings together artists from across the globe who are exploring the amazing fibrous innovations to be found in nature that can and do teach us a kinder relationship with the planet in the creation of textiles. Much of this knowledge was gathered over millennia by our ancient forbearers and rapidly lost as machinery and chemical processes took hold, apart from that knowledge held by groups of indigenous people across the continents whose own ways of life are now endangered. Whether learning the secrets of mycelium in India or sea snails in Mexico, these artworks will unearth ancient secrets that in turn reveal how interdependent and fragile our ecology is.

British Textile Biennial

Trustees Report

Education:

We continue to build upon the success of our education programme and have appointed an education co-ordinator role to develop this work in house. They have been developing links with schools and colleges, undertaking workshops and visits to build up interest in the 2025 programme.

FINANCIAL REVIEW

Total income for the year 2024/25 amounted to £441,755 (2023/24: £723,692). Expenditure amounted to £272,125 (2023/24: £741,997) resulting in the year ending with an overall surplus of £169,630 (2023/24: deficit £18,305). Of this surplus in 2024/25, £136,882 is held as designated funds for the delivery of BTB25 in October 2025.

Substantial income received in the 2024/25 year include core grant funding from Arts Council England (£220,000) and tax relief from the Museums and Galleries Exhibition Tax Relief (£88,906 for BTB23 delivery, and £14,000 for the 24/25 financial year's activities). In addition we have received support from the local Creative Alliance partnership, via Blackburn with Darwen Council's Shared Prosperity Funding (£23,750), the local 'chip in' programme for support of our volunteer programme (£12,600), and raised income from touring activities (£7,068) as well as other income sources (£7,415).

In 2024/25 we have undertaken significant activity in applying to a range of grant funders, trusts and foundations to support our commissions and work for our presentation of BTB25 in October 2025. Of those that have been successful some have transferred funds in the 2024/25 year for activity that continues into 2025/26 and therefore significant funds are held on the balance sheet within deferred income. In 2024/25 we have received funding for BTB25 from The National Lottery Heritage Fund (£77,610 received, £73,232 held as deferred income), Blackburn with Darwen Council (£45,000 received and held as deferred income), the British Council (£40,991 received, £35,966 held as deferred income), the Cotton Industry War Memorial Trust (£10,000 received, £5,000 held as deferred income), and the Worshipful Company of Weavers (£3,000 received, £2,985 held as deferred income).

We continue to have a strong relationship with the Super Slow Way programme in East Lancashire, who contributed in-kind support for staffing across curatorial, communications, volunteering and finance valued at £53,599 within the accounts.

Reserves Policy:

The Board of Trustees agree to maintain unrestricted financial reserves to a level which covers 4 months of core operational costs; salaries and overhead costs. The reserves level is monitored regularly by the Board of Trustees and the policy and reserves target is reviewed annually or whenever there are significant changes in staff hours or numbers. The reserve target for the 2025/26 financial year is £75,000. The value of current unrestricted reserves excluding designations as at 31st March 2025 was £73,530.

The designated fund of £136,882 is for the presentation of the BTB 2025 festival.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document:

British Textile Biennial is a company limited by guarantee and a registered charity. We are governed by our Memorandum and Articles of Association dated 25th February 2021.

British Textile Biennial

Trustees Report

Organisational Structure:

The Board of Trustees, led by the Chair, administers the organisation. The Company Secretary, who may be a Trustee or a member of staff, supports them in their duties. The Board of Trustees appoint the roles of Chair and Company Secretary at each Annual General Meeting (AGM).

The Chief Executive is appointed by the Board of Trustees to deliver the approved aims and objectives as detailed within the organisation's strategic documents; including the business plan and other supplementary action plans. They have delegated authority for decision making within the parameters of the approved two-year budget.

The Chief Executive reports to and meets with the Board of Trustees on a quarterly basis.

Recruitment, appointment and retirement of Trustees:

Trustees are recruited to our organisation based on skills, experience and knowledge. The Board of Trustees conduct a regular skills audit, identifying strengths and weaknesses within the board. Open and targeted recruitment occurs to fill identified gaps for Trustee vacancies. No person under the age of 16 may be appointed as a Trustee.

Trustees may appoint a person willing to act as a Trustee at any point throughout the year; with the appointment being ratified at the next AGM.

