

# **Quentin Blake Centre for Illustration**

## **Trustees' Report and Financial Statements**

**for the year ended 31 December 2023**

Registered Company Number      04484943

Registered Charity Number      1095210

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# Chair's introduction



In the pages that follow we record and celebrate the range and breadth of activities undertaken in 2023.

We are now well on the way to establishing a permanent national centre for illustration at the New River Head heritage site. At the start of the year, thanks to a development grant from The National Lottery Heritage Fund, we commenced a further phase of design, activity and business planning, informed by extensive consultation. In March 2024 we received the welcome news that our delivery application had been successful, taking us to 85% of our campaign target and nearly 90% of capital costs. We plan to begin on-site work later this year.

I am immensely grateful to everyone who has supported us to date, including: the Architectural Heritage Fund, Quentin Blake, The BAND Trust, Charity Bank, City Bridge Foundation, Clerkenwell Ward CIL awarded by local Councillors, the Roald Dahl Story Company and Dahl family, Foyle Foundation, Garfield Weston Foundation, Gatsby Charitable Foundation, Robert Gavron Charitable Trust, Islington Buildings Preservation Trust, the Kusuma Trust, Wolfson Foundation, Richard and Jacqueline Worswick, and a growing number of philanthropists, trusts and local supporters.

[Please get in touch if you are able to help.](#)

Another important initiative in 2023 was the launch of National Illustration Day. The inaugural event attracted over 300,000 social media impressions (including engagement from 60,000 Instagram accounts alone) and coverage on BBC Radio 4's flagship Today Programme. We welcomed over 600 people and several schools to a pop-up studio in Islington's Angel Central shopping centre, where we shared the outcomes of illustration projects created with four local community groups and invited guests to create their own celebratory illustrations.

Collaboration and visibility in our local area is increasingly important as we approach the opening of the Centre and we were delighted to play our part in initiatives such as the winter lights switch on and the Islington Summer Reading Challenge.

We continued to share original works by Quentin Blake and Raymond Briggs around the country, in exhibition tours that visited 10 venues. We also began adding

fascinating but hard-to-access illustration collections to a new online resource, generously supported by John Ellerman Foundation. We launched this with Jacqueline Ayer's evocative Thai-inspired drawings and textiles, and Jo Brocklehurst's depiction of punks, club-goers and dancers from the 1980s onwards.

Online workshops, courses and talks reached 500 illustrators, while 59 teachers took part in online continuing professional development (CPD) sessions. We also worked directly with 1,100 pupils across 15 schools, demonstrating the immense benefits of illustration for classroom learning and communication.

Our charity exists *for* illustration, so it is crucial that we can outwardly articulate what illustration is and why it matters to all of us. At the start of the year we collaborated with Studio AKA to create a 90-second film that explains just that. Well-received by illustrators and audiences alike, it has attracted over 88 hours of viewing time.

As the film says, "illustration is not just a nice drawing; it's an essential part of our language. It tells stories that move us, change us or help us see from someone else's perspective. It tells us what to do and what not to do in an instant. It helps us to explore everything from outer space to our own cells, imagine places and things that don't exist and make them a reality, understand details and make sense of the bigger picture."

That's why illustration – and our ambition to establish a permanent national centre for it – is so important.

I am indebted to our founder Quentin Blake, whose vision and generosity have underpinned the charity since its inception, and to all our dedicated Trustees, committee and advisory panel members, staff and freelancers. I would especially like to mark the contribution of Tracey Joy Harrison, who has stepped down as a Trustee since our 2022 Annual Report, and I am delighted to welcome Munesh Mahtani, Pam Raynor and Stella Toonen to the Board.

To all our supporters, partners and friends I would like to express my thanks. As a charity that receives no ongoing public funding, and must generate 100% of its income every year, we couldn't do it without you!

John Kampfner, Chair





# Report of the Trustees

The Trustees (who are also directors of the charity for the purpose of the Companies Act) present their annual report together with the financial statements of Quentin Blake Centre for Illustration for the year that ended on 31 December 2023. The Trustees confirm that the annual report and financial statements of the company and the group comply with the current statutory requirements, the requirements of the company and the group's governing document and the provisions of the Statement of Recommended Practice – Accounting and Reporting by Charities: SORP, which is applicable to charities preparing their accounts in accordance with FRS 102.



© Valentina Zunino  
Visitors on the New River Head viewing platform during our  
open day at New River Head as part of Open House Festival 2023

# Vision, mission and values

Illustration is fundamental to human communication, progress and understanding. It tells stories, propels activism and conveys life-saving information.

Quentin Blake Centre for Illustration is the UK's first and only cultural organisation dedicated to illustration.

Our vision is a world in which:

- Everyone can communicate through illustration
- Everyone can explore and challenge the imagery around them
- Everyone can use illustration to examine the way we live and work, past, present and future

To achieve this we:

- *Champion* – we find, share and support the development of original, diverse and innovative illustration and illustrators
- *Connect* – we draw people with different backgrounds, ages and interests to the visual arts via illustration's connections to literature, socio-political themes, curriculum learning and hobbies
- *Unlock* – we provide people, especially those who are young and/or marginalised by society, with tools to share stories and ideas and explore heritage through illustration
- *Strengthen* – we take steps to safeguard our future and grow our impact

Our actions and behaviours are underpinned by:

- Curiosity
- Compassion
- Equity
- Relevance
- Rigour

When we are true to our values:

- We are imaginative and unafraid to think and do things differently
- We have a positive impact on others and on the world around us
- We meet people on their terms, design activities with them, value their enjoyment and support their growth

Quentin Blake Centre for Illustration  
Trustees` Report  
for the year ended 31 December 2023

- Everyone knows they belong and feels our organisation belongs to them



© Valentina Zunino

Visitors engaging with an illustration activity at a community landscaping co-development drop-in, hosted at New River Head in June 2023



# Quentin Blake Centre at New River Head

In 2019, with the support of founder Quentin Blake, we purchased the lease for New River Head, a complex of disused 18<sup>th</sup>- and 19<sup>th</sup>-century industrial heritage buildings set within one and a half acres of land in Clerkenwell.

Thanks to investment from The National Lottery Heritage Fund, grants from trusts and foundations, and philanthropic support, New River Head will be restored and repurposed. As the national centre for illustration, it will feature four gallery spaces, a dedicated learning studio, project base, café, shop and public gardens.

The new Centre will offer:

- exhibitions revealing original illustrations from around the world
- a dedicated gallery for Britain's best-loved illustrator, Quentin Blake
- relaxed, creative, free to enter spaces (indoors and outdoors) for drawing, making, learning and reflection
- projects and events with schools, families and community groups
- courses and workshops for illustrators

The Quentin Blake Centre will be a vibrant place where everyone feels welcome: where the displays are relatable, everything's accessible and everyone's stories and ideas matter. It will welcome more than 90,000 visitors a year, multiplying its reach many times over through nationwide tours and participatory projects.



© Valentina Zunino

Visitor in the Windmill Base during our open day at New River Head as part of Open House Festival 2023

# Exhibiting exciting and original practice

## Exhibitions

We shared four touring exhibitions at ten venues across the UK and Ireland, experienced by over 200,000 people.

### Raymond Briggs: A Retrospective

61,934 attendees at two venues:

- The Bowes Museum, Barnard Castle: 12 November 2022 – 26 February 2023
- Cambridge University Library: 26 April – 26 August 2023

We continued our tour of *Raymond Briggs: A Retrospective*, which shares never-before-seen original artwork from Briggs's own personal archive to reveal the origin of the iconic titles that have become literary classics and international phenomena. With original artwork from books including his poignant picture book *The Snowman* (1980) and pioneering graphic novel *Ethel & Ernest* (1998), the exhibition celebrates Briggs as an exceptional draughtsperson, typographer and storyteller. At Cambridge University Library, 98% of visitors enjoyed their visit, 94% felt interested or inspired and 94% learned something new.

*"One of the best exhibitions I've visited in a long time ... perfectly curated. Beautifully displayed, the right amount of accompanying text and overall a very enjoyable experience"*

*"Loved it all!! So moving! Wasn't expecting to be so emotional. Really loved the parts about his activism and all the social commentary within his work"*

Exhibition visitors





© Cambridge University

Preparation for *Raymond Briggs: A Retrospective* exhibition at Cambridge University paper conservation studio.

## Quentin Blake: Illustrating Verse

59,561 attendees at two venues and an estimated 7,500 attendees at one further venue:

- Weston Museum: 4 March – 3 June 2023
- Aberdeen Art Gallery: 8 July – 17 September 2023
- Lighthouse, Poole: 29 September 2023 – 6 January 2024

Quentin Blake has been writing and illustrating poetry throughout his 60-year career. Many of his own books feature rhymes and songs, and he has collaborated with writers including Michael Rosen and Roald Dahl.

