ANNA PLOWDEN TRUST

England & Wales · Charity number 1072236

Details

Status	Registered
Legal form	Other
Registered	1998-11-02
Register	View on the Charity Commission register

Contact

Address	4 Highbury Road London SW19 7PR
Phone	02088799841
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Website	www.annaplowdentrust.org.uk

Activities

Objects: A) TO CONSERVE RESTORE AND MAINTAIN FOR THE PUBLIC BENEFIT AND THEREBY TO SAVE FOR FUTURE GENERATIONS FURNITURE, PICTURE, HISTORIC RECORDS, BOOKS, MANUSCRIPTS, MUNIMENTS, ARMOUR, PORCELAIN, SILVER AND GOLD OBJECTS D'ART, STATUES AND OTHER CHATTELS OR ITEMS OF NATIONAL, HISTORIC, ARCHITECTURAL, OR ARTISTIC OR SCIENTIFIC INTEREST, INCLUDING ANY ANCILLARY BUILDINGS.B) TO ADVANCE THE EDUCATION OF THE PUBLIC BY ENCOURAGING KNOWLEDGE AND UNDERSTANDING AND PROVIDING OPPORTUNITIES FOR THEM TO ACQUIRE SKILLS IN THE RESTORATION AND CONSERVATION OF SUCH OBJECTS OR BUILDINGS OF NATIONAL, HISTORIC, ARCHITECTURAL OR ARTISTIC OR SCIENTIFIC INTEREST AND IMPORTANCE IN PARTICULAR BUT NOT EXCLUSIVELY BY:I) THE CREATION, MAINTENANCE AND FUNDING GRANTS, BURSARIES, SCHOLARSHIPS, PRIZES AND AWARDS;II)THE CREATION, MAINTENANCE AND FUNDING GRANTS TO OTHER CHARITABLE INSTITUTIONS; ANDIII)THE ENCOURAGEMENT OF THE PROVISION OF ACCESS TO AND STUDY OF SUCH OBJECTS AND BUILDINGS.

Activities: Makes grants to individuals and organisations in connection with training in skills and awareness of conservation of the cultural heritage

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Classification

- **How:** Makes Grants To Individuals, Makes Grants To Organisations
- **What:** General Charitable Purposes, Education/training, Environment/conservation/heritage
- **Who:** The General Public/mankind

Geography

- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-11-30	£63,325	£89,154	-	-
2024-11-30	£109,661	£101,062	-	-
2023-11-30	£113,395	£96,753	-	-
2022-11-30	£105,269	£69,129	-	-
2021-11-30	£90,223	£85,435	-	-
2020-11-30	£93,465	£95,214	-	-

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Trustees

Name	Role	Appointed
Carol Lucy Weiss		2014-10-06
Christina Rozeik		2019-09-24
Dr DAVID LEIGH		
Dr DAVID RAY SAUNDERS		
Dr Isobel Margaret Griffin		2024-01-30
Elizabeth Hippisley- Cox		2023-04-25
JANE GRANT MCAUSLAND		
PENELOPE CHRISTINA MARTIN		
Pedro Miguel da Costa Gaspar		2025-09-23
Puneeta Sharma		2023-01-31
Rosie Chamberlin		2025-09-23

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ANNA PLOWDEN TRUST

England & Wales - Charity number 1072236

Accounts

ANNA PLOWDEN TRUST

Review of the Year & Annual Report 2024/25

Katherine List identifying insect pests on a blunder trap (see page 26).

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Cover: Emily Spargo retouching a fill on a concrete relief sculpture titled 'Two Children' by Peter Laszlo Peri, 1940-45.
Courtesy of Jinyu Qi. (see page 14).

Dr David Saunders, Chair

Chair's Introduction

It is a great pleasure to introduce the Anna Plowden Trust's Annual Report for December 2024 to November 2025. With the help of our many supporters, ranging from major trusts and foundations to suppliers in the conservation sector and individual donors, the Anna Plowden Trust (APT) awarded 23 Scholarships to students on conservation training programmes across all disciplines and 38 grants to assist in the professional development of established conservators. More details of these awards are given on pages 4-9 and some of the recipients have shared their experiences on pages 10-31.

Toward the end of 2025 we received the news that the Dulverton Trust, a long-term supporter of the APT, had awarded us a grant of £120,000 over three years, which will help to fund our Scholarship programme. This grant will make an immense difference to the APT's ability to support the next generation of conservators as they train. We are grateful to the Dulverton Trust for their continued faith in our knowledge of the conservation sector and experience in targeting support to those who might not otherwise be able to pursue a career in heritage conservation.

In last year's Annual Report, I mentioned the collaboration with other trusts and charities in the UK conservation sector to establish and support a pilot programme of internships. I am delighted to say that, as reported in more detail on pages 32-35, this initiative has exceeded expectations and has now awarded, or is the process of awarding, seven internship opportunities. Independently, the APT also made a small award to support an internship in modern and contemporary painting conservation at Julia Nagle Conservation Ltd.

Unlike many charities, the APT has no employees, with all administration of our finances, grants, website and communications (including compiling this Annual Report) undertaken on a voluntary basis by trustees. As a result, an exceptionally high percentage of our income is disbursed directly to grant recipients, as can be seen in the accounts presented on pages pages 42-44.

Two new trustees, Dr Pedro Gaspar and Rosie Chamberlin, have joined the APT this year and introduce themselves on pages 36-37. I would like to express my gratitude to all the trustees for their continued commitment and the hard work which ensures that the APT can continue to serve and support the conservation community.

Dr David Saunders
Chair

Grants awarded in 2024/25

Thanks to the generosity of our many funders and partners, the Trust was able to award Plowden Scholarships and Anna Plowden/Clothworkers' Foundation CPD grants during the year, and contribute to the new programme of conservation internships, to a total value of £88,471.50.

Lorna Rowley installing objects in the Changing Ireland exhibition. Courtesy of the National Museum of Ireland (see page 30).

Plowden Scholarships

For the 2025/2026 academic year the Trust received 40 applications for Plowden Scholarships and awarded 23 Grants; the total amount given was £68,500.

Generous support from the Dulverton Trust and other funders made it possible for us to make awards at this level, and as always, the Trustees were very impressed by the commitment and perseverance demonstrated by applicants in their fundraising endeavours.

Those who were awarded and took up Plowden Scholarships in the academic year beginning in 2025 are studying at 6 institutions on 9 different conservation programmes.

The Courtauld Institute of Art

- MA Conservation of Easel Paintings
- MA Conservation of Wall Paintings

University College London

- MSc Conservation of Contemporary Art and Media
- MSc Conservation for Archaeology and Museums

University of Glasgow: Kelvin Centre for Conservation & Cultural Heritage Research

- MPhil Textile Conservation

Northumbria University

- MA Conservation of Paper

West Dean College

- MA Conservation of Ceramics and Related Materials
- MA Conservation Studies: Books and Library Materials

University of York

- MA Stained Glass Conservation and Heritage Management

In 2025 an MPhil in Book and Paper Conservation was launched at the Kelvin Centre in the University of Glasgow. We awarded a grant to a student who was then unable to take up her place, but hopefully we will be able to offer funding towards this course in the future.

Anna Plowden/Clothworkers' Foundation CPD Grants

Retaining and developing the existing skills in the conservation field is one of APT's core objectives. Anna Plowden was an early and passionate advocate of the importance of continuing professional development (CPD) for practising conservators. Today CPD is essential for conservators working towards, or seeking to maintain, their Icon Accredited Conservator/Restorer status.

We are delighted with the continued support for CPD funding that the Clothworkers' Foundation has shown. In 2022, the Foundation generously awarded the Trust a CPD grant commitment for a further, and final, five years. This ensures that we can continue to award CPD grants in the coming years, whilst giving us time to seek other sources of funding for the longer term.

Erinn Dunlea applying a needle-felted infill to an area of missing hair on a mounted stag's head (see page 24).

The previous annual report discussed trends in grant applications, and suggested that the financial climate can make it challenging for organisations and individuals to find funding to match the contribution that the Anna Plowden Trust can make towards CPD events.

This issue remained evident in the 2025 applications, but the number of applications increased from 29 in 2024 to 46 in 2025, indicating that the desire for training and development is stronger than ever. We awarded 36 grants to a total value of £19,971.50, of which £15,381,50 has been claimed to date.

Participants in the Washi Making Workshop attended by Harry Metcalfe, harvesting Kozo for paper-making.
Courtesy of Paul Denhoed (see page 20).

Our Supporters and Sponsors

The Trustees are most grateful to the following trusts, foundations and companies, for their generous support for our work:

A number of generous individuals also support us, many of whom have benefitted from our Scholarships or CPD grants in the past; we have not listed them here individually but we are deeply appreciative to each of them.

THE Barbour FOUNDATION

THE CLOTHWORKERS' FOUNDATION

THE DULVERTON TRUST

FINE ART RESTORATION COMPANY

Harwell

iap

meaco measurement and control

Recclesia

CONSERVATION CONSULTANTS LTD
Richard Rogers ACR

THE ST ANDREW'S CHARITABLE TRUST

Willard CONSERVATION EQUIPMENT ENGINEERS
Founder Corporate Supporter*

* The Trustees were saddened to learn of the untimely death of Paul Willard, founder of Willard Conservation, in 2025, and offer their condolences to his family, friends and colleagues. We also wish to convey our gratitude for the generous support which Paul and his company have shown to the Anna Plowden Trust over very many years. Willard Conservation was of course a pioneer in the making and supply of cutting-edge conservation tools and equipment, used by conservators the world over, thereby benefiting the long term well-being and appreciation of our material cultural heritage. Paul ensured that through Willard's sponsorship of the Trust, indeed as its founding Corporate Sponsor, we were better able to benefit the careers of aspiring and practising conservators from year to year.

Tiffany Barber documenting a painting by William Robinson. Courtesy of The Courtauld Institute of Art.

Robert Shepherd Memorial Fund Awards

We are also very grateful to those who have made donations to the Robert Shepherd Memorial Fund. Established in memory of leading painting conservator Robert Shepherd, it is being used to fund one Scholarship and at least one CPD grant for paintings conservators per year until it is exhausted. For the 2025/26 academic year the Robert Shepherd Scholarship Fund award was made to Tiffany Barber, studying for an MA Conservation of Easel Paintings at the Courtauld Institute of Art. No CPD grants were awarded from the Robert Shepherd Memorial Fund in 2024, because no painting conservators applied for a CPD grant in this year.

The Impact of the Trust's Support: Plowden Scholars

The Trust's support makes an immense difference to conservation students, as these brief case studies from the Plowden Scholars for 2024/25 show.

Iona Rimmer Elks

MSc Conservation for Archaeology and Museums
University College London

The generous support of the Anna Plowden Trust has enabled me to undertake the MSc Conservation for Archaeology and Museums at UCL. The programme has provided a strong foundation in critical thinking and conservation science, and developed my treatment skills across a wide range of archaeological and museum materials. A key theme throughout the year has been sustainability in conservation practice, with several projects exploring greener alternatives to traditional materials, and this has reinforced my view of conservation as an inherently forward-looking profession. My own research focused on agar gel as an established sustainable cleaning material, evaluating application and clearance techniques on complex surfaces.

Practical work has formed a central part of my training, with focus objects including Roman ironwork, a Bronze Age ceramic, and complex organic materials such as a taxidermy specimen and a Ptolemaic cartonnage mask. These projects strengthened my skills in technical treatment decision-making, while the course's emphasis on autonomy encouraged me to take ownership of treatments while working collaboratively with tutors and curators.

The course has also shaped my professional values, reinforcing the importance of reflective and responsible conscious conservation practice as I move forward into my placement at the Natural History Museum, London.

Iona Rimmer Elks undertaking the reconstruction and join-packing of a middle Bronze Age ceramic, EV.32/3 UCL Institute of Archaeology collections.

Marta Aspe practising laid couching stitching. Courtesy of Sarah Foskett.

Marta Aspe

MPhil Textile Conservation
University of Glasgow: Kelvin Centre for Conservation
& Cultural Heritage Research

I am deeply grateful to the Anna Plowden Trust for their generous support, which has enabled me to undertake the MPhil in Textile Conservation at the University of Glasgow as a full-time student. My first year has been both demanding and immensely rewarding, offering a rich balance of academic study and hands-on conservation practice.

Through this experience, I have built confidence in core textile conservation skills, developed my manual dexterity, and strengthened my ethical awareness and critical thinking. Practical highlights have included the wet treatment of silk mittens from Dumfries Museum and a child's dress from the Museum of Childhood in Edinburgh and Dumfries, as well as the documentation of archaeological textile fragments from the British Museum. A costume mounting workshop was particularly influential, deepening my interest in garment support and display.

Additionally, I completed a ten-week placement at a private conservation studio in Spain, specialising in ecclesiastical textiles. This opportunity allowed me to compare UK and international approaches, broaden my technical understanding, and grow in confidence as an emerging professional.

Emily Spargo

MSc Conservation of Contemporary Art and Media
University College London

During my second year of the MSc Conservation of Contemporary Art and Media at UCL, I undertook a series of practical and research-led projects that significantly developed my technical, analytical and professional skills. As part of the *Examining and Analysing* module, students were tasked with creating 'one-minute artworks' that were interactive or performative. I produced an interactive piece using an Arduino microcontroller, which involved learning basic electronics and coding relevant to contemporary artistic practice. I also conducted detailed research, documentation and conservation recommendations for a 'candle-poem' by Greg Thomas from UCL Special Collections, strengthening my skills in professional conservation writing and in context-focused decision-making.

Emily Spargo applying finishing touches to a fill on a concrete relief sculpture titled 'Two Children' by Peter Laszlo Peri, 1940-45.
Courtesy of Jinyu Qi.

I also carried out treatments on two video portraits by Marty St. James and Anne Wilson from the National Portrait Gallery collection. This involved digitising analogue tapes and creating suitable archival and exhibition formats, which is an essential preservation process for time-based media. I installed the exhibition formats in the gallery's stores using the artworks' specific display parameters, allowing me to see my work directly contribute to making time-based media accessible within the organisation.

Another project involved research undertaken as part of a team with the Victoria and Albert Museum, developing conservation proposals for an augmented-reality artwork by Ines Alpha. Interviewing the artist and documenting her thoughts on our recommendations was an enjoyable and invaluable experience, reinforcing the importance of artist-conservator collaboration. Overall, it was another fantastic year of learning on the course.

Emily Spargo digitising an analogue tape of 'Dame Julie Walters' by Marty St. James and Anne Wilson in the Media Conservation Lab at UCL East.
Courtesy of Meda Povilonyte.

Grace Storey

MA Conservation of Easel Paintings
Courtauld Institute of Art

In my second year of my course, the focus shifted as we built on the knowledge gained in the previous year, to become more confident in our own decision-making. For me, much of this year involved extensive research combined with technical analysis to devise appropriate treatment options for the paintings in my care, including a sixteenth century portrait and a large oil-on-canvas scene from the early twentieth century. Both paintings had different, complex treatment needs but, with the findings of my research and the support of my tutors, I was able to devise successful treatments and generate new knowledge about the artworks.

I began my third year with my dissertation project, which involved nine weeks of practical work, culminating in a written dissertation. My project, *Simulating Smythes*, aimed to contribute a deeper understanding of Cornelis Ketel's process, handling of materials and working method by reconstructing a Smythe family portrait, one of fourteen portraits dated 1579 and attributed to Ketel. I summarised my findings in a research poster and presented them at the 43rd Gerry Hedley Student Symposium. Following my dissertation, I returned to the two treatments I had begun in my second year, and I found that through a combination of increased experience and confidence, I was increasingly able to demonstrate the decisiveness and time management skills which I know are essential to professional practice.

Having completed the course, I now feel ready to begin my career as a conservator. Over the three years I have built up a knowledge base of both theoretical and practical skills, as well as developing my research capabilities and knowledge of technical analytical techniques. I will be forever grateful to my tutors and staff at the Courtauld for teaching me and contributing to this personal development, which I hope to build upon continuously throughout my professional life. I also cannot stress enough that I would not be where I am today without the very generous contributions of the Anna Plowden Trust.

Grace Story identifying areas of delaminated paint on *Old Age Pensioners* by Frank Heath, Private Collection of Hugh and Jane Bedford. Courtesy of Nitzan Band.

The Impact of the Trust's Support:
Anna Plowden/Clothworkers' Foundation CPD Grants

Emma Schmueker ACR

Senior National Conservator – Conservation studios and Partnership, National Trust
Attended: The American Institute for Conservation's annual conference: *What's Your Story? The Power of Collaborations and Connections*, Minneapolis, USA.

Through the generous support of the Anna Plowden/ Clothworkers' Foundation CPD grant, I attended the AIC conference, which focused on inclusive conservation and storytelling. These are key elements of the National Trust's strategy to restore nature, end unequal access and inspire millions.