As detailed within our Memorandum and Articles of Association, one third of the Trustees must retire at each AGM but may seek reelection by members of the charitable company attending the meeting (in-person and by proxy).

Induction of new Trustees

All new Trustees receive a thorough and structured induction with the Chief Executive and Chair:

- They are made aware of their legal responsibilities as a Charity Trustee and Company Director and are given access to a range of useful resources, such as the Charity Commission new Trustee guidance
- They are introduced to our organisation and given information on our organisational priorities, including our business plan and associated action plans, and the papers from the last two board meetings, and
- They are invited to visit our work, meeting with our staff team, freelance workforce and audiences to understand and experience our work first hand.

Related parties

There are no related parties.

Risk management:

The Trustees have a duty to identify and review the risks to which the organisation is exposed and to ensure that appropriate controls are in place to mitigate those risks. The Trustees maintain a risk register for the organisation for this purpose, covering key risks in the areas of programme, finance, governance, people and operations. The risk register is reviewed at each quarterly board meeting and subsequent actions are undertaken by the Chief Executive and staff team.

British Textile Biennial

Trustees Report

Small companies provision statement

This report has been prepared in accordance with the small companies regime under the Companies Act 2006.

The annual report was approved by the trustees of the charity on 1 September 2025 and signed on its behalf by:

Ruth Raban

.....
Ms R Raban
Trustee

British Textile Biennial

Independent Examiner's Report to the trustees of British Textile Biennial ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Company'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 the Association of Independent Examiners, which is one of the listed bodies.

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:

1. accounting records were not kept in respect of British Textile Biennial as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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 accounts to be reached.



.....
Mark R Heaton FCCA FCIE
KM
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Lancashire
BB11 1JG

1 September 2025

British Textile Biennial

Statement of Financial Activities for the Year Ended 31 March 2025 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

	Note	Unrestricted funds £	Restricted funds £	Total 2025 £	Unrestricted funds £	Restricted funds £	Total 2024 £
Income from:							
Donations	3	273,599	38,167	311,766	500,095	145,404	645,499
Charitable activities	4	835	-	835	75,925	-	75,925
Investment income	5	489	-	489	-	-	-
Other income	6	<u>128,665</u>	<u>-</u>	<u>128,665</u>	<u>2,268</u>	<u>-</u>	<u>2,268</u>
Total income		<u>403,588</u>	<u>38,167</u>	<u>441,755</u>	<u>578,288</u>	<u>145,404</u>	<u>723,692</u>
Expenditure on:							
Charitable activities	7	<u>(233,958)</u>	<u>(38,167)</u>	<u>(272,125)</u>	<u>(596,593)</u>	<u>(145,404)</u>	<u>(741,997)</u>
Total expenditure		<u>(233,958)</u>	<u>(38,167)</u>	<u>(272,125)</u>	<u>(596,593)</u>	<u>(145,404)</u>	<u>(741,997)</u>
Net income/(expenditure)		<u>169,630</u>	<u>-</u>	<u>169,630</u>	<u>(18,305)</u>	<u>-</u>	<u>(18,305)</u>
Net movement in funds		169,630	-	169,630	(18,305)	-	(18,305)
Reconciliation of funds							
Total funds brought forward		<u>40,782</u>	<u>-</u>	<u>40,782</u>	<u>59,087</u>	<u>-</u>	<u>59,087</u>
Total funds carried forward	15	<u><u>210,412</u></u>	<u><u>-</u></u>	<u><u>210,412</u></u>	<u><u>40,782</u></u>	<u><u>-</u></u>	<u><u>40,782</u></u>

All of the charity's activities derive from continuing operations during the above two periods.

The funds breakdown for 2024 is shown in note 15.

The notes on pages 12 to 18 form an integral part of these financial statements.

