

# Quentin Blake Centre for Illustration

## Trustees' Report and Financial Statements for the year ended 31 December 2024

Registered Company Number      04484943

Registered Charity Number      1095210

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# Chair's introduction



**2024 was a momentous year for Quentin Blake Centre, as we began the transformation of the derelict New River Head heritage site into the permanent national centre for illustration.**

John Kampfner © Paul Grover

I am immensely grateful to everyone who has supported the project to date or made commitments to the opening programme, including the National Heritage Lottery Fund, the Architectural Heritage Fund, Quentin Blake, The BAND Trust, Charity Bank, City Bridge Foundation, Clerkenwell Ward CIL awarded by local Councillors, Cockayne – The London Community Fund, the Roald Dahl Story Company and Dahl family, the Denny Charitable Trust, the Fantastic Peach Foundation, Foyle Foundation, Garfield Weston Foundation, Gatsby Charitable Foundation, Robert Gavron Charitable Trust, Islington Buildings Preservation Trust, the Linbury Trust, the Linder Foundation, the Newby Trust, the Merchant Taylor's Foundation, the Kusuma Trust, the Sire Charitable Trust, TIOC Foundation, the Triad Foundation, 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.](#)

Alongside starting the construction programme, a major focus for the year has been research and development on future exhibitions and projects. Later this year we will announce an exciting inaugural exhibitions programme that explores the impact of illustration on our world, alongside a new exhibition from our founder Quentin Blake.

Collaboration in our local area is increasingly important as we approach the opening of the Centre. To date more than 40 community, health and education groups have fed into the plans for the new Centre, alongside audience focus groups and expert advisory panels. We have been co-creating illustration projects with All Change Arts, Bethany House, Islington Mind, Parent House and the Peel, and the team enjoyed meeting local residents at seven community festivals across the summer. We continue to send illustrators into schools and very much look forward to welcoming school groups, along with colleges, children's centres, home-learners, and alternative education provisions, onsite next year.

Quentin Blake Centre for Illustration  
Trustees` Report  
for the year ended 31 December 2024

We completed our tours of original works by Quentin Blake and Raymond Briggs around the country, visiting the final two venues. We toured an exhibition on Quentin Blake's book covers to four venues in England and Wales. We also began adding fascinating but hard-to-access illustration collections to a new online resource, generously supported by John Ellerman Foundation.

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 also like to express my gratitude to all our supporters, partners and friends, 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



Progress on site, April 2025 © Quentin Blake Centre for Illustration



# 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 2024. 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.



© Quentin Blake

## Vision, mission and values

We are the UK's first and only charity dedicated to championing illustration – art that fosters communication, curiosity, imagination and empathy. Our vision is for everyone to be able to examine, communicate and express themselves confidently through illustration.

We create meaningful, scalable opportunities to examine and create illustration, with a strong focus on people and stories that have been marginalised. We are restoring and converting a historic waterworks in Clerkenwell, London to provide a permanent home for our activities.



**Exhibitions** - A distinctive and dynamic programme of temporary exhibitions and related programming – the only programme of its kind in the UK - will explore how illustration shapes our world, sharing rarely-seen original works from important international museums and private collections.



**Quentin Blake Archive** - By conserving and sharing highlights from the remarkable 75-year + archive of Quentin Blake, the UK's best-loved illustrator, we will offer unique, accessible insights into illustration, storytelling and publishing.



**New River Stores** - We will uncover and use illustration to explore stories of social, industrial and environmental change that relate to our site, New River Head. In doing so we will highlight the role of illustration in heritage and placemaking, while meeting commitments to stakeholders.



**Community Partnerships** - Creative projects and supported visits enable people who have been marginalised to express their stories confidently, contributing to wellbeing and community cohesion. Community contributions will be supported and made visible throughout the new Centre, fostering skills and belonging.



**Visual Literacy** - Through workshops, visits and national programmes, we will enable young people and their adults (teachers, leaders, parents and carers) to use illustration to explain concepts, tell stories and express themselves and to confidently interpret and interrogate the imagery around them.



**Innovation and Incubation** - A unique programme of events will explore important developments in illustration, while the annual National Illustration Day campaign will champion the role of illustrators. Residences, courses and workshops will support illustrators to develop practice and social value in new directions.



# Quentin Blake Centre for Illustration

## Trustees' Report

### for the year ended 31 December 2024

Previous page: Made In North Korea at House of Illustration, 2018, © Justin Piperger; © Quentin Blake as seen in the John Yeoman and Quentin Blake touring exhibition; New River Head © Nina Chakrabarti; community heritage project with the Peel © Valentina Zunino; schools' workshop © Rob Harris; Sketchmeet event © Paul Clarke

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
- 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

# 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.



© Nora Walter



# PROGRESS AND PLANS



End of summer party at New River Head © Joey Yu

## Exhibiting exciting and original practice

### Exhibitions

We shared three touring exhibitions at six venues in England and Wales, experienced by more than 39,500 people.

#### **Raymond Briggs: A Retrospective**

Our five-venue tour of *Raymond Briggs: A Retrospective* concluded at Ditchling Museum of Art + Craft, just two miles away from Briggs's former home and studio, attracting an estimated 7,600 visits and bringing attendance across England and Scotland to 80,000. With original artwork from books including his poignant picture book *The Snowman* (1980) and pioneering graphic novel *Ethel & Ernest* (1998), the exhibition celebrated Briggs as an exceptional draughtsperson, typographer and storyteller. With Ditchling Museum, it was expanded to include never-before-seen material from Briggs's studio, including his desk and hand painted furniture, as well as original artwork from the iconic titles that have become literary classics and international phenomena.