As well as artwork for popular nonsense poems like *The Owl and the Pussy-cat*, the exhibition features previously unseen works from Blake's archive – surreal illustrations for Sylvia Plath's *The Bed Book* and mischievous cats for T. S. Elliot's *The Song of the Jellicles*.



Sketchbooks and rough drawings give a rare insight into Blake's writing and design process, as well as the creation of characters for Roald Dahl's novel *Charlie and the Chocolate Factory*.

This exhibition features original illustrations courtesy of Quentin Blake.

*"My third time at the exhibition. I loved delving in deeper to study 'Angelica Sprocket's Pockets' and the joy that is 'Mr Magnolia'"*

Exhibition visitor



© Aberdeen Art Gallery

Installation view from *Quentin Blake: Illustrating Verse* at Aberdeen Art Gallery

## Quentin Blake: Book Covers

53,061 attendees at two venues and a further estimated 2,000 attendees at one further venue:

- Haverhill Arts Centre, Suffolk: 16 February – 18 March 2023
- Aberdeen Art Gallery: 8 July – 17 September 2023
- Red Line Book Festival, South Dublin Libraries and Arts: 2 – 30 October 2023

Quentin Blake's career illustrating books began over 60 years ago with his covers for paperback fiction. Since then, he has created hundreds of designs for everything from literary classics to his own picture books.

This exhibition features 60 of Blake's book covers from the 1960s to the present: from mid-century Penguin paperbacks to finely-crafted special editions. First editions are shown alongside reproductions of original artwork from Blake's archive that show how he combines typography, dynamic layouts and his unique way of drawing to create playful designs. The exhibition offers a high-quality visitor experience without the display of original artwork, which has enabled us to open our touring programme to partners who do not have the infrastructure in place to manage original works.

*"We were really pleased with exhibition, our first professional one at the arts centre. Our customers were delighted to see something different and as Quentin Blake is so beloved they were excited to see the work of such a famous artist. In conjunction with the exhibition, we ran some drawing workshops and exhibited the artwork within the arts centre. The result was happy children and a buzzy, busy atmosphere"*

Haverhill Arts Centre



Evelyn Waugh book covers © Quentin Blake and Penguin Random House, photograph by Justin Piperger  
Material from *Quentin Blake: Book Covers*.

## Collections

### Collections Online

In December 2023 we launched our new Collections Online platform. The free-to-access resource enables us to add information and images of objects to a searchable database and as curated stories on an ongoing basis. We launched with two private collections from the estates of artists Jacqueline Ayer and Jo Brocklehurst, making available more than 200 objects that were not previously accessible to the public.

*"So interesting and fresh!"*

*"So glad you are showing [Jo Brocklehurst's] work. It's the best and certainly doesn't get enough exposure following her untimely death"*

Online visitors

Generously supported by John Ellerman Foundation.

**Quentin Blake Centre  
for Illustration**

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[Quentin Blake collection](#) [About collections](#)

Dive into the history of illustration with digital material from museums, archives and personal collections. Explore stories about illustrators and search our database to find process drawings, posters, books and more.

We've just begun uploading collections from across the UK and will be adding more very soon.

This resource is generously funded by the [John Ellerman Foundation](#).

Our work  
with  
collections





As well as illustrating books, Ayer continued to work in fashion. In the early 1960s, she founded textile and garment company Design Thai.

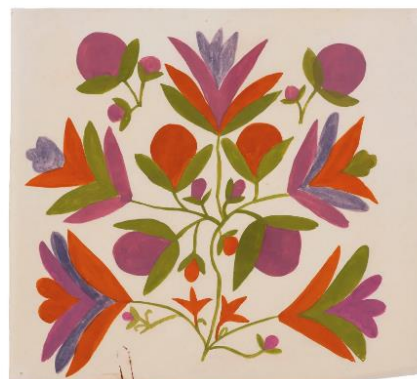
The first printed fabrics were inspired by ancient Thai designs from carvings, temples, porcelains, and cloth that Ayer saw in the vaults of the National Museum Bangkok.

Design Thai opened a shop in Bangkok in 1962, and expanded to offer a line of ready-to-wear clothing.



Personal photo album showing Jacqueline at work at Design Thai, c. 1962

(inset, photos from Paris trip 1974)



Untitled (c. 1965), Gouache and ink on paper, © Jacqueline Ayer, Courtesy of Bet Ayer

Collections online pages at [qbcentre.org.uk](http://qbcentre.org.uk), featuring images © Estate of Jacqueline Ayer

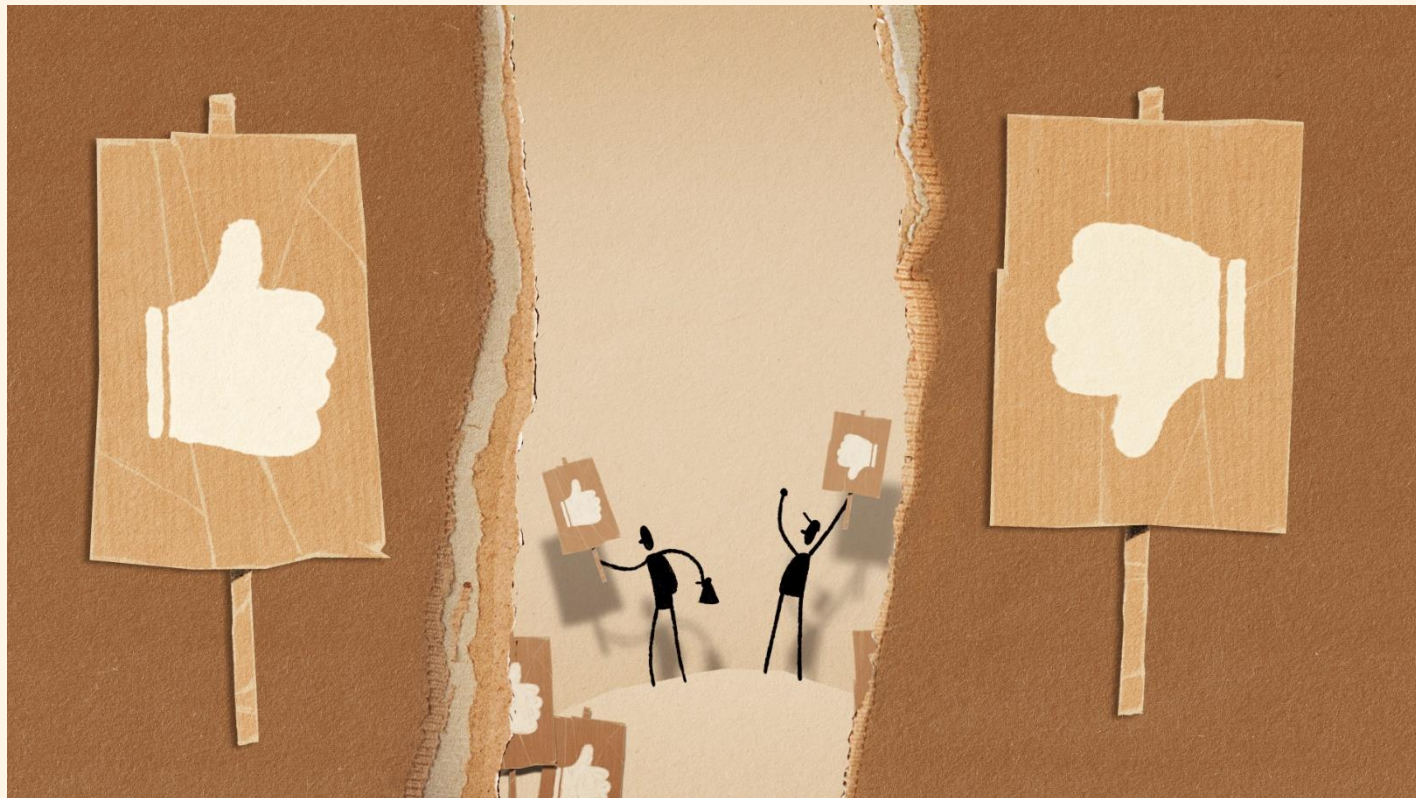
## Collections Management

In working through RIBA stages 3 to 4 we have developed our specification and plans for the exhibition galleries and art store at the new Centre. Arts Council England's Manager of Security and Protection assessed our plans, delivering a report and a series of recommendations for our infrastructure and operations that will enable us to meet Government Indemnity Scheme standards.

As part of our National Lottery Heritage Fund development phase, we developed a series of policies and procedures for managing works loaned to us for exhibition at the Centre. These include collections access, care and information policies, all of which will ensure that we manage the works in our care to museum standards.

## Answering what is illustration?

In collaboration with BAFTA award-winning Studio AKA, we made an animated film to answer the question: what is illustration? Charting illustration from prehistoric cave drawings to social media, the film was nominated for the AOI World Illustration Awards and was a winner of the 2023 Kyoto Global Design Awards (KGDA).



What is illustration? © Studio AKA for Quentin Blake Centre for Illustration  
A still from the animation, What is illustration?



