

# **Quentin Blake Centre for Illustration**

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

**for the year ended 31 December 2022**

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 2022.

Last year was transformative for our project to establish a permanent national centre for illustration within the beautiful and inspiring surroundings of the New River Head heritage site. In February Islington Council agreed to grant planning and listed buildings consent. In July we launched a new name, brand identity and website as Quentin Blake Centre for Illustration.

In September it was a great thrill to welcome almost 2,000 people through the gates of New River Head for a series of 'Centre in Progress' open days that incorporated installations, tours and consultation.

In December we celebrated the 90<sup>th</sup> birthday of our founder, Quentin Blake. 90 illustrators came together to create 90 illustrated candles, shining a light on the breadth and diversity of British illustration, and raising money for the capital project that will rightly bear Quentin's name and include a gallery for his archive.

At the time of writing we have secured £7.4mn of the project costs, including initial investment from the National Lottery Heritage Fund. I am immensely grateful to everyone who has supported us to date: the Architectural Heritage Fund, Quentin Blake, The BAND Trust, the Roald Dahl Story Company and Dahl family, Foyle Foundation, Garfield Weston Foundation, Robert Gavron Charitable Trust, Islington Buildings Preservation Trust, Wolfson Foundation, Richard and Jacqueline Worswick, and a growing number of philanthropists and trusts.

A further £2.5-3mn will unlock further lottery funding and enable construction to begin at the start of 2024. Please get in touch if you are able to help.

We continued to sustain and grow our impact across the UK, touring exhibitions of Raymond Briggs's and Quentin Blake's illustrations to ten different venues and supporting 636 illustrators (a 50% increase) through online workshops and courses. In our local area, we took creative projects into 7 schools and 3 community settings.

Quentin Blake Centre for Illustration  
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Our charity and all its achievements are underpinned by the commitment and skills of our Board, committees and staff team. I would especially like to mark the contribution of Nicholas Durbridge, who has stepped down as a Trustee since our 2021 Annual Report, and I am delighted to welcome Marion Deuchars and Melanie Johnson to the Board.

To all our supporters, partners and friends I would like to express my thanks. We couldn't do it without you!

A handwritten signature in black ink, appearing to be 'Jm' or similar, written in a cursive style.

Date: 6 June 2023

# 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 2022. 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.



The Quentin Blake Centre for Illustration  
© Quentin Blake

# 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
- Equality
- 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

Quentin Blake Centre for Illustration  
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© Paul Grover

Visitors engaging with our feedback activity during our Centre in Progress event at New River Head as part of Open House Festival 2022.



© Paul Grover

Visitors providing feedback in the Coals Stores during our Centre in Progress event at New River Head as part of Open House Festival 2022.

# **From Granary Square to New River Head**

From 2014 until March 2020, we ran our first public space – House of Illustration – from rented premises in Granary Square, Kings Cross. This enabled us to test public appetite for our exhibitions (in London and on tour), events and education programmes, reaching an audience of 1mn and growing our work with illustrators, schools and communities.

In 2019, with the support of founder Sir 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 half an acre of land in Clerkenwell. New River Head will be developed into the Quentin Blake Centre for Illustration, a place where everyone can examine, create and celebrate illustration. Offering four gallery spaces, a dedicated learning studio, project base, café, shop and public gardens, the Quentin Blake 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 70,000 visitors a year, multiplying its reach many times over through nationwide tours and participatory projects.

We ceased our activities at Granary Square at the outset of the Covid-19 pandemic in March 2020. However, we have continued to tour exhibitions and develop our learning and participation programmes off-site and online while developing plans for the new Centre.



Quentin Blake Centre for Illustration  
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© Paul Grover

Visitors in front of the Engine House during our Centre in Progress event at New River Head as part of Open House Festival 2022.

# Exhibiting exciting and original practice

## Exhibitions

We shared four touring exhibitions in 2022 in ten venues around the UK, experienced by an estimated 103,000 people.

### Raymond Briggs: A Retrospective

Estimated 36,000 attendees at two venues:

- Kirkcudbright Galleries, Dumfries and Galloway: 30 July – 30 October 2022
- The Bowes Museum, Barnard Castle: 12 November 2022 – 26 February 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. Following Briggs's death in August, visitors left moving tributes to the artist, describing his impact on their lives.

*"Themes of class, family, love, politics and death, with doses of humour and melancholy, anchoring the fantastical in the everyday." Art Quarterly*



© Raymond Briggs

Fungus the Bogeyman, 1977.



© Hampshire Cultural Trust

Raymond Briggs A Retrospective at Winchester Discovery Centre.

## Quentin Blake: Illustrating Verse

Estimated 34,000 attendees at two venues:

- Kirkby Gallery, Liverpool: 17 January – 16 April 2022
- The Dick Institute, Kilmarnock: 10 September 2022 – 7 January 2023

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.

*"The exhibition was fabulous. The children and staff loved it. My favourite part was seeing the children make links between the art and the books we have read."*

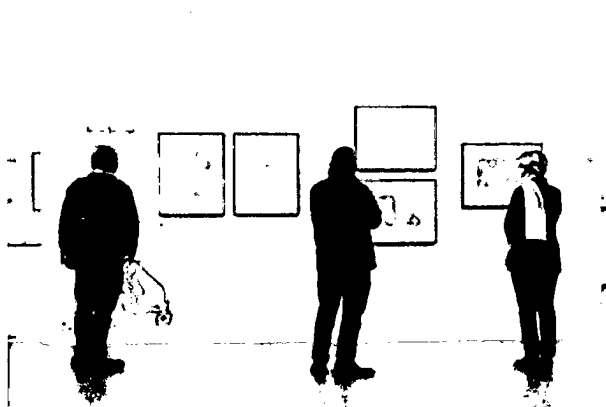
Exhibition visitor

*"Brilliant exhibition. Accompanying text was informative, entertaining and accessible. It was lovely to experience original art."*

Exhibition visitor

*"Yes, best trip ever. It was amazing to experience Quentin Blake illustrations. I was so engrossed in drawing, it was like I was in another world."*

School student visitor



© Alan Edwards

Quentin Blake: Illustrating Verse at Kirkby Gallery.