The conference explored how narratives and collaboration can make conservation relevant to society. Highlights included Indigenous-led initiatives that restore habitats and challenge systemic injustices, prompting me to consider how our conservation work could embed shared authority and participant-led decision-making. Sessions on communication reinforced the power of personal stories to make conservation meaningful and emotionally resonant, and showed how creative partnerships with educators and artists can help convey that conservation is not just technical, but is deeply human.

Emma Schmueker at the MET in New York with arms and armour conservators.

An extended visit to US institutions enriched the conference learnings. Meeting Kate Lewis, Head of Conservation at MoMA, was particularly inspiring, sparking ideas for multi-sensory visitor experiences that engage texture, sound, and smell. This raised questions for me about how the National Trust's collections and conservation activities can create richer, immersive encounters, and sharpened my thinking on who we conserve for and why. Going forward, I feel better equipped to work confidently towards prioritising accessibility strategies, collaboration and emotional connections.

Emma Schmueker visiting the paintings conservation studio at MoMA, New York.

Harry Metcalfe

Paper Conservator, Fitzwilliam Museum
Attended: Washi Making Workshop, Niigata Prefecture of Japan

I am very grateful to the Anna Plowden Trust for helping to fund my participation in the intensive Washi Making Workshop in the village of Oguni, located in the Niigata Prefecture of Japan. Washi has been produced in the region for over three hundred years, and Oguni-gami, the region's traditional paper, has been recognised as an intangible cultural asset. The location and climate have enabled the development of unique techniques, including yuki sarashi, the snow-bleaching of stripped kozo fibre, and kangure, the method of burying wet posts of paper in the snow until the sheets can be sun-dried on wooden boards. The instructors were Hiroaki and Chihiro Imai who have been making paper for over 25 years, and the course was organised by Paul Denhoed, a papermaker and scholar, who undertook the translation.

The six participants had the opportunity to absorb first-hand the processes and techniques used to make handmade Kozo-fibre paper, from harvesting the paper mulberry through to steaming, stripping, scraping, cooking and beating the fibres to form the pulp. We then learnt the principles of sheet formation, pressing and drying and had ample opportunity to practise. The practical work was supported by evening lectures about papermaking techniques, history and culture, including a fascinating investigation of washi varieties through close visual and tactile examination.

Sheets of the freshly made Kozo paper drying out. Courtesy of Paul Denhoed.

Harry Metcalfe creating a sheet of paper from the pulp mixture. Courtesy of Paul Denhoed.

Making high quality Washi is an extremely time-consuming and labour-intensive activity and we came to understand that all aspects of the production process have a specific impact on how the sheet will look, feel and behave. We also came to better understand the significant threats to the continuation of the ancient craft and the risk if the knowledge developed over generations should be lost. The course was well documented, and I have enjoyed sharing my experience and findings with conservation colleagues across Cambridge.

Elena Novkovic

Stone Conservator, Historic Environment Scotland
Attended: Stone 2025 Summer School, Cergy-Pontoise, followed by the 15th International Congress on the Deterioration and Conservation of Stone, Paris

As a Stone Conservator based in Scotland, my aims in attending the Stone Summer School and Conference were to stay informed on current research, and to identify techniques and materials that could support my own research projects and be utilised in remedial work across Historic Environment Scotland properties.

Elena Novkovic at work back in Scotland, putting her learnings into practice.
Courtesy of Historic Environment Scotland.

Elena Novkovic outside the church that was used as a case study during the summer school.

The summer school provided a diverse exploration of climate change impacts, stone weathering processes, geological and architectural perspectives, and the challenges of meeting international conservation standards. Practical demonstrations on porosity and salt mechanisms, paired with a local church case study further developed the concepts we were exploring. A highlight was engaging with students and presenters; coming from a hands-on remedial background, it was eye-opening to see the depth of scientific expertise within conservation research. The school also reinforced the value of stronger collaboration between practitioners and researchers, something I hope to pursue in my own academic work.

The conference introduced a greater range of case-study presentations, which helped bridge theory and practice. Notable talks included research on the protective potential of ivy-covered façades, the use of 3D technology in alabaster restoration, and the investigation of *Opuntia ficus-indica mucilage* as a consolidant – research I am interested in using to develop alternative stone fill materials.

Both events were immensely valuable for my professional development, offering new insights, techniques and international connections. I am grateful to the Anna Plowden Trust/ Clothworkers' Foundation for supporting my participation.

Erinn Dunlea

Textile Conservator, British Museum
Attended: Taxidermy Conservation training course, Whitchurch, Hampshire.

As a textile conservator working with mixed collections and a range of organic materials, I frequently encounter objects containing leather, fur and feathers. The support of the Anna Plowden Trust and Clothworkers' Foundation enabled me to undertake this course to expand my knowledge, experience and skills with taxidermy specimens. I will use what I have learnt to benefit my professional practice working with furred and feathered skins in costume and world cultures collections.

The course began with an introduction from the course instructor Simon Moore, who has a wealth of experience working with natural history specimens. He explained the process of making taxidermy from skin preparation to armature-making and final mounting, and discussed common condition issues, such as pest damage and mould growth. He went on to present a range of case studies from museums, historic properties and private collections, showing varying levels of intervention; for the conservators in the room, this prompted an interesting discussion around the ethics of certain treatment choices, in particular the use of proprietary cleaning materials.

The course then turned to practical matters. Taxidermy specimens in various states of disrepair were made available for participants to examine, discuss and work on, and I had the opportunity to try a range of techniques, including surface cleaning using low-powered vacuum suction and contact techniques; re-shaping bent and distorted feathers with steam; creating new feathers from toned Japanese tissue and wire; painting replacement glass eyes; and making infill patches for fur or hair using needle-felting.

The opportunity for hands-on learning outside of the workplace gave me valuable time to experiment; to try, fail, try again and succeed, and I now feel much more confident when working with furred and feathered materials.

Erinn Dunlea supporting a damaged feather on lightweight Japanese tissue paper.

The Impact of the Trust's Support: Anna Plowden Trust Alumni

The Trustees like to keep in touch with past recipients of Plowden Scholarships, and are gratified to learn of their success as they establish their careers in conservation. Here are a few examples of the contribution that our Alumni are now making to the sector.

Katherine List

Plowden Scholar 2018-2020
Preventive Conservator, National Galleries of Scotland

I was grateful to receive Anna Plowden Scholarships during both years of my MSc Conservation Practice at Cardiff University. Since graduating I have worked with the amazing collections of three organisations: English Heritage, National Museums Liverpool and National Galleries Scotland.

In May 2021, in my role as a Project Conservation and Decant Officer at National Museums Liverpool, the object conservation skills I had gained during my training enabled me to build rapport with the conservators as we changed the environmental management system in their studios. I then moved into the Preventive Conservator role in 2022, and through participation in the IIC Leadership mentoring scheme I was able to reflect on the challenges of establishing a new role, as well as thinking about future career goals.

I am keen to advocate for the conservation profession, and I enjoyed presenting online at the Secret Statistician event of the Young Statisticians of the Royal Statistics Society, highlighting how preventive conservators use data to care for collections. Another opportunity for advocacy arose at the Lady Lever Art Gallery, where I was involved in creating a Caring for Collections display to highlight the work done, often behind the scenes, to mitigate the risks to the collection posed by the ten agents of deterioration.

In June 2024 I joined National Galleries Scotland as Preventive Conservator, which was again a new role for the organisation. My remit is core collections care work, as well as public programming. I continued to work with colleagues from Liverpool on our presentation for the 5th Integrated Pest Management conference in Berlin, which was a fantastic learning experience.

Katherine List cleaning a painting at the National Gallery in Edinburgh.

Nicole Devereux

Plowden Scholar 2013/2014
Book and Paper Conservator in Private Practice

While studying at West Dean College on the Book and Library Material course I was very fortunate to receive a grant from the Anna Plowden Trust towards my course fees. This not only allowed me to achieve a postgraduate diploma and MA in Conservation but also to pursue a career as a book conservator, for this I am incredibly grateful.

After graduating I worked at The National Archives as a conservator in the Digitisation team, which was a great first job to have. From the experience I gained there I was lucky enough to secure an internship at the National Library of Ireland where I worked on exhibitions, and the treatment and rehousing of works on paper, books and photographs. I went on to work at Edinburgh University in the Centre for Research Collections for three years, honing my skills on three different projects which led me to present a paper at the ICON conference in Belfast.

From Edinburgh University I moved to a two-year contract at Birmingham University in the Cadbury Research Centre where I gained the confidence and skills to set up as a freelance book conservator. Without the initial support from Anna Plowden Trust none of this would have been possible.

Nicole Devereux preparing objects for an exhibition at the National Library of Ireland.

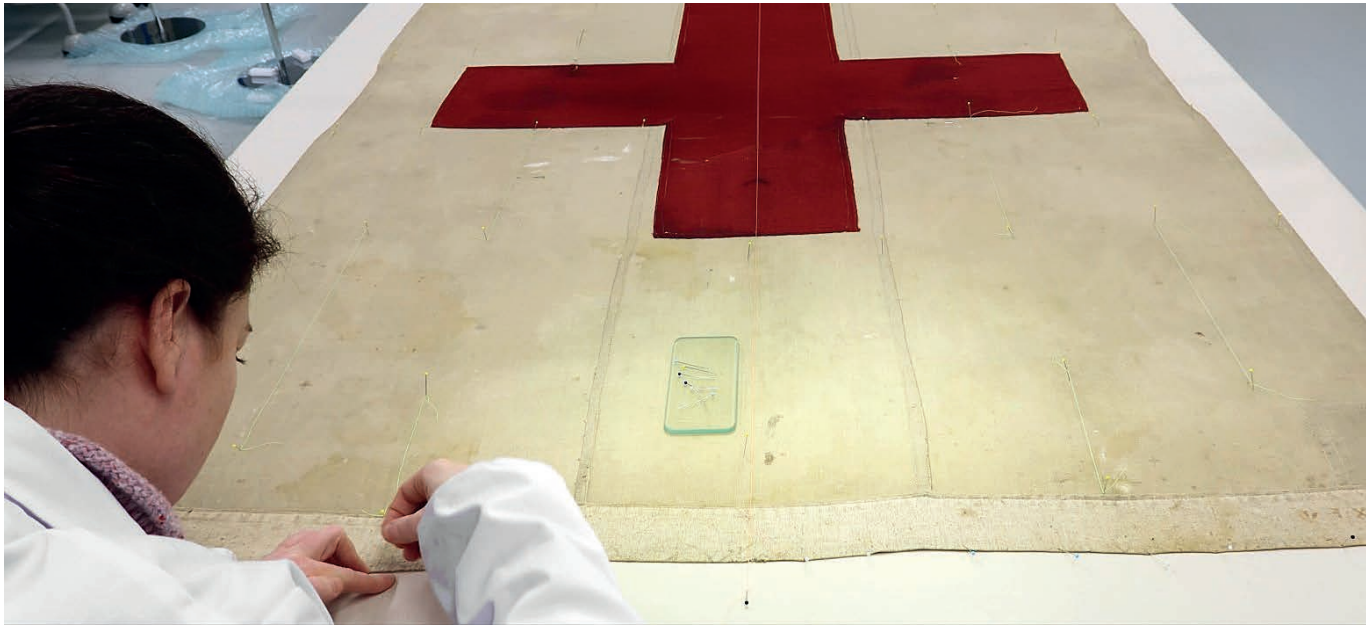
Nicole Devereux volunteering at Historic England during her studies at West Dean.

Lorna Rowley

Plowden Scholar 2015-2017
Textile Collections Conservator, National Museum of Ireland

As a student on the MPhil in Textile Conservation at the Centre for Textile Conservation and Technical Art History, University of Glasgow, I was fortunate to benefit from a Plowden Scholarship for both my years of study. Since completing the MPhil, I have gained practical textile conservation experience working between the private and public sectors in both the UK and Ireland. I have also undertaken three international contracts, two in Taiwan and one in Canada, where I was the only trained textile conservator on-site.

Since January 2020, I have held the position of textile conservator at the National Museum of Ireland (NMI). I work as part of the NMI Conservation team within the wider museum community, and I am the only trained textile conservator across four public facing sites. My responsibilities include both preventive conservation measures and practical remedial conservation on a diverse range of textile objects, from archaeological bog costume to modern materials. Without the financial support I received during my studies, it would not have been possible to reach my goal of becoming a textile conservator, and I would like to thank the trustees of The Anna Plowden Trust for their generosity.



Lorna Rowley preparing the Michael Collins Red Cross flag for display.
Courtesy of the National Museum of Ireland.

Lorna Rowley preparing the saddle gifted by Muammar Gaddafi for photography. Courtesy of the National Museum of Ireland.

The Impact of the Trust's Support:
Joint Internship Programme

In the Chair's Introduction to last year's Annual Report, I introduced the collaborative conservation internship programme in which the Anna Plowden Trust is involved. With the Pilgrim Trust, Idlewild Trust, Julia Rausing Trust, National Manuscripts Conservation Trust and Radcliffe Trust, we have established a consortium of funders whose aim is to provide a series of conservation internship opportunities.

The initial aim was to support two internships as part of a pilot project, but sufficient funds were available in the first year to support three internships. Subsequently, further grants from the partners (and beyond) have allowed us to extend the pilot into a fully-fledged programme, with funding now available for a further four internships.

The consortium has co-operated with the Institute for Conservation (Icon) to identify those conservation disciplines in which there is a skills shortage, perhaps through a lack of relevant training or the retirement of established practitioners. Once the specialism for each internship has been determined, a call is issued for suitable host institutions or private practices. The consortium has next worked with Icon to select the best placed host and agree a programme of training and development opportunities for the intern. Finally, applications are invited from potential interns.

Megan Whiteley treating a document. Courtesy of Senate House Library, University of London.

At the time of writing, two interns have begun their placements. First, Megan Whiteley, who studied book and paper conservation at West Dean is undertaking an internship focusing on manuscript conservation at Senate House Library, University of London. Second, James Taylor, who worked previously as a frame conservator and musical instrument maker has embarked on an internship at the University of Edinburgh to develop his skills in musical instrument conservation. The third internship, in horology and scientific instrument conservation will be hosted by Royal Museums Greenwich, while a call for potential hosts for the fourth internship, in industrial heritage conservation, has just closed. Topics for future internships are under active discussion by the consortium steering group.

By offering the opportunity for early career conservators to gain specialist skills and experience of working in an institutional or commercial setting, we believe that the programme serves to bridge the gap between postgraduate conservation courses – which often cover a rather broad range of materials and objects – and the workplace.

Dr David Saunders
January 2026

James Taylor at work. Courtesy of The University of Edinburgh Library, Heritage Collections.

WELCOME NEW TRUSTEES

Rosie Chamberlin and Pedro Gaspar

In order to strengthen the trustee body and ensure appropriate succession planning, two new Trustees have been recruited.

Rosie Chamberlin

Rosie is a Textile Treatment Conservator at Historic Royal Palaces, where she works across the Tapestry, Furnishings, Costume and General Textiles teams. She began her career in the cultural heritage sector in 2010 at the Victoria and Albert Museum, working as a Collections Team Assistant and Technician and completing practical and theoretical training, including an NVQ in Heritage Care. Rosie holds an MPhil in Textile Conservation from the University of Glasgow and an MA in the Conservation of Historic Objects from the University of Lincoln.

Prior to joining Historic Royal Palaces in 2016, Rosie worked as the sole Textile Conservator at Plowden and Smith Ltd. Her research interests include magnetic display systems and the conservation of tin-weighted silk costume. She is an active member of the ICOM-CC Textiles Working Group and serves as Assistant Coordinator.

Rosie became a trustee of the Anna Plowden Trust in recognition of the vital support it provided during her postgraduate studies and early career, including funding that enabled her to share valuable research with the wider conservation community. She is motivated to support the Trust's mission of widening access to training and CPD opportunities for emerging conservators.

Rosie Chamberlin

Dr Pedro Gaspar

Pedro Gaspar

Dr Pedro Gaspar, FIIC, is the Head of Conservation at the Victoria and Albert Museum (V&A). He holds a PhD in Conservation Science, jointly awarded by the Royal College of Art and Imperial College in collaboration with the V&A, a Postgraduate Diploma from The Bayes Business School, City, University of London, as well as executive training from Saïd Business School, University of Oxford. Originally trained in Materials Science at Instituto Superior Técnico in Lisbon, Portugal, he has over 25 years' experience in heritage, museums, and research fields. He held previous roles at the War Memorials Trust, Archbishops' Council of the Church of England, and the Munch Museum in Oslo, Norway.

Pedro says: "I'm truly thrilled to join the Anna Plowden Trust as a trustee. Throughout my career in conservation, I've seen first-hand how vital it is to nurture talent and provide opportunities for learning and lifelong development. The Trust's mission – to support students and professionals in developing the skills that safeguard our shared heritage – couldn't resonate more deeply with me."

'I feel privileged to contribute to this work and to help ensure that the UK continues to lead in heritage conservation.'