*"Went to the last day of the Raymond Briggs exhibition at Ditchling Museum yesterday. All the drawings and sketches and layers of care taken. All the grief and love. The masterpiece of When the Wind Blows. Heart cracked open at the short video of him at home on his crumpled sofa"*

*"The original pieces on display here are incredible works of art"*  
Visitors to Ditchling Museum of Art + Craft



© Rosie Powell

Raymond Briggs's desk on display at Ditchling Museum of Art + Craft

## Quentin Blake: Illustrating Verse

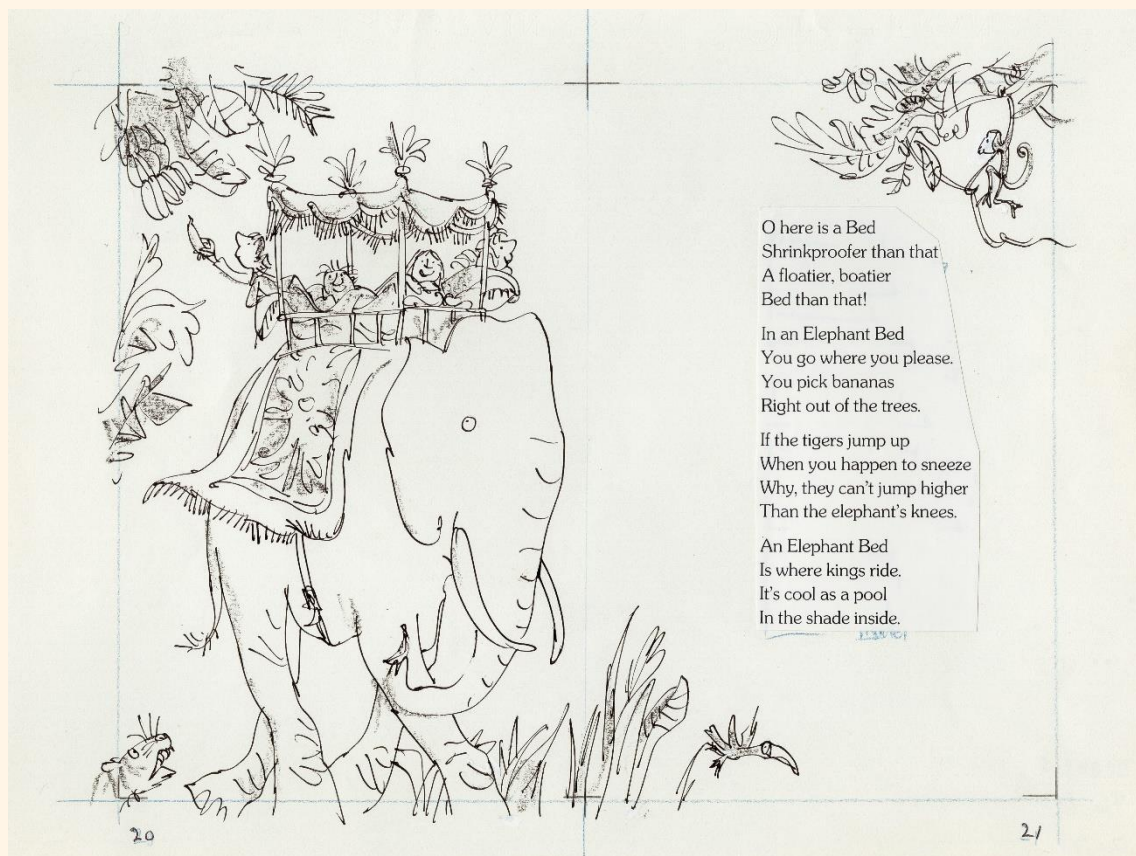
Illustrating Verse completed its tour at the Lighthouse in Poole at the start of the year, having welcomed a further 7,500 visitors.

Quentin Blake has been writing and illustrating poetry throughout his 75-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*, this exhibition featured 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*.

*"We had more visitors than usual [during the exhibition period]. We loved the exhibition, and it really connected with our audience"*

Lighthouse, Poole's Centre for the Arts



© Quentin Blake

Illustration by Quentin Blake for *The Bed Book* by Silvia Plath (1976), displayed in *Quentin Blake: Illustrating Verse* at The Lighthouse, Poole

## Quentin Blake: Book Covers

A further 24,400 people visited four venues: Rugby Art Gallery and Museum, Oxfordshire Museum, The Atkins Building in Hinkley and the Norwegian Church Arts Centre in Cardiff.

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 featured 60 of Blake's book covers from the 1960s to the present: from mid-century Penguin paperbacks to finely crafted special editions. First editions were shown alongside reproductions of original artwork from Blake's archive that showed



how he combines typography, dynamic layouts and his unique way of drawing to create playful designs. The exhibition offered a high-quality visitor experience without the display of original artwork, which enabled us to open our touring programme to partners who did not have the infrastructure in place to manage original works.



Visitor to *Quentin Blake: Book Covers* at Rugby Art Gallery and Museum

## Collections

### Collections Online

In 2024 we concluded the first phase of work on our Collections Online platform, generously supported by John Ellerman Foundation, which saw 600+ works added to a free-to-access searchable database. These included works not available digitally elsewhere, including works by illustrators including Chiang Yee, Eleanor Vere Boyle and Janina Ede. Staff undertook audio description training, and a series of audio described objects was uploaded to the platform.

New material drawn from exhibitions research will be added on an ongoing basis.  
“It's a really nice online collection with a meaningful and helpful educational function.”

“[the glossary] makes illustration more accessible.”

“Love the ‘stories’ and how that opens up unexpected insights and knowledge”.

Illustration students reviewing Collections Online

Collections online pages at [qbcentre.org.uk](http://qbcentre.org.uk)

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Explore illustration in-depth with audio descriptions from our team. Listen to detailed descriptions of original artworks and find out more about how they were made.

Audio described illustration






Illustration from The Story Without an End (1868) by Friedrich Wilhelm Carové (Sarah Austin translation), Sampson Low, Son & Marston., chromolithograph. Courtesy of Clarissa Daulby and Rose de Wend Fenton.




Illustration from The Story Without an End (1868) by Friedrich Wilhelm Carové (Sarah Austin translation), Sampson Low, Son & Marston., chromolithograph. Courtesy of Clarissa Daulby and Rose de Wend Fenton.




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Illustration from The Story Without an End (1868) by Friedrich Wilhelm Carové (Sarah Austin translation), Sampson Low, Son & Marston., chromolithograph. Courtesy of Clarissa Daulby and Rose de Wend Fenton.

work by Eleanor V

But he was only sunk in a dream of delight.

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## **Preparing to exhibit at Quentin Blake Centre for Illustration Exhibitions**

We commissioned audience insights agency Curiouser to test our proposed exhibitions programme with target audience groups. They conducted an online survey with our existing audiences and a series of in-depth focus groups with potential audiences. We found that the needs of our current and target audience groups are different and that positive associations with illustration include humour and nostalgia, and that there is a popular perception that it is “unsophisticated”.