## **Quentin Blake: Book Covers**

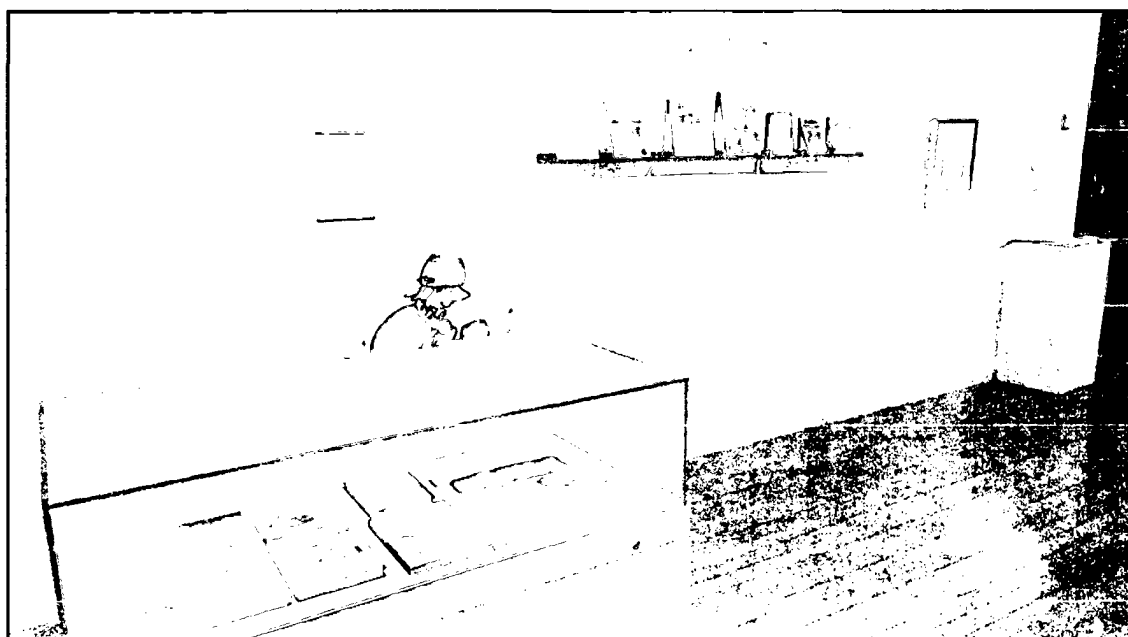
Estimated 600 attendees at one venue:

- The Baird Institute, Cumnock: 10 September 2022 – 7 January 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.

Each cover is a new challenge. Blake has to capture the essence of a story without giving away too much of the plot. His illustrations need to be carefully balanced with the title and appealing to the changing tastes of different readers.

This new 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 Baird Institute

Quentin Blake: Book Covers at Baird Institute.

## **The BFG in Pictures**

Estimated 33,000 attendees at five venues:

- St Albans Cathedral: 7 January – 27 January 2022
- Mossley Mill, Newtownabbey, Northern Ireland: 3 February – 29 March 2022
- Gala Gallery, Durham: 16 April – 25 June
- Grosvenor Museum, Chester: 23 July – 2 October 2022
- Knole House, Kent: 13 October – 23 December 2022

To illuminate his four decades of work illustrating Roald Dahl's *The BFG*, Quentin Blake selected a series of works from his own archive. In collaboration with Blake, we produced high-quality reproductions of these works to create a small-scale exhibition suitable for display in both museum and non-museum venues.

The exhibition travelled to five venues this year, with the most visitors at National Trust property Knole House (17,718). This success has led to further discussions with the National Trust about potential future partnerships.

*"I'm all EARS for future exhibitions!! It was truly delightful, we've left with GIANT smiles on our faces."* Exhibition visitor

*"Absolutely brilliant and totally inspiring. Interesting to see how Blake's pictures evolved over time to the finished article. We loved it! Thank you!"* Exhibition visitor

*"The exhibition content was clear, concise, and engaging. Its focus on the working relationship between Quentin Blake and Roald Dahl gave fascinating insight into a well-loved creative partnership."* Grosvenor Museum

### **What's next**

Our touring exhibitions programme will visit further venues in England, Ireland and Scotland:

*Quentin Blake: Illustrating Verse* continues its UK-wide tour, showing at Weston Museum, Aberdeen Art Gallery and Lighthouse Centre, Poole.

*Raymond Briggs: A Retrospective* tours to Cambridge University Library and we have interest from further venues for 2024.

*Quentin Blake: Book Covers* travels to Haverhill Arts Centre in February 2023, and will continue to Aberdeen Art Gallery, Red Line Festival in Dublin, Rugby Art Gallery and Oxfordshire Museum.

*The BFG in Pictures* exhibition will finish its 12-venue tour the summer of 2023 at Northampton Museum, having shown at North Hertfordshire Museum from February to April. We will be developing a strategic plan for a renewed programme of exhibitions that will tour from 2025, drawn from the Centre's opening programme and informed by partner venue evaluation.

We are launching an online platform that will gather examples of illustration from collections across the UK to create an accessible one-stop hub for researchers, teachers and those seeking visual inspiration.

We are developing the content, interpretation and design for the Quentin Blake Gallery at the Centre. The gallery will show a changing selection of original works from Quentin's archive made from the 1960s to the present day. The gallery will be interpreted for audiences with a range of interests and needs.

We are also developing the temporary exhibitions programme for the Centre. Across two spaces, we will be showing works that represent a diverse range of perspectives and that relate to illustration practices and applications including, children's literature, comics, gaming, animation, editorial, propaganda, advertising, information design, cartography, reportage, ideation and documentation.

# Nurturing talent, innovation and diversity

## Adult Learning

We ran 19 courses, workshops and industry insights in 2022, with a total of 636 illustrators participating, which is a 50% increase from 2021. Most events continued to take place online and many participants continued to tell us that they appreciated being able to participate without the need to travel to London.

- 57% of participants were new to Quentin Blake Centre for Illustration
- 90% would recommend us to a friend
- 85% of respondents would definitely attend again
- 52% of participants joined from outside London and 24% from international locations

Courses and workshops offered a mixture of established topics taught by our longstanding team of freelance illustrator-educators – on picture books, graphic novels and illustrating fashion – and new topics including non-fiction with guest tutor Owen Davey and drawing trans and non-binary characters with Julian Gray.

In-person summer schools returned thanks to a venue partnership with Islington-based London Metropolitan Archives.

*"I am astonished when I look back at how much I learned over the 10 week course!"*

Industry insights continued our professional development offer for emerging and early career illustrators looking to self-learn the fundamentals of illustration as a commercial practice.

A variety of industry professionals - including art directors, editors, publishers, agents, and illustrators - provided in-depth insights for illustrators interested in children's picture books and fashion illustration.

For each event we partnered with external organisations which allowed us to share resources, reach wider audiences, increase income and benefit from their industry expertise. These were:

- Children's Books with Dapo Adeola and Penguin Random House
- Industry Insight: Fashion Illustration with The AOI and FIDA
- Children's Books with Orange Beak Studio

*"I feel like I'm walking away with solid, practical and tangible advice and tips moving forward. Really inspiring and demystifies an industry that seems a bit intimidating."*

*"A wonderfully accessible event for all"*

*"I feel better informed on the realities and structure of children's book publishing."*

We also programmed and delivered an in-person panel discussion at New Designers – an annual Islington-based show for national creative graduates.

## **Access and Inclusion**

We took several steps to improve access to our online offer, including:

Introducing auto-transcription closed captioning to all Zoom events.

Offering companion tickets to allow people to join with a personal assistant if they would not otherwise be able to attend.

Making it clearer that we offer video replays of all sessions.

Scheduling regular comfort breaks and encouraging participants to take unscheduled breaks as needed with the option to catch up using the replay.

Introducing concession rate tickets and payment plans.



© Julian Gray

Julian Gray led an online workshop to support illustrators in drawing trans and non-binary characters in their work.