## **New River Adventurers**

We commissioned cultural heritage specialist Dr Angelina Osborne to research the New River 'Adventurers', the 29 founding investors in the New River Company. Dr Osborne's report confirms that most of the New River Company's founding investors were profiting from investment in burgeoning colonial projects and privateering (state-sanctioned piracy that commonly led to the possession of enslaved people and the products of the labour of enslaved people). We published Dr Osborne's report in December 2023 with illustrations by Cat O'Neil, and it will inform interpretation at the site.



New River Adventurers © Cat O'Neil

A commissioned illustration by Cat O'Neil to support Dr Osborne's report, New River Adventurers

## **New River Head Viewing Platform**

In June 2023 we acquired the portion of land to the east end of New River Head known as the 'Viewing Platform'. We cleaned the site and installed new planting and seating, courtesy of the Myddelton Square Association. The site offers clear views of the 19th century parts of New River Head as well as the Metropolitan Water Board building, and we installed new interpretation panels to give context to these surroundings and information on our plans for development. These were illustrated



by Nina Chakrabarti. We partnered with the Amwell Society to open the platform to the public each weekend. The Viewing Platform will eventually form part of the accessible pathway to the south of the site.



© Cassie Ash

Interpretation panels illustrated by Nina Chakrabarti on the New River Head viewing platform

## Preparing to exhibit at New River Head Programming

Supporting this and our interpretation of New River Head's heritage, we created a comprehensive interpretation strategy for the Centre, articulating project themes, key messages, interpretation principles and learning outcomes. Plans are comprised of:

- a temporary exhibitions programme across two gallery spaces (the Coal Stores and First Floor Engine House galleries)
- a permanent gallery dedicated to Quentin Blake's archive
- the Engine Room, a free-to-access space that provides an introduction to the subject of illustration
- a series of installations that interpret the impact of the New River Head site



- a series of outdoor heritage interpretation panels describing the history of New River Head

We developed an outline temporary exhibitions programme for the first two years of the Centre opening, including both historic and contemporary illustration.

## Gallery Design

We appointed exhibition design studio All Things and graphic design studio WolfeHall to develop designs for our Quentin Blake Gallery and Engine Room, as well as a range of flexible graphics and display furniture for temporary exhibitions in the Coal Stores Gallery and First Floor Engine House Gallery. They developed designs to RIBA stage 3.



© All Things  
Impression of Engine House Galleries at the new Quentin Blake Centre for Illustration

## **What's next**

In 2024 we will undertake a programme of audience research to test our outline temporary exhibitions programme for the Centre. We will confirm this programme and begin our research and development phase. We will develop our object lists and interpretation for the Engine Room and Quentin Blake Gallery, and work with All Things and WolfeHall to develop gallery designs to RIBA stage 4.

We will finalise the specifications for the Centre's exhibition galleries and art store ahead of the completion of RIBA stage 5, ensuring that these meet the recommendations given to us by Arts Council England's Manager of Security and Protection.

We will continue research into New River Company shareholders and their business activities from the mid-17th century onwards, supported by University of Leicester. We will add further material to Collections Online, including works by political cartoonist Abu Abraham, book illustrator Janina Ede and posters produced for the Empire Marketing Board.

Our touring exhibitions programme will visit four further venues:

*Raymond Briggs: A Retrospective* will be shown at Ditchling Museum of Art + Craft.

*Quentin Blake: Book Covers* will be shown at Rugby Art Gallery and Museum, Oxfordshire Museum and The Atkins Building in Hinckley.

These tours will conclude in 2024. We will begin scoping for partner venues for new exhibition tours in mid-2024, with delivery of touring exhibitions resuming in early 2027.

# Nurturing talent, innovation and diversity

## Adult Learning

In 2023 the adult learning programme delivered 24 activities, made up of:

- 2 x 4-week online courses
- 7 x 10-week online courses
- 9 x online workshops
- 2 x online talks
- 2 x on demand video replays of online talks
- 1 x in-person panel discussion at New Designers
- 1 x in-person site tours for Falmouth University Students

A total of 856 illustrators participated – an increase of 220 (34.6%) people against 2022. Most events continued to take place online.

- 62% of participants were new to Quentin Blake Centre for Illustration
- 87% would recommend us to a friend
- 87% of respondents would definitely attend again
- 15% of participants joined from London, 53% from across the UK and 32% from international locations

Courses and workshops continued to offer a mixture of established topics taught by our longstanding team of freelance illustrator-educators: creating fiction and non-fiction picture books, designing graphic novels and illustrating fashion.

*"I got enough time and space to develop my ideas, in a supportive environment. My skills definitely improved"*

Introduction to Creating Picture Books participant

*"This course was brilliant! It exceeded my expectations in giving me the confidence and skills to tell my story."*

Graphic Novel Your Life participant

Building on the popularity of our Industry Insights events, we piloted a new event called 'Illustration First Moves', aimed at illustration students, recent graduates,

emerging illustrators and career-changers looking to self-learn the fundamentals of illustration as a commercial practice from the expertise of a variety of industry professionals, including illustrators and agents. Offering four hours of content, it reached 247 emerging illustrators, including through group screenings at higher education institutions and through replays. We also programmed and delivered an in-person panel discussion locally for 'New Designers' – an annual Islington-based show for national creative graduates.

*"Brilliant selection of speakers that are current and relevant."*

*"Really nice to have accessible pricing for tickets."*

*"The LGBTQ+ representation was awesome."*

#### Illustration First Moves participants

The 'Illustrating Places' panel-discussion style webinar invited four guest illustrators to highlight the positive social impact that illustration can have on people and public spaces. Panellists shared examples of their work spanning mural painting, wild drawing walks, interactive sculpture and large-scale animation, and explored themes of community, nature, science, spirituality, heritage, radical histories and anti-racist activism.

*"I research illustration in urban space as a socially engaged artistic practice. I am also an illustrator and urbanist, so I want to know more about how the artists manage the struggles of working outside and dealing with communities. It was a really interesting and well put-together event. The work of the invited artists all talked to each other and it was very informative and clear."*

#### Illustrating Places participant

A new 'Make A ...' workshops offered a larger capacity, reduced price point and lower time commitment, offering more entry-level opportunities for beginners and reaching a wider audience. Content represented a wider range of illustration techniques including lithography, collage and comics, offering clear and achievable outcomes in a fun and informal learning environment.

*"Very accessible and good to use everyday materials"*

*"This was a good formula because it gave me something tangible even though I'm not in the field, it's not part of an ongoing development, it just gave me a chance to try*

*something I admire from the outside. Similar workshops that work as one-off 'forays' would be great for me."*

'Make A ...' workshop participants

We continued to build on the access improvements made in 2022 by offering concession rate tickets and payment plans, piloting pay-what-you-can and replay tickets, trialling daytime slots to support caring responsibilities, and redesigning slides to improve accessibility. 21% of participants who completed evaluation and monitoring forms told us they have/identify as having a disability, an increase of 5% from the previous year.

### **What's next**

We are expanding provision of existing courses and developing new shorter courses with a lower price point to meet demand. We are also developing a strand of larger scale talks that complement and support curatorial themes, working with external partners to ensure representation and attract a wider audience.

Alongside the development of exhibition plans for the new Centre, we will plan our adult learning programme ready for opening.

# Community and family engagement

## Pilot projects with community groups

Between March and August 2023 we delivered four pilot projects with local community groups and illustrator-educators, enabling us to build relationships with local audiences and test different ways of working. These co-developed projects culminated in a community exhibition at Angel Central as part of our National Illustration Day celebrations. The projects and relationships formed will feed into future projects.



© Lindsey Glen  
The Peel Institute artist participants at the community celebration event in November 2023



Building on our existing relationship with The Peel Institute, Grace Holliday worked with a group of older adults, creating clay plaques and freestanding paper pieces as well as a map of the New River. There were a total of 210 instances of engagement across 15 sessions.



© Valentina Zunino

Artist participants from The Peel Institute's group working with clay during a session with illustrator and educator Grace Holliday

Illustrator Jhinuk Sarkar worked with Islington Mind's M2M (Mother to Mother) peer-support group which comprises mothers of mental health service users, many of whom are experiencing their own challenges as a result. They explored a range of printing techniques including colloidal and cyanotyping, incorporating their own photographs and textile work to create a 'river' of images. There were 135 instances of engagement during the 15 sessions. Ossi Ron, services manager at Islington Mind, said that the project was "*meaningful, and gave the women stability of regular engagement – something to work on and look forward to*" which was very important to them.





© Valentina Zunino

An artist participant from Islington Mind's M2M (Mother to Mother) group experimenting with cyanotype printing during a session with illustrator and educator Jhinuk Sarkar

For the other two we partnered with arts and community organisation All Change. Illustrator Lily Ash Sakula worked with Inspire, a group of young parents. Inspired by the idea of 'Rest', they and their children created characters and brought toys to life through animation, and the final film was soundtracked by their communal poem. There were approximately 48 instances of engagement across the project. Alaa Alsaraji worked with the B Creative group of young women activists aged 16-25. The group wrote individual poems and illustrated them using Alaa's analogue-to-digital techniques, enabling them to learn digital art skills. There were approximately 15 instances of engagement across the project.