Annual Report

Of the Trustees for the 12 months to 30 November 2025

TRUSTEES' REPORT

Background and Objectives

The Anna Plowden Trust was constituted by Deed of Trust dated 21 August 1998 and amended 7 October 1998. It was established to commemorate the life and work of Anna Plowden CBE, who worked for many years towards raising the standards of conservation in the UK.

The objects of the charity are to contribute to the conservation of items of historic, artistic or scientific interest, and to the development of public knowledge and skills in conservation.

Since the Trust was established in 1998, it has awarded over 425 Plowden Scholarships and over 425 CPD Grants. In total, the Trust has distributed over £1,151,000 towards its principal aims of improving skills in, and awareness of, conservation.

In the past year, the Trust has continued its two main programmes aimed at improving conservation skills. These are:

Plowden Scholarships for those requiring assistance, usually graduates, towards the cost of studying for qualifications to enter the conservation profession;

Anna Plowden/Clothworkers' Foundation CPD Grants for short, mid-career skills development for conservators already working in the field.

Applications for funding are invited through advertisements in national conservation journals, direct contact with conservation programme leaders and through the Trust's website (www.annaplowdentrust.org.uk) and social media accounts (Facebook, Instagram and Linkedin).

The Trustees, having given careful consideration to the Charity Commission's guidance on public benefit, are satisfied that the Trust's established grant-making policies described above meet those requirements.

Our core objective is to support training in heritage conservation. This is done by supporting students on conservation programmes and supporting the skills development of the UK's practising heritage conservators.

The public benefits that flow from this are:

i. Maintaining the UK's cadre of highly skilled heritage conservators;

ii. Enabling those who could not otherwise afford to train for careers in heritage conservation to do so;

iii. The care and conservation of our heritage that is undertaken by our Alumni throughout their careers, and by our CPD grantees thanks to their enhanced knowledge and skills.

We believe this greatly benefits the individuals whom we fund, the institutions for which they work (or will work in the future) and the public realm. These benefits are clearly demonstrated by the short case studies in this Annual Report.

Trustees

Dr David Saunders, Chair

Francis Plowden, Secretary

Christina Rozeik, Treasurer

Puneeta Sharma, Grants Manager

Penelope Plowden, Grants Manager

Lizzy Hippisley-Cox

Dr David Leigh ACR

Jane McAusland

Carol Weiss

Dr Isobel Griffin ACR

Dr Pedro Gaspar

Rosie Chamberlin

Risks and Reserves

The Trustees have reviewed the risks to which the Trust is exposed. As a grant-making body, these risks are not regarded as critical.

The Trustees have also discussed the reserves policy of the Trust. Although its General Purpose Fund is technically expendable, the Trustees consider that the objectives of the Trust will best be served by making regular grants towards the training and work of conservators using only the income from the Trust's investments and not the capital, and also from donations.

Accordingly, it is the Trust's policy to attempt to maintain an annual grant giving at least at the same level year on year or, if funds allow, to increase it, while as far as possible maintaining the real value of the Trust's reserves.

Fundraising

Given the time commitment required for successful fundraising and in recognition of the key role this plays in the continuation of the Trust's work, it has been the Trust's practice for several years to contract one of its Trustees to undertake fundraising on its behalf. This arrangement has been approved by the Charities Commission and is monitored closely by the Trustees to ensure that it continues to represent a good use of the Trust's funds. The Trustee currently contracted for fundraising is Lizzy Hippisley-Cox.

The Trust raises funds mainly from trusts, foundations and companies; a small number of individuals also support it with annual donations. No public fundraising appeals are undertaken and the Trust does not engage in mass mailing to solicit donations. The Trust complies with accepted good practice in its fundraising.

Leaving a Legacy to the Anna Plowden Trust

If you would like to leave a legacy to the Anna Plowden Trust we would be enormously grateful: your generosity will make a lasting difference to the conservation profession in the UK.

For more information about legacies, please visit:

https://www.annaplowdentrust.org.uk/sites/default/files/inline-files/APT_Legacy_Information_0.pdf

Plans for future periods

The Trust's objectives for 2025 were to seek to maximise investment income and grants receivable and to award grants totalling at least £75,000. In the event income reached £63,325.42 and grants totalling £88,471.50 were awarded.

The Trust's objectives for 2026 remain the same, again with the aim of awarding grants totalling £75,000 if resources allow.

Independent Examiner's Report

To the Trustees of The Anna Plowden Trust

I report to the trustees on my examination of the accounts of the Anna Plowden Trust (the Trust) for the year ended 30 November 2025.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records.

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

Clare Emma Hobro

Relevant professional qualification or membership of professional bodies (if any): Fellow of the Institute and Faculty of Actuaries.
Address: Whitehall, Chapel Lane, Fowlmere, SG8 7SA

10 March 2026

Statement of Financial Activities

For the year ended 30 November 2025

		Notes	2025 £	2024 £
INCOME				
Grants and donations	Unrestricted		6,184.00	34,230.53
	Restricted	1	28,000.00	43,000.00
	Shepherd Fund	2	0.00	0.00
			34,184.00	**77,230.53**
Bank interest			1,334.29	1,365.47
Investment income			27,807.13	31,065.43
			29,141.42	**32,430.90**
Total Income			**63,325.42**	**109,661.43**
EXPENDITURE				
Grants made	**Scholarships**			
	Anna Plowden Trust		(65,000.00)	(71,000.00)
	Shepherd Fund		(3,500.00)	(3,500.00)
			(68,500.00)	(74,500.00)
	CPD			
	Anna Plowden Trust		(19,971.50)	(12,700.00)
	Shepherd Fund		0.00	0.00
			(19,971.50)	(12,700.00)
	Internships			
	Anna Plowden Trust		0.00	(10,000.00)
			0.00	(10,000.00)
Total awards made in year			(88,471.50)	(97,200.00)
Less: prior year adjustments		3	4,920.00	2,045.00
Total awards made			**(83,551.50)**	**(95,155.00)**
Management and administration				
Trustee expenses			(295.23)	(511.94)
Fundraising and related expenses			(4,393.00)	(4,100.00)
Other expenses			(914.28)	(1,295.10)
			(5,602.51)	(5,907.04)
Total expenditure			**(89,154.01)**	**(101,062.04)**
Net incoming/(outgoing) resources			**(25,828.59)**	**8,599.39**
Surplus/(loss) on revaluation of investments		4	30,395.62	42,346.77
Net movement in funds			4,567.03	50,946.16
Total funds bfwd			782,566.71	731,620.55
TOTAL FUNDS CFWD			**787,133.74**	**782,566.71**

Balance Sheet

As at 30 November 2025

	Notes	2025 £	2024 £
CURRENT ASSETS			
Debtors	5	11,243.96	496.00
Cash at bank		134,290.94	39,567.49
		145,534.90	**40,063.49**
INVESTMENTS			
Property Income Trust for Charities (PITCH)		84,094.70	82,405.25
Schroders		565,594.14	536,887.97
HSBC		0.00	135,000.00
		649,688.84	**754,293.22**
Total Assets		**795,223.74**	**794,356.71**
CURRENT LIABILITIES			
Grants awarded but not paid	6	(8,090.00)	(11,790.00)
Other Creditors		0.00	0.00
		(8,090.00)	**(11,790.00)**
NET ASSETS		**787,133.74**	**782,566.71**
Represented by:			
General Purpose Fund		744,191.74	746,073.21
Restricted Fund	1	25,644.50	15,696.00
Shepherd Fund	2	17,297.50	20,797.50
TOTAL FUNDS		**787,133.74**	**782,566.71**

Signed on the Trustees' behalf on 6 March 2026 by:

Dr David Saunders
Chair

Christina Rozeik
Treasurer

Notes to the Accounts

For the year ended 30 November 2025

1. Restricted Fund
The Trust will usually classify all grants from other Trusts as restricted for the use of scholarships, CPD awards and other training purposes unless the terms of the grant state otherwise.

2. Shepherd Fund
Funds raised by the family and friends of the late Robert Shepherd in his memory. The Trust has agreed to administer the amounts raised and to make scholarship and CPD awards each year from the fund.

3. Prior year adustments
This represents CPD awards made in prior years which will now not be taken up.

4. Investments
Fixed-term bonds held with HSBC were not reinvested immediately upon maturity, to ensure that the Trust had sufficient cash to meet its obligations. This money was reinvested in January 2026 following the confirmation of large grants that will guarantee income over the next three years.

	PITCH £	Schroders £	Total £
Brought forward 1/12/24	82,405.25	536,887.97	619,293.22
Value at 30/11/25	84,094.70	565,594.14	649.688.84
Unrealised gains/(losses)	1,689.45	28,706.17	30,395.62

5. Debtors
Tax recoverable from the Inland Revenue in respect of donations through Gift Aid and dividend distributions not yet received.

6. Grants committed but unpaid
For most CPD awards the actual payment to the beneficiary is made at the end of the course or other event. The figure represents awards granted but where the actual payment will be made in a subsequent year.

The Anna Plowden Trust
4 Highbury Road, London SW19 7PR
admin@annaplowdentrust.org.uk
www.annaplowdentrust.org.uk

Registered Charity No. 1072236

ANNA PLOWDEN TRUST

England & Wales - Charity number 1072236

Accounts

ANNA PLOWDEN TRUST

Review of the Year & Annual Report 2023/24

Holly Daws treating a section of a 17th-century Iranian tile panel. Courtesy of National Museums Scotland (see page 24).

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Of the Trustees for the 12 months to 30 November 2024

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Cover: James McGhee with the 16th century frescoes at the Villa Imperiale, Pesaro, during a joint project between the Courtauld Institute of Art and the University of Applied Sciences and Arts of South Switzerland (SUPSI). Courtesy of CULTO Productions (see page 13).

Chair's Introduction

Welcome to the Anna Plowden Trust's Annual Report for the year to November 2024. I hope you will find interest in the work of the Anna Plowden Trust (APT) described in this report and be inspired by the enthusiasm and dedication of our scholarship and grant recipients, some of whose stories feature on pages 10-29.

Dr David Saunders, Chair

Our grant giving in 2024, which is summarised on pages 4-7, continues to rely on the generous support provided by individual donors, other trusts or foundations, and companies active in the conservation sector, all of whom recognise the importance of a high-quality conservation training and lifelong continued professional development (CPD) in the preservation and presentation of our National Heritage. Their support reflects the key role played by the APT in establishing and maintaining the skills needed to achieve these goals.

On a number of occasions, the Trustees have discussed whether to build on our current scholarship and CPD programmes by including support for conservation internships. While we recognised that internships can be an important step in the transition from a conservation education programme to the workplace, we have been aware that to support an annual internship would considerably reduce the number of scholarships we could offer and decided to focus on our existing core funding activities. The Trustees are delighted, therefore, that during 2024, the APT has established a collaboration with a number of other trusts and charities that are active in the UK conservation sector, with the express purpose of developing a pilot programme of conservation internships[1]. With the joint resources of the members of this consortium it has proved possible to fund three conservation internships, the first two of which – in book and manuscript conservation at the Senate House Library and in musical instrument conservation at the University of Edinburgh – were awarded in late 2024.

This year has seen two changes to the Trustee body. First, one of our longest serving and most active Trustees, Nell Hoare MBE, stepped down during 2024 – see pages 30-31 for an appreciation of her service to the Trust. Dr Isobel Griffin, Head of Conservation at National Galleries of Scotland, became a Trustee at the beginning of 2024 and has already been active in the work of the APT, not least in compiling and editing this Annual Report.

A feature of the APT that has impressed me since I first became a Trustee is the dedication and hard work of my fellow Trustees. The APT is run almost entirely by their voluntary efforts, with Trustees undertaking key roles in the administration of the Trust's grant-giving, financial and promotional activities. Many Trustees have carried out these vital responsibilities for more than two decades and it is reassuring that the more recently appointed Trustees are now in the process of taking on these responsibilities, giving confidence that the Trust can continue to serve the conservation community in the future.

Dr David Saunders
Chair

1 The members of the consortium for this collaborative conservation internship programme are: Pilgrim Trust; Anna Plowden Trust; Idlewild Trust; Julia Rausing Trust; National Manuscripts Conservation Trust; and Radcliffe Trust.

Grants awarded in 2023/24

Thanks to the generosity of our many funders and partners, the Trust was able to award Plowden Scholarships and Anna Plowden/Clothworkers' Foundation CPD grants during the year, and contribute to the new programme of conservation internships, to a total value of £95,155.

James McGhee working at St Jude's church in Hampstead. Courtesy of the Courtauld Institute of Art.

Plowden Scholarships

For the 2024/2025 academic year the Trust received 53 applications for Plowden Scholarships and awarded 27 Grants; the total amount given was £74,500.

Generous support from the Dulverton Trust and other funders made it possible for us to make awards at this level, and as always, the Trustees were very impressed by the commitment and perseverance demonstrated by applicants in their fundraising endeavours.

Those awarded Plowden Scholarships in the academic year beginning in 2024 are studying at 10 institutions on 20 different conservation programmes.

University of Cardiff
- MSc Conservation Practice

City and Guilds of London Art School
- BA Conservation: Stone, Wood & Decorative surfaces
- MA Conservation of Books & Paper

The Courtauld Institute of Art
- MA Conservation of Easel Paintings
- MA Conservation of Wall Paintings

University College London,
- MSc Conservation of Contemporary Art and Media
- MSc Conservation for Archaeology and Museums

University of Durham
- MA Conservation of Archaeological & Museum Objects

University of Glasgow: Kelvin Centre for Conservation & Cultural Heritage Research
- MPhil Textile Conservation

University of Lincoln
- BA (Hons) Conservation of Cultural Heritage

Northumbria University
- MA Conservation of Easel Paintings

West Dean College
- Graduate Diploma in Conservation: Ceramics
- Graduate Diploma in Conservation: Metal
- Graduate Diploma in Conservation: Clocks
- Graduate Diploma in Conservation: Furniture
- MA Conservation of Ceramics and Related Materials
- MA Conservation Studies: Books

University of York
- MA Stained Glass Conservation and Heritage Management
- MA International Conservation Studies

In 2025 an MPhil in Book and Archival Materials Conservation and Paper Conservation will be launched at the Kelvin Centre in the University of Glasgow, so we expect our 2025 Annual Report to include more information about this course, hopefully with news about the first scholarship awards to its students.

Anna Plowden/Clothworkers' Foundation CPD Grants

Retaining and developing the existing skills in the conservation field is one of the APT's core objectives. Anna Plowden was an early and passionate advocate of the importance of continuing professional development (CPD) for practising conservators. Today CPD is essential for conservators working towards, or seeking to maintain, their Icon Accredited Conservator/Restorer status.

We are delighted with the continued support for CPD funding that the Clothworkers' Foundation have shown. In 2022, they generously awarded the Trust a CPD grant commitment for a further, and final, five years. This ensures that we can continue to award CPD grants in the coming years, whilst giving us time to seek other sources of funding for the longer term.

Moira Bertasa outside the Museum of Cultural History in Oslo, the venue for the InART2024 Conference.

It was noted in the previous annual report that the provision of in-person courses and conferences was picking up after the 2020/2021 pandemic, although it may possibly never return to pre-covid levels. In 2024 we received 29 applications and awarded 26 grants to a total value of £14,599, of which £12,700 has been claimed to date; these totals are healthy but significantly lower than the 35 grants totalling £20,404 awarded in 2023. The Trustees are exploring the reasons for this drop in applications, but it is suspected that the financial climate is making it challenging for organisations and individuals to find funding to match the contribution that the Anna Plowden Trust can make towards CPD events.

Carlotta Cammelli at the Corpus Vitrearum stained glass forum in Erfurt and Naumburg, Germany.

Our Supporters and Sponsors

The Trustees are deeply grateful to the following trusts, foundations, and companies for their generous support of our work.

THE CLOTHWORKERS' FOUNDATION

THE Barbour FOUNDATION

THE DULVERTON TRUST

Harwell

iap
International Academic Projects

meaco
measurement and control

Recclesia

St. Andrew's Conservation Trust

Willard
CONSERVATION EQUIPMENT ENGINEERS
Founder Corporate Supporter

A number of generous individuals also support us, many of whom have benefited from our Scholarships or CPD grants in the past. While we have not listed them individually here, we are truly thankful to each of them.

Catherine Doherty, whose scholarship award was funded by the Robert Shepherd Memorial Fund.

Robert Shepherd Memorial Fund Awards

We are also very grateful to those who have made donations to the Robert Shepherd Memorial Fund. Established in memory of leading painting conservator Robert Shepherd, it is being used to fund one Scholarship and at least one CPD grant for paintings conservators per year until it is exhausted.

For the 2024/2025 academic year the Robert Shepherd Scholarship Fund award was made to Catherine Doherty, studying for an MA Conservation of Easel Paintings at the Courtauld Institute of Art. No CPD grants were awarded from the Robert Shepherd Memorial Fund in 2024, because no painting conservators applied for a CPD grant in this year.