We developed our opening exhibition plans in response to these findings, balancing and considering the needs of existing and target audiences. We developed relationships with collectors, curators, illustrators and illustrators' estates to agree partnerships and loans of historic and contemporary work. Subject areas for our opening programme include book illustration, comics, printmaking and installation-based contemporary work.

We worked with designers All Things Studio and Wolfe Hall to develop our gallery designs to RIBA stage 4.

### **Heritage interpretation**

We commissioned illustrators and designers to deliver New River heritage-based works to be installed for the opening of the Centre. These included:

- a large-scale outdoor sculpture inspired by the industrial history of the site, co-designed by an illustrator and local families
- a data visualisation on the global water cycle, co-designed by an illustrator and data visualisation studio
- an outdoor trail of illustrated text panels, exploring the architecture and working history of the site
- a large-scale mural inspired by the New River, to be installed in the Boiler House building

We commissioned cultural heritage specialist Dr Angelina Osborne to research the New River Company's shareholders and the legacies of their investment over a two-year period. The project is supported by Professor Corinne Fowler, Professor of Decolonisation and Heritage at the University of Leicester.





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

## What's next

In 2025, we will continue to develop the Centre's temporary exhibitions programme, preparing to take possession of the gallery spaces at the end of the year and install the opening programme in early 2026.

We will tender for our exhibition build and furniture and oversee the fit-out of the exhibition galleries and art store, working with the capital project team.

We will develop interpretation in multiple formats for our temporary exhibition programme, including text-based, audio and video.

Towards the end of the year, we will deliver and install the series of heritage-inspired works. We will commission an illustrator develop a new work to interpret the findings of Dr Osborne's research on the New River Company.

We will promote our touring exhibitions offer for exhibitions available from September 2026, drawn from the programme curated for the Centre in Clerkenwell.

# Nurturing talent, innovation and diversity

## Adult Learning

28 activities were delivered across the year with 856 illustrators, about half of which took place online:

- 2 x 4-week online courses
- 9 x 10-week online courses
- 5 x online workshops
- 1 x in-person panel discussion for Education students at University of East London
- 2 x in-person site tours for students from Kingston and Falmouth universities
- 2 x in-person talks for students from RCA and Kingston University
- 5 x site tours for adults and 1 x walking concert at New River Head
- 1 x online talk for Pathways into Illustration participants

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. New workshops and courses focused on lithography skills and crafting a comic romance.

An average of 54.2% of participants across the range of courses were new to Quentin Blake Centre for Illustration. 91% would recommend us to a friend and 87% would definitely attend again. 20% of respondents joined from London, 55% from across the UK and 25% from international locations

We continued to offer a range of payment and 'bursary' options to those who would not otherwise have been able to take part. Concession rates and payment plans were offered, alongside offering a lunchtime and evening option for one course to both meet demand and to offer alternatives for people with caring responsibilities.

*"I don't think I've ever done a course that left me so motivated and encouraged to actually keep working on this specific project and take it to a publisher."*

*"The ability to listen to it again was important for me due to health condition that affects my cognitive capacities, so thank you."*

*"Excellent course and extraordinary competent and kind tutor"*

*"I liked the size of the class- it was small enough that I had time to ask questions and chime in. I loved the instructor and the pace."*

With funding from Google Arts and Culture, we commissioned three design specialist writers to investigate engaging subjects across three categories: illustration for information, resistance, and play. Topics included the use of illustration in universal instruction manuals like IKEA assembly guides, how the legacy of folk traditions and embroidery is fuelling a new wave of resistance and the artists/illustrators who are addressing representation in gaming. These will be published in 2026.

## **What's next**

We have paused adult learning events while we develop a new and expanded programme to be delivered from the new Centre, to include workshops, courses and talks.

# **Community and family engagement**

2024 was an exciting year for community and family engagement, working with new partners and artists. We also experimented with working in different ways, through pop-ups at community events and with local cultural partners. A total of 1,079 people have participated across our community and family activities this year.

## **Community projects**

At the start of the year, we worked with people who had participated in pilot projects with the Peel and Islington Mind, enabling them to try new techniques, and to finish, celebrate and display their work.

Illustrator Alaa Alsaraji worked with the Digital Arts Club at Holborn Community Association, a group of 7-11 year olds from Camden, on a four-week project which explored 'Routes and Roots'. Work created as part of this was displayed at The Bomb Factory gallery on Kingsway alongside work from adult groups at the Association.

In August we worked with Islington organisation The Parent House to develop initial ideas for family engagement with the galleries and outdoor spaces at the new Centre. We explored the Children's Gardens at Royal Botanic Gardens in Kew; the Adventure Playground at Holland Park and finally spent a day with play artist Matt Shaw bringing New River Head to life. Illustrators Joey Yu and Grace Holliday were on

hand to record and interpret activity. There were a total of 64 engagements over three days.



Stringing Together Fun © Grace Holliday 2024

A twelve-week project with the Peel community hub in Clerkenwell, facilitated by Grace Holliday, began in September with a consultation session exploring the theme of heritage and what it means to our participants. The outcome will be a digital 'quilt' which can be projected in different locations.

*"Whatever subject I decide to focus on, it belongs to me. It doesn't matter whether I do it right or wrong, I don't force myself to do something beautiful or perfect - I am just telling my own story. I just enjoy and relax, putting my ideas on paper. It's the best feeling! I feel these workshops help my wellbeing; whatever we make, we do so collectively as a group, we are so lucky!"*

Selma, Peel participant, on how she uses illustration to tell her story.

## Family activities

One-off family activities included a character design workshop with Lily Ash Sakula at Grove Park community library; 'Fabulous Ferns' with Grace Holliday at Museum of the Order of St John; 'Paper Portraits' with collage artist Beth Suzanna at the British Library's Marvellous Me day for D/deaf families; and participation in Miller Knoll's 'We Care' event at Holborn Community Association where families created collaged decorations with Beth Suzanna. A total of 259 people engaged with illustration activities at these events.





Adults taking part in paper portrait activity at Whitecross Street Party, July 2024 © Valentina Zunino

We tested pop-ups at community events across Islington, taking part in five festivals and street parties from June – September. Illustrators Skye Baker and Beth Suzanna accompanied the team to Cally Festival, Little Angel Community Street Party and Whitecross Street Party, while Four Corners Street Party and Angel Canal Festival saw Centre team members talking about the project to local people. We found that there is a lot of excitement in the locality about the Centre opening. There were 551 engagements across this series of events.