*"I feel that I enjoyed looking back at old memories and just appreciating the little details just makes me so happy ...I've really pushed myself so much and tried something that's out of my comfort zone"*

All Change/Inspire project participant

## Open House Festival 2023

We welcomed 350 guests to an open day at New River Head as part of Open City's London Open House festival on 16 September. Visitors were invited to take a self-led tour of the site to learn about the site's fascinating heritage, see architectural plans and models, and meet the architects and Centre team to hear about our plans.



Photos © Valentina Zunino

Water access cover spotter sheet © Toya Walker 2023

A visitor at our open day at New River Head as part of Open House Festival 2023

Illustrator Toya Walker created a family 'spotter trail' to help our younger visitors navigate the site. Families particularly enjoyed identifying the different water access covers. There was also a consultation activity where our visitors could tell us what they thought of our wayfinding illustrations.



© Valentina Zunino

What do these symbols mean to you? Testing our wayfinding illustrations at our open day at New River Head as part of Open House Festival 2023

## Pop Up Events

We worked with local partners to deliver five family events, reaching a total of 205 people. Highlights included a session at the Museum of the Order of St John in August, exploring botanical illustration techniques inspired by medicinal plants in their garden, led by illustrator Toya Walker. Glow in the Angel, a community winter light switch-on event, saw families working together to create lanterns designed by Jhinuk Sarkar. Lily Ash Sakula led two family sessions at St Luke's Community Centre and Isabel Benavides led a session at Finsbury Library.



© Lindsey Glen

Participants joined us for a family session at St Luke's Community Centre.

The first National Illustration Day took place 24 November 2023. A partnership with Angel Central shopping centre provided us with an opportunity to engage families and shoppers with illustration activities over three days in our pop-up space. Images were scanned and added to our online gallery and to the walls of the shop. 581 people engaged with the Centre team, discovering more about our plans for New River Head and enjoying the opportunity to illustrate their celebrations. National Illustration Day 2023 was made possible through the generous support of the John S Cohen Foundation.





© Nifty50Digital

Visitors to the Quentin Blake Centre for Illustration pop-up studio on National Illustration Day 2023, Angel Central in Islington.

## What's next?

In 2024 we will cement existing relationships and build new links as we progress towards opening the Centre. New projects include a four-week digital arts project with Holborn Community Association, led by Alaa Alsaraji, as part of their Roots/Routes theme. Local community groups will also be engaged, co-developing outdoor play opportunities and family interpretation.

We will also be undertaking family activities with the Museum of the Order of St John, Little Angel Theatre, Westminster Abbey and Whitecross Street Party, helping us to plan programmes for the future Centre.

# Empowering young illustrators through their schools

## School projects

Our in-person, in-school illustration offer continued to engage pupils in 2023 through bespoke workshops designed to bring the classroom curriculum to life. Nine schools engaged with us from Islington, Camden, Haringey and Essex, with a total of 608 pupils representing a 10.5% increase on 2022.

Longer-term, multi-session projects allowed schools to experience different techniques, working towards a larger collaborative piece. Across five days and nine classes (270 pupils), Hargrave Park students worked with Grace Holliday to develop their mark-making skills. 20 pupils from Regent High School and the Poetry Society wrote poems on the theme of beauty and worked with Julie Vermeille to illustrate them. A further seven schools (286 pupils) engaged online using our Let's Illustrate resources, distributed free via the Islington Council's 11x11 cultural education scheme.

As part of National Illustration Day, the Centre offered free sessions to schools within a mile of Angel Central, and 180 children from six classes (out of a possible nine) took part. Key Stage One classes from Myddelton Primary and Thornhill Primary School helped us to pilot a new session based on Quentin Blake's story *Angelica Sprocket's Pockets*: a sensory tale brought to life by storyteller Olivia Armstrong, which takes children on an imaginary walk along the New River. Key Stage Two pupils from St Mary's CE Primary School took part in 'Meet the Illustrator' sessions with Grace Holliday, where they explored aspects of Grace's textile illustration techniques, designed their own typography and created a patchwork from their finished illustrations.



© Grace Holliday  
Pupils at Hargrave Park experimenting with mark making

35 teachers attended an online National Illustration Day CPD with Toya Walker and Lily Ash Sakula, with a recording and resources made available to all schools via the Centre website.

*"Getting children to draw is an emotional barrier, so it would be great to see artwork and do activities that take you on a step by step journey."*

Focus group teacher, March 2023

### **Further and Higher Education**

In October, we took part in a Speedview event at New City College, meeting 25 16-18 year olds from a variety of courses including Media Studies and Travel and Tourism for careers conversations and mock interviews. These events provide students with industry insights and opportunities to hone their communications skills.

We have contributed to seminars for MA Illustration courses at UAL Camberwell and Royal College of Art, thinking about expanded illustration practices and community illustration. Twenty students from Falmouth University's BA Illustration course

enjoyed a tour of New River Head in March. In October London Metropolitan University's MA Interior Architecture students took New River Head as the inspiration for a project with Tower Hamlets secondary art students and their own practice. They visited the site, developed activities with illustrator Alaa Alsaraji to deliver to the school students, and had an online Q&A session about the Centre as part of the process.

Across the year this resulted in 269 instances of engagement with the further and higher education sectors.

### **What's next?**

We are further testing online CPD to support the Centre's touring programme, initially with Rugby Art Gallery and Museum. Learnings from National Illustration Day will inform this year's activities, with a focus on providing teachers with the tools to engage students across the curriculum.

We will continue to consult with teachers to inform our future programmes. We will also be building relationships with local teacher training providers and school alliances to develop partnerships with the Centre for early career teachers, upskilling them and developing their confidence with using illustration as a teaching and learning tool.

We will be working with Islington Council's World of Work programme and Inspire Education Business Partnership to talk to secondary and further education students about careers in illustration and the cultural sector, taking part in events and careers panels.



# Developing a sustainable business and operating model

## A new home at New River Head

At the end of 2022 we received confirmation of a Stage 1 development grant from The National Lottery Heritage Fund. This enabled an in-depth, comprehensive programme of work, encompassing architectural, gallery, landscape and IT/AV infrastructure and access design, as well as activity, interpretation, conservation, management and business planning.

A successful Round 2 Heritage Fund application was submitted, bringing a further £3.75mn of investment into the project. Combined with a further £2mn of grants and philanthropy secured during the year, we are now at 85% of our target.

In 2023 we received £541,000 in revenue income to support our ambitions for the future Centre. £41,000 of income was generated from rental of New River Head for filming.

Notable philanthropy in support of programming included:

- the continued support of the John Ellerman Foundation for the creation of our online collection, showcasing the history of illustration with digital material from museums, archives and personal collections, sharing the under-told stories of a diverse group of illustrators
- A multi-year pledge from the Barbara and Philip Denny Trust to support the Centre's inaugural illustration commissions, embracing a range of illustration practices and supporting illustrators through major commissions
- A grant from Google Arts & Culture to create a series of illustration articles, exploring often overlooked illustrations that are vibrant and ingenious examples of creative visual communication (to be publicly launched from spring 2024)

Our Illustration Angels supporters programme continues to grow, supporting our annual programme of work. We're pleased to have also relaunched the Quentin Blake Centre for Illustration Friends programme this year. We're grateful to the many local residents and illustration fans who contribute.

An auction of new works by Quentin raised nearly £250,000 to support the Centre while it prepares to begin work on the New River Head project, with thanks to Bonhams for facilitating the sale.

## **People and facilities**

Quentin Blake Centre employs 14 people in 11.1 full-time-equivalent roles. A generous grant is enabling us to expand fundraising capacity, both to complete the campaign and to ensure we have sufficient revenue funding to deliver our programmes at the new Centre.

An office has been established within the communications business Lansons in Farringdon, a short walk from the New River Head site, enabling hybrid working and in-person meetings.

In April Nicholas Durbridge completed his long tenure as a Trustee, although we are grateful that he has remained a valued member of the Capital Projects and Finance Committees. Tracey-Joy Harrison also stepped down due to a move overseas, we thank her for her support and input. Melanie Johnson joined the Board in March and an open recruitment process also saw the appointment of Munesh Makhani, Pam Raynor and Stella Toonen who join in April 2024. A structure of sub-committees and advisory panels brings different perspectives to the leadership of the charity and we are grateful to all who generously give their time.

We continue to develop our recruitment and employment practices to attract and support diverse candidates. Measures include online open evenings, anonymised shortlisting, large-print packs and the option of video applications for some roles, advance questions where appropriate for the role, fair lead-times for presentations and guaranteed interviews for disabled applicants or those from under-represented heritage who meet minimum criteria for the role.