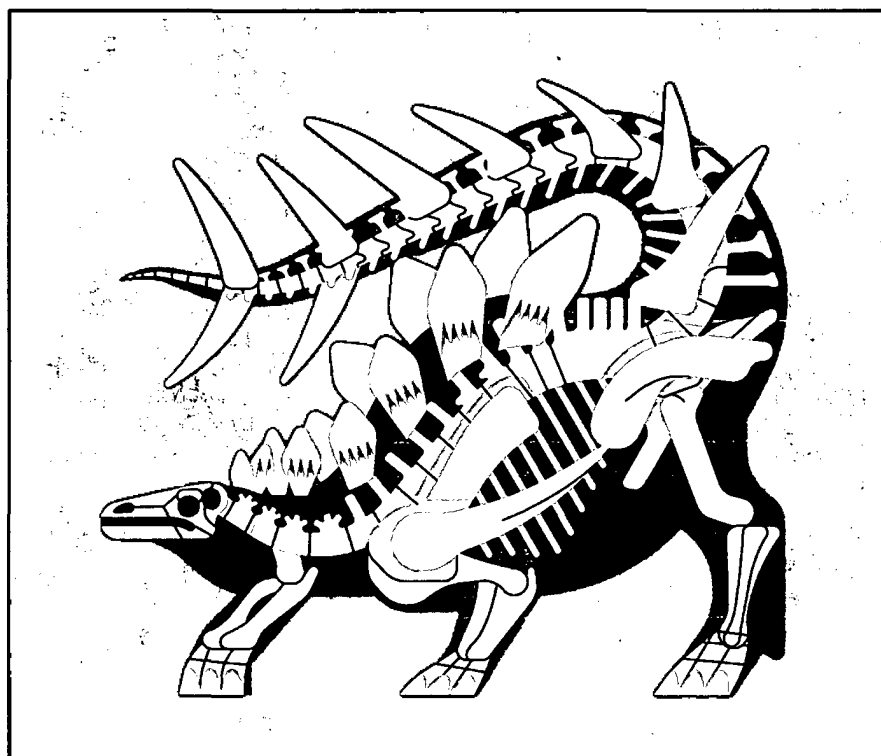


### **What's next**

Building on the popularity of our Industry Insights events, we will pilot a new event for illustration students, recent graduate, emerging illustrators and career-changers. As well as selling individual tickets we will offer group screenings to universities and other higher education institutions with a view to developing student engagement.

We will develop a brand new series of two-hour workshops that have a larger capacity, smaller time commitment and lower price point. The aim of these is to pilot new themes, expand our pool of freelance illustrator-educators and reach a wider audience. Evaluation will feed into future programming for the new centre.

Our new large-capacity talks series will have speakers engaging with larger questions and challenges in contemporary illustration, e.g. site-specific work. These will aim to bring in new audiences through programming topics of wider interest, booking diverse speakers and piloting a pay-what-you-can model.



Kentrosaurus Bone © Owen Davey

Guest tutor Owen Davey led a new online non-fiction illustration course.

# Community and family engagement

## Centre In Progress

We welcomed 1,865 visitors to New River Head, the heritage site of our future home, during our Centre in Progress event in September 2022. As part of Open House Festival 2022 and London Design Festival 2022, we invited people to explore the site's fascinating history, and tell us what they want to see there in future.

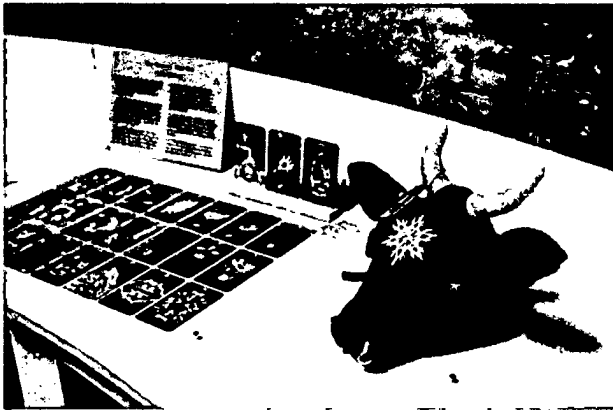


© Paul Grover

Visitors in front of the Windmill Base during our Centre in Progress event at New River Head as part of Open House Festival 2022.

Inside the site's 18th- and 19th-century buildings were installations by resident illustrators that offered new ways into New River Head's stories.

Engine House Residents Laura Copsey and Philip Crewe presented their fictional museum *New River Folk* in the 18<sup>th</sup>-century Windmill Base. With objects made using historic craft processes, the museum told the stories of real working-class women and men whose lives were changed by the profit-making activities of the New River Company in the 17<sup>th</sup>-century. In the old Boiler House, a second installation by them - *New River: Immersions* - used cameraless photography to capture traces of light through New River water.



© Paul Grover

Mummers Mask and Ritual Cards from 'New River Folk' an exhibition by Laura Copey and Philip Crewe at our Centre in Progress event at New River Head as part of Open House Festival 2022.



© Paul Grover

'Lost Springs, Coming Spring' an installation by Sharpay Chenyuè Yuán at our Centre in Progress event at New River Head as part of Open House Festival 2022.

Graduate Illustrator in Residence Sharpay Chenyuè Yuán's epic 25-metre-long drawing *Lost Springs, Coming Spring* was installed in the 19<sup>th</sup>-century Coal Stores. Her illustration layered observational drawing with references to the site's 400-year history as a natural beauty spot that became an industrial hub and a target for saboteurs. In collaboration with Sharpay, we designed a creative consultation activity that saw her large-scale drawing of an empty New River Head populated with over 650 characters created by visitors, telling us why they had visited, what would draw them back and what would make them feel welcome. With the majority of people wanting to see art, exhibitions, and illustrations at the new Centre, stating that this would be the reason to visit regularly. People also wanted to learn something new, expressing an interest in workshops, courses, events, learning, with information and interactive elements. 'Water and culture' and 'engineering and architecture' were the heritage areas of the site that attendees were the most interested in and a café was the priority in terms of facilities.

*"I was fascinated by the exhibition and fell in love with the space. Everything was so well staged including the creative feedback task: all the helpers gave a lovely warm welcome as well as providing helpful background information."*



© Paul Grover

Visitors engaging with our feedback activity during our Centre in Progress event at New River Head as part of Open House Festival 2022.

We delivered three projects working directly with 67 people from the local community.

### **Clerkenwell Then and Now map**

We completed the 'Our Clerkenwell' project in partnerships with local community hub The Peel Institute and London Metropolitan Archives. Illustrator and educator Siôn Ap Tomos delivered workshops with a group of local older adults, who created an illustrated map of their observations and personal stories.

The map was printed and distributed via Islington libraries, cultural and community centres, the EC1 community newspaper, to visitors at the Centre in Progress event, and a large version is currently hanging in the 'shop front' window of a residence on Amwell Street.