We also delivered smaller-scale activities with local community organisations as part of Finsbury's Winter Warmers programme (Islington Heritage); a visit from a local church youth group as part of Heritage of London Trust's Proud Places scheme; with Vibast Community Centre as part of their half term offer; with Little Angel's Arts and Chat programme; and with Arsenal in the Community's 'Time to Explore' programme for teenage girls. Arsenal player Lotte Wubben-Moy champions this programme and attended the session. 55 people participated in these activities.

## **What's next?**

2025 will see three further community projects exploring heritage. Jhinuk Sarkar will be working with Sapphire Independent Housing's Bethany House project from February. Bethany House is located within a few minutes' walk of New River Head and houses 95 women who are experiencing houselessness for a range of



reasons. Illustrator MURUGIA will work with participants from the Islington Centre for Refugees and Migrants and a further project will focus on young people.

We will participate in summer festivals again, building excitement about the Centre opening. We will also begin planning the opening community festivals and VIP visits to the site for project participants.

# Empowering young illustrators through their schools

## School programmes

We continued bespoke in-person, in-school illustration workshops designed to bring the classroom curriculum to life.

Seven primary schools engaged with us from Tower Hamlets, Islington, Richmond, Camden, Haringey and the independent sector. 17 sessions were delivered, reaching 472 pupils and 36 adults. The most popular sessions this year were Character Design (eight sessions) and Meet the Illustrator (seven sessions).



Modelling how the Windmill might have looked, based on New River College's visit to New River Head © Proud Places 2024

Six secondary schools engaged with us from Newham, Islington and Camden. Secondary school participation was a mixture of our usual sessions and more bespoke activity. We attended a careers day in Newham to talk about working in the sector; delivered a tour to New River College students as part of Heritage of London Trust's

Proud Places scheme; and met with St Mary Magdalene's VI Form enrichment group to talk about garden design. Six of our illustrator-led sessions were delivered to Camden schools, comprising four Character Design and two Meet the Illustrator sessions. 274 students and 223 adults engaged.

All the Camden sessions were funded by Camden Schools Biennale, and some of the work was exhibited in venues around Granary Square.

## **Resources**

A further six schools (888 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, a range of downloadable 'how to' resources for teachers, librarians, home educators, nurseries and other education groups were available. These provided suggestions for activities that could be delivered in different settings, including opportunities for both classroom and whole-school engagement.

## **CPD**

We tested an 'Illustration Across the Curriculum' online CPD with Rugby Art Gallery and Museum to support the touring 'Book Covers' exhibition. 11 teachers and local educators engaged, working with Toya Walker to explore how different subjects can benefit from working with illustration.

We took storyteller Olivia Armstrong and our 'The Coat of Many Pockets' schools session to the London East Teacher Training Alliance in May. 45 trainees working across Hackney, Tower Hamlets and Newham in a wide range of schools participated in the sensory story as 'children' and then collaborated on sequential illustrations which told the story of the New River.

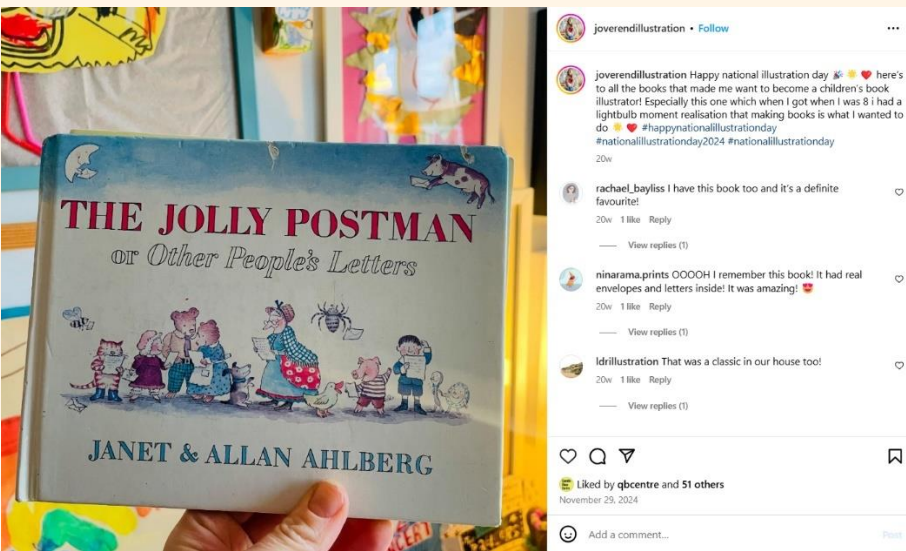
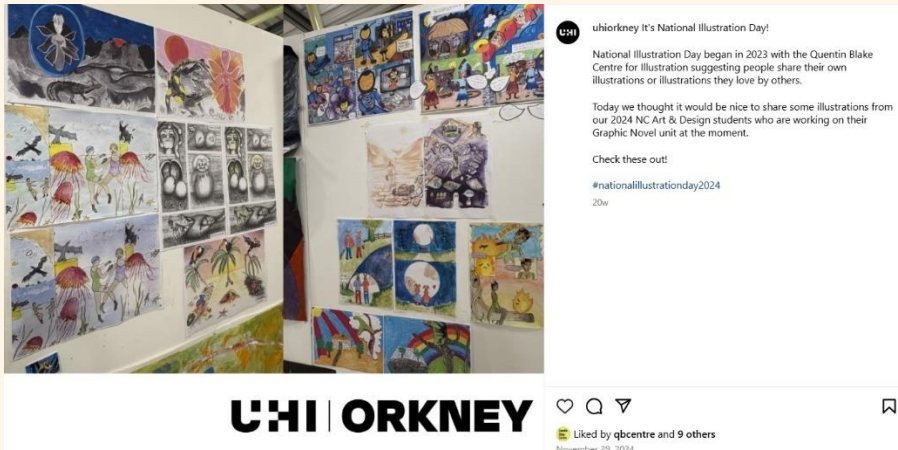
## **What's next?**

We are consulting with teachers to inform the new Centre's schools offer as well as formulating a longer-term strategy which will promote the use of illustration as a teaching and learning tool across the curriculum.