## **What's next?**

With planning approval in place, we are working on securing the final funds for our campaign and begin construction works this year. Alongside the capital works, a programme of community engagement will begin solidifying current relationships while fostering new neighbourhood relationships.

Quentin Blake Centre for Illustration  
Trustees` Report  
for the year ended 31 December 2023

We will continue to consult and engage with local residents on plans for the new Centre, both to minimise disruption during construction and to ensure a strong sense of welcoming, ownership and belonging.



© Valentina Zunino

Visitors looking at plans for the new Quentin Blake Centre for Illustration in the Windmill Base during our open day at New River Head as part of Open House Festival 2023



Quentin Blake Centre for Illustration  
Trustees' Report  
for the year ended 31 December 2023

**People**

**Founder Trustee**

Quentin Blake

**Trustees**

Peter Andrews

Dalwardin Babu OBE

Peter Barron

Richard Bawden

Samantha Colt

Marion Deuchars

Ellie Head

Melanie J. Johnson

John Kampfner (Chair)

Munesh Mahtani

Pam Raynor

Stella Toonen

Claudia Zeff (Deputy Chair)

**Ambassadors**

Quentin Blake

Anthea Carver

Jeremy Carver

Lauren Child

Sarah Culshaw

Nicholas Durbridge

Peter Fineman

Judy Gibbons

Larissa Joy

Martha Kearney

Colin McKenzie

Axel Scheffler

**Artistic Programme Advisory  
Panel**

Sarah Culshaw

Ellie Head (Trustee)

Peter Nencini

Ligaya Salazar

YiMiao Shih

Annie Warburton

Joy Yamusangie

Maggie Yang

Claudia Zeff (Trustee)

**Capital Project Sub-Committee**

Peter Andrews (Chair, Trustee)

Lauren Child

Alan Cook

Nicholas Durbridge

Peter Fineman

Quentin Blake Centre for Illustration  
Trustees' Report  
for the year ended 31 December 2023

Jenny Higham

John Kampfner (Trustee)

Claudia Zeff (Trustee)

**Communications Advisory  
Panel**

Peter Barron (Trustee)

Sophie Brendel

John Kampfner (Trustee)

Charlotte Sidwell

Claudia Zeff (Trustee)

**Finance Committee**

Richard Bawden (Chair,  
Trustee)

Nicholas Durbridge

Clive Hinds

John Kampfner (Trustee)

Pam Raynor

**Fundraising Board**

Peter Barron (Chair, Trustee)

Samantha Colt (Trustee)

Anne-Louise Fisher

Melanie J. Johnson (Trustee)

John Kampfner (Trustee)

Jacqueline Worswick

Claudia Zeff (Trustee)

**Nominations Committee**

Dalwardin Babu (Trustee)

Richard Bawden (Trustee)

Samantha Colt (Chair, Trustee)

Marion Deuchars (Trustee)

John Kampfner (Trustee)

Claudia Zeff (Trustee)

Quentin Blake Centre for Illustration  
Trustees` Report  
for the year ended 31 December 2023

**Supporters**

With thanks to all of the Centre's supporters, past and present, including those who prefer to remain anonymous and those not listed here. Together, their support represents a significant contribution to the work of the Centre, championing illustration for all.

**Statutory funders**

Clerkenwell Ward Councillors via  
the Islington Community  
Infrastructure Levy  
The National Lottery Heritage Fund

**Trusts, foundations and companies**

The Band Trust  
City Bridge Trust  
Fantastic Peach Foundation, Roald  
Dahl Story Company and Dahl  
family  
The Foyle Foundation  
Garfield Weston Foundation  
Gatsby Charitable Foundation  
Islington Building Preservation  
Trust  
Kusuma Trust  
Robert Gavron Charitable Trust  
The Wolfson Foundation  
CHK Foundation  
Google Arts & Culture  
Heritage of London Trust  
John Ellerman Foundation  
The Barbara and Philip Denny  
Charitable Trust  
TIOC Foundation  
Triad Foundation  
Amwell Society  
Atkin Charitable Foundation

The Buffini Chao Foundation  
Fineman Family Trust  
The Golden Bottle Trust  
John S Cohen Foundation  
Myddelton Square Association  
The Philip and Irene Toll Gage  
Foundation

**Individual donors**

Barbara Bannister  
Peter and Julia Barron  
Graham and Joanna Barker  
Richard and Carolyn Bawden  
Quentin Blake  
Samantha Colt  
Sarah Culshaw  
Peter Darrah  
Nicholas and Linda Durbridge  
Michael and Margaret Fowle  
Judy Gibbons  
Jenny Higham and Ed Naylor  
Bella Hoare  
Patrick Janson-Smith and Anne  
Louise Fisher  
Melanie J. Johnson  
John Kampfner and Lucy Ash  
Mike Kirk  
Sir Richard Lambert and Harriet  
Murray-Browne  
Dave and Lisa Mason  
The John Murray Family  
Paul and Anne Nurse  
Elizabeth Pryce  
Caroline Royds  
Dai Smith and Susan Gostick  
Paul Thornton



Quentin Blake Centre for Illustration  
Trustees` Report  
for the year ended 31 December 2023

Richard and Jacqueline Worswick  
Claudia Zeff and John Brown

**House of Illustration Founders**

Sir Quentin Blake  
Susan Brealey  
John and Amanda Burley  
Anthea Carver  
Rebecca Eastmond  
The Robert Gavron Charitable Trust  
Lord Grantchester  
Larissa Joy  
Joanna Lumley OBE  
Sir Alan and Lady Parker  
Jeremy Sacher  
Claudia Zeff and John Brown

## Reference and Administrative Details

### Method of appointment or election of Trustees

The management of the company and the group is the responsibility of the Trustees who are elected and co-opted under the terms of the Memorandum and Articles of Association.

Company Registered Number	04484943
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Charity Registration Number	1095210
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Registered Office	75 Maygrove Road, London, NW6 2EG
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Company Secretary	Martin Saunders
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### Auditors

Goldwins Limited, 75 Maygrove Road, London, NW6 2EG

### Bankers

HSBC, City of London Branch, 60, Queen Victoria Street, London, EC4N 4TR

## **Structure, governance and management**

Quentin Blake Centre for Illustration is registered as a charitable company limited by guarantee (charity number 1095210) and was set up and is constituted by a Memorandum of Association on 09/07/2002.

## **Charitable objects**

The objects of Quentin Blake Centre for Illustration are to educate the public in the art of illustration, in particular by owning, managing and operating a space open to the public for the display and study of the works of illustrators and associated pictures, drawings, sketches and illustrations, works of literature, artefacts and objets d'art.

We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when renewing our aims and objectives and in planning our future activities.

## **Reserves policy**

Quentin Blake Centre for Illustration's unrestricted reserves at 31 December 2023 were in deficit £117,985 (2022:unrestricted reserves £77,889). The Trustees are concerned to maintain an adequate level of reserves to enable Quentin Blake Centre for Illustration to carry out its charitable objectives. The Trustees consider that there is adequate assurance that Quentin Blake Centre for Illustration can fund operating deficits now and arising in future years. More detail is provided in note 1(b) on going concern.

## **Risk management**

The Trustees have reviewed the major risks to which the charity is exposed and systems have been established to manage those risks. While this cannot provide absolute assurance, the trustees believe that the steps taken will enable Quentin Blake Centre for Illustration to pursue its objectives.

No material uncertainties that may cast significant doubt about the ability of the charity / company to continue as a going concern have been identified by trustees.



## **Statement of Trustees' responsibilities**

The Trustees (who are also directors of Quentin Blake Centre for Illustration for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

## **Remuneration of key management personnel**

The principles and guidelines relating to staff pay and remuneration are reviewed annually by members of the Finance Committee with recommendations to the board. There are annual staff appraisals for all Quentin Blake Centre for

Illustration staff and any adjustments or changes to staff terms and conditions of employment or pay are recommended to the board by the Director.

### **Disclosure of information to auditor**

Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- So far as that Trustee is aware, there is no relevant audit information of which the charitable company's auditor is unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any information needed by the charitable company's auditor in connection with preparing its report and to establish that the charitable company's auditor is aware of that information.

### **Auditor**

A resolution for the reappointment of Goldwins as auditor of Quentin Blake Centre for Illustration for the ensuing year will be proposed at the forthcoming Annual General Meeting in accordance with section 495 of the Companies Act 2006.

This report was approved by the Trustees on 09 April 2024 and signed on their behalf by John Kampfner, Chair.



# Independent Auditor's Report

## **Opinion**

We have audited the financial statements of Quentin Blake Centre for Illustration for the year ended 31 December 2023 which comprise the Statement of Financial Activities, the Balance Sheet, statement of cash flows and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

## **Opinion on financial statements**

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 December 2023 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

## **Basis for opinion**

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the Charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We

Independent Auditor's Report  
To the members of  
Quentin Blake Centre for Illustration

believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

**Conclusions relating to going concern**

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

**Other information**

The trustees are responsible for the other information. The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.