The Impact of the Trust's Support: Plowden Scholars

The Trust's support makes an immense difference to conservation students, as these brief case studies from the Plowden Scholars for 2023/2024 show.

Katie Morton

MSc Conservation Practice
University of Cardiff

The support I received from the Anna Plowden Trust has allowed me to complete the first year of my MSc in Conservation Practice, gaining a solid understanding of the theoretical and practical sides of conservation.

Over the course of the 2023/2024 academic year I have had the opportunity to work on a wide variety of materials, including 18th-century porcelain, waterlogged wood from Must Farm and Medieval glass from Blackfriary. I have also been able to undertake a part time volunteering role at the Newport Ship, cleaning PEG residue off the timbers of a 15th-century ship to enable them to be reassembled in the future.

Thanks to the help of the Anna Plowden Trust, I was able to participate in two placements over the summer, comprising five weeks in the university labs with lecturer Phil Parkes, and four weeks at the Fitzwilliam Museum in Cambridge, with the antiquities team. Both placements allowed me to tackle a range of objects, and a particular highlight for me was two ancient Egyptian objects: a 26th dynasty coffin and an 18th dynasty papyrus. The knowledge and connections I have made this year have been extremely valuable to me and would not have been possible without the financial support from the Trust.

Katie Morton reattaching a section of an Egyptian coffin at the Fitzwilliam Museum.

Lauren Chiu

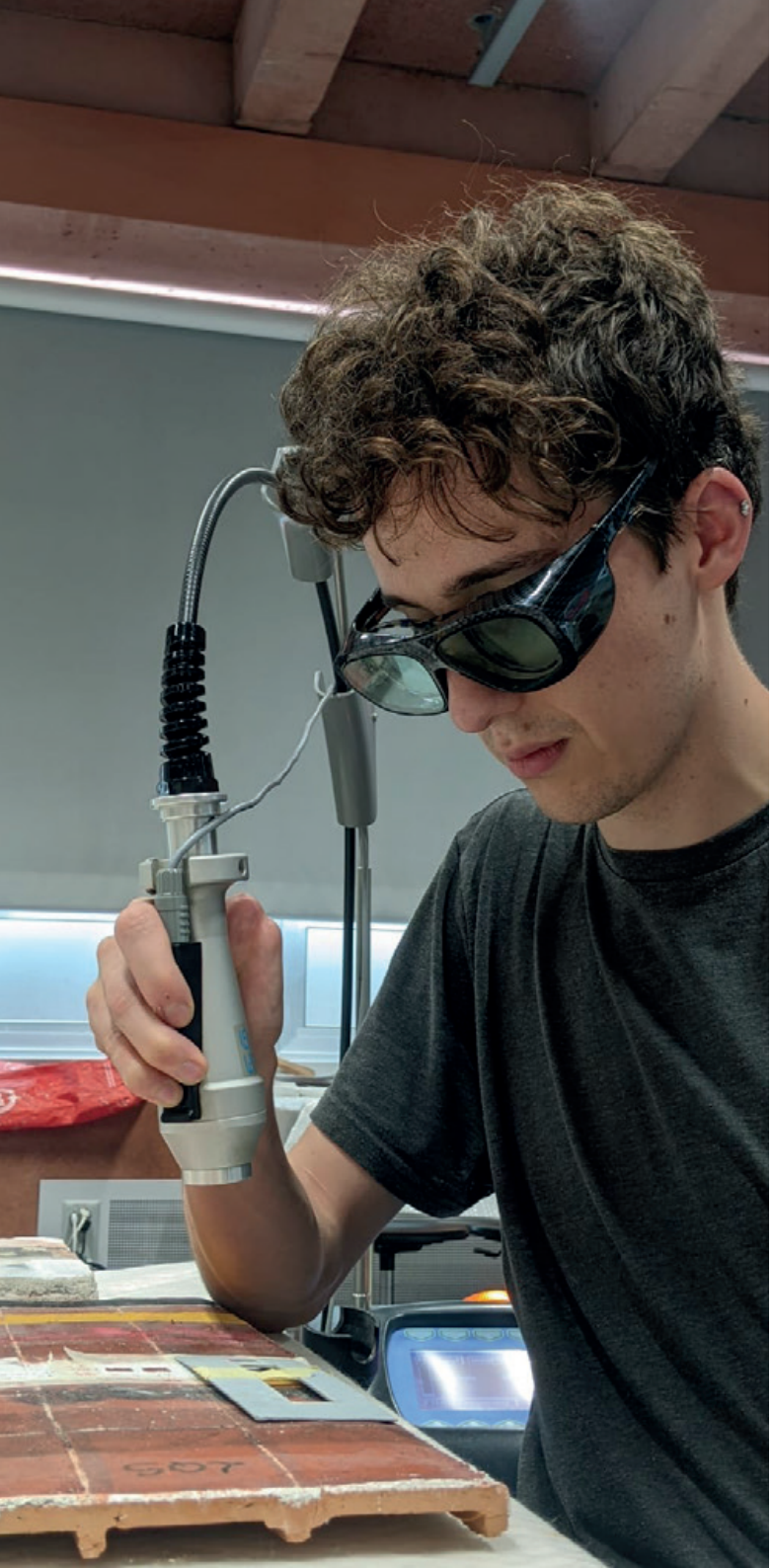
MSc Conservation of Contemporary Art and Media
University College London

The generous support from the Anna Plowden Trust has allowed me to pursue the MSc Conservation of Contemporary Art and Media at UCL as a full-time student.

The first year of the course has consisted of theory alongside practical projects. Larry Achiampong and David Blandy's 'The Trēow of Time' provided the opportunity to collectively document, examine and analyse the materials and processes surrounding the acquisition and care of an artwork. Additionally, the UCL's partnership with the V&A offered a chance to investigate complex browser-based artworks by Ben Grosser and Maya Man. I have also benefited from a diverse range of guest lecturers offering specialist knowledge in areas such as CRT monitors, neon artworks and copyright law.

My personal projects have included working with the 'Little Magazines Collection' within UCL's 'Special Collections', documenting *THE THING Quarterly*'s David Shrigley issue. I have also begun conserving constructivist artist Peter Laszlo Peri's pigmented concrete sculpture, 'Liberation II'. This year has enabled me to develop confidence in laboratory skills, techniques and the ethics of conserving contemporary art, and I'm looking forward to my second year of study, which will involve a placement in an institution and a dissertation.

Lauren Chiu working with a pigmented concrete sculpture by Peter Laszlo Peri.



James McGhee

MA Conservation of Wall Paintings
The Courtauld Institute of Art

I am immensely grateful for the generous support of the Anna Plowden Trust over the past two academic years, allowing me to pursue my conservation training at The Courtauld Institute of Art on the MA Conservation of Wall Paintings programme.

This year began with a two-week exchange at the Scuola Universitaria Professionale della Svizzera Italiana (SUPSI) in Mendrisio, Switzerland. This included extensive practical training on cleaning methods, most notably hands-on experience with laser methods. Following the exchange I undertook two months of fieldwork alongside students from SUPSI, conserving a series of 16th-century frescoes at the Villa Imperiale, Pesaro. The fieldwork offered an invaluable experience in the challenges of collaborating on a large international project, as well as further developing my skills in undertaking practical interventions on wall paintings. In addition to fieldwork, I also had the opportunity to undertake a technical study on fragments of 4th-century Romano-British wall paintings from Lullingstone, Kent.

With one year left of my degree, I have gained a wealth of experience that has provided me with the confidence to further pursue a career as a practising wall painting conservator.

James McGhee trialling a laser cleaning method, at the Scuola Universitaria Professionale della Svizzera Italiana in Switzerland. Courtesy of the Courtauld Institute of Art.

Tamsin Ferguson

MA Conservation of Archaeological & Museum Objects
University of Durham

I am immensely grateful for the support I have received from the Anna Plowden Trust, which has allowed me to complete my second year of the Conservation of Archaeological and Museum Objects course at Durham.

Tamsin Ferguson cleaning objects on open display with a brush and vacuum at London Museum, Docklands. Courtesy of London Museum.

While the first year of the course introduced me to the theoretical knowledge and practical skills involved in objects conservation, the second year – which consisted of a 10-month placement at London Museum – gave me the opportunity to develop my practical skills in a professional environment. During my placement I worked on a range of objects with materials including ceramics, glass, leather, silver, gilding, iron, wood, waterlogged wood, waterlogged ivory, stone, textiles and paper. This has developed my existing skills and taught me many new skills, allowing me to become a more competent and confident conservator.

Tamsin Ferguson checking the repair to the hinge on a leather suitcase.
Courtesy of London Museum.

My placement also provided the chance to assist with the installation of a temporary exhibition at the museum and to develop my preventive conservation skills, particularly in relation to integrated pest management. Overall, the second year was an invaluable part of my course, and without the support of the Anna Plowden Trust it would have been a considerable financial burden.

The Impact of the Trust's Support:
Anna Plowden/Clothworkers' Foundation CPD Grants

Caterina Celada Prior

Textile Conservator, Victoria and Albert Museum
Attended: Leather Conservation, West Dean

I recently had the enriching experience of attending the Leather Conservation Course at West Dean College, made possible by the support of the Anna Plowden Trust. This specialised training, delivered by experts from the Leather Conservation Centre, focused on enhancing our theoretical and practical understanding of leather conservation, particularly concerning composite artefacts—a crucial aspect of my role as a textile conservator.

My goals for the course included deepening my understanding of leather's chemical properties, learning contemporary conservation methods, and expanding my professional network. We covered a range of topics, including the properties of leather, the identification of various leather types and their damage patterns, contemporary conservation techniques, and preventive strategies. A significant emphasis was placed on ethical conservation practices, such as minimal intervention and treatment reversibility.

Caterina Celada Prior using a mould to cast infills with leather texture properties.

Hands-on activities, including fish tanning and a session on cleaning and stabilisation, greatly improved my comprehension of degradation processes and suitable conservation techniques. Engaging with case studies and collaborative discussions provided insights into real-world conservation challenges. Overall, the course has empowered me with greater confidence and precision in working with leather in composite objects, and I am grateful to the Anna Plowden Trust, the Clothworkers' Foundation, and the dedicated tutors for this invaluable opportunity.

Caterina Celada Prior fleshing fish skins before inserting them into a tanning solution.

Gemma Mathieson

Paper Conservator, National Library of Scotland
Attended: Asian Papers and their Applications in Paper Conservation, Edinburgh

Thanks to the generous support of the Anna Plowden/ Clothworkers' Foundation CPD grant I was able to attend the three-day workshop *Asian Papers and their Applications in Paper Conservation* by Minah Song. The workshop comprehensively covered the manufacture and characteristics of Japanese, Korean and Chinese papers and their many applications in paper conservation practice. The practical treatments taught helped to broaden my understanding of readily available materials and adhesives and highlighted the variations in personal practice between participants. We discussed the factors that affect the quality of Asian papers and how to make informed decisions when selecting papers for a variety of uses.

I can clearly see where the skills learned will be implemented in my everyday practice. For example, in the treatment of transparent paper, pressing between two sheets of gently humidified Japanese paper gives a gentle, easily repeated, method for pressing friable supports. We were also instructed in the preparation of three varieties of pre-coated papers and their applications to different types of supports.

The workshop was particularly useful for me because many of the skills learned are applicable to the long-term project I am currently working on at the National Library of Scotland. For example, Minah's methodology for the stabilisation and lining of degraded newsprint has applications across multiple collections at the Library, and has now been adopted by several of my colleagues. I wouldn't hesitate to recommend this workshop to other paper conservators.

Thanks to the generous support of the Anna Plowden/ Clothworkers' Foundation CPD grant I was able to attend the three-day workshop *Asian Papers and their Applications in Paper Conservation* by Minah Song.

Gemma Mathieson putting what she has learnt about Asian papers into practice. Courtesy of the National Library of Scotland.

Marc Vermuelen

Head of Heritage Science and Conservation Research, The National Archives
Attended: 2024 SciX conference, Raleigh, North Carolina

Thanks to the generous support of the Anna Plowden Trust and the Clothworkers' Foundation CPD grant, I was able to attend the 2024 SciX conference in Raleigh, North Carolina. This leading conference in analytical chemistry provided invaluable insights into cutting-edge techniques relevant to my work at The National Archives (TNA).

The sessions introduced practical methods, including Surface-Enhanced Raman Spectroscopy (SERS) and multiband imaging, for analysing and preserving historical artefacts. Discussions with experts confirmed the feasibility of establishing SERS capabilities at TNA for examining organic colorants and other materials. I was particularly inspired by accessible imaging technologies like the MISHA system, which offers exciting potential for revealing hidden details in archival documents.

Dr Marc Vermeulen presenting his research "Revealing secrets of the past: chemometrics in the study of artistic heritage materials" during the final session on chemometrics.

Dr Marc Vermeulen from The National Archives attending the 2024 SciX conference in Raleigh, NC, USA.

The conference also emphasized collaboration, connecting me with researchers exploring innovative applications of nanotechnology and spectroscopy. These interactions reinforced the importance of knowledge-sharing in our field and generated ideas for future partnerships.

Attending SciX has equipped me with new technical skills and expanded my understanding of how advanced analytical techniques can enhance conservation science. I look forward to applying these tools in my work, ensuring the preservation of our nation's heritage through cutting-edge approaches.

I look forward to applying these tools in my work, ensuring the preservation of our nation's heritage through cutting-edge approaches.

Karoline Sofie Hennum

Conservator (Objects & Preventive), Chatham Historic Dockyard Trust
Attended: Conservation of Transport and Industrial Collections, West Dean, Chichester

In May 2024, thanks to the generosity of the Anna Plowden Trust's CPD grant, I attended West Dean's four-day course about the Conservation of Transport and Industrial Collections, led by Dave Morris (Fleet Air Arm Museum, NMRN). It was an excellent course covering topics including conservation ethics and critical thinking; using and displaying working objects; material skills; and documentation processes. In my opinion, the course can play an important role in addressing the skill shortages within industrial heritage conservation in the UK.

I particularly enjoyed the overall focus on conservation versus restoration, with thought-provoking questions such as: "What really is the original?" and "When is it actually acceptable to improve the appearance of a historical artefact and who is to decide this?". One of my biggest learning outcomes was that you should seek to avoid personal bias when working with transport and industrial collections, or historical collections in general. There is no shame in asking other people for their opinions or setting up a decision-making group.

The course was also a great opportunity to meet with and learn from other conservators and museum professionals who care for and conserve transport and industrial collections in the UK. And it gave me a useful network to call on in the future!

The course was also a great opportunity to meet with and learn from other conservators and museum professionals who care for and conserve transport and industrial collections in the UK.

Karoline Sofie Hennum undertaking a condition assessment of a historic clock face, as part of the course she attended at West Dean.

The Impact of the Trust's Support: Anna Plowden Trust Alumni

The Trustees like to keep in touch with past recipients of Plowden Scholarships, and are gratified to learn of their success as they establish their careers in conservation. Here are a few examples of the contribution that our Alumni are now making to the sector.

Holly Daws

Plowden Scholar 2017/2018
Conservator: Ceramics, Glass and Metals, The British Museum

With the support I received from the Anna Plowden Trust, I was able to pursue a Master's degree at West Dean College, specialising in ceramics and glass. As part of my studies, I undertook a placement at the Royal Collection and a further placement at National Museums Scotland, which helped build my professional skills within the workplace. Focusing solely on my studies without financial constraint allowed me to achieve several industry awards, including the ICON Denise Lyall Prize and the Nigel Williams Student Prize.

Since qualifying, I have gained experience in a range of conservation settings, including contracts as a ceramics conservator with Plowden and Smith, and as an assistant artefact conservator at National Museums Scotland, where I undertook the dismantling, conserving and remounting of a large 17th-century Iranian tile panel. Additionally, I have returned to West Dean College as a visiting lecturer, delivering academic and practical training for conservation students.

I now work as a conservator at the British Museum in the ceramics, glass and metals team. I am responsible for assessing, conserving, and preparing objects for exhibitions, loans, permanent display and storage while collaborating with multidisciplinary teams to deliver high-profile exhibitions like *Silk Roads*. A highlight of this role is being part of a team responsible for stabilising and conserving the cuneiform collection. The generous funding of the Anna Plowden Trust has allowed me to develop my conservation skills, enabling me to contribute to the conservation profession as a whole.