*"I was very at ease with Siôn. He helped bring back many memories, which I enjoyed reflecting on when I got home."* 'Our Clerkenwell' participant

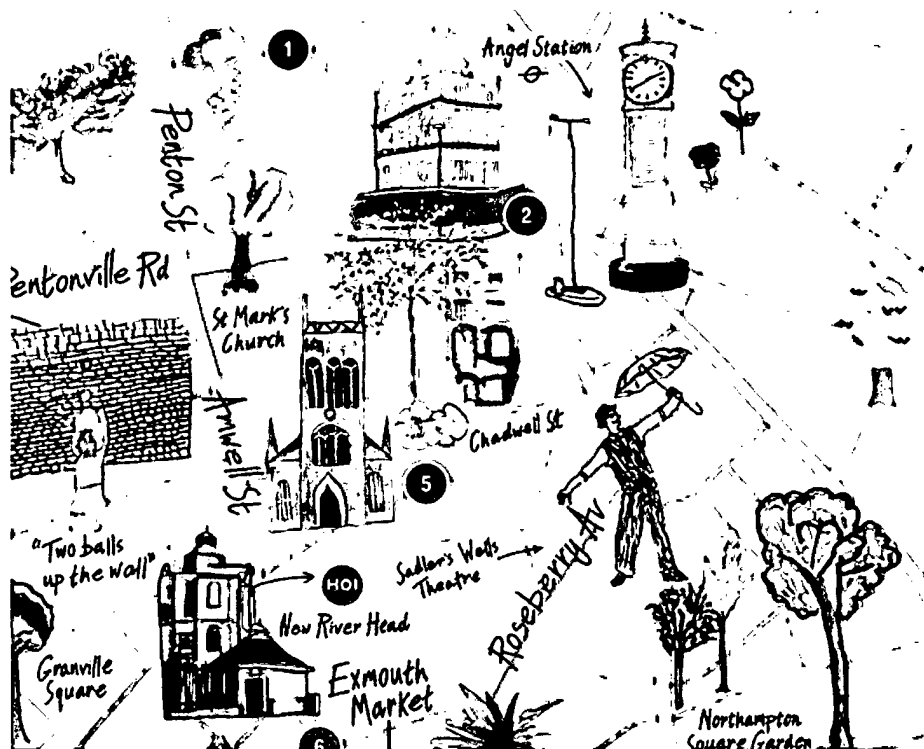
*"I feel proud and happy with the map, I can't wait to show my friends and family – all from Clerkenwell."* 'Our Clerkenwell' participant

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© Rob Harris

'Our Clerkenwell' workshop of local older adults at The Peel Institute working on creating an illustrated map of their observations and personal stories.



© Siôn Ap Tomos and 'Our Clerkenwell' participants for Quentin Blake Centre for Illustration

'Clerkenwell- Now & Then' map detail from the map created by local older adults in the 'Our Clerkenwell' workshop at The Peel Institute.

## Black History Month Heroes

In October we worked with The Peel Institute and illustrator Chanté Timothy to deliver a family workshop inspired by a pop-up exhibition by Positive Steps: an archive of material on Black artists and soldiers from the 19<sup>th</sup> Century onwards. Chanté supported 15 children to create medals for their own heroes, from Rosa Parks to a member of their family.



© Brendan Foster Photography

Medals created during the Family Workshop for Quentin Blake Centre for Illustration on 27 October 2022 with illustrator Chanté Timothy.

## What's next?

In 2023 we will recruit four Community Illustrators to co-develop illustration projects with targeted local community partners. These illustrators, with a practice rooted in community engagement, will work on pilot projects to explore what illustration, and the future Centre, can do to meet the needs of our local community. Groups of older adults at risk of isolation, young people, vulnerable families and refugees will use illustration to explore themes of heritage, express their ideas, and amplify their voices.

We will also be undertaking family workshops with All Change Arts, St Luke's Community Centre and the Museum of the Order of St John, helping us to plan programmes for the future Centre.

We will commission new research into the New River Head site to inform our heritage interpretation and participatory programmes. This will include recruiting a researcher specialising in legacies of imperialist practices to research the sources of wealth that enabled the founding of the New River Company and where the profits of the companies were invested.

# Empowering young illustrators through their schools

## School projects

We re-launched our in-person, in-school illustration workshops in 2022, and 550 students have already participated. Seven schools engaged in bespoke workshops bringing to life their classroom topic, from character design inspired by a specific book, to exploring their personal anti-racism heroes. In recruiting schools, we targeted specifically those in Camden, Islington and the boroughs along the New River, and with high percentages of pupils receiving Free School Meals.

Longer-term, multi-session projects allowed schools to experience different techniques, and work towards a larger collaborative piece. Across five days and three classes, Hargrave Park students created a multi-level display of pop-ups, screen printing and character design, celebrating their local area and its residents.

A further four schools engaged online using our Let's Illustrate resources, distributed free via the Islington Council's 11x11 cultural education scheme.

*"Lily was engaging and clear in their instructions. The workshop was well resourced and there was clear progression in the children's skills. We then used some of the content of the workshop to inform our subsequent art lessons."* Teacher

*"Working with a real life artist is a fantastic experience and the artwork the children produced was amazing!"*

## Supporting teachers

25 teachers attended a half-day online workshop for teachers in Kirkby, alongside our touring exhibition *Quentin Blake: Illustrating Verse*, and a full-day in-person event for Primary Art Lead teachers in Epsom.

Teachers were supported to try out new illustration techniques, reflect with peers on their experience, and build confidence in using illustration across the curriculum. They learnt about the value of illustration in society and planned how to share their new knowledge and ideas with colleagues across their school.

100% of attending teachers would recommend the course to colleagues.

We ran a teacher focus group in July to test out new resources, learn more about their needs, and plan for the schools programmes at the new Centre. These findings have allowed us to expand the programme further in 2023.

*"To use more illustration to teach the National Curriculum... It's not at all about children being able to write down their ideas - draw them instead"* Teacher attending CPD

*"It's fun, inspiring and you leave with plenty of ideas that you want to action straight away. It's in no way intimidating - you won't feel judged on your own artistic ability"* Teacher attending CPD

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

Our first national schools campaign, National Illustration Day, will deliver activities and resources to grow schools' engagement and understanding of illustration, raising the profile of its value for learning. A related free online workshop will build teachers' skills to deliver illustration activities, and address the common lack of confidence in creativity, identified in teacher focus groups.

We will also continue to consult with teachers to inform our future programmes.



© Grace Holliday and Hargrave Park students

Characters created by Hargrave Park Primary School students for a collaborative mixed-media display about the local area as part of project 'Illustrating Archway'.



# Developing a sustainable business and operating model

## A new home at New River Head

Major milestones were reached in the project to open up New River Head as the Quentin Blake Centre for Illustration. Islington Council resolved to grant planning and listed buildings consent in February 2022. Several major foundational grants and pledges were received, along with a National Lottery Heritage Fund grant.

We continued to develop the project towards RIBA Stage 4, working with Tim Ronalds Architects who are leading a specialist team of structural and service engineers, acousticians and transport consultants, with Jayne Earnscliffe Associates advising on access.