Independent Auditor's Report  
To the members of  
Quentin Blake Centre for Illustration

We have nothing to report in this regard.

**Opinion on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report (incorporating the directors' report) have been prepared in accordance with applicable legal requirements.

**Matters on which we are required to report by exception**

In the light of the knowledge and understanding of the Charity and its environment obtained in the course of the audit, we have not identified material misstatements in the 'Trustees' Annual Report.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

**Responsibilities of the trustees**

As explained more fully in the Trustees' Responsibilities Statement, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair

Independent Auditor's Report  
To the members of  
Quentin Blake Centre for Illustration

view and for such internal control as they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the Charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the Charity or to cease operations, or have no realistic alternative but to do so.

**Our responsibilities for the audit of the financial statements**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:

Independent Auditor's Report  
To the members of  
Quentin Blake Centre for Illustration

- Detecting, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
- Detecting of the risks of fraud and responding whether they have knowledge of any actual or suspected fraud;
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We performed analytical procedures to detect any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: [[www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities)]. This description forms part of our auditor's report.

Independent Auditor's Report  
To the members of  
Quentin Blake Centre for Illustration

### **Use of our report**

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charity's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's members as a body, for our audit work, for this report, or for the opinions we have formed.

A handwritten signature in black ink that reads "Anthony Epton". The letters are cursive and slightly slanted to the right.

Anthony Epton (Senior Statutory Auditor)  
for and on behalf of

Goldwins Limited  
Statutory Auditor  
Chartered Accountants  
75 Maygrove Road  
West Hampstead  
London NW6 2EG

10 September 2024



Quentin Blake Centre for Illustration  
Consolidated Statement of Financial Activities  
(incorporating an income and expenditure account)  
For the year ended 31 December 2023

		Restricted Funds	Unrestricted Funds	2023 Total Funds	2022 Total Funds
	Note	£	£	£	£
Income from:					
Donations and legacies	3	666,650	407,014	1,073,664	1,993,631
Charitable activities	4	-	132,356	132,356	117,245
<i>Other trading activities:</i>					
Trading activities		-	47,238	47,238	79,493
Investments	5	-	21,558	21,558	2,617
Total income		<u>666,650</u>	<u>608,166</u>	<u>1,274,816</u>	<u>2,192,986</u>
Expenditure on:					
<i>Raising funds:</i>					
Voluntary income		-	156,487	156,487	97,501
Trading activities		-	5,455	5,455	14,418
Charitable activities		<u>123,452</u>	<u>642,098</u>	<u>765,550</u>	<u>594,592</u>
Total expenditure	6	<u>123,452</u>	<u>804,040</u>	<u>927,492</u>	<u>706,511</u>
Net income / (expenditure) before net gains / (losses) on investments		543,198	(195,874)	347,324	1,486,475
Net gains / (losses) on investments		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net income / (expenditure) for the year	7	543,198	(195,874)	347,324	1,486,475
Transfers between funds		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net movement in funds		543,198	(195,874)	347,324	1,486,475
Reconciliation of funds:					
Total funds brought forward		<u>3,928,003</u>	<u>77,889</u>	<u>4,005,892</u>	<u>2,519,417</u>
Total funds carried forward		<u>4,471,201</u>	<u>(117,985)</u>	<u>4,353,216</u>	<u>4,005,892</u>

All of the above results are derived from continuing activities.

There were no other recognised gains or losses other than those stated above.

The attached notes form part of these financial statements.

Quentin Blake Centre for Illustration  
Balance sheet  
As at 31 December 2023

	Note	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
Fixed assets:					
Tangible assets	10	3,657,740	3,501,071	3,657,740	3,501,071
Investments	11	-	-	1	1
		<u>3,657,740</u>	<u>3,501,071</u>	<u>3,657,741</u>	<u>3,501,072</u>
Current assets:					
Debtors	12	128,315	419,780	438,516	811,683
Cash at bank and in hand		<u>1,797,875</u>	<u>1,354,905</u>	<u>1,727,096</u>	<u>1,231,044</u>
		1,926,190	1,774,685	2,165,612	2,042,727
Liabilities:					
Creditors: amounts falling due within one	13	<u>(58,742)</u>	<u>(64,864)</u>	<u>(58,701)</u>	<u>(64,846)</u>
Net current assets		<u>1,867,448</u>	<u>1,709,821</u>	<u>2,106,911</u>	<u>1,977,881</u>
Liabilities:					
Creditors: amounts falling due after one	14	<u>(1,171,972)</u>	<u>(1,205,000)</u>	<u>(1,171,972)</u>	<u>(1,205,000)</u>
Total net assets		<u><u>4,353,216</u></u>	<u><u>4,005,892</u></u>	<u><u>4,592,680</u></u>	<u><u>4,273,953</u></u>
Funds	15				
Restricted funds		4,471,201	3,928,003	4,471,201	3,928,003
Unrestricted funds:					
General funds		<u>(117,985)</u>	<u>77,889</u>	<u>121,479</u>	<u>345,950</u>
Total funds		<u><u>4,353,216</u></u>	<u><u>4,005,892</u></u>	<u><u>4,592,680</u></u>	<u><u>4,273,953</u></u>

The financial statements have been prepared in accordance with the special provisions for small companies under Part15 of the Companies Act 2006.

Approved by the trustees on 09 April 2024.  
and signed on their behalf by:



John Kampfner  
Chair of Board of Trustees

Company registration no. 04484943

The attached notes form part of the financial statements.

Quentin Blake Centre for Illustration  
Consolidated Statement of cash flows  
For the year ended 31 December 2023

	Note	2023 £	2023 £	2022 £	2022 £
Cash flows from operating activities:					
Net cash provided by / (used in) operating activities	17		620,176		1,411,323
Cash flows from investing activities:					
Interest/ rent/ dividends from investments		21,558		2,617	
Sale/ (purchase) of fixed assets		(165,736)		(207,013)	
Cash provided by / (used in) investing activities			(144,178)		(204,396)
Cash flows from financing activities:					
Cash inflows from new borrowing		1,000,000		-	
Cash outflows from repaid borrowing		(1,033,028)		(305,000)	
Cash provided by / (used in) financing activities			(33,028)		(305,000)
Change in cash and cash equivalents in the year			442,970		901,927
Cash and cash equivalents at the beginning of the year			1,354,905		452,978
Change in cash and cash equivalents due to exchange rate movements			-		-
Cash and cash equivalents at the end of the year	18		1,797,875		1,354,905

1 Accounting policies

a) Basis of preparation

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 - effective 1 January 2015) - (Charities SORP FRS 102) and the Companies Act 2006.

The charitable company 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 or note.

b) Going concern

In 2020 Quentin Blake Centre for Illustration raised a £1 million loan facility from Architectural Heritage Fund to cover the costs of obtaining planning permission for the redevelopment of its new site at New River Head and its operating costs while doing so. In July 2023 the London Borough of Islington granted planning and listed building consent for the proposed redevelopment. In June 2023 an increased loan facility of £1.98 million was secured from Charity Bank, £1 million to repay Architectural Heritage Fund, with the balance to be made available on reaching certain fundraising targets. Quentin Blake Centre for Illustration's ability to fund its accumulated operating deficit at 31st December 2023, and any such deficits arising in future years, and to repay debt is further assured through a generous bequest. Accordingly, the trustees consider that there are no material uncertainties about the group's ability to continue as a going concern.

In common with many charities, Quentin Blake Centre for Illustration relies upon fundraising events and donations for a substantial part of its annual income. Inevitably, there is some uncertainty in estimating these amounts and, accordingly, the trustees take a prudent view of them when considering the group's cash flow projections.

c) Basis of consolidation

These financial statements consolidate the results of the charity and its wholly-owned subsidiary Quentin Blake Centre Trading Company Limited on a line by line basis. Transactions and balances between the charity and its subsidiary have been eliminated from the consolidated financial statements. Balances between the companies are disclosed in the notes of the charity's balance sheet. A separate statement of financial activities, or income and expenditure account, for the charity itself is not presented because the charity has taken advantage of the exemptions afforded by section 408 of the Companies Act 2006.

d) Income

Incoming resources are recognised in the period in which the group is entitled to receive them and the amount can be measured with reasonable certainty and it is probable that income will be received. Income is deferred only when the group has to fulfil conditions before becoming entitled to it or where the donor or funder has specified that the income is to be expended in a future accounting period.

Grants from government and other agencies have been included as income from activities in furtherance of the group's objectives where these amount to a contract for services, but as donations where the money is given in response to an appeal or with greater freedom of use, for example monies for core funding.

e) Expenditure

Expenditure is included in the statement of financial activities when incurred and includes attributable VAT which cannot be recovered.