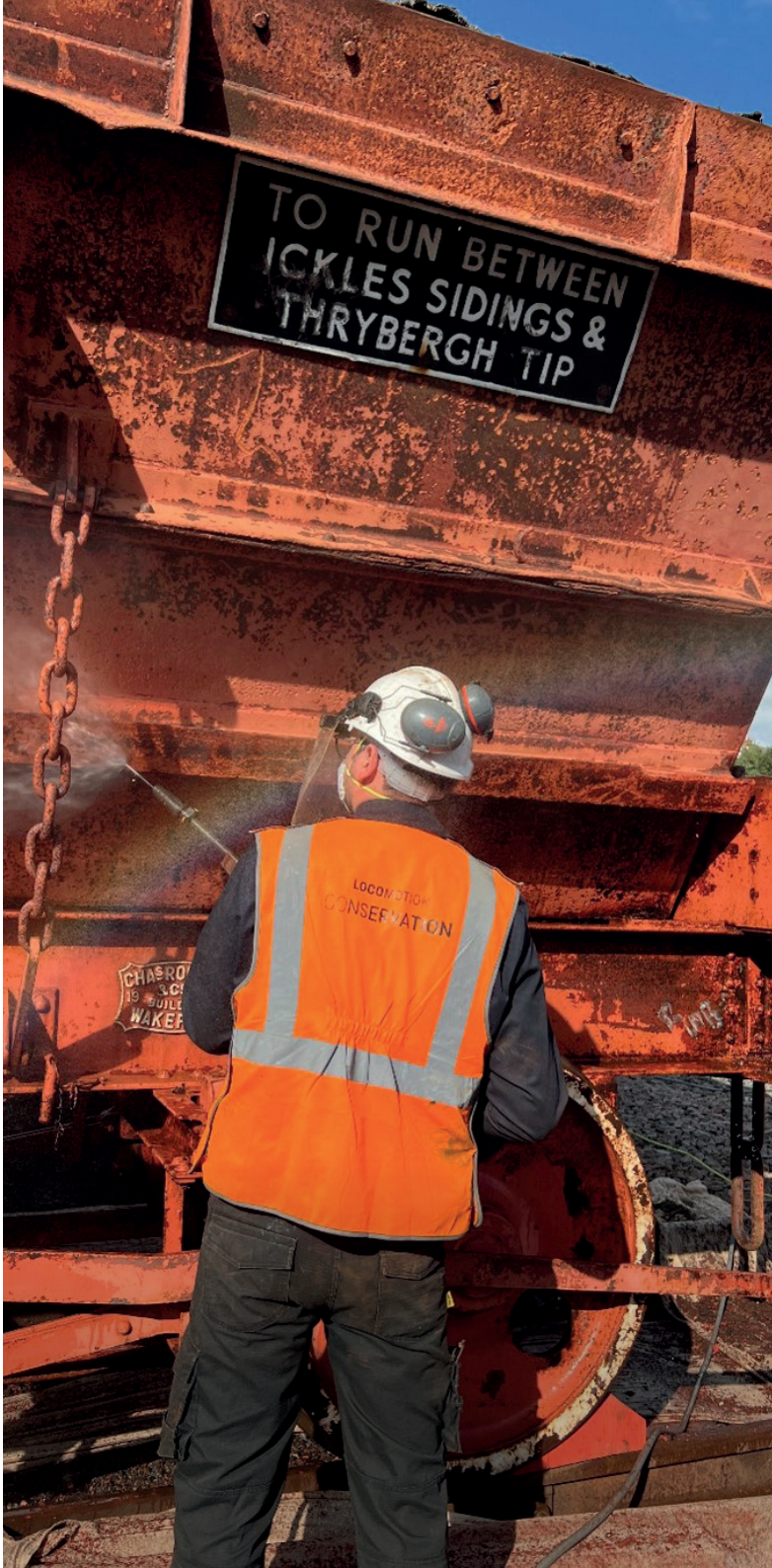
Holly Daws working on a Bow figure at West Dean College.

Owen Lazzari

Plowden Scholar 2017/2018
Senior Conservator, Locomotion Museum, Shildon

The generous support I received from the Anna Plowden Trust allowed me to undertake a Master's degree in the Conservation of Archaeological and Museum Objects at the University of Durham. After graduating in 2019 I worked freelance for a number of years both nationally and internationally, including in Nepal and Saudi Arabia. I took on work assisting local museums with their collections care as well as carrying out interventive work for private clients.

During the covid pandemic, I struggled to find conservation work and returned to my previous career in commercial archaeology, beginning to take on clients again once lockdowns eased. Then in 2023 I was appointed to the role of senior conservator at the Locomotion Museum, in Shildon, which was the first time the museum had employed a full-time conservator. The original scope of the role was to carry out conservation on the rail vehicles being moved into a new museum building on the site, which involved carrying out significant interventive treatments on 30 of the 57 large industrial objects to be re-displayed in May 2024. Having grown up in the North East, it is a genuine joy to be able to conserve historical objects from the region for future generations to enjoy and be inspired by.



Owen Lazzari power-washing a vehicle. Courtesy of the Locomotion Museum, Shildon.

Having grown up in the North East, it is a genuine joy to be able to conserve historical objects from the region for future generations to enjoy and be inspired by.

Owen Lazzari in one of the objects prepared for display. Courtesy of the Locomotion Museum, Shildon.

Kiri Douglas

Plowden Scholar 2017-2019
Conservator (Paper and Photographs), V&A Museum

Growing up in a small rural town in Wales, I would never have believed how my career would unfold. Thanks to an Anna Plowden Trust scholarship I was able to undertake a Master's degree at Camberwell College of Arts in London, where I completed work placements alongside my academic learning. Following my training I travelled to Los Angeles, California, to begin a Graduate Internship at the Getty Research Institute. This opportunity provided such meaningful mentorship and a network of international colleagues from a variety of disciplines. In 2021, I became an Assistant Conservator at National Museums Scotland, where the wonderful team of conservators took me under their wing while I learned the fast-paced nature of exhibition deadlines! From Edinburgh, I then moved to Washington DC, as the Andrew W. Mellon Fellow in Paper Conservation. Here I was given the time, support and expertise to deepen my knowledge of artworks and undertake research projects into synthetic paper and ultrasonic cleaning treatments.

In 2025 I will begin a permanent position as a Conservator (Paper and Photographs) at the V&A Museum, London. I am immensely grateful to the Anna Plowden Trust and all the people who have supported me this far – it would not have been possible to progress as I have on my own. I hope in my current post to continue to support others, and I look forward to hearing about the experiences of new Plowden Scholars in future years.

Kiri Douglas preparing a print for an Audubon exhibition. Courtesy of National Museums Scotland.

Kiri Douglas examining a large painting by William Trost Richards. Courtesy of the National Gallery of Art, Washington.

Nell Hoare MBE FIIC FSA FMA

Our heartfelt thanks to Nell Hoare as she steps down as a Trustee after many years as an inspiring and hardworking colleague. We are grateful for the lasting impact she has had on the Anna Plowden Trust and those it supports.

As I mentioned in the introduction to this Annual Report, Nell Hoare – one of the APT's longest serving Trustees – has stepped down this year. She became a Trustee in 2001, only three years after the Trust's foundation, and has worked tirelessly for the APT for nearly 25 years. She brought to the Trust both huge experience of the conservation, museum and wider arts fields and key skills in organisational management; at the time she joined the Trust she was Director of the Textile Conservation Centre (TCC), having previously served as Assistant Director of the Area Museums Service for the South East of England.

After leaving TCC, she continued to fundraise for its students and programmes and also for several other trusts in the conservation sector, including the Friends of the National Libraries and National Manuscripts Conservation Trust, with both of which she continues to be involved. When, some years ago, the Trustees took the decision augment the original capital vested in the Trust by raising funds to support an expanded and dynamic programme of grant giving, it was natural that we should turn to Nell, confident that her experience of fundraising in the conservation and museum sectors would offer the best chance of achieving this ambition – and so it proved.

Alongside her tireless work as a Trustee in the areas of the APT's activities, some of which are described below, the additional funding she has secured has ensured the continued strength of the Trust's scholarship and CPD programmes and helped to establish the APT as one of the major funders in the conservation sector.

As well as helping to strengthen the Trust's financial position, Nell has been instrumental in promoting the work undertaken by the Trust, through publications, our website, social media and the events periodically staged by the APT. As one example, she transformed our Annual Report from a mandatory presentation of the APT's finances into a vibrant channel to report the influence of the Trust's support on the education and subsequent careers of our grant recipients and the consequent impact on the conservation sector. When the Trust celebrated its twentieth anniversary in 2018, Nell was involved in every aspect of our activities, including the videos and publication that were produced, and was instrumental in organising the reception to mark that anniversary.

In summary, it has been a privilege to work with Nell as she has helped to transform the APT in this way and it is difficult to underestimate her contribution to the Trust, from fundraising to maintaining our website, from producing our Annual Report to keeping track of our former grant recipients. We have perhaps only become aware of just how much she did for the APT when we had to plan how to reallocate these responsibilities and activities. As also mentioned in my introduction to this Annual Report, it is gratifying to see newer Trustees taking on new roles but humbling to realise to what extent Nell's contributions – carried out unobtrusively and efficiently – have been crucial to the Trust's success.

Dr David Saunders
January 2025

Nell Hoare (above, left) with an Anna Plowden Scholar, Alexandra Lawson, at the APT's 20th anniversary event.

WELCOME NEW TRUSTEE

Dr Isobel Griffin

Isobel Griffin

In order to strengthen the trustee body following Nell Hoare's departure, a new Trustee has been recruited. Dr Isobel Griffin is the Head of Conservation at the National Galleries of Scotland, and her previous roles include Head of Collections Care at the National Library of Scotland, Head of Collections Conservation at the National Trust for Scotland and Preventive Conservator at National Museums Scotland. She is therefore very well connected in Scotland, not least because she is the Vice Chair of the Icon Scotland group. In addition to this, she is a fellow of IIC, having served two terms as the Chair of the IIC Technical Committee; a member of B/560, the committee within the British Standards Institute responsible for creating standards for the Conservation of Cultural Heritage; and she represents her employing institution at the National Heritage Science Forum.

'I am in awe of the commitment demonstrated by the conservation students of today, in obtaining funding for their training'.

Isobel describes her motivation for becoming an Anna Plowden Trustee as follows:

‘ As someone who is old enough to have undertaken a first degree and a three-year post-graduate conservation diploma without paying any tuition fees, I am in awe of the commitment demonstrated by the conservation students of today, in obtaining funding for their training. For many, continuing their studies would not be possible without the contribution from an Anna Plowden Trust scholarship, and it is both a pleasure and a privilege to be part of something so important.

I also really value the role the Anna Plowden Trust plays in supporting CPD for conservators; I used a CPD grant to kick-start my PhD studies with a short course at West Dean, and I encourage the conservators and conservation technicians in my team to submit applications if they have identified training needs.

Like many other institutions, our training budget is being squeezed year on year, while the actual costs of training courses and the associated travel and accommodation continue to rise, and we are therefore hugely thankful that the Anna Plowden Trust exists to support CPD.

Compiling this report has given me a wonderful insight into the depth and breadth of the conservation profession in the twenty-first century, and I think that in today’s challenging funding landscape, having access to funding sources is crucial to ensuring we continue to flourish’.

Isobel’s colleague, Clara de la Pena Mc Tigue, who recently benefited from a CPD grant.

Annual Report

Of the Trustees for the 12 months to 30 November 2024

TRUSTEES' REPORT

Background and Objectives

The Anna Plowden Trust was constituted by Deed of Trust dated 21 August 1998 and amended 7 October 1998. It was established to commemorate the life and work of Anna Plowden CBE, who worked for many years towards raising the standards of conservation in the UK.

The objects of the charity are to contribute to the conservation of items of historic, artistic or scientific interest, and to the development of public knowledge and skills in conservation.

Since the Trust was established in 1998, it has awarded over 425 Plowden Scholarships and over 425 CPD Grants. In total, the Trust has distributed over £1,151,000 towards its principal aims of improving skills in, and awareness of, conservation.

In the past year, the Trust has continued its two main programmes aimed at improving conservation skills.

These are:

Plowden Scholarships for those requiring assistance, usually graduates, towards the cost of studying for qualifications to enter the conservation profession;

Anna Plowden/Clothworkers' Foundation CPD Grants for short, mid-career skills development for conservators already working in the field.

Applications for funding are invited through advertisements in national conservation journals, direct contact with conservation programme leaders and through the Trust's website (www.annaplowdentrust.org.uk) and social media accounts (Facebook and Instagram).

The Trustees, having given careful consideration to the Charity Commission's guidance on public benefit, are satisfied that the Trust's established grant-making policies described above meet those requirements.

Our core objective is to support training in heritage conservation. This is done by supporting students on conservation programmes and supporting the skills development of the UK's practising heritage conservators.

The public benefits that flow from this are:

i. Maintaining the UK's cadre of highly skilled heritage conservators;

ii. Enabling those who could not otherwise afford to train for careers in heritage conservation to do so;

iii. The care and conservation of our heritage that is undertaken by our Alumni throughout their careers, and by our CPD grantees thanks to their enhanced knowledge and skills.

We believe this greatly benefits the individuals whom we fund, the institutions for which they work (or will work in the future) and the public realm. These benefits are clearly demonstrated by the short case studies in this Annual Report.

Trustees

Dr David Saunders, Chair
Francis Plowden, Secretary
Christina Rozeik, Treasurer
Penelope Plowden, Grants Manager
Puneeta Sharma, Grants Manager
Lizzy Hippisley-Cox
Nell Hoare MBE *(until June 2024)*
Dr David Leigh ACR
Jane McAusland
Carol Weiss
Dr Isobel Griffin ACR *(from January 2024)*

Risks and Reserves

The Trustees have reviewed the risks to which the Trust is exposed. As a grant-making body, these risks are not regarded as critical.

The Trustees have also discussed the reserves policy of the Trust. Although its General Purpose Fund is technically expendable, the Trustees consider that the objectives of the Trust will best be served by making regular grants towards the training and work of conservators using only the income from the Trust's investments and not the capital, and also from donations.

Accordingly, it is the Trust's policy to attempt to maintain an annual grant giving at least at the same level year on year or, if funds allow, to increase it, while as far as possible maintaining the real value of the Trust's reserves.

Fundraising

The Trust, with the agreement of the Charity Commission, has for the past few years contracted one of its Trustees, Nell Hoare, to undertake fundraising on its behalf. Following Nell Hoare's stepping down as a Trustee, the fundraising activity has now been taken on by one of the newer Trustees, Lizzy Hippisley-Cox.

The Trust raises funds mainly from trusts, foundations and companies; a small number of individuals also support it with annual donations. No public fundraising appeals are undertaken and the Trust does not engage in mass mailing to solicit donations. The Trust complies with accepted good practice in its fundraising.

Leaving a Legacy to the Anna Plowden Trust

If you would like to leave a legacy to the Anna Plowden Trust we would be enormously grateful: your generosity will make a lasting difference to the conservation profession in the UK.

For more information about legacies, please visit:

https://www.annaplowdentrust.org.uk/sites/default/files/inline-files/APT_Legacy_Information_0.pdf

Plans for future periods

The Trust's objectives for 2024 were to seek to maximise investment income and grants receivable and to award grants totalling at least £75,000. In the event income reached £109,661.43 and grants totalling £95,155 were awarded.

The Trust's objectives for 2025 remain the same, again with the aim of awarding grants totalling £75,000 if resources allow.

Independent Examiner's Report

To the Trustees of The Anna Plowden Trust

I report to the Trustees on my examination of the accounts of the Anna Plowden Trust (the Trust) for the year ended 30 November 2024.

Responsibilities and basis of report

As the charity Trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records.

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

Clare Emma Hobro

Relevant professional qualification or membership of professional bodies (if any): Fellow of the Institute and Faculty of Actuaries.
Address: Whitehall, Chapel Lane, Fowlmere, SG8 7SA

7 March 2025

Statement of Financial Activities

For the year ended 30 November 2024

		Notes	2024 £	2023 £
INCOME				
Grants and donations	– unrestricted		34,230.53	1,305.78
	– restricted	1	43,000.00	83,975.00
	– Shepherd Fund	2	–	–
			77,230.53	85,280.78
Bank interest			1,365.47	1,030.00
Investment income			31,065.43	27,084.16
			32,430.90	28,114.16
Total Income			**109,661.43**	**113,394.94**
EXPENDITURE				
Grants made	**Scholarships**			
	Anna Plowden Trust		(71,000.00)	(72,500.00)
	Shepherd Fund		(3,500.00)	(3,500.00)
			(74,500.00)	(76,000.00)
	CPD			
	Anna Plowden Trust		(12,700.00)	(19,664.00)
	Shepherd Fund		–	(740.00)
			(12,700.00)	(20,404.00)
	Internships			
	Anna Plowden Trust		(10,000.00)	–
			(10,000.00)	–
Total awards made in year			(97,200.00)	(96,404.00)
Less: prior year adjustments		3	2,045.00	5,475.00
Total awards made			**(95,155.00)**	**(90,929.00)**
Management and administration				
Trustee expenses			(511.94)	(96.00)
Fundraising and related expenses			(4,100.00)	(4,603.70)
Other expenses			(1,295.10)	(1,124.70)
			(5,907.04)	(5,824.40)
Total expenditure			**(101,062.04)**	**(96,753.40)**
Net incoming/(outgoing) resources			**8,599.39**	**16,641.54**
Surplus/(loss) on revaluation of investments		4	42,346.77	(21,400.83)
Net movement in funds			**50,946.16**	**(4,759.29)**
Total funds bfwd			731,620.55	736,379.84
TOTAL FUNDS CFWD			**782,566.71**	**731,620.55**

Balance Sheet

As at 30 November 2024

	Notes	2024 £	2023 £
CURRENT ASSETS			
Debtors	5	496.00	928.75
Cash at bank		39,567.49	94,739.35
HSBC fixed-term deposits		135,000.00	–
		175,063.49	**95,668.10**
INVESTMENTS			
Property Income Trust for Charities (PITCH)		82,405.25	84,539.29
Cazenove Charity Sustainable Multi-Asset Fund		536,887.97	492,407.16
HSBC		–	80,000.00
		619,293.22	**656,946.45**
Total Assets		**794,356.71**	**752,614.55**
CURRENT LIABILITIES			
Grants committed but unpaid	6	(11,790.00)	(20,224.00)
Other Creditors		–	(770.00)
		(11,790.00)	**(20,994.00)**
NET ASSETS		**782,566.71**	**731,620.55**
Represented by:			
General Purpose Fund		746,073.21	680,972.05
Restricted Fund	1	15,696.00	26,351.00
Shepherd Fund	2	20,797.50	24,297.50
TOTAL FUNDS		**782,566.71**	**731,620.55**

Signed on the Trustees' behalf on 6 March 2025 by:

Dr David Saunders
Chair

Christina Rozeik
Treasurer

Notes to the Accounts

For the year ended 30 November 2024

1. Restricted Fund
The Trust will usually classify all grants from other Trusts as restricted for the use of scholarships, CPD awards and other training purposes unless the terms of the grant state otherwise.