© Paul Grover

Head of Fundraising & Campaigns, Harry Hickmore, engaging with a model of the Quentin Blake Centre for Illustration at New River Head by Tim Ronalds Architects, 2020 – 2022.

## **People and facilities**

Quentin Blake Centre employs 12 people in 10 full-time-equivalent roles. 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.

Several Board members reached the end of their term during 2022. We thank Lauren Child, Sarah Culshaw, Judy Gibbons, Dr Karyn Maier, Joy Yamusangie. We welcomed as new Trustees Eleanor Head, Head of the Imperial War Museum Institute and Marion Deuchars, illustrator and author, with Melanie Johnson, barrister and partner at global law firm Kirkland & Ellis, joining in March 2023. Sub-committee and advisory panel structures were further developed, bringing different perspectives to the leadership of the charity.

We have further developed our recruitment 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.

Board, staff and contractor induction packs have been developed.

## **Developing our funding model**

In 2022 we received £496,000 in revenue income plus an exceptional grant of £1mn from the Fantastic Peach Foundation to support our ambitions for the future Centre (2021 £438,000). £54,000 of income was generated from rental of New River Head for filming.

Notable philanthropy includes the continued support of the John Ellerman Foundation for the creation of our online collection.

Our Patrons programme – the Angels – has 20 members now making regular contributions to our annual programme of work.

In April 2020 the Architectural Heritage Fund agreed to provide £1m finance for working capital. This has enabled the organisation to progress its plans for the Quentin Blake Centre, while sustaining revenue generation and mounting a capital campaign for construction costs. We are in discussion with another finance provider about a loan to refinance the Architectural Heritage Fund and underwrite costs.

## Quentin Blake Turns 90

In December 2022, our founder Quentin Blake turned 90. To celebrate, we launched the 90 Candles print campaign and invited 90 illustrators to draw a candle inspired by the original meaning of the word "*illustration – to light up, make light and illuminate*". Limited editions of these works were made available to purchase in support of the Centre. Over 500 prints were sold, generating £25,000 for the Centre's work. Alongside this public campaign there was an auction at Bonhams of drawings generously donated by Sir Quentin Blake, raising £350,000.



Illustration © Joey Yu



Illustration © Axel Scheffler

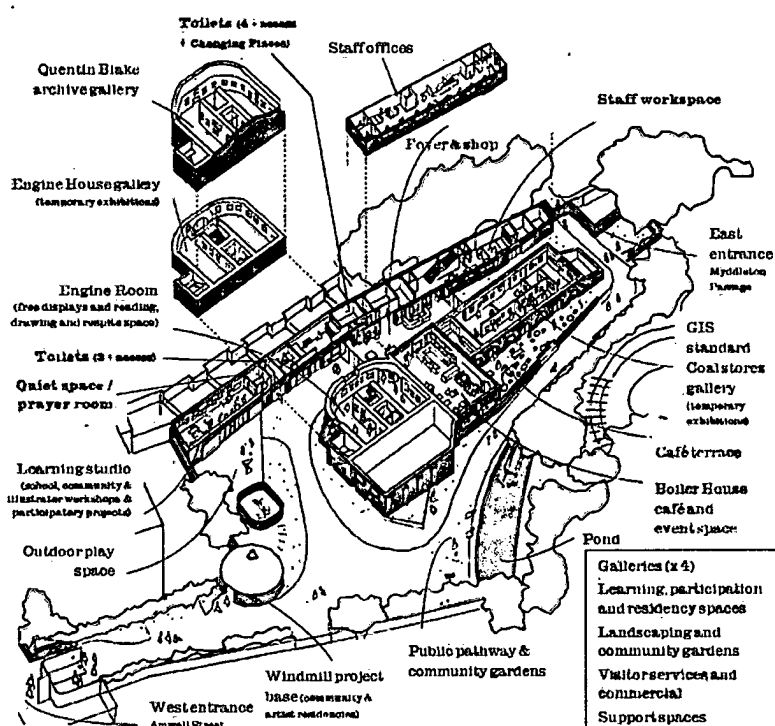
Two prints from our 90 Candles campaign, where we invited 90 illustrators to draw a candle inspired by the original meaning of the word "illustration" to celebrate Quentin Blake turning 90 years old.

## What's next?

With planning approval in place, we are working on securing the final £2.5-3mn needed to begin construction works, with the aim of opening the Quentin Blake Centre in 2025.

Thanks to the National Lottery Heritage Fund development grant the project team has been expanded to include activity planners Jane Frederick and Chloe Bird, business and operational planners Counterculture, conservation planner Cambridge Architectural Research, gallery designers All Things, landscape and community gardens consultants Sue Amos and, as well as Tim Ronald Architects, access consultant Jane Earncliffe Associates, acousticians Ramboll, graphic designers Fraser Muggeridge Studios, service engineers Max Fordham and structural engineers Eckersley O'Callaghan.

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 welcome, ownership and belonging.



© Tim Ronalds Architects.

Quentin Blake Centre for Illustration.

Quentin Blake Centre for Illustration  
Trustees' Report  
for the year ended 31 December 2022

**People**

**Founder Trustee**

Quentin Blake

**Trustees**

Peter Andrews

Dalwardin Babu OBE

Peter Barron

Richard Bawden

Nicholas Durbridge (until  
March 2023)

Judy Gibbons (until March  
2022)

Tracey Joy Harrison

Eleanor Head (joined September  
2022)

John Kampfner (Chair)

Dr Karyn Maier (until  
September 2022)

Joy Yamusangie (until  
December 2022)

Claudia Zeff (Deputy Chair)

Marion Deuchars (joined  
December 2022)

Quentin Blake (until June 2022)

Samantha Colt

Lauren Child MBE (until June  
2022)

Sarah Culshaw (until June  
2022)

**Ambassadors**

Quentin Blake

Anthea Carver

Jeremy Carver

Lauren Child

Sarah Culshaw

Nicholas Durbridge

Peter Fineman

Judy Gibbons

Larissa Joy

Colin Mckenzie

**Artistic Programme Advisory  
Panel**

Sarah Culshaw

Peter Nencini

Ligaya Salazar

YiMiao Shih

Annie Warburton

Joy Yamusangie (Trustee until  
December 2022)

Maggie Yang

Claudia Zeff (Trustee)

Quentin Blake Centre for Illustration  
Trustees' Report  
for the year ended 31 December 2022

**Capital Project Sub-Committee**

Peter Andrews (Chair, Trustee)

Lauren Child (Trustee until  
June 2022)

Alan Cook

Nicholas Durbridge (Trustee  
until March 2023)

Peter Fineman

Jenny Higham

John Kampfner (Trustee)

Claudia Zeff (Trustee)

**Communications Advisory  
Panel**

Peter Barron (Trustee)

Sophie Brendel

John Kampfner (Trustee)

Joy Yamusangie (until May  
2023)

Claudia Zeff (Trustee)

**Finance Committee**

Josie Barton (until August 2022)

Richard Bawden (Chair,  
Trustee)

Nicholas Durbridge (Trustee  
until March 2023)

John Kampfner (Trustee)

**Fundraising Board**

Peter Barron (Chair, Trustee)

Sam Colt (Trustee)

Anne-Louise Fisher

Magdalen Fisher

Tracey-Joy Harrison (Trustee)

John Kampfner (Trustee)

Jacqueline Worswick

Claudia Zeff (Trustee)

**Nominations Committee**

Dalwardin Babu (Trustee)

Richard Bawden (Trustee)

Samantha Colt (Chair, Trustee)

John Kampfner (Trustee)

Claudia Zeff (Trustee)

Quentin Blake Centre for Illustration  
Trustees' Report  
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**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 contribution represents a significant contribution to the work of the Centre, championing illustration for all.