Expenditure comprises the following:

- a. The costs of activities in furtherance of the charity's objectives comprise expenditure on the charity's primary charitable purposes as described in the trustees' report.
- b. The costs of raising funds comprises the expenditure incurred by the trading company and the charity and consists of salaries, direct costs and overheads.
- c. Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the group it is necessary to provide support in the form of financial procedures, provision of office services and equipment and a suitable working environment. Salary costs have been allocated based on staff time.



1. Accounting policies (continued)

f) Tangible fixed assets

Assets costing in excess of £250 and with an expected useful life exceeding one year are capitalised.

Depreciation is charged on these assets at the following annual rates in order to write them off over their estimated useful lives:

Long Term Leasehold Property	Over the period of the lease
Fixtures & Fittings	25% straight line
Computer equipment	20% straight line
Other fixed assets	20% straight line

No Depreciation is provided for New River Head lease, since the trustees believe it to be appreciating in value.

g) Investments

Investment in the subsidiary company is stated in the charity at cost.

h) Stocks

Stocks are valued at lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

i) Leased assets

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the statement of financial activities on a straight line basis over the life of the lease.

Assets purchased under hire purchase agreements are capitalised as fixed assets. Obligations under such agreements are included in creditors. Charges are written off to the SOFA over the period of the agreement so as to produce a constant periodic rate of charge.

j) Fund accounting

The unrestricted fund comprises those monies which may be used towards meeting the charitable objectives of the group and which may be applied at the discretion of the trustees.

The restricted funds are monies raised for, and their use restricted to, a specific purpose, or donations subject to donor-imposed conditions.

2 Detailed comparatives for the consolidated statement of financial activities

	2022 # Restricted Funds £	2022 Unrestricted Funds £	2022 Total Funds £
Income from:			
Donations and legacies	547,509	1,446,122	1,993,631
Charitable activities	-	117,245	117,245
<i>Other trading activities:</i>			
Trading activities	-	79,493	79,493
Investment income	-	2,617	2,617
Total income	<u>547,509</u>	<u>1,645,477</u>	<u>2,192,986</u>
Expenditure on:			
<i>Raising funds:</i>			
Voluntary income	-	97,501	97,501
Trading activities	-	14,418	14,418
Charitable activities	<u>48,238</u>	<u>546,354</u>	<u>594,592</u>
Total expenditure	<u>48,238</u>	<u>658,273</u>	<u>706,511</u>
Net income / (expenditure) before net gains / (losses) on investments	499,271	987,204	1,486,475
Net gains / (losses) on investments	<u>-</u>	<u>-</u>	<u>-</u>
Net (expenditure) for the year	499,271	987,204	1,486,475
Transfers between funds	<u>-</u>	<u>-</u>	<u>-</u>
Net movement in funds	499,271	987,204	1,486,475
Reconciliation of funds:			-
Total funds brought forward	<u>3,428,732</u>	<u>(909,315)</u>	<u>2,519,417</u>
Total funds carried forward	<u>3,928,003</u>	<u>77,889</u>	<u>4,005,892</u>

3 Income from donations and legacies

	2023 Restricted Funds £	2023 Unrestricted Funds £	2023 Total Funds £	2022 Total Funds £
Trusts & Foundations and Individual donations	<u>666,650</u>	<u>407,014</u>	<u>1,073,664</u>	<u>1,993,631</u>
	<u>666,650</u>	<u>407,014</u>	<u>1,073,664</u>	<u>1,993,631</u>

4 Income from charitable activities

	2023 Restricted Funds £	2023 Unrestricted Funds £	2023 Total Funds £	2022 Total Funds £
Exhibition admissions, touring fees and education and event programme	<u>-</u>	<u>132,356</u>	<u>132,356</u>	<u>117,245</u>
Total income from charitable activities	<u>-</u>	<u>132,356</u>	<u>132,356</u>	<u>117,245</u>

5 Investments

	2023 Restricted Funds £	2023 Unrestricted Funds £	2023 Total Funds £	2022 Total Funds £
Interest	<u>-</u>	<u>21,558</u>	<u>21,558</u>	<u>2,617</u>
	<u>-</u>	<u>21,558</u>	<u>21,558</u>	<u>2,617</u>

6 Analysis of expenditure

	Charitable activities £	Cost of raising funds		Support costs £	2023 Total £	2022 Total £
		Voluntary income £	Trading activities £			
Staff costs	278,231	113,147	2,657	91,467	485,502	429,662
Pension costs	5,581	2,212	55	1,811	9,659	8,708
Fundraising costs	-	41,128	-	-	41,128	17,703
Retail costs including cost of sales	-	-	2,743	-	2,743	9,864
Exhibitions	37,407	-	-	-	37,407	43,922
Education	71,903	-	-	-	71,903	38,882
IT and website	-	-	-	15,396	15,396	10,247
Public Programme	1,221	-	-	-	1,221	2,606
Admin and operating costs	887	-	-	190,058	190,945	85,354
Premises	-	-	-	26,604	26,604	26,792
Marketing and communications	-	-	-	20,575	20,575	16,160
Irrecoverable VAT	-	-	-	5,495	5,495	7,612
Depreciation	-	-	-	9,066	9,066	3,976
Profit and loss on sale of assets	-	-	-	-	-	-
Impairment losses	-	-	-	-	-	-
Audit and Accountancy	-	-	-	9,848	9,848	5,023
	395,230	156,487	5,455	370,320	927,492	706,511
Support costs	370,320	-	-	(370,320)	-	-
Total expenditure 2023	765,550	156,487	5,455	-	927,492	
Total expenditure 2022	594,592	97,501	14,418	-	706,511	

The increased spend on admin and operating costs in 2023 results from the appointment of consultants funded by a National Lottery Heritage Fund grant.

Analysis of expenditure  
Prior year

	Charitable activities £	Cost of raising funds		Support costs £	2022 Total £	2021 Total £
		Voluntary income £	Trading activities £			
Staff costs	265,441	78,174	4,453	81,594	429,662	404,749
Pension costs	5,391	1,624	101	1,592	8,708	10,075
Fundraising costs	-	17,703	-	-	17,703	3,693
Retail costs including cost of sales	-	-	9,864	-	9,864	(40)
Exhibitions	43,922	-	-	-	43,922	61,361
Education	38,882	-	-	-	38,882	75,323
IT and website	-	-	-	10,247	10,247	14,925
Public Programme	2,606	-	-	-	2,606	2,626
Admin and operating costs	2,981	-	-	82,373	85,354	86,713
Premises	-	-	-	26,792	26,792	8,923
Marketing and communications	-	-	-	16,160	16,160	5,775
Irrecoverable VAT	-	-	-	7,612	7,612	4,056
Depreciation	-	-	-	3,976	3,976	458
Profit and loss on sale of assets	-	-	-	-	-	-
Impairment losses	-	-	-	-	-	-
Audit and Accountancy	-	-	-	5,023	5,023	7,526
	359,223	97,501	14,418	235,369	706,511	686,163
Support costs	235,369	-	-	(235,369)	-	-
Total expenditure 2022	594,592	97,501	14,418	-	706,511	
Total expenditure 2021	616,105	72,526	1,797	-	690,428	

7 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2023	2022
	£	£
Depreciation	9,067	3,976
Auditor's remuneration:		
Audit fees net of VAT	5,497	4,999

8 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2023	2022
	£	£
Salaries and wages	449,694	402,329
Social security costs	35,808	27,333
Employer's contribution to defined contribution pension schemes	9,659	8,708
	<u>495,161</u>	<u>438,370</u>

The following number of employees received employee benefits (excluding employer pension) during the year between:

	2023	2022
	No.	No.
£70,000 -£79,000	-	1
£80,000 -£89,000	1	-

The total employee benefits including employer national insurance and employer pension contributions of the key management personnel were £92,702 (2022: £88,764).

The charity trustees were not paid and did not receive any other benefits from employment with the charity or its subsidiary in the year (2022: £nil). Neither were they reimbursed expenses during the year (2022: £nil). No charity trustee received payment for professional or other services supplied to the charity (2022: £nil).

Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2023	2022
	No.	No.
Charitable activities	14	13
	<u>14</u>	<u>13</u>

9 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.