2. Shepherd Fund
Funds raised by the family and friends of the late Robert Shepherd in his memory. The Trust has agreed to administer the amounts raised and to make scholarship and CPD awards each year from the fund.

3. Prior year adustments
This represents CPD awards made in prior years which are now unlikely to be taken up.

4. Investments

	PITCH £	Cazenove £	Total £
Brought forward 1/12/23	84,539.29	492,407.16	576,946.45
Value at 30/11/24	82,405.25	536,887.97	619.293.22
Unrealised gains/(losses)	(2,134.04)	44,480.81	42,346.77

5. Debtors
Tax recoverable from the Inland Revenue in respect of donations through Gift Aid.

6. Grants committed but unpaid
For most CPD awards the actual payment to the beneficiary is made at the end of the course or other event. The figure represents awards granted but where the actual payment will be made in a subsequent year.

The Anna Plowden Trust
4 Highbury Road, London SW19 7PR
admin@annaplowdentrust.org.uk
www.annaplowdentrust.org.uk

Registered Charity No. 1072236

ANNA PLOWDEN TRUST

England & Wales - Charity number 1072236

Accounts

ANNA PLOWDEN TRUST

Review of the Year & Annual Report 2022/23

Charlotte Johnston undertaking a tear repair while she was on placement in Durham (see page 24).

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Cover: Gemma Lees treating a window (c.1300) from the choir clerestory of Cologne Cathedral (see page 13). Photograph by Jenny Rumbach.

Chair's Introduction

It a great pleasure once again to introduce the Anna Plowden Trust's Annual Report, which covers the year to November 2023. As the Trust was founded in 1998, this year marked our 25th anniversary. In a quarter of a century, the Trust has grown from a relatively small beginning to a position where it is one of the major funders of conservation education and training and well established in the conservation 'landscape' in the UK.

After 25 years of funding conservation scholarships and continuing professional development, the Anna Plowden Trust (APT) now has a widespread network of former grant recipients in the UK and beyond, with whom we try to stay in contact. In this annual review we hear from five of them. Three former Plowden scholars report on how their careers have progressed since they received funding from the Trust during their university courses (pages 20-25). I am delighted that two more of our alumnae (Lizzy Hippisley-Cox and Puneeta Sharma) have recently become Trustees and are already active in the work of the APT; they write about their experiences as scholars and now trustees on pages 26-31.

Over its history the Trust has benefitted from the loyalty, engagement and hard work of a number of long-serving Trustees, particularly from the Plowden family and among Anna Plowden's friends and colleagues. Some of these Trustees now wish to step back from their key roles in the running of the Trust and this year's new Trustee appointments are part of an ongoing process that seeks to ensure continuity and stability, while bringing fresh ideas and practices to the Trustee body.

In the Annual Report for 2020 I highlighted the Trust's commitment to inclusivity and to increasing the number of people from under-represented groups entering the conservation profession. We made some changes to our practices at that time but recognised that an ongoing process was needed, subsequently setting up an Equality, Diversity and Inclusion (EDI) working group to focus on these matters. One outcome of the group's work has been a new set of forms and guidance for 2024 Plowden Scholarship applicants and referees. The Trustees continue, however, to look for ways to ensure that the Trust's funding is directed to those in most financial need; while this is not a straightforward task, I believe it to be a critical step in achieving a more equal, diverse and inclusive profession.

Finally, I would like to thank all the Trustees for their efforts over the year and our many funders (from individuals to suppliers and trusts) for their continuing confidence in our ability to support, promote and effect change in the conservation profession.

Dr David Saunders
Chair

Grants awarded in 2022/23

Thanks to the generosity of our many funders and partners, the Trust was able to award Plowden Scholarships and Anna Plowden/Clothworkers' Foundation CPD grants during the year to a total value of nearly £100,000.

Plowden Scholarships

In 2022/2023 the Trust received 45 applications for Plowden Scholarships. In all, 29 grants were awarded and the total amount given was £76,000. Generous support from the Dulverton Trust and other funders made it possible for us to make awards at this level.

As always, the Trustees were impressed by the applicants' commitment to train as conservators in the face of the seemingly insurmountable task of raising sufficient funds to do so.

Those awarded Plowden Scholarships in 2022 and 2023 are studying at eight institutions on twelve different conservation programmes.

University of Cardiff
- MSc Conservation Practice

City and Guilds of London Art School
- BA Conservation: Stone, Wood & Decorative surfaces
- BA Conservation of Books & Paper

The Courtauld Institute of Art
- PGDip Conservation of Easel Paintings
- MA Conservation of Easel Paintings
- MA Conservation of Wall Paintings

University College London,
- MSc Conservation of Contemporary Art and Media

University of Durham
- MA Conservation of Archaeological & Museum Objects

University of Glasgow: Kelvin Centre for Conservation & Cultural Heritage Research
- MPhil Textile Conservation

West Dean College
- Graduate Diploma: Ceramics & Related Materials
- MA Conservation Studies: Books & Library Materials

University of York
- MA Stained Glass Conservation and Heritage Management

Previous page: Max Chesnokov applying nanogel as a stain reduction treatment at the British Museum (see page 11). Courtesy of the Trustees of the British Museum.

MSc Conservation of Contemporary Art and Media programme

Among our 2023 Scholarship awards were grants to students on the inaugural year of the MSc Conservation of Contemporary Art and Media programme at UCL East. This innovative programme offers students the opportunity to undertake vocational training in the conservation of contemporary art, with a focus on sculpture, installation and time-based media artworks.

The programme has two dedicated spaces as well as access to state-of-the-art facilities across UCL East for object-based learning, fabrication and a range of scientific and media spaces and equipment. A report from one of the students, Isobel Finlay, can be found on page 12.

Students on the new MSc Conservation of Contemporary Art and Media.
Courtesy of University College London.

Corrie Masson (left) received a CPD grant to attend the Modular Conservation Program (see page 17).

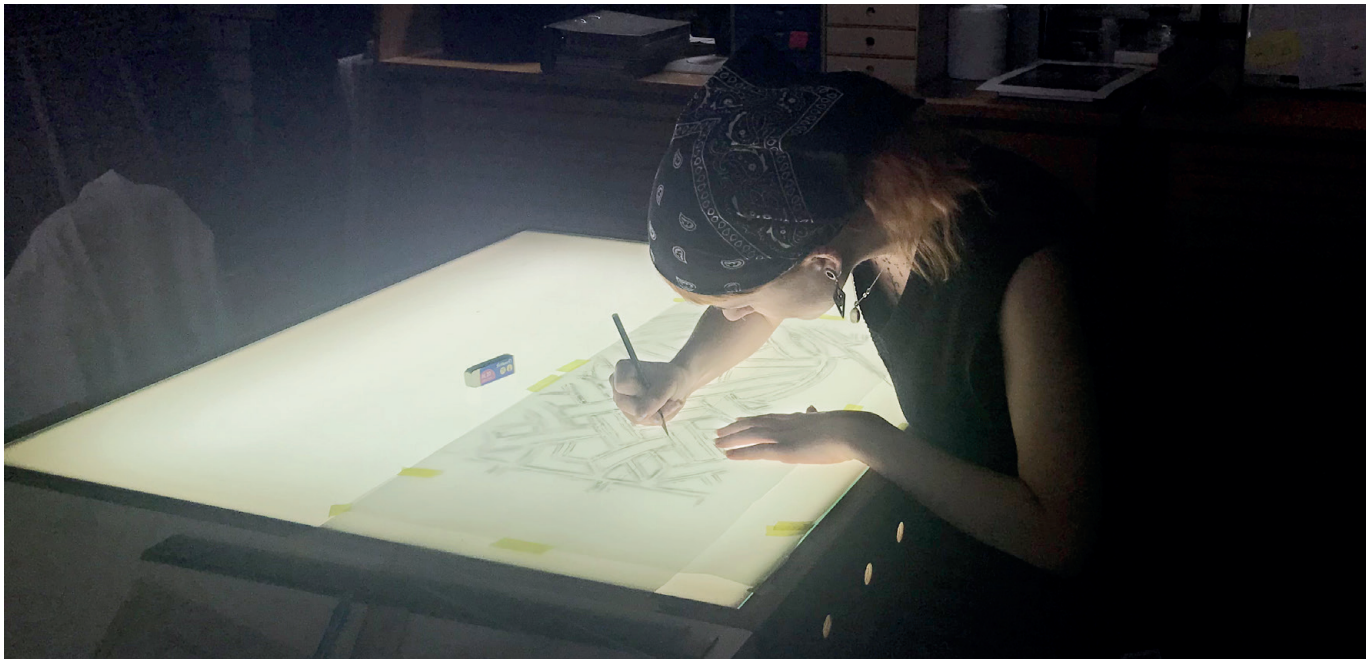
Anna Plowden/Clothworkers' Foundation CPD Grants

Anna Plowden was an early and passionate advocate of the importance of continuing professional development (CPD) for practising conservators. Today CPD is essential for conservators working towards, and to maintain, their Icon Accredited Conservator-Restorer status.

The pandemic played havoc with the CPD events calendar around the globe and it took longer than we had anticipated for the provision of in-person courses and conferences to rebound. However, things picked up considerably in 2023: we received 40 applications and awarded 35 grants to a total value of £20,404.

In 2023 we continued our valuable partnership with The Clothworkers' Foundation. The Clothworkers' Foundation's Proactive Conservation Grant programme ended in 2019, after running since 2007, but its support for conservation CPD has continued, for which the Trustees and colleagues in the sector are enormously grateful. In 2022, The Clothworkers' Foundation generously awarded the Trust a CPD grant commitment for a further, and final, five years. This ensures that we can continue to award CPD grants in the coming years, whilst giving us time to seek other sources of funding for the longer term.

Our Supporters and Sponsors



After creating a rubbing of a panel from a south choir triforium window, Gemma Lees is simplifying the lead matrix to use as a cartoon for two test panels (see page 13).

The Trustees are most grateful to the following trusts, foundations and companies, for their generous support for our work during the year:

CHARLOTTE BONHAM CARTER CHARITABLE TRUST

THE CLOTHWORKERS' FOUNDATION

CXD INTERNATIONAL CONSERVATION BY DESIGN

THE DULVERTON TRUST

Willard
Conservation Equipment Engineers

Founder
Corporate Supporter

A number of generous individuals also support us, many of whom have benefitted from our Scholarships or CPD grants in the past; we have not listed them here individually but we are most grateful to each of them.

Alexandra Earl consolidating a raised crack using a heated spatula on ‘Private, 5th Royal Irish Dragoons’ (c. 1751-1760) by David Morier.

Robert Shepherd Memorial Fund Awards

We are also very grateful to those who have made donations to the Robert Shepherd Memorial Fund. Established in memory of leading painting conservator Robert Shepherd, it is being used to fund one Scholarship and at least one CPD grant a year until it is exhausted.

For the 2023/24 academic year the Robert Shepherd Scholarship Fund award was made to Alexandra Earl, a student on the MA Conservation of Easel Paintings programme at the Courtauld Institute of Art. The Robert Shepherd CPD grant was awarded to Virginia Nouwen, of Julia Nagle Conservation, enabling her to attend *Modern Resins for Varnishing and Retouching*, which was held in Maastricht.

Virginia Nouwen applying varnishes to pre-made test panels.

The Impact of the Trust's Support: Plowden Scholars

The Trust's support makes an immense difference to conservation students, as these brief case studies from the Plowden Scholars in 2023 show.

Max Chesnokov

MSc Archaeology and Museums
University College London

I am very grateful for the support from the Anna Plowden Trust, which allowed me, during 2023, to complete my three years of study in conservation at University College London. This year culminated in my work placements and final dissertation. The final year of the course sees us leave the UCL laboratories to work in institutions. I had several placements which included researching and conserving some of the Egypt Exploration Society's cartonnage collection, working with anatomical waxworks at the Grant Museum of Zoology, and undertaking a placement in the Organics Conservation Department of the British Museum. In addition to my formal placements I also had the opportunity to do fieldwork in Egypt during Summer 2023, which was a long-held ambition.

My education and the range of placements from which I have benefitted, have given me a strong sense of direction and context for professional practice. I now feel equipped to pursue my career goals as an object conservator specialising in archaeological objects and antiquities. Since graduating, I have undertaken further fieldwork in Egypt and am now preparing for the next steps in my career whilst working part-time as the Conservation Laboratory Technician at UCL.

Max photographing sherd finds at the Quesna excavations in Egypt.

Max Chesnokov examining the finial of a Burmese hsun-ok (offering vessel) at the British Museum following surface cleaning. Courtesy of theTrustees of the British Museum.

Isobel Finlay

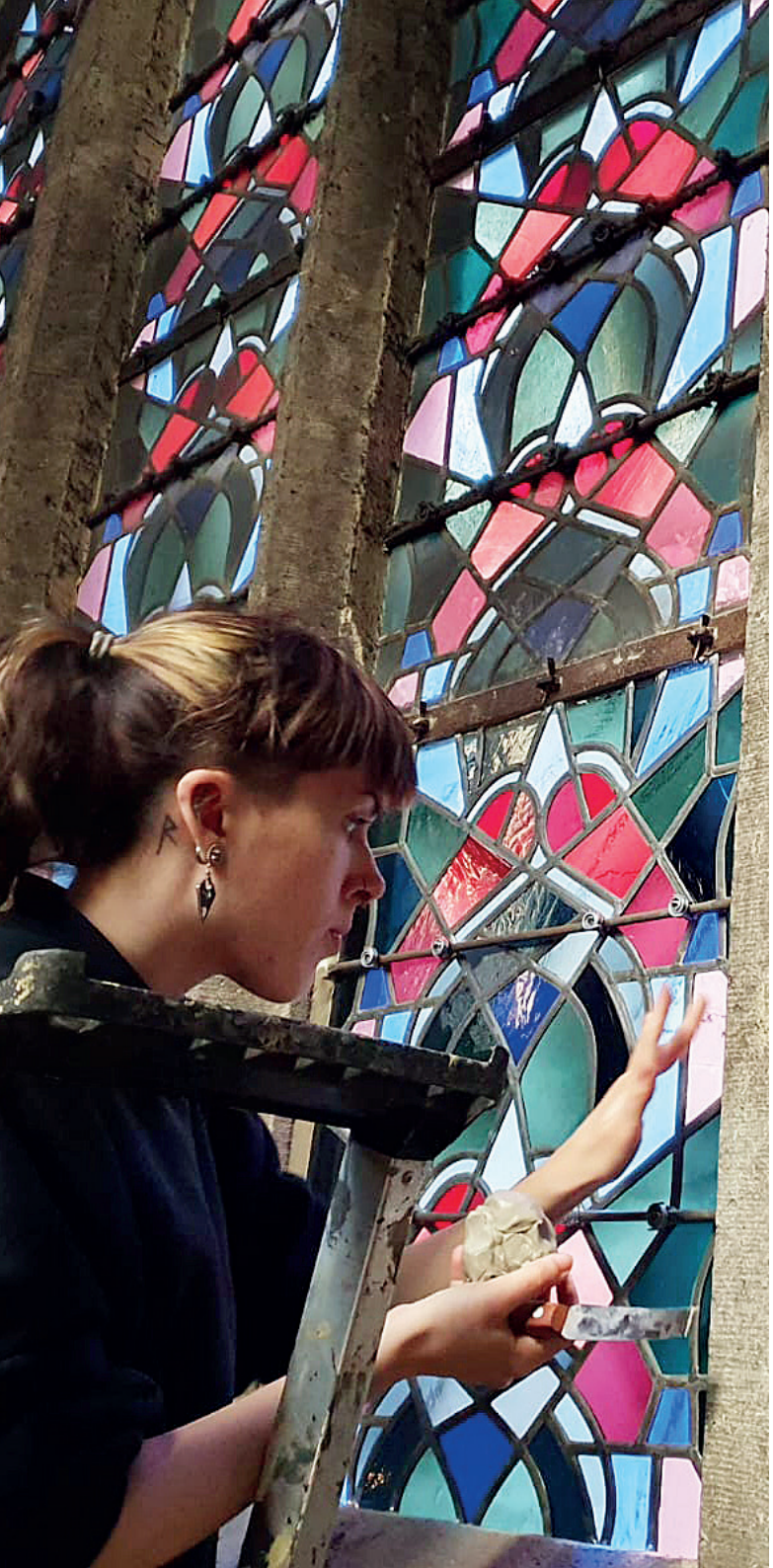
MSc Conservation of Contemporary Art and Media
University College London

The support I have received from the Plowden Scholarship has allowed me to commence my studies at UCL on their brand new MSc Conservation of Contemporary Art and Media course as a full-time student. I am so thankful for the generosity of the Anna Plowden Trust, as without their support I would never have been able to pursue this goal.