**Statutory funders**

Architectural Heritage Fund  
DCMS, HM Treasury and Arts  
Council England and the Culture  
Recovery Fund  
The National Lottery Heritage Fund

**Trusts and foundations**

The Band Trust  
Fantastic Peach Foundation, Roald  
Dahl Story Company and Dahl  
family  
The Foyle Foundation  
Garfield Weston Foundation  
Islington Building Preservation  
Trust  
Robert Gavron Charitable Trust  
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Clare Duffield Foundation  
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The Philip and Irene Toll Gage  
Foundation

**Individual donors**

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Richard & Jacqueline Worswick  
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Judy Gibbons  
The John Murray Family  
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Claudia Zeff and John Brown  
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Nicholas Berwin  
Samantha Colt  
Sarah Culshaw  
Michael & Margaret Fowle  
Jenny Higham & Ed Naylor  
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Anne and Paul Nurse  
Dai Smith & Susan Gostik

Quentin Blake Centre for Illustration  
Trustees' Report  
for the year ended 31 December 2022

**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

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, 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 general reserves at 31 December 2022 were £77,889 (2021: loss reserves £909,315). 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 any operating deficits 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

Quentin Blake Centre for Illustration  
Trustees' Report  
for the year ended 31 December 2022

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 6 June 2023 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 2022 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 2022 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.

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

Goldwins Limited  
Statutory Auditor  
Chartered Accountants  
75 Maygrove Road  
West Hampstead  
London NW6 2EG  
Date: 28 June 2023

Quentin Blake Centre for Illustration  
Consolidated Statement of Financial Activities  
(incorporating an income and expenditure account)  
For the year ended 31 December 2022

		Restricted Funds	Unrestricted Funds	2022 Total Funds	2021 Total Funds
	Note	£	£	£	£
Income from:					
Donations and legacies	3	547,509	1,446,122	1,993,631	848,858
Charitable activities	4	-	117,245	117,245	139,439
<i>Other trading activities:</i>					
Trading activities		-	79,493	79,493	73,443
Investments	5	-	2,617	2,617	13
Total income		<u>547,509</u>	<u>1,645,477</u>	<u>2,192,986</u>	<u>1,061,753</u>
Expenditure on:					
<i>Raising funds:</i>					
Voluntary income		-	97,501	97,501	72,526
Trading activities		-	14,418	14,418	1,797
Charitable activities		<u>48,238</u>	<u>546,354</u>	<u>594,592</u>	<u>616,105</u>
Total expenditure	6	<u>48,238</u>	<u>658,273</u>	<u>706,511</u>	<u>690,428</u>
Net income / (expenditure) before net gains / (losses) on investments		499,271	987,204	1,486,475	371,325
Net gains / (losses) on investments		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net income / (expenditure) for the year	7	499,271	987,204	1,486,475	371,325
Transfers between funds		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net movement in funds		499,271	987,204	1,486,475	371,325
Reconciliation of funds:					
Total funds brought forward		<u>3,428,732</u>	<u>(909,315)</u>	<u>2,519,417</u>	<u>2,148,092</u>
Total funds carried forward		<u>3,928,003</u>	<u>77,889</u>	<u>4,005,892</u>	<u>2,519,417</u>

All of the above results are derived from continuing activities.

There were no 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 2022

	Note	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Fixed assets:					
Tangible assets	10	3,501,071	3,298,034	3,501,071	3,298,034
Investments	11	-	-	1	1
		<u>3,501,071</u>	<u>3,298,034</u>	<u>3,501,072</u>	<u>3,298,035</u>
Current assets:					
Debtors	12	419,780	365,369	811,683	700,026
Cash at bank and in hand		<u>1,354,905</u>	<u>452,978</u>	<u>1,231,044</u>	<u>437,969</u>
		1,774,685	818,347	2,042,727	1,137,995
Liabilities:					
Creditors: amounts falling due within one	13	<u>(64,864)</u>	<u>(366,964)</u>	<u>(64,846)</u>	<u>(366,922)</u>
Net current assets		<u>1,709,821</u>	<u>451,383</u>	<u>1,977,881</u>	<u>771,073</u>
Liabilities:					
Creditors: amounts falling due after one	14	<u>(1,205,000)</u>	<u>(1,230,000)</u>	<u>(1,205,000)</u>	<u>(1,230,000)</u>
Total net assets		<u>4,005,892</u>	<u>2,519,417</u>	<u>4,273,953</u>	<u>2,839,108</u>
Funds	15				
Restricted funds		3,928,003	3,428,732	3,928,003	3,428,732
Unrestricted funds:					
General funds		<u>77,889</u>	<u>(909,315)</u>	<u>345,950</u>	<u>(589,624)</u>
Total funds		<u>4,005,892</u>	<u>2,519,417</u>	<u>4,273,953</u>	<u>2,839,108</u>

The financial statements have been prepared in accordance with the special provisions for small companies under Part 15 of the Companies Act 2006.

Approved by the trustees on 06 June 2023  
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 2022

	Note	2022 £	2022 £	2021 £	2021 £
Cash flows from operating activities:					
Net cash provided by / (used in) operating activities	17		1,411,323		80,179
Cash flows from investing activities:					
Interest/ rent/ dividends from investments		2,617		13	
Sale/ (purchase) of fixed assets		(207,013)		(178,363)	
Cash provided by / (used in) Investing activities			(204,396)		(178,350)
Cash flows from financing activities:					
Cash inflows from new borrowing		-		400,000	
Cash outflows from repaid borrowing		(305,000)		(40,000)	
Cash provided by / (used in) financing activities			(305,000)		360,000
Change in cash and cash equivalents in the year			901,927		261,829
Cash and cash equivalents at the beginning of the year			452,978		191,149
Change in cash and cash equivalents due to exchange rate movements			-		-
Cash and cash equivalents at the end of the year	18		1,354,905		452,978

# Quentin Blake Centre for Illustration

## Notes to the financial statements

For the year ended 31 December 2022

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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 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 February 2022 the Islington Planning Committee resolved to grant planning and listed building consent for the proposed redevelopment subject to conditions and a s106 legal agreement being signed. The Architectural Heritage Fund have extended the repayment date of its loan facility to allow Quentin Blake Centre for Illustration further time to raise replacement finance.