10 Group Tangible fixed assets	Long Term Leasehold Property	Fixtures & Fittings	Computer equipment	Other fixed assets	Total
	£	£	£	£	£
Cost					
At the start of the year	3,460,934	977	43,594	-	3,505,505
Additions in year	164,741	-	995	-	165,736
Disposals in year	-	-	-	-	-
At the end of the year	<u>3,625,675</u>	<u>977</u>	<u>44,589</u>	<u>-</u>	<u>3,671,241</u>
Depreciation					
At the start of the year	-	87	4,347	-	4,434
Charge for the year	-	244	8,823	-	9,067
Impairment losses	-	-	-	-	-
Eliminated on disposal	-	-	-	-	-
At the end of the year	<u>-</u>	<u>331</u>	<u>13,170</u>	<u>-</u>	<u>13,501</u>
Net book value					
At the start of the year	<u>3,460,934</u>	<u>890</u>	<u>39,247</u>	<u>-</u>	<u>3,501,071</u>
At the end of the year	<u>3,625,675</u>	<u>646</u>	<u>31,419</u>	<u>-</u>	<u>3,657,740</u>

Charity Tangible fixed assets	Long Term Leasehold Property	Fixtures & Fittings	Computer equipment	Other fixed assets	Total
	£	£	£	£	£
Cost					
At the start of the year	3,460,934	977	43,594	-	3,505,505
Additions in year	164,741	-	995	-	165,736
Disposals in year	-	-	-	-	-
At the end of the year	<u>3,625,675</u>	<u>977</u>	<u>44,589</u>	<u>-</u>	<u>3,671,241</u>
Depreciation					
At the start of the year	-	87	4,347	-	4,434
Charge for the year	-	244	8,823	-	9,067
Eliminated on disposal	-	-	-	-	-
At the end of the year	<u>-</u>	<u>331</u>	<u>13,170</u>	<u>-</u>	<u>13,501</u>
Net book value					
At the start of the year	<u>3,460,934</u>	<u>890</u>	<u>39,247</u>	<u>-</u>	<u>3,501,071</u>
At the end of the year	<u>3,625,675</u>	<u>646</u>	<u>31,419</u>	<u>-</u>	<u>3,657,740</u>

11 Investments

Quentin Blake Centre Trading Company Ltd

At 31 December 2023 Quentin Blake Centre for Illustration owned the entire called up share capital of 1 ordinary £1 shares in Quentin Blake Centre Trading Company Ltd, a company incorporated in the United Kingdom.

	2023 £	2022 £
Turnover	47,238	79,493
Cost of sales	(2,743)	(9,864)
Gross profit	44,495	69,629
Administration expenses	(900)	(2,998)
Operating profit	43,595	66,631
Interest payable	(15,000)	(15,000)
Profit before tax	28,595	51,631
Tax on (loss)/profit	-	-
Profit after tax	28,595	51,631
Retained earning at the beginning of the year	(268,060)	(319,691)
Retained in subsidiary	(239,465)	(268,060)

At 31 December 2023, the aggregate of the share capital and reserves of Quentin Blake Centre Trading Company Ltd amounted to £239,464 deficit (2022 - £268,059 deficit).

12 Debtors	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
Due within one year				
Trade debtors	34,859	17,015	17,578	15,958
Amount due from subsidiary	-	-	327,482	392,960
Other debtors	-	9,150	-	9,150
Prepayments and accrued income	93,456	393,615	93,456	393,615
	<u>128,315</u>	<u>419,780</u>	<u>438,516</u>	<u>811,683</u>

13 Creditors: amounts falling due within one year	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
Trade creditors	16,031	5,892	15,990	5,874
Taxation and social security	9,145	20,544	9,145	20,544
Other loans	-	-	-	-
Accruals and deferred income	33,566	38,428	33,566	38,428
	<u>58,742</u>	<u>64,864</u>	<u>58,701</u>	<u>64,846</u>

Deferred income of £16,742(2022: £27,586) is included within accruals and deferred income above.

14 Creditors: amounts falling due after more than one year	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
Other loans	1,171,972	1,205,000	1,171,972	1,205,000
	<u>1,171,972</u>	<u>1,205,000</u>	<u>1,171,972</u>	<u>1,205,000</u>

Other loans include amounts lent to the charity interest-free by the trustees and a loan received from Charity Bank.

The Charity Bank Loan is secured over the New River Head Leasehold Property with interest paid at the Bank of England base rate plus 3.25%.

During the year the Architectural Heritage Fund loan was refinanced with Charity Bank with a term of five years.

15 Analysis of net assets between funds

	General			
	Unrestricted	Designated	Restricted	Total funds
	Funds	Funds	Funds	
	£	£	£	£
Tangible fixed assets	32,065	-	3,625,675	3,657,740
Current assets	1,080,664	-	845,526	1,926,190
Creditors due within one year	(58,742)	-	-	(58,742)
Creditors due more than one year	(1,171,972)	-	-	(1,171,972)
Net assets at the end of the year	<u>(117,985)</u>	<u>-</u>	<u>4,471,201</u>	<u>4,353,216</u>

Analysis of net assets between funds - prior year

	General			
	Unrestricted	Designated	Restricted	Total funds
	Funds	Funds	Funds	
	£	£	£	£
Tangible fixed assets	40,137	-	3,460,934	3,501,071
Current assets	1,307,616	-	467,069	1,774,685
Creditors due within one year	(64,864)	-	-	(64,864)
Creditors due more than one year	(1,205,000)	-	-	(1,205,000)
Net assets at the end of the year	<u>77,889</u>	<u>-</u>	<u>3,928,003</u>	<u>4,005,892</u>

16 Movements in funds

	At the start of the year	Incoming resources & gains	Outgoing resources & losses	Transfers	At the end of the year
	£	£	£	£	£
Restricted funds:					
Education	-	4,000	(4,000)	-	-
Exhibitions and Gallery	44,212	15,000	(14,948)	-	44,264
New Building Fund	3,883,791	533,146	-	-	4,416,937
Other	-	114,504	(104,504)	-	10,000
Total restricted funds	<u>3,928,003</u>	<u>666,650</u>	<u>(123,452)</u>	<u>-</u>	<u>4,471,201</u>
Total unrestricted funds	<u>77,889</u>	<u>608,166</u>	<u>(804,040)</u>	<u>-</u>	<u>(117,985)</u>
Total funds	<u>4,005,892</u>	<u>1,274,816</u>	<u>(927,492)</u>	<u>-</u>	<u>4,353,216</u>

Movements in funds - prior year

	At the start of the year	Incoming resources & gains	Outgoing resources & losses	Transfers	At the end of the year
	£	£	£	£	£
Restricted funds:					
Education	3,200	-	(3,200)	-	-
Exhibitions and Gallery	39,125	43,125	(38,038)	-	44,212
New Building Fund	3,386,407	497,384	-	-	3,883,791
Other	-	7,000	(7,000)	-	-
Total restricted funds	<u>3,428,732</u>	<u>547,509</u>	<u>(48,238)</u>	<u>-</u>	<u>3,928,003</u>
Total unrestricted funds	<u>(909,315)</u>	<u>1,645,477</u>	<u>(658,273)</u>	<u>-</u>	<u>77,889</u>
Total funds	<u>2,519,417</u>	<u>2,192,986</u>	<u>(706,511)</u>	<u>-</u>	<u>4,005,892</u>

#### Purposes of restricted funds

##### Education

The fund includes a diverse range of projects, partnerships and commissions targeting specific beneficiaries and participants. These projects include our:

- Family and accessible family programmes
- Primary school programmes and projects
- Pathways programme
- Illustrators in schools programme

##### Exhibitions and Gallery

**Funding for an online collection. Support was also given towards our 'Illustrator in Residence' programme.**

##### New Building Fund

Donations financed the acquisition of our new permanent home, New River Head in 2019 and professional fees relating to design and development fees.

##### Other

Funding for promoting public relations.

Funding for online illustration articles.

Funding for heritage research relating to New River Head, Community Participation, Activity Plan, Business Plan, Conservation Plan and Project Management.

#### 17 Reconciliation of net income / (expenditure) to net cash flow from operating activities

	2023	2022
	£	£
Net income / (expenditure) for the reporting period (as per the consolidated statement of financial activities)	347,324	1,486,475
Investment income	(21,558)	(2,617)
Depreciation	9,067	3,976
Impairment loss	-	-
(Increase)/ decrease in stock	-	-
(Increase)/ decrease in debtors	291,465	(54,411)
Increase/ (decrease) in creditors	(6,122)	(22,100)
Net cash provided by / (used in) operating activities	<u>620,176</u>	<u>1,411,323</u>

#### 18 Analysis of cash and cash equivalents

	At 1 January		Other	At 31
	2023	Cash flows	changes	December
	£	£	£	£
Cash at bank and in hand	1,354,905	442,970	-	1,797,875
Total cash and cash equivalents	<u>1,354,905</u>	<u>442,970</u>	<u>-</u>	<u>1,797,875</u>



19 Operating lease commitments

Total future minimum lease payments under non-cancellable operating leases are as follows:

	Group Property		Charity Property	
	2023	2022	2023	2022
	£	£	£	£
1 year	1	1	1	1
2 - 5 years	4	4	4	4
After more than 5 years	241	242	241	242
	<u>246</u>	<u>247</u>	<u>246</u>	<u>247</u>

20 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. Each member is liable to contribute a sum not exceeding £1 in the event of the charity being wound up.

21 Related party transactions

There are no related party transactions to disclose for the year.

22. Post balance sheet events

In March 2024 the National Lottery Heritage Fund approved a grant of £3.75 million to fund the redevelopment of the charity's new site, New River Head, into galleries, an education centre, a café, community gardens and a three year activity plan.