British Textile Biennial
(Registration number: 13228972)
Balance Sheet as at 31 March 2025

	Note	2025 £	2024 £
Fixed assets			
Tangible assets	12	1,208	2,061
Current assets			
Debtors	13	17,561	1,424
Cash at bank and in hand		<u>359,697</u>	<u>39,240</u>
		377,258	40,664
Creditors: Amounts falling due within one year	14	<u>(168,054)</u>	<u>(1,943)</u>
Net current assets		<u>209,204</u>	<u>38,721</u>
Net assets		<u><u>210,412</u></u>	<u><u>40,782</u></u>
Funds of the charity:			
Unrestricted income funds			
Unrestricted funds		<u>210,412</u>	<u>40,782</u>
Total funds	15	<u><u>210,412</u></u>	<u><u>40,782</u></u>

For the financial year ending 31 March 2025 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the charity to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

The financial statements on pages 10 to 18 were approved by the trustees, and authorised for issue on 1 September 2025 and signed on their behalf by:

Ruth Raban
.....
Ms R Raban
Trustee

The notes on pages 12 to 18 form an integral part of these financial statements.

British Textile Biennial

Notes to the Financial Statements for the Year Ended 31 March 2025

1 Charity status

The charity is limited by guarantee, incorporated in England, and consequently does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £10 towards the assets of the charity in the event of liquidation.

The address of its registered office is:

14-16 Lord Street West

Blackburn

Lancashire

BB2 1JX

These financial statements were authorised for issue by the trustees on 1 September 2025.

2 Accounting policies

Summary of significant accounting policies and key accounting estimates

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Statement of compliance

The financial statements have been prepared in accordance with 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)) (issued in October 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Basis of preparation

British Textile Biennial meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern nor any significant areas of uncertainty that affect the carrying value of assets held by the charity.

Income

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of the income receivable can be measured reliably.

Grants receivable

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

British Textile Biennial

Notes to the Financial Statements for the Year Ended 31 March 2025

Deferred income

Deferred income represents amounts received for future periods and is released to incoming resources in the period for which, it has been received. Such income is only deferred when:

- The donor specifies that the grant or donation must only be used in future accounting periods; or
- The donor has imposed conditions which must be met before the charity has unconditional entitlement.

Donated services and facilities

Where services or facilities are provided to the charity as a donation that would normally be purchased from our suppliers, this benefit is included in the financial statements at its fair value unless its fair value cannot be reliably measured, then at the cost to the donor or the resale value of goods that are to be sold.

Expenditure

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

Raising funds

These are costs incurred in trading activities that raise funds.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs

These include the costs attributable to the charity's compliance with constitutional and statutory requirements, including audit, strategic management and trustees meetings and reimbursed expenses.

Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

Tangible fixed assets

Individual fixed assets costing £1,000 or more are initially recorded at cost, less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

Depreciation and amortisation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

British Textile Biennial

Notes to the Financial Statements for the Year Ended 31 March 2025

Asset class	Depreciation method and rate
Furniture and equipment	Three years straight line

Trade debtors

Trade debtors are amounts due from customers for services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

Trade creditors

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and subsequently measured at amortised cost using the effective interest method.

Fund structure

Unrestricted income funds are general funds that are available for use at the trustees discretion in furtherance of the objectives of the charity.

Designated funds are unrestricted funds set aside for specific purposes at the discretion of the trustees.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

Pensions and other post retirement obligations

The charity operates a pension plan under which fixed % contributions are paid into a pension fund for each employee based on current earnings. The charity has no legal obligation to pay further contributions into the schemes.

Contributions to pension plans are recognised in the Statement of Financial Activities when they are due. If contribution payments exceed the contribution due for service, the excess is recognised as a prepayment.

British Textile Biennial

Notes to the Financial Statements for the Year Ended 31 March 2025

3 Income from donations

	Unrestricted funds Designated £	General £	Restricted funds £	Total 2025 £	Total 2024 £
Donations	-	-	-	-	3,352
Donated services	-	53,599	-	53,599	191,443
Local authority grants	-	-	23,750	23,750	78,500
Grants from others	220,000	-	14,417	234,417	372,204
	<u>220,000</u>	<u>53,599</u>	<u>38,167</u>	<u>311,766</u>	<u>645,499</u>

Grants from others includes the following:

Arts Council England - £220,000

National Lottery Heritage Fund - £4,378

The British Council - £5,024

The Cotton Industry War Memorial Trust - £5,000

The Worshipful Company of Weavers - £15

4 Income from charitable activities

	Unrestricted funds Designated £	Total 2025 £	Total 2024 £
Co-commissioning and partnerships	835	835	75,925
	<u>835</u>	<u>835</u>	<u>75,925</u>