We will be testing a new hands-on STEAM session in Islington schools which demonstrates how illustration can be used to make the invisible visible – for example, underground engineering schemes which can't be accessed.

# National Illustration Day

Our second National Illustration Day – the last Friday in November - saw hundreds of thousands of people and organisations across the UK share illustrations across social media and with each other in person. This year the event was supported by resources for bookshops, libraries, museums, workplaces, schools, nurseries, colleges and illustration-lovers. National Illustration Day will return on Friday 28 November.





# Developing a sustainable business and operating model

## A new home at New River Head

Following a competitive tender process, Rise Contracts were appointed as contractor and construction work began on site in October. Con-currently work is underway to finalise gallery design, fit-out and landscaping.



The team celebrate the Heritage Fund's support and work begins on-site

## Fundraising

Our Round 2 application to the National Lottery Heritage Fund was confirmed, bringing a further £3.75mn of investment into the project to transform New River Head into Quentin Blake Centre for Illustration. This combined with generous support from grant makers and individuals enabled us to begin work on site.

We would like to thank the Coral Samuel Trust, Claudia Zeff, the Roald Dahl Story Company, Swire Charitable Trust, TIOC Foundation and Triad Foundation. We would also like to thank our anonymous donors and everyone who made their mark through our public appeal. Your support got us over the line.

Alongside these kind donations to our capital appeal, we received £590,420 in revenue support including:

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- Support from the MillerKnoll Foundation to work with the local community to develop programming that will engage underrepresented groups with art and design, bringing the Quentin Blake Centre for Illustration to life.
- A Merchant Taylors' Foundation Education grant to empower young people and enhance curriculum learning through illustration.
- Auctions and sales of work by Quentin Blake raised £209,179 to support our work collaborating with schools, community groups, residents and expert advisors to design and deliver inclusive programming, welcoming spaces and exciting exhibitions at the new Quentin Blake Centre. Thanks to Bonhams and Hastings Contemporary for facilitating the sales.

Our thanks also to our Illustration Angels and Friends whose ongoing regular support is so valuable.

## **People and facilities**

Quentin Blake Centre employs 14 people across the equivalent of 10 full-time positions. Support from the Fidelity UK Foundation has enabled 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.

We were delighted to welcome Munesh Makhani, Pam Raynor and Stella Toonen as trustees. The Board is complemented by a pool of advisers who bring different perspectives to the leadership of the charity. 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?**

During 2025/26 we will complete the capital works and gradually build the team to increase programming, marketing, communications, facilities and visitor experience capacity. The Quentin Blake Centre is scheduled to open in spring 2026.



# PEOPLE

## Founder Trustee

Quentin Blake

## Trustees

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- Peter Nencini

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Claudia Zeff (Trustee)

# 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  
The Linbury Trust  
Robert Gavron Charitable Trust  
The Wolfson Foundation  
CHK Foundation  
Cockayne – The London Community Foundation  
Google Arts & Culture  
Heritage of London Trust  
John Ellerman Foundation  
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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  
Richard and Jacqueline Worswick  
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
Charity Registration Number	1095210
Registered Office	75 Maygrove Road, London, NW6 2EG
Company Secretary	Martin Saunders
Auditors	Goldwins Limited, 75 Maygrove Road, London, NW6 2EG
Bankers	HSBC, 1-3 Bishopsgate, London, EC2N 3AQ

## **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 2024 were in deficit £323,265 (2023: unrestricted reserves deficit £117,985). 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 02 June 2025 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 2024 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 2024 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 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.



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

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.

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.

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

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 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.

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

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:
  - 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.

Anthony Epton (Senior Statutory Auditor)

for and on behalf of

*Anthony Epton*

Goldwins Limited

Statutory Auditor

Chartered Accountants

75 Maygrove Road

West Hampstead

London NW6 2EG

19 June 2025

**Quentin Blake Centre for Illustration**  
**Consolidated Statement of Financial Activities**  
(incorporating an income and expenditure account)  
**For the year ended 31 December 2024**

		<b>Restricted Funds</b>	<b>Unrestricted Funds</b>	<b>2024 Total Funds</b>	<b>2023 Total Funds</b>
	<b>Note</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from:</b>					
Donations and legacies	<b>3</b>	<b>1,915,850</b>	<b>429,643</b>	<b>2,345,493</b>	1,073,664
Charitable activities	<b>4</b>	-	<b>74,982</b>	<b>74,982</b>	132,356
<i>Other trading activities:</i>					
Trading activities		-	<b>23,234</b>	<b>23,234</b>	47,238
Investments	<b>5</b>	-	<b>49,438</b>	<b>49,438</b>	21,558
<b>Total income</b>		<b>1,915,850</b>	<b>577,297</b>	<b>2,493,147</b>	1,274,816
<b>Expenditure on:</b>					
<i>Raising funds:</i>					
Voluntary income		-	<b>170,694</b>	<b>170,694</b>	156,487
Trading activities		-	<b>2,930</b>	<b>2,930</b>	5,455
Charitable activities		<b>128,606</b>	<b>608,953</b>	<b>737,559</b>	765,550
<b>Total expenditure</b>	<b>6</b>	<b>128,606</b>	<b>782,577</b>	<b>911,183</b>	927,492
<b>Net income / (expenditure) before net gains / (losses) on investments</b>		<b>1,787,244</b>	<b>(205,280)</b>	<b>1,581,964</b>	347,324
Net gains / (losses) on investments		-	-	-	-
<b>Net income / (expenditure) for the year</b>	<b>7</b>	<b>1,787,244</b>	<b>(205,280)</b>	<b>1,581,964</b>	347,324
Transfers between funds		-	-	-	-
<b>Net movement in funds</b>		<b>1,787,244</b>	<b>(205,280)</b>	<b>1,581,964</b>	347,324
<b>Reconciliation of funds:</b>					
Total funds brought forward		<b>4,471,201</b>	<b>(117,985)</b>	<b>4,353,216</b>	4,005,892
<b>Total funds carried forward</b>		<b>6,258,445</b>	<b>(323,265)</b>	<b>5,935,180</b>	4,353,216