Quentin Blake Centre for Illustration is in advanced negotiations with a new finance provider who has indicated that it is willing to lend nearly £2 million, £1 million as soon as planning consent and s106 are finalised, to enable Quentin Blake Centre of Illustration to repay Architectural Heritage Fund, with the balance to be made available on reaching certain fundraising targets. Architectural Heritage Fund is party to the discussions with the new finance provider and has indicated that it will not call in its loan on the due date pending the imminent finalisation of planning, s106 and the new financing.

Quentin Blake Centre for Illustration's ability to fund any operating 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 2022

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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	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.

Quentin Blake Centre for Illustration  
Notes to the financial statements  
For the year ended 31 December 2022

2 Detailed comparatives for the consolidated statement of financial activities

	2021 Restricted Funds £	2021 Unrestricted Funds £	2021 Total Funds £
Income from:			
Donations and legacies	481,345	367,513	848,858
Charitable activities	-	139,439	139,439
<i>Other trading activities:</i>			
Trading activities	-	73,443	73,443
Investment income	-	13	13
Total income	<u>481,345</u>	<u>580,408</u>	<u>1,061,753</u>
Expenditure on:			
<i>Raising funds:</i>			
Voluntary income	-	72,526	72,526
Trading activities	-	1,797	1,797
Charitable activities	45,301	570,804	616,105
Total expenditure	<u>45,301</u>	<u>645,127</u>	<u>690,428</u>
Net income / (expenditure) before net gains / (losses) on investments	436,044	(64,719)	371,325
Net gains / (losses) on investments	-	-	-
Net income / (expenditure) for the year	436,044	(64,719)	371,325
Transfers between funds	-	-	-
Net movement in funds	436,044	(64,719)	371,325
Reconciliation of funds:			
Total funds brought forward	2,992,688	(844,596)	2,148,092
Total funds carried forward	<u>3,428,732</u>	<u>(909,315)</u>	<u>2,519,417</u>

3 Income from donations and legacies

	2022 Restricted Funds £	2022 Unrestricted Funds £	2022 Total Funds £	2021 Total Funds £
Trusts & Foundations and Individual donations	547,509	1,446,122	1,993,631	811,972
Furlough grant	-	-	-	36,886
	<u>547,509</u>	<u>1,446,122</u>	<u>1,993,631</u>	<u>848,858</u>

4 Income from charitable activities

	2022 Restricted Funds £	2022 Unrestricted Funds £	2022 Total Funds £	2021 Total Funds £
Exhibition admissions, touring fees and education and event programme	-	117,245	117,245	139,439
Total income from charitable activities	<u>-</u>	<u>117,245</u>	<u>117,245</u>	<u>139,439</u>

5 Investments

	2022 Restricted Funds £	2022 Unrestricted Funds £	2022 Total Funds £	2021 Total Funds £
Interest	-	2,617	2,617	13
	<u>-</u>	<u>2,617</u>	<u>2,617</u>	<u>13</u>



Quentin Blake Centre for Illustration  
Notes to the financial statements  
For the year ended 31 December 2022

6 Analysis of expenditure

	Cost of raising funds				2022 Total £	2021 Total £
	Charitable activities £	Voluntary Income £	Trading activities £	Support costs £		
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	90,978
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
Audit and Accountancy	-	-	-	5,023	5,023	7,526
	359,223	97,501	14,418	235,369	706,511	690,428
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	-

Analysis of expenditure  
Prior year

	Cost of raising funds				2021 Total £	2020 Total £
	Charitable activities £	Voluntary Income £	Trading activities £	Support costs £		
Staff costs	267,199	68,833	1,837	66,880	404,749	462,484
Pension costs	-	-	-	10,075	10,075	8,970
Fundraising costs	-	3,693	-	-	3,693	1,690
Retail costs including cost of sales	-	-	(40)	-	(40)	62,702
Exhibitions	61,361	-	-	-	61,361	70,972
Education	75,323	-	-	-	75,323	52,666
IT and website	-	-	-	14,925	14,925	13,887
Public Programme	2,626	-	-	-	2,626	3,271
Admin and operating costs	4,265	-	-	86,713	90,978	92,273
Premises	-	-	-	8,923	8,923	283,003
Marketing and communications	-	-	-	5,775	5,775	21,730
Irrecoverable VAT	-	-	-	4,056	4,056	45,049
Depreciation	-	-	-	458	458	7,942
Profit and loss on sale of assets	-	-	-	-	-	7,431
Impairment losses	-	-	-	-	-	150,226
Audit and Accountancy	-	-	-	7,526	7,526	9,305
	410,774	72,526	1,797	205,331	690,428	1,293,601
Support costs	205,331	-	-	(205,331)	-	-
Total expenditure 2021	616,105	72,526	1,797	-	690,428	-
Total expenditure 2020	1,147,796	41,626	104,179	-	1,293,601	-

Quentin Blake Centre for Illustration  
Notes to the financial statements  
For the year ended 31 December 2022

7 Net income / (expenditure) for the year

This is stated after charging / (crediting):	2022	2021
	£	£
Depreciation	3,976	458
Auditor's remuneration:		
Audit fees net of VAT	4,999	7,500

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

Staff costs were as follows:	2022	2021
	£	£
Salaries and wages	402,329	373,442
Social security costs	27,333	31,307
Employer's contribution to defined contribution pension schemes	8,708	10,075
	<u>438,370</u>	<u>414,824</u>

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

	2022	2021
	No.	No.
£70,000 - £79,000	1	1

The total employee benefits including employer national insurance and employer pension contributions of the key management personnel were £88,764 (2021: £87,727).

The charity trustees were not paid and did not receive any other benefits from employment with the charity or its subsidiary in the year (2021: Enil). Neither were they reimbursed expenses during the year (2021: Enil). No charity trustee received payment for professional or other services supplied to the charity (2021: Enil).

Staff numbers

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

	2022	2021
	No.	No.
Charitable activities	13	13
	<u>13</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.

Quentin Blake Centre for Illustration  
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For the year ended 31 December 2022

10 Group Tangible fixed assets	Long Term Leasehold Property	Fixtures & Fittings	Computer equipment	Other fixed assets	Total
	£	£	£	£	£
Cost					
At the start of the year	3,293,797	-	4,695	-	3,298,492
Additions in year	167,137	977	38,899	-	207,013
Disposals in year	-	-	-	-	-
At the end of the year	<u>3,460,934</u>	<u>977</u>	<u>43,594</u>	<u>-</u>	<u>3,505,505</u>
Depreciation					
At the start of the year	-	-	458	-	458
Charge for the year	-	87	3,889	-	3,976
Impairment losses	-	-	-	-	-
Eliminated on disposal	-	-	-	-	-
At the end of the year	<u>-</u>	<u>87</u>	<u>4,347</u>	<u>-</u>	<u>4,434</u>
Net book value					
At the start of the year	<u>3,293,797</u>	<u>-</u>	<u>4,237</u>	<u>-</u>	<u>3,298,034</u>
At the end of the year	<u>3,460,934</u>	<u>890</u>	<u>39,247</u>	<u>-</u>	<u>3,501,071</u>