5 Investment income

	Unrestricted funds Designated £	Total 2025 £	Total 2024 £
Interest receivable on bank deposits	489	489	-
	<u>489</u>	<u>489</u>	<u>-</u>

6 Other income

	Unrestricted funds Designated £	General £	Total 2025 £	Total 2024 £
Other income	20,222	-	20,222	2,268
Rental income	5,537	-	5,537	-
Tax relief	70,688	32,218	102,906	-
	<u>96,447</u>	<u>32,218</u>	<u>128,665</u>	<u>2,268</u>

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Notes to the Financial Statements for the Year Ended 31 March 2025

7 Expenditure on charitable activities

		Unrestricted funds		Restricted funds	Total 2025	Total 2024
	Note	Designated £	General £	£	£	£
Charitable activities		93,604	51,016	20,129	164,749	668,763
Depreciation		-	853	-	853	498
Staff costs	9	87,285	-	18,038	105,323	71,586
Governance costs	10	-	1,200	-	1,200	1,150
		<u>180,889</u>	<u>53,069</u>	<u>38,167</u>	<u>272,125</u>	<u>741,997</u>

8 Trustees remuneration and expenses

No trustees, nor any persons connected with them, have received any remuneration from the charity during the year.

No trustees have received any reimbursed expenses or any other benefits from the charity during the year.

9 Staff costs

The aggregate payroll costs were as follows:

	2025 £	2024 £
Staff costs during the year were:		
Wages and salaries	93,988	63,939
Social security costs	4,393	1,821
Pension costs	6,942	5,826
	<u>105,323</u>	<u>71,586</u>

The monthly average number of persons (including senior management / leadership team) employed by the charity during the year expressed as full time equivalents was as follows:

	2025 No	2024 No
Charitable activities	<u>2</u>	<u>2</u>

No employee received emoluments of more than £60,000 during the year.

10 Independent examiner's remuneration

	2025 £	2024 £
Examination of the financial statements	<u>1,200</u>	<u>1,150</u>

British Textile Biennial

Notes to the Financial Statements for the Year Ended 31 March 2025

11 Taxation

The charity is a registered charity and is therefore exempt from taxation.

12 Tangible fixed assets

	Furniture and equipment £	Total £
Cost		
At 1 April 2024	2,559	2,559
At 31 March 2025	2,559	2,559
Depreciation		
At 1 April 2024	498	498
Charge for the year	853	853
At 31 March 2025	1,351	1,351
Net book value		
At 31 March 2025	1,208	1,208
At 31 March 2024	2,061	2,061

13 Debtors

	2025 £	2024 £
Trade debtors	1,450	462
Prepayments	2,111	468
Accrued income	14,000	494
	17,561	1,424

14 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	2,198	863
Accruals	3,673	1,080
Deferred income	162,183	-
	168,054	1,943

British Textile Biennial

Notes to the Financial Statements for the Year Ended 31 March 2025

15 Funds

	Balance at 1 April 2024 £	Incoming resources £	Resources expended £	Balance at 31 March 2025 £
Unrestricted funds				
General	40,782	85,817	(53,069)	73,530
Designated	-	317,771	(180,889)	136,882
Total unrestricted funds	40,782	403,588	(233,958)	210,412
Restricted funds	-	38,167	(38,167)	-
Total funds	40,782	441,755	(272,125)	210,412
	Balance at 1 April 2023 £	Incoming resources £	Resources expended £	Balance at 31 March 2024 £
Unrestricted funds				
General	59,087	578,288	(596,593)	40,782
Restricted funds	-	145,404	(145,404)	-
Total funds	59,087	723,692	(741,997)	40,782

16 Analysis of net assets between funds

	Unrestricted funds		Total funds at
	General	Designated	31 March
	£	£	2025
Tangible fixed assets	1,208	-	1,208
Current assets	240,376	136,882	377,258
Current liabilities	(168,054)	-	(168,054)
Total net assets	73,530	136,882	210,412
		Unrestricted funds	Total funds at
		General	31 March
		£	2024
Tangible fixed assets		2,061	2,061
Current assets		40,664	40,664
Current liabilities		(1,943)	(1,943)
Total net assets		40,782	40,782