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 2024**

		<b>Group</b>	Group	<b>Charity</b>	Charity
		<b>2024</b>	2023	<b>2024</b>	2023
	<b>Note</b>	<b>£</b>	£	<b>£</b>	£
<b>Fixed assets:</b>					
Tangible assets	<b>10</b>	<b>4,591,269</b>	3,657,740	<b>4,591,269</b>	3,657,740
Investments	<b>11</b>	-	-	<b>1</b>	1
		<b>4,591,269</b>	3,657,740	<b>4,591,270</b>	3,657,741
<b>Current assets:</b>					
Debtors	<b>12</b>	<b>199,624</b>	128,315	<b>482,599</b>	438,516
Cash at bank and in hand		<b>2,226,267</b>	1,797,875	<b>2,175,099</b>	1,727,096
		<b>2,425,891</b>	1,926,190	<b>2,657,698</b>	2,165,612
<b>Liabilities:</b>					
Creditors: amounts falling due within one	<b>13</b>	<b>(45,556)</b>	(58,742)	<b>(45,511)</b>	(58,701)
<b>Net current assets</b>		<b>2,380,335</b>	1,867,448	<b>2,612,187</b>	2,106,911
<b>Liabilities:</b>					
Creditors: amounts falling due after one	<b>14</b>	<b>(1,036,424)</b>	(1,171,972)	<b>(1,036,424)</b>	(1,171,972)
<b>Total net assets</b>		<b>5,935,180</b>	4,353,216	<b>6,167,033</b>	4,592,680
<b>Funds</b>					
	<b>15</b>				
Restricted funds		<b>6,258,445</b>	4,471,201	<b>6,258,445</b>	4,471,201
Unrestricted funds:					
General funds		<b>(323,265)</b>	(117,985)	<b>(91,412)</b>	121,479
<b>Total funds</b>		<b>5,935,180</b>	4,353,216	<b>6,167,033</b>	4,592,680

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 02 June 2025.  
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 2024**

	<b>Note</b>	<b>2024</b> <b>£</b>	<b>2024</b> <b>£</b>	2023 <b>£</b>	2023 <b>£</b>
<b>Cash flows from operating activities:</b>					
Net cash provided by / (used in) operating activities	<b>17</b>		<b>1,457,193</b>		620,176
<b>Cash flows from investing activities:</b>					
Interest/ rent/ dividends from investments		<b>49,438</b>		21,558	
Sale/ (purchase) of fixed assets		<b>(942,691)</b>		(165,736)	
<b>Cash provided by / (used in) investing activities</b>			<b>(893,253)</b>		(144,178)
<b>Cash flows from financing activities:</b>					
Cash inflows from new borrowing		-		1,000,000	
Cash outflows from repaid borrowing		<b>(135,548)</b>		(1,033,028)	
<b>Cash provided by / (used in) financing activities</b>			<b>(135,548)</b>		(33,028)
<b>Change in cash and cash equivalents in the year</b>			<b>428,392</b>		442,970
Cash and cash equivalents at the beginning of the year			<b>1,797,875</b>		1,354,905
Change in cash and cash equivalents due to exchange rate movements			-		-
<b>Cash and cash equivalents at the end of the year</b>	<b>18</b>		<b>2,226,267</b>		1,797,875



**Quentin Blake Centre for Illustration**  
**Notes to the financial statements**  
**For the year ended 31 December 2024**

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**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 July 2023 the London Borough of Islington granted planning and listed building consent for the proposed redevelopment of Quentin Blake Centre for Illustration's new site at New River Head. In June 2023, QBCI secured a £1.98 million loan facility from Charity Bank, £1 million of which was used to repay existing borrowings, with the balance to be made available on reaching certain fundraising targets. In September 2024, the trustees approved the appointment of a contractor for the redevelopment of New River Head to begin. In 2025, Charity Bank has indicated its potential willingness to increase its loan facility, secured on the increased capital value of New River Head as the redevelopment nears completion, and such discussions are underway. Quentin Blake Centre for Illustration's ability to fund its accumulated operating deficit at 31st December 2024, 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.

**Quentin Blake Centre for Illustration**  
**Notes to the financial statements**  
**For the year ended 31 December 2024**

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**1. Accounting policies (continued)**

**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.

**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	Shorter of the useful economic life or the remaining lease term
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. Depreciation of New River Head capital improvements will commence once construction is completed.

**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.

**Quentin Blake Centre for Illustration**  
**Notes to the financial statements**  
**For the year ended 31 December 2024**

**2 Detailed comparatives for the consolidated statement of financial activities**

	2023 Restricted Funds £	2023 Unrestricted Funds £	2023 Total Funds £
Income from:			
Donations and legacies	666,650	407,014	1,073,664
Charitable activities	-	132,356	132,356
<i>Other trading activities:</i>			
Trading activities	-	47,238	47,238
Investment income	-	21,558	21,558
Total income	666,650	608,166	1,274,816
Expenditure on:			
<i>Raising funds:</i>			
Voluntary income	-	156,487	156,487
Trading activities	-	5,455	5,455
Charitable activities	123,452	642,098	765,550
Total expenditure	123,452	804,040	927,492
Net income / (expenditure) before net gains / (losses) on investments	543,198	(195,874)	347,324
Net gains / (losses) on investments	-	-	-
Net income / (expenditure) for the year	543,198	(195,874)	347,324
Transfers between funds	-	-	-
Net movement in funds	543,198	(195,874)	347,324
Reconciliation of funds:			-
Total funds brought forward	3,928,003	77,889	4,005,892
Total funds carried forward	4,471,201	(117,985)	4,353,216

**3 Income from donations and legacies**

	2024 Restricted Funds £	2024 Unrestricted Funds £	2024 Total Funds £	2023 Total Funds £
Trusts & Foundations and Individual donations	1,915,850	429,643	2,345,493	1,073,664
	1,915,850	429,643	2,345,493	1,073,664

**4 Income from charitable activities**

	2024 Restricted Funds £	2024 Unrestricted Funds £	2024 Total Funds £	2023 Total Funds £
Exhibition admissions, touring fees and education and event programme	-	74,982	74,982	132,356
<b>Total income from charitable activities</b>	-	74,982	74,982	132,356

**5 Investments**

	2024 Restricted Funds £	2024 Unrestricted Funds £	2024 Total Funds £	2023 Total Funds £
Interest	-	49,438	49,438	21,558
	-	49,438	49,438	21,558

**Quentin Blake Centre for Illustration**  
**Notes to the financial statements**  
**For the year ended 31 December 2024**