The first year of this course has been a combination of foundational theory and exciting practical projects, including working collaboratively with my peers to try to successfully conserve a banana skin, a surrogate for Zoe Leonard's artwork 'Strange Fruit'. I have also worked on several individual projects, including objects from the V&A's Plastics Reference Collection and Keith Piper's interactive CD-ROM piece 'Relocating the Remains'. These projects have introduced me to various different conservation and analytical techniques, including FTIR analysis, emulation, and freeze-drying.

The breadth of materials, techniques and contexts to which I have been introduced throughout this course has greatly expanded my understanding of what conservation of contemporary art is, and I am very excited to continue to grow my knowledge and confidence over the next two years of study.

Isobel (far left) in a plastics identification workshop.



Gemma Lees

MA Stained Glass Conservation and Heritage Management
University of York

I am grateful for the support of the Anna Plowden Trust which has allowed me to pursue a MA in Stained Glass Conservation and Heritage Management at the University of York.

The first year of my MA provided me with a solid grounding in the theoretical and practical techniques of stained glass conservation situated within the wider heritage management context.

At the end of the year, I undertook a three-month placement at the Dombauhütte, Cologne Cathedral's onsite studio, where I conserved two panels from the Cathedral, one from the 1950s and the other from c.1300. This placement was invaluable for my development as a conservator as I gained a greater understanding of procedures and ethical judgments as well as an international perspective on conservation.

Thank you to the Anna Plowden Trust whose financial support that has aided me during my training for a career in conservation. I feel so fortunate to have been given further continued support from the Trust for the final year of my MA, which will allow me to continue to pursue my passion and take every available opportunity to develop my skill set further as I complete the programme.

Gemma Lees mortaring a 1950s panel from Cologne Cathedral's nave triforium (trif NXX 1e) after its conservation.

Reem Nader

MA Conservation of Archaeological and Museum Objects
Durham University

The Anna Plowden Trust has played a pivotal role in launching my academic journey in the conservation of archaeological objects at Durham University. Their financial support has been instrumental in easing the initial hurdles of pursuing the MA Conservation of Archaeological and Museum Objects. As I embark on this educational endeavour, the trust's assistance has alleviated financial constraints, allowing me to focus wholeheartedly on my studies.

Throughout the first semester at Durham University, I have delved into the fundamental theories and practical aspects of conservation, honing my skills in laboratory practices. The trust's contribution has not only facilitated my academic pursuits but has also fostered a sense of confidence and underlined my commitment to the field. This support extends beyond mere financial assistance; it signifies a collective belief in the importance of fostering expertise in preserving our cultural heritage. As I progress in my academic journey, the Anna Plowden Trust remains a cornerstone in my pursuit of knowledge and skills in archaeological conservation.

Images left and overleaf: Reem at work in the labs at Durham University.

The Impact of the Trust's Support:
Anna Plowden/Clothworkers' Foundation Grants

Hana Bristow

Self-employed Artefacts Conservator & Collections Care Consultant
Attended: Colour Filling Ceramics with Epoxy Resins, Brighton

Thanks to the generous support of the Anna Plowden/ Clothworkers' Foundation CPD grant I was able to attend the four-day course Colour Filling Ceramics with Epoxy Resins, hosted by Sarah Peek Conservation in Brighton. This course introduced the versatile and skilled technique of applying pigmented epoxy fills to a range of ceramic wares to achieve high-quality, sympathetic repairs that respect professional conservation ethics.

I benefitted from being part of a small group that was guided through the colour-filling process by two experienced ceramic conservators in this highly practical course. We also learned about the technique's core principles, numerous applications and range of materials. It was incredibly rewarding to master the fundamentals of the technique on a variety of ceramic wares and types of damage.

Developing my technical skills in this area could not have come at a better time as I seek to establish my private practice as an objects conservator. It also provided a good opportunity to connect with other conservators, which always reminds me of the generosity of knowledge-sharing in our profession. I have no doubt these new skills will prove invaluable in my future work.

Hana applying a translucent glaze fill to a celadon dish.

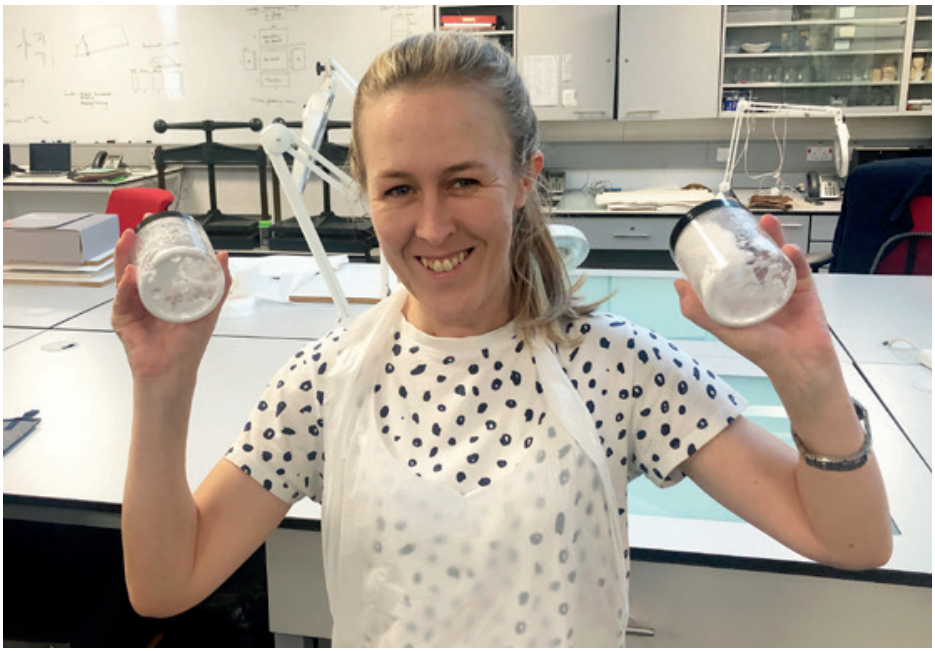
Corrie Masson

Painting Conservator, CT Conservation, Northern Ireland
Attended: The Modular Cleaning Program, Belfast

Thanks to the generosity of the Anna Plowden Trust, I was able to attend a 5-day training course on the Modular Cleaning Program (MCP) in September 2023. The course was led by Chris Stavroudis, founder of the MCP and held at the Public Records Office in Belfast, Northern Ireland.

Morning sessions refreshed our knowledge of conservation chemistry as we discussed bond types, pH, ionic strength, solubility, and how these parameters can be harnessed to create tailored solutions which clean paintings with more precision. We learned how to navigate the updated MCP software to make numerous cleaning solutions, and to record our findings. Afternoon sessions put theory into practice: calibrating meters, making solutions and testing them out on a range of painted surfaces. The practical activities were indispensable for contextualising the theory, raising queries and troubleshooting.

I came away from the course with a deeper understanding of cleaning and a new box of tools to use in my private practice. I have made new contacts and exchanged numerous useful tips for working in conservation, which go beyond the MCP.



Corrie Masson with the MCP solutions made during the course.

Willa Ratz

Assistant Time-Based Media Conservator, Tate
Attended: FIAF Technical Training Short Course, Budapest

Thanks to generous support from the Anna Plowden Trust/Clothworkers' Foundation CPD grant, I attended a training course held by the International Federation of Film Archives (FIAF) at the Hungarian National Film Institute in Budapest, Hungary in May 2023.

The two-day course covered the history of film and its capturing methods along with the unique conservation concerns of analogue and digital film. I wanted to attend this workshop as the window of opportunity for film preservation due to obsolescence and material decay is at the forefront of my role as a Time-Based Media Conservator.

The workshop involved training in film handling and examination for degradation, instruction in different film-capturing and digitisation methods, lectures in the history of film and guided tours of both the film archive and the film laboratory. I was extremely excited to share the knowledge I gained from this workshop with my colleagues at Tate and apply newly learned skills to the conservation and documentation work on several film artworks that recently entered the Gallery's collection.

Below: Willa, right, attending the FIAF short course in Budapest, which was featured in a local TV news report.

Willa Ratz performing a repair on 35mm film using a film splicer at the 2023 FIAF Technical Training Course at the Hungarian National Archives.

The Impact of the Trust's Support: Anna Plowden Trust Alumni

The Trustees like to keep in touch with past recipients of Plowden Scholarships, and are gratified to learn of their success as they establish their careers in conservation. Here are a few examples of the contribution that our Alumni are now making to the sector.

Rosie Chamberlin

Plowden Scholar 2012-2014
Textile Conservator, Historic Royal Palaces

As a student on the MPhil Textile Conservation at Glasgow University I was fortunate to benefit from a Plowden Scholarship for both years of study. I would not have been able to take up my place on the programme without this support, quite simply it opened up a career to me that would otherwise have been completely unavailable to me.

After graduating in 2014 I worked in the private sector for two years before securing a post of Textile Conservator at the Textile Conservation Studio of Historic Royal Palaces. I have found my dream job. I love coming to work each day, am constantly learning from those around me and go home feeling enriched and fulfilled. The support I had from the Anna Plowden Trust, has made this possible.

In 2019 I also received a generous Anna Plowden Trust/ Clothworkers' Foundation CPD Grant. This enabled me to attend the ICOM-Conservation Committee Textiles Working Group Interim Meeting, A Challenging Dimension: The Conservation and Research of Costume and Accessories at the Abegg-Stiftung in Riggisberg, Switzerland. It provided up-to-date knowledge in the field as well as the opportunity for me to present my research on the conservation of degraded weighted-silk costume to an international audience.

This ongoing support of The Anna Plowden Trust has provided me with opportunities that would otherwise have been out of reach. Opportunities that have enriched my career, kept me abreast of new developments in the field, helped me develop my skillset as a textile conservator and, through knowledge – sharing and networking, furthered my research.

Overleaf: Rosie carrying out conservation treatment of the degraded silk (thought to be tin-weighted) of a child's dress, 19th century. © Historic Royal Palaces.

This ongoing support of The Anna Plowden Trust has provided me with opportunities that would otherwise have been out of reach.

Rosie Chamberlin

Jack Chauncy

Plowden Scholar 2020-2022
Freelance Painting Conservator and Painting Conservator
at ArtDiscovery

After graduating from The Courtauld Institute, I spent some time learning the glue-paste method of lining paintings on canvas from the Somerset-based restorer Tim Everett. I was interested to get experience with this traditional approach, which is seldom taught in modern conservation courses. In August 2023 I established my own conservation studio and in September I received my first painting, a 16th century Madonna and Child. Since then, I have conserved several paintings independently. In my freelance work I also undertake conservation projects for ArtDiscovery, a market leader for technical art history services. Here, I have put my training and experience in analytical techniques, which I gained during my time at The Courtauld Institute, into practical use.

I am currently working part-time on my freelance work whilst also undertaking a Painting Conservation Internship part-time at The Guildhall Art Gallery. Since starting my internship in November 2023, I have worked as a member of the conservation team on exciting projects including preparing seven important paintings from the collection for loan to the exhibition *Prerafaelliti: Rinascimento Moderno* in Forli, Italy.

Jack Chauncy removing 'Study for The Eve of St Agnes' by William Holman Hunt, in preparation for an international loan. Images, above and overleaf: Jénnifer González Corujo (also a past Plowden Scholar), Guildhall Art Gallery.

Jack Chauncy inspecting a still life by Matthew Smith at the Guildhall Art Gallery.

Charlotte Johnston carrying consolidation-testing under magnification whilst an MA student at Northumbria University.

Charlotte Johnston

Plowden Scholar 2019-2021
PhD student at Northumbria University

The exceptional support from the Anna Plowden Trust during my studies on the MA Conservation of Fine Art at Northumbria University has continued to positively influence me through to my early research career. I have completed several private conservation projects, which included research into distemper as a contemporary painting medium. I'm now enjoying the first year of a Post Graduate Research Degree in Technical Art History within the Conservation Department at Northumbria as a Northern Bridge Consortium Scholar. My research topic is the legacy of trading dammar resin, the colonialist harvesting and its impact on the international artists' materials trade.

The application process for scholarships can be often be difficult to navigate, but the Anna Plowden Trust made theirs a highly positive experience, which gave me the confidence to apply for grants for fully-funded doctoral studies. I am continually grateful for the encouragement as a Plowden Scholar in 2019-21, as it opened my eyes to funded opportunities for further research in the heritage and conservation sector.

Solvent-testing different resinous surface coatings.

Past Plowden Scholars become APT Trustees

The Anna Plowden Trust is itself benefitting from its past support to conservation students, as we now have three Trustees who received Plowden Scholarships as students: Carol Weiss, Lizzy Hippisley-Cox and Puneeta Sharma.

Carol, Conservator of Chinese Paintings at the British Museum, has served as a Trustee since 2015; Puneeta and Lizzy joined in 2023.

As new Trustees they spent their first months becoming familiar with the work of the Trust and participating in decisions on grant applications. Puneeta is now contributing to the administration of the APT's grants, whilst Lizzy is working on fundraising.

Both are also members of the Trust's Equality, Diversity and Inclusion (EDI) Working Group.

Puneeta and Lizzy:
'We are thrilled to have the opportunity to serve as Trustees, excited to contribute to the charity that played such a pivotal role in shaping both of our conservation careers.'

Carol Weiss contributing to an online **'Inspiring the Future'** session from the Hirayama Studio at the British Museum. Courtesy of the Trustees of the British Museum.

Lizzy Hippisley-Cox

Stained Glass Conservator

I was awarded a scholarship to complete my MA Stained Glass Conservation and Heritage Management at the University of York between 2010-2012. The Plowden Scholarship was a vital support, particularly as I became a parent in 2011: it enabled me to continue to study full-time, including the 5-month unpaid studio placements in Germany and Belgium that are a key part of the programme, and helped me to graduate with distinction in 2012.

I set up Eden Stained Glass in 2017; the studio primarily takes on conservation and repair but also new design projects. I prepare condition reports and undertake conservation work for custodians of historic glazing - ranging from cathedrals to cottages. I am also stained glass advisor for the Carlisle and the Leeds Dioceses.

As stained glass is largely found in historic buildings, I have had training in site-based conservation – often working at height, on building sites and working closely with building conservation specialists and craftspeople. With their role as weather barriers (particularly in the North of England and Scotland) an understanding of how windows and their surrounds can fail helps to repair them sensitively and durably.

Stained glass was recently put on the Heritage Craft Association Red List, and has 'Endangered Status' and I am involved with efforts to improve its status, taking on a local trainee and teaching stained glass craft-skills on a regular basis.

Above and overleaf: Lizzy installing windows by Thomas Denny in St. James' Church, Grafton-Underwood. © Alex J Wright 2020.

Stained glass was recently put on the Heritage Craft Association Red List, and has ‘Endangered Status’ and I am involved with efforts to improve its status, taking on a local trainee and teaching stained glass craft-skills on a regular basis.

Puneeta Sharma

Conservator of Works of Art on Paper, Royal Collection Trust

I received a Plowden Scholarship towards my fees on the two-year MA Conservation: Art on Paper at Camberwell College of Arts, from which I graduated in 2014. This support allowed me to resign my part-time job, which gave me the dedicated time that I needed to focus on my studies.

In 2017, I was also awarded an Anna Plowden/ Clothworkers' Foundation CPD grant which enabled me to attend Handmade European Paper, Cardboards, Machine Paper and Specialities, taught by Gangolf Ulbricht and held at Praglia Abbey in Teolo, Italy.