Charlty Tangible fixed assets	Long Term Leasehold Property	Fixtures & Fittings	Computer equipment	Other fixed assets	Total
	£	£	£	£	£
Cost					
At the start of the year	3,293,797	-	4,695	-	3,298,492
Additions in year	167,137	977	38,899	-	207,013
Disposals in year	-	-	-	-	-
At the end of the year	<u>3,460,934</u>	<u>977</u>	<u>43,594</u>	<u>-</u>	<u>3,505,505</u>
Depreciation					
At the start of the year	-	-	458	-	458
Charge for the year	-	87	3,889	-	3,976
Eliminated on disposal	-	-	-	-	-
At the end of the year	<u>-</u>	<u>87</u>	<u>4,347</u>	<u>-</u>	<u>4,434</u>
Net book value					
At the start of the year	<u>3,293,797</u>	<u>-</u>	<u>4,237</u>	<u>-</u>	<u>3,298,034</u>
At the end of the year	<u>3,460,934</u>	<u>890</u>	<u>39,247</u>	<u>-</u>	<u>3,501,071</u>

# Quentin Blake Centre for Illustration

## Notes to the financial statements

For the year ended 31 December 2022

### 11 Investments

Quentin Blake Centre Trading Company Ltd

At 31 December 2022 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.

	2022 £	2021 £
Turnover	79,493	73,443
Cost of sales	(9,864)	40
Gross profit	<u>69,629</u>	<u>73,483</u>
Administration expenses	(2,998)	(3,164)
Operating profit	<u>66,631</u>	<u>70,319</u>
Interest payable	(15,000)	(15,000)
Profit before tax	<u>51,631</u>	<u>55,319</u>
Tax on (loss)/profit	-	-
Profit after tax	<u>51,631</u>	<u>55,319</u>
Retained earning at the beginning of the year	(319,691)	(375,010)
Retained in subsidiary	<u>(268,060)</u>	<u>(319,691)</u>

At 31 December 2022, the aggregate of the share capital and reserves of Quentin Blake Centre Trading Company Ltd amounted to £268,059 deficit (2021 - £319,690 deficit).

12 Debtors	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Due within one year				
Trade debtors	17,015	18,957	15,958	2,732
Amount due from subsidiary	-	-	392,960	350,882
Other debtors	9,150	105,752	9,150	105,752
Prepayments and accrued income	<u>393,615</u>	<u>240,660</u>	<u>393,615</u>	<u>240,660</u>
	<u>419,780</u>	<u>365,369</u>	<u>811,683</u>	<u>700,026</u>

13 Creditors: amounts falling due within one year	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Trade creditors	5,892	29,444	5,874	29,402
Taxation and social security	20,544	23,404	20,544	23,404
Other loans	-	280,000	-	280,000
Accruals and deferred income	<u>38,428</u>	<u>34,116</u>	<u>38,428</u>	<u>34,116</u>
	<u>64,864</u>	<u>366,964</u>	<u>64,846</u>	<u>366,922</u>

Deferred income of £27,586 (2021: £23,445) is included within accruals and deferred income above.

# Quentin Blake Centre for Illustration

## Notes to the financial statements

For the year ended 31 December 2022

14 Creditors: amounts falling due after more than one year	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Other loans	1,205,000	1,230,000	1,205,000	1,230,000
	<u>1,205,000</u>	<u>1,230,000</u>	<u>1,205,000</u>	<u>1,230,000</u>

Other loans include £200,000 lent to the charity interest-free by the trustees and a loan of £1.05m received from The Architectural Heritage Fund. The Architectural Heritage Fund Loan is secured over the New River Head Leasehold Property and interest paid between 4.25% to 5%. Please refer to note 22 concerning the refinancing and repayment date of the Architectural Heritage Fund loan.

## 15 Analysis of net assets between funds

	General Unrestricted Funds £	Designated Funds £	Restricted Funds £	Total 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>

## Analysis of net assets between funds - prior year

	General Unrestricted Funds £	Designated Funds £	Restricted Funds £	Total funds £
Tangible fixed assets	4,237	-	3,293,797	3,298,034
Current assets	403,412	-	414,935	818,347
Creditors due within one year	(86,964)	-	(280,000)	(366,964)
Creditors due more than one year	(1,230,000)	-	-	(1,230,000)
Net assets at the end of the year	<u>(909,315)</u>	<u>-</u>	<u>3,428,732</u>	<u>2,519,417</u>

# Quentin Blake Centre for Illustration

## Notes to the financial statements

For the year ended 31 December 2022

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	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>
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	10,001	22,000	(28,801)	-	3,200
Exhibitions and Gallery	7,000	39,125	(7,000)	-	39,125
New Building Fund	2,975,687	410,720	-	-	3,386,407
Other	-	9,500	(9,500)	-	-
Total restricted funds	<u>2,992,688</u>	<u>481,345</u>	<u>(45,301)</u>	<u>-</u>	<u>3,428,732</u>
Total unrestricted funds	<u>(844,596)</u>	<u>580,408</u>	<u>(645,127)</u>	<u>-</u>	<u>(909,315)</u>
Total funds	<u>2,148,092</u>	<u>1,061,753</u>	<u>(690,428)</u>	<u>-</u>	<u>2,519,417</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 have been utilised to finance the acquisition of our new permanent home, New River Head In 2019, the ongoing professional fees relating to design and the future redevelopment building costs.

#### Other

Funding for promoting public relations.

# Quentin Blake Centre for Illustration

## Notes to the financial statements

For the year ended 31 December 2022

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

	2022	2021
	£	£
Net Income / (expenditure) for the reporting period (as per the consolidated statement of financial activities)	1,486,475	371,325
Investment income	(2,617)	(13)
Depreciation	3,976	458
(Increase)/ decrease in debtors	(54,411)	(123,810)
Increase/ (decrease) in creditors	(22,100)	(167,781)
Net cash provided by / (used in) operating activities	<u>1,411,323</u>	<u>80,179</u>

### 18 Analysis of cash and cash equivalents

	At 1 January 2022	Cash flows	Other changes	At 31 December 2022
	£	£	£	£
Cash at bank and in hand	452,978	901,927	-	1,354,905
Total cash and cash equivalents	<u>452,978</u>	<u>901,927</u>	<u>-</u>	<u>1,354,905</u>

### 19 Operating lease commitments

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

	Group Property		Charity Property	
	2022	2021	2022	2021
	£	£	£	£
1 year	1	1	1	1
2 - 5 years	4	4	4	4
After more than 5 years	242	243	242	243
	<u>247</u>	<u>248</u>	<u>247</u>	<u>248</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

Architectural Heritage Fund has further extended the repayment date of its loan facility to allow Quentin Blake Centre for Illustration further time to raise replacement finance. Quentin Blake Centre for Illustration is in advanced negotiations with a new finance provider who has indicated that it is willing to lend nearly £2 million, £1 million as soon as planning consent and s106 are finalised, to enable Quentin Blake Centre for Illustration to repay Architectural Heritage Fund, with the balance to be made available on reaching certain fundraising targets. Architectural Heritage Fund is party to the discussions with the new finance provider and has indicated that it will not call in its loan on the due date pending the imminent finalisation of planning, s106 and the new financing.