**6 Analysis of expenditure**

	Cost of raising funds				2024 Total £	2023 Total £
	Charitable activities	Voluntary income	Trading activities	Support costs		
	£	£	£	£		
Staff costs	295,747	136,320	2,864	94,598	529,529	485,502
Pension costs	5,910	3,138	60	1,592	10,700	9,659
Fundraising costs	-	31,236	-	-	31,236	41,128
Retail costs including cost of sales	-	-	6	-	6	2,743
Exhibitions	45,927	-	-	-	45,927	37,407
Education	51,108	-	-	-	51,108	71,903
IT and website	-	-	-	12,541	12,541	15,396
Public programme	12	-	-	-	12	1,221
Admin and operating costs	603	-	-	164,616	165,219	190,945
Premises	-	-	-	29,697	29,697	26,604
Marketing and communications	-	-	-	11,822	11,822	20,575
Irrecoverable VAT	-	-	-	5,572	5,572	5,495
Depreciation	-	-	-	9,162	9,162	9,066
Audit and accountancy	-	-	-	8,652	8,652	9,848
Support costs	399,307 338,252	170,694 -	2,930 -	338,252 (338,252)	911,183 -	927,492
<b>Total expenditure 2024</b>	<b>737,559</b>	<b>170,694</b>	<b>2,930</b>	<b>-</b>	<b>911,183</b>	
Total expenditure 2023	765,550	156,487	5,455	-	927,492	
Analysis of expenditure						
Prior year						
	Cost of raising funds				2023 Total £	2022 Total £
	Charitable activities	Voluntary income	Trading activities	Support costs		
	£		£	£		
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
Audit and Accountancy	-	-	-	9,848	9,848	5,023
Support costs	395,230 370,320	156,487 -	5,455 -	370,320 (370,320)	927,492 -	706,511
Total expenditure 2023	765,550	156,487	5,455	-	927,492	
Total expenditure 2022	594,592	97,501	14,418	-	706,511	



**Quentin Blake Centre for Illustration**  
**Notes to the financial statements**  
**For the year ended 31 December 2024**

**7 Net income / (expenditure) for the year**

This is stated after charging / (crediting):	<b>2024</b>	2023
	<b>£</b>	£
Depreciation	<b>9,162</b>	9,067
Auditor's remuneration:		
Audit fees net of VAT	<b>6,108</b>	5,497

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

Staff costs were as follows:	<b>2024</b>	2023
	<b>£</b>	£
Salaries and wages	<b>484,983</b>	449,694
Social security costs	<b>44,546</b>	35,808
Employer's contribution to defined contribution pension schemes	<b>10,700</b>	9,659
	<b>540,229</b>	495,161

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

	<b>2024</b>	2023
	<b>No.</b>	No.
£80,000 -£89,999	<b>1</b>	<b>1</b>

The total employee benefits including employer national insurance and employer pension contributions of the key management personnel were £91,307 (2023: £92,702).

The charity trustees were not paid and did not receive any other benefits from employment with the charity or its subsidiary in the year (2023: £nil). Neither were they reimbursed expenses during the year (2023: £nil). No charity trustee received payment for professional or other services supplied to the charity (2023: £nil).

**Staff numbers**

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

	<b>2024</b>	2023
	<b>No.</b>	No.
Charitable activities	<b>14</b>	14
	<b>14</b>	14

**9 Taxation**

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

**Quentin Blake Centre for Illustration**  
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**For the year ended 31 December 2024**

10 Group Tangible fixed assets	Long Term				
	Leasehold Property	Fixtures & Fittings	Computer equipment	Other fixed assets	Total
	£	£	£	£	£
<b>Cost</b>					
At the start of the year	3,625,675	977	44,589	-	<b>3,671,241</b>
Additions in year	942,691	-	-	-	<b>942,691</b>
Disposals in year	-	-	-	-	-
At the end of the year	<u>4,568,366</u>	<u>977</u>	<u>44,589</u>	<u>-</u>	<u><b>4,613,932</b></u>
<b>Depreciation</b>					
At the start of the year	-	331	13,170	-	<b>13,501</b>
Charge for the year	-	245	8,917	-	<b>9,162</b>
Impairment losses	-	-	-	-	-
Eliminated on disposal	-	-	-	-	-
At the end of the year	<u>-</u>	<u>576</u>	<u>22,087</u>	<u>-</u>	<u><b>22,663</b></u>
<b>Net book value</b>					
At the start of the year	<u>3,625,675</u>	<u>646</u>	<u>31,419</u>	<u>-</u>	<u><b>3,657,740</b></u>
<b>At the end of the year</b>	<u><u>4,568,366</u></u>	<u><u>401</u></u>	<u><u>22,502</u></u>	<u><u>-</u></u>	<u><u><b>4,591,269</b></u></u>

Charity Tangible fixed assets	Long Term				
	Leasehold Property	Fixtures & Fittings	Computer equipment	Other fixed assets	Total
	£	£	£	£	£
<b>Cost</b>					
At the start of the year	3,625,675	977	44,589	-	<b>3,671,241</b>
Additions in year	942,691	-	-	-	<b>942,691</b>
Disposals in year	-	-	-	-	-
At the end of the year	<u>4,568,366</u>	<u>977</u>	<u>44,589</u>	<u>-</u>	<u><b>4,613,932</b></u>
<b>Depreciation</b>					
At the start of the year	-	331	13,170	-	<b>13,501</b>
Charge for the year	-	245	8,917	-	<b>9,162</b>
Eliminated on disposal	-	-	-	-	-
At the end of the year	<u>-</u>	<u>576</u>	<u>22,087</u>	<u>-</u>	<u><b>22,663</b></u>
<b>Net book value</b>					
At the start of the year	<u>3,625,675</u>	<u>646</u>	<u>31,419</u>	<u>-</u>	<u><b>3,657,740</b></u>
<b>At the end of the year</b>	<u><u>4,568,366</u></u>	<u><u>401</u></u>	<u><u>22,502</u></u>	<u><u>-</u></u>	<u><u><b>4,591,269</b></u></u>

**Quentin Blake Centre for Illustration**  
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**11 Investments**

**Quentin Blake Centre Trading Company Ltd**

At 31 December 2024 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.