I joined the Royal Collection Trust in 2015, working for a year in the Royal Archives and then the Works of Art section as a Conservator of Works of Art on Paper. I collaborate across disciplines, the objects that I conserve include drawings, prints, pastels, watercolours, fans, miniatures and photographs. These are mainly on paper but also include materials such as parchment, ivory and sometimes textiles, such as silk. I assess objects in the collection, compile condition reports, and carry out analysis and conservation treatments. Occasionally, I act as a courier for exhibitions and loans, and also contribute to outreach activities such as gallery talks and conservation open days. Recent conservation projects have included 18th-century pastels by Rosalba Carriera, Italian Renaissance drawings, South Indian paintings on paper, and a beautiful fan painted on silk.

When I secured my current job at the Royal Collection Trust I wrote to the Anna Plowden Trust to update them – my words then are just as true now: 'Again I have to express my utmost thanks to the APT for helping me to finish my conservation training. Now I am able to work my dream job every day. What a huge privilege!'

Checking paint stability under a microscope.
Royal Collection Trust / © His Majesty King Charles III 2024.

‘Again I have to express my utmost thanks to the APT for helping me to finish my conservation training. Now I am able to work my dream job every day. What a huge privilege!’

Revealing a Thomas Gainsborough drawing on the verso of a sheet.
Royal Collection Trust / © His Majesty King Charles III 2024.

Annual Report

Of the Trustees for the twelve months to 30 November 2023

TRUSTEES' REPORT

Background and Objectives

The Anna Plowden Trust was constituted by Deed of Trust dated 21 August 1998 and amended 7 October 1998. It was established to commemorate the life and work of Anna Plowden CBE, who worked for many years towards raising the standards of conservation in the UK.

The objects of the charity are to contribute to the conservation of items of historic, artistic or scientific interest, and to the development of public knowledge and skills in conservation.

Since the Trust was established in 1998, it has awarded over 400 Plowden Scholarships and over 400 CPD Grants. In total, the Trust has distributed over £1,150,000 towards its principal aims of improving skills in, and awareness of, conservation.

In the past year, the Trust has continued its two main programmes aimed at improving conservation skills.

These are:

Plowden Scholarships for those requiring assistance, usually graduates, towards the cost of studying for qualifications to enter the conservation profession;

Anna Plowden/Clothworkers' Foundation CPD Grants for short, mid-career skills development for conservators already working in the field.

Applications for funding are invited through advertisements in national conservation journals, direct contact with conservation programme leaders and through the Trust's website (www.annaplowdentrust.org.uk) and social media accounts (Facebook and Instagram).

The Trustees, having given careful consideration to the Charity Commission's guidance on public benefit, are satisfied that the Trust's established grant-making policies described above meet those requirements.

Our core objective is to support training in heritage conservation. This is done by supporting students on conservation programmes and supporting the skills development of the UK's practising heritage conservators.

The public benefits that flow from this are:

i. Maintaining the UK's cadre of highly skilled heritage conservators;

ii. Enabling those who could not otherwise afford to train for careers in heritage conservation to do so;

iii. The care and conservation of our heritage that is undertaken by our Alumni throughout their careers, and by our CPD grantees thanks to their enhanced knowledge and skills.

We believe this greatly benefits the individuals whom we fund, the institutions for which they work (or will work in the future) and the public realm. These benefits are clearly demonstrated by the short case studies in this Annual Report.

Trustees

Dr David Saunders, Chair
Francis Plowden, Secretary & Treasurer
Penelope Plowden, Grants Manager
Lizzy Hippisley Cox (*from 27 June 2023*)
Nell Hoare MBE
Dr David Leigh ACR
Jane McAusland
Christina Rozeik ACR
Puneeta Sharma (*from 25 April 2023*)
Carol Weiss

Risks and Reserves

The Trustees have reviewed the risks to which the Trust is exposed. As a grant-making body, these risks are not regarded as critical.

The Trustees have also discussed the reserves policy of the Trust. Although its General Purpose Fund is technically expendable, the Trustees consider that the objectives of the Trust will best be served by making regular grants towards the training and work of conservators using only the income from the Trust's investments and not the capital, and also from donations.

Accordingly, it is the Trust's policy to attempt to maintain an annual grant giving at least at the same level year on year or, if funds allow, to increase it, while as far as possible maintaining the real value of the Trust's reserves.

Fundraising

The Anna Plowden Trust, with the agreement of the Charity Commission, contracts one of its Trustees, Nell Hoare, a freelance fundraising and heritage consultant, to undertake fundraising on its behalf. The Trustees monitor the fundraising activity closely and are satisfied that, having yielded grants and pledges of over £1,000,000 since 2013, it represents good value for money. The Trust raises funds mainly from trusts, foundations and companies; a small number of individuals also support it with annual donations. No public fundraising appeals are undertaken and the Trust does not engage in mass mailing to solicit donations. The Trust complies with accepted good practice in its fundraising.

Plans for future periods

The Trust's objectives for 2023 were to seek to maximise investment income and grants receivable and to award grants totalling at least £75,000. In the event income reached £113,395 and grants totalling £96,404 were awarded.

The Trust's objectives for 2024 remain the same, again with the aim of awarding grants totalling £100,000 if resources allow.

Independent Examiner's Report

To the Trustees of The Anna Plowden Trust

I report to the Trustees on my examination of the accounts of the Anna Plowden Trust (the Trust) for the year ended 30th November 2023 which are set out on pages 36 to 38.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

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

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

C J Besley
Retired FCT (Fellow of the Association of Corporate Treasurers)
120 Dora Road, London, SW19 7HJ

24 March 2024

APT Trustee, Lizzy Hippisley-Cox, conserving glass by Sir James Guthrie in her workshop in Cumbria.

Statement of Financial Activities

For the year ended 30 November 2023

		Notes	2023 £	2022 £
INCOME				
Grants and donations	– unrestricted		1,305.78	5,800.00
	– restricted	1	83,975.00	67,125.00
	– Shepherd Fund	2	–	10,000.00
			85,280.78	82,925.00
Bank interest			1,030.00	110.29
Investment income			27,084.16	22,233.93
			28,114.16	22,344.22
Total Income			**113,394.94**	**105,269.22**
EXPENDITURE				
Grants made	**Scholarships**			
	Anna Plowden Trust		(72,500.00)	(41,800.00)
	Shepherd Fund		(3,500.00)	(3,000.00)
			(76,000.00)	(44,800.00)
	CPD			
	Anna Plowden Trust		(19,664.00)	(17,525.00)
	Shepherd Fund		(740.00)	(460.00)
			(20,404.00)	(17,985.00)
Total awards made in year			(96,404.00)	(62,785.00)
Less: prior year adjustments		3	5,475.00	–
Total awards made			**(90,929.00)**	**(62,785.00)**
Management and administration				
Trustee expenses			(96.00)	(58.15)
Fundraising and related expenses			(4,603.70)	(5,826.98)
Other expenses			(1,124.70)	(458.80)
			(5,824.40)	(6,343.93)
Total expenditure			**(96,753.40)**	**(69,128.93)**
Net incoming/(outgoing) resources			**16,641.54**	36,140.29
(Loss) on revaluation of investments		4	(21,400.83)	(11,926.21)
Net movement in funds			(4,759.29)	24,214.08
Total funds bfwd			736,379.84	712,165.76
TOTAL FUNDS CFWD			**£731,620.55**	**£736,379.84**

Balance Sheet

As at 30 November 2023

	Notes	2023 £	2022 £
CURRENT ASSETS			
Debtors	5	928.75	5,873.75
Cash at bank		94,739.35	98,269.69
Term deposit		–	50,000.00
		95,668.10	**154,143.44**
INVESTMENTS			
Property Income Trust for Charities		84,539.29	94,109.15
Cazenove Charity Sustainable Multi-Asset Fund		492,407.16	504,238.13
HSBC		80,000.00	–
		656,946.45	**598,347.28**
Total Assets		**752,614.55**	**752,490.72**
CURRENT LIABILITIES			
Grants committed but unpaid	6	(20,224.00)	(15,315.00)
Other Creditors		(770.00)	(795.88)
		(20,994.00)	**(16,110.88)**
NET ASSETS		£731,620.55	£736,379.84
Represented by:			
General Purpose Fund		680,972.05	660,007.34
Restricted Fund	1	26,351.00	48,015.00
Shepherd Fund	2	24,297.50	28,357.50
TOTAL FUNDS		**£731,620.55**	**£736,379.84**

Signed on the Trustees' behalf on 23 March 2024 by:

David Saunders
Chair

Francis Plowden
Treasurer

Notes to the Accounts

For the year ended 30 November 2023

1. Restricted Fund
The Trust will usually classify all grants from other Trusts as restricted for the use of scholarships, CPD awards and other training purposes.

2. Shepherd Fund
Funds raised by the family ánd friends of the late Robert Shepherd in his memory. The Trust has agreed to administer the amounts raised and to make scholarsip and CPD awards each year from the fund.

3. Prior year adustments
This represents two elements: £2,975 CPD awards made in prior years which are now unlikely to be taken up; £2,500 provision made last year in error for a scholarship award which is not needed.

4. Investments

	PITCH £	Cazenove £	Total £
Brought forward 1/12/23	94,109.15	504,238.13	598,347.28
Value at 30/11/23	84,539.29	492,407.16	576,946.45
Unrealised gains/(losses)	(£9,569.86)	(11,830.97)	(21,400.83)

5. Debtors
Tax recoverable from the Inland Revenue in respect of donations through Gift Aid.

6 .Grants committed but unpaid
For most CPD awards the actual payment to the beneficiary is made at the end of the course or other event. The figure represents awards granted but where the actual payment will be made in a subsequent year.

Another of the 2022/23 Plowden Scholars: Catriona Rigby, a first year student on the MPhil Textile Conservation at the Kelvin Centre, Glasgow University.

The Anna Plowden Trust
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www.annaplowdentrust.org.uk

Registered Charity No. 1072236

ANNA PLOWDEN TRUST

England & Wales - Charity number 1072236

Accounts

ANNA PLOWDEN TRUST

Review of the Year & Annual Report 2021/22

Tia Ryder using the bench microscope to look at previous repairs to a beaver skull (see page 15). Image: Naomi Hadfield.

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Cover: Jenny Gonzalez Corujo consolidating flakes on a painting at the Guildhall Art Gallery picture store in preparation for the exhibition "The Big City" (see page 19).

Chairman's Introduction

As the Anna Plowden Trust approaches its twenty-fifth year, we reached another milestone during 2022. With the award of 23 Anna Plowden scholarships in the summer (see page 10 for more details), the total amount disbursed in grants and scholarships by the Trust since it was founded exceeded £1,000,000. In its early years, the number of grants and their value was relatively small, but both have grown, and the Trust now consistently supports the education and further training of conservators at a level of £80,000–90,000 per year.

To award grants and scholarships at this level, the Trust is reliant on the generosity of individuals, supporting companies and other trusts and foundations. We are grateful to all the individuals who contribute regularly to the Trust, many of them since it was founded. It was particularly significant that they were joined this year by one of the first conservation students to receive a Scholarship from the APT who, now that she is established in her career, wanted to contribute to the training of the next generation of conservators.

Among the trusts and foundations that support the APT, I would like to highlight the longstanding and invaluable support of The Clothworkers' Foundation and Dulverton Trust and our relationship with the colleagues and family of the late Robert Shepherd, who this year made a further donation to prolong the series of scholarships awarded in his name.

Although in most respects life has returned to normal after the Covid pandemic, one effect that is still evident is the much greater proportion of courses, conferences, and other training opportunities that continue to be held online. Online meetings potentially allow greater participation by those who might not be able to afford the time or travel costs to attend in-person events and are certainly better in terms of environmental impact. Against this, in-person meetings offer rather better opportunities to meet others and form new professional networks. For a number of years, the Trust's CPD grant programme has covered both online and in-person training and while patterns may change, we continue to welcome applications for either type of opportunity.

During 2022, Tristram Bainbridge ACR stepped down as a Trustee of the APT. His enthusiasm and commitment to the Trust over a number of years will be much missed. The Trustees have recently made changes that will allow a greater number of Trustees to be appointed. This change is intended primarily to give us the flexibility to appoint new Trustees before others retire and thus ensure better succession planning.

Finally, this Annual Report is the first to be produced only in an electronic format. In the last few years, we have reduced gradually the number of printed copies produced as more of our supporters, former scholars and grant recipients elected to receive the report digitally. This year we took the decision not to print and distribute hard copies. This was partly dictated by financial considerations: increased printing and delivery costs contribute to the very high unit cost of the few hard copies we distribute, and we felt that these funds were better used in grant giving. We are also conscious of the environmental impact of producing printed copies, even when these are recycled once read.

Dr David Saunders
Chairman

Grants awarded in 2021/22

Thanks to the generosity of our many funders and partners, the Trust was able to award Plowden Scholarships and Anna Plowden/Clothworkers' Foundation CPD and Covid-19 Fund grants during the year to a total value of nearly £63,000. This is less than in pre-pandemic years, principally because the programme of in-person courses and conference has been slow to pick up and resulted in fewer CPD grants than anticipated. In addition, several Plowden Scholar grantees were unable to raise the balance of funds they required so deferred their places; we hope to support them in 2023.

Plowden Scholarships

In 2021/22 the Trust received 41 applications for Plowden Scholarships. In all, 23 grants were awarded but only 21 could be taken up, so the total amount given was £44,800. Generous support from the Dulverton Trust and other funders made it possible for us to make awards at this level.

As always, the Trustees were impressed by the applicants' commitment to train as conservators in the face of the seemingly insurmountable task of raising sufficient funds to do so.

Those awarded Plowden Scholarships in 2021 and 2022 are studying at eight institutions on eleven different conservation programmes.

University of Cardiff
MSc Conservation Practice

City and Guilds of London Art School
BA Conservation: Stone, Wood and Decorative Surfaces

The Courtauld Institute of Art
PGDip Conservation of Easel Paintings
MA Conservation of Easel Paintings
MA Conservation of Wall Paintings

University College London, Institute of Archaeology
MSc Conservation for Archaeology and Museums

University of Durham
MA Conservation of Archaeological and Museum Objects

University of Glasgow: Kelvin Centre for Conservation & Cultural Heritage Research
MPhil Textile Conservation

West Dean College
- MA Conservation Studies: Clocks and Related Objects
- MA Conservation Studies: Ceramics and Related Materials

University of York
MA Stained Glass Conservation and Heritage Management

Previous page: Megan Buchanan-Smith removing the remnants of varnish from David Morier's *Private, 11th Dragoons*, 1751 by applying solvent through evolon tissue (see page 10).

Anna Plowden/Clothworkers' Foundation CPD Grants

Anna Plowden was an early and passionate advocate of the importance of continuing professional development (CPD) for practising conservators. Today CPD is essential for conservators wanting to maintain their Icon accredited status. In 2022 we continued our valuable partnership with The Clothworkers' Foundation.

The pandemic played havoc with the CPD events calendar around the globe and it is taking longer than we had anticipated for in-person courses and conferences to rebound. Our CPD grants budget for the year was £27,500 but, in the event, we awarded 20 grants to a total value of £17,985.

The Clothworkers' Foundation's Proactive Conservation Grant programme ended in 2019, after running since 2007, but its support for conservation CPD has continued, for which the Trustees and colleagues in the sector are enormously grateful.

We were delighted when, in autumn 2022, The Clothworkers' Foundation awarded the Trust a CPD grant commitment for a further five years. This will ensure that we can continue to award CPD grants in the coming years, whilst giving us time to seek other sources of funding for the longer term.

Jordan Megyery practising scratch repair and infills on a photograph face-mounted with acrylic (see page 17).

Joshua Hill on a visit to Buddhist grotto site Matisi (see page 25-26).
Image courtesy Ilsa Haeusler.

The Anna Plowden/Clothworkers' Foundation Covid-19 Fund

Covid-19 had a huge impact on the ability of conservation courses to offer laboratory and practical work to students. As a result, students lost many weeks of practical work and final year students, who could not make good that loss in the following year, were particularly badly affected.

The Clothworkers' Foundation generously agreed that we could use some of the Anna Plowden/Clothworkers' Foundation CPD fund to support these students. The Covid-19 Fund provided grants to students and early career conservators, enabling them to undertake work placements.

Whilst the main grant-giving took place during 2020 and 2021, a few final grants were awarded during 2022. Over the life of the Covid-19 Fund 56 grants were awarded to a total value of £30,998; 39 grants were made to students and 17 to recent graduates. We know from the recipients how valuable these grants were in enabling them to secure placements and so extend their practical experience. We were delighted to learn that a number of the recent graduates who were supported secured longer term or permanent employment as a direct result.

Our Supporters and Sponsors

Measuring 17th-century tapestry belonging to a private client at Zenzie Tinker Conservation Ltd (see page 13). Image: Tabitha Gibbs.

The Trustees are most grateful to the following trusts, foundations and companies, for their generous support for our work during the year:

THE Barbour FOUNDATION

THE DULVERTON TRUST

Routledge Taylor & Francis Group