	<b>2024</b>	2023
	<b>£</b>	£
Turnover	<b>23,233</b>	47,238
Cost of sales	<b>(6)</b>	(2,743)
Gross profit	<b>23,227</b>	44,495
Administration expenses	<b>(616)</b>	(900)
Operating profit	<b>22,611</b>	43,595
Interest payable	<b>(15,000)</b>	(15,000)
Profit before tax	<b>7,611</b>	28,595
Tax on (loss)/profit	-	-
Profit after tax	<b>7,611</b>	28,595
Retained earning at the beginning of the year	<b>(239,465)</b>	(268,060)
Retained in subsidiary	<b>(231,854)</b>	(239,465)

At 31 December 2024, the aggregate of the share capital and reserves of Quentin Blake Centre Trading Company Ltd amounted to £231,853 deficit (2023 £239,464 deficit).

**12 Debtors**

	<b>Group</b>	Group	<b>Charity</b>	Charity
	<b>2024</b>	2023	<b>2024</b>	2023
	<b>£</b>	£	<b>£</b>	£
<b>Due within one year</b>				
Trade debtors	<b>21,514</b>	34,859	<b>21,514</b>	17,578
Amount due from subsidiary	-	-	<b>282,975</b>	327,482
Other debtors (VAT refunds & Advance payments)	<b>98,804</b>	-	<b>98,804</b>	-
Prepayments and accrued income	<b>79,306</b>	93,456	<b>79,306</b>	93,456
	<b>199,624</b>	128,315	<b>482,599</b>	438,516

**13 Creditors: amounts falling due within one year**

	<b>Group</b>	Group	<b>Charity</b>	Charity
	<b>2024</b>	2023	<b>2024</b>	2023
	<b>£</b>	£	<b>£</b>	£
Trade creditors	<b>18,208</b>	16,031	<b>18,163</b>	15,990
Taxation and social security	<b>10,559</b>	9,145	<b>10,559</b>	9,145
Other loans	-	-	-	-
Accruals and deferred income	<b>16,789</b>	33,566	<b>16,789</b>	33,566
	<b>45,556</b>	58,742	<b>45,511</b>	58,701

Deferred income of £2,034(2023: £16,742) is included within accruals and deferred income above.

**14 Creditors: amounts falling due after more than one year**

	<b>Group</b>	Group	<b>Charity</b>	Charity
	<b>2024</b>	2023	<b>2024</b>	2023
	<b>£</b>	£	<b>£</b>	£
Other loans	<b>1,036,424</b>	1,171,972	<b>1,036,424</b>	1,171,972
	<b>1,036,424</b>	1,171,972	<b>1,036,424</b>	1,171,972

Other loans include amounts lent to the charity interest-free by former 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% and has a maturity date of 07 July 2028.

**Quentin Blake Centre for Illustration**  
**Notes to the financial statements**  
**For the year ended 31 December 2024**

**15 Analysis of net assets between funds**

	General			
	Unrestricted	Designated	Restricted	Total funds
	Funds	Funds	Funds	
	£	£	£	£
Tangible fixed assets	22,903	-	4,568,366	4,591,269
Current assets	735,812	-	1,690,079	2,425,891
Creditors due within one year	(45,556)	-	-	(45,556)
Creditors due more than one year	(1,036,424)	-	-	(1,036,424)
<b>Net assets at the end of the year</b>	<b>(323,265)</b>	<b>-</b>	<b>6,258,445</b>	<b>5,935,180</b>

Analysis of net assets between funds - prior year

	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)
<b>Net assets at the end of the year</b>	<b>(117,985)</b>	<b>-</b>	<b>4,471,201</b>	<b>4,353,216</b>

**16 Movements in funds**

	At the start of the year	Incoming resources & gains	Outgoing resources & losses	Transfers	At the end of the year
	£	£	£	£	£
<b>Restricted funds:</b>					
<b>Education</b>	-	-	-	-	-
<b>Exhibitions and Gallery</b>	44,264	25,832	(13,352)	-	56,744
<b>New Building Fund</b>	4,416,937	1,752,818	-	-	6,169,755
<b>Other</b>	10,000	137,200	(115,254)	-	31,946
<b>Total restricted funds</b>	<b>4,471,201</b>	<b>1,915,850</b>	<b>(128,606)</b>	<b>-</b>	<b>6,258,445</b>
<b>Total unrestricted funds</b>	<b>(117,985)</b>	<b>577,297</b>	<b>(782,577)</b>	<b>-</b>	<b>(323,265)</b>
<b>Total funds</b>	<b>4,353,216</b>	<b>2,493,147</b>	<b>(911,183)</b>	<b>-</b>	<b>5,935,180</b>

Movements in funds - prior year

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



**Quentin Blake Centre for Illustration**  
**Notes to the financial statements**  
**For the year ended 31 December 2024**

**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**

	<b>2024</b>	2023
	<b>£</b>	£
<b>Net income / (expenditure) for the reporting period</b>	<b>1,581,964</b>	347,324
<b>(as per the consolidated statement of financial activities)</b>		
Investment income	<b>(49,438)</b>	(21,558)
Depreciation	<b>9,162</b>	9,067
Impairment loss	-	-
(Increase)/ decrease in stock	-	-
(Increase)/ decrease in debtors	<b>(71,309)</b>	291,465
Increase/ (decrease) in creditors	<b>(13,186)</b>	(6,122)
<b>Net cash provided by / (used in) operating activities</b>	<b>1,457,193</b>	620,176
Interest Paid (included in Admin and Operating Costs)	<b>104,557</b>	77,259

**18 Analysis of cash and cash equivalents**

	At 1 January		Other	At 31
	2024	Cash flows	changes	December
	£	£	£	2024
				£
Cash at bank and in hand	1,797,875	428,392	-	<b>2,226,267</b>
<b>Total cash and cash equivalents</b>	<b>1,797,875</b>	<b>428,392</b>	<b>-</b>	<b>2,226,267</b>

19 Operating lease commitments

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

	Group		Charity	
	Property		Property	
	2024	2023	2024	2023
	£	£	£	£
1 year	1	1	1	1
2 - 5 years	4	4	4	4
After more than 5 years	240	241	240	241
	245	246	245	246

Leases entered into with regards to land and buildings at New River Head are:

- Land and buildings to rear of Charles Allen House from 02/03/2010 to 01/03/3009, 999 years, peppercorn rent
- Pump house from 28/08/2019 to 27/08/2269, 250 years, annual rent £1
- Viewing platform from 06/07/2023 to 27/08/2269, 246 years, peppercorn rent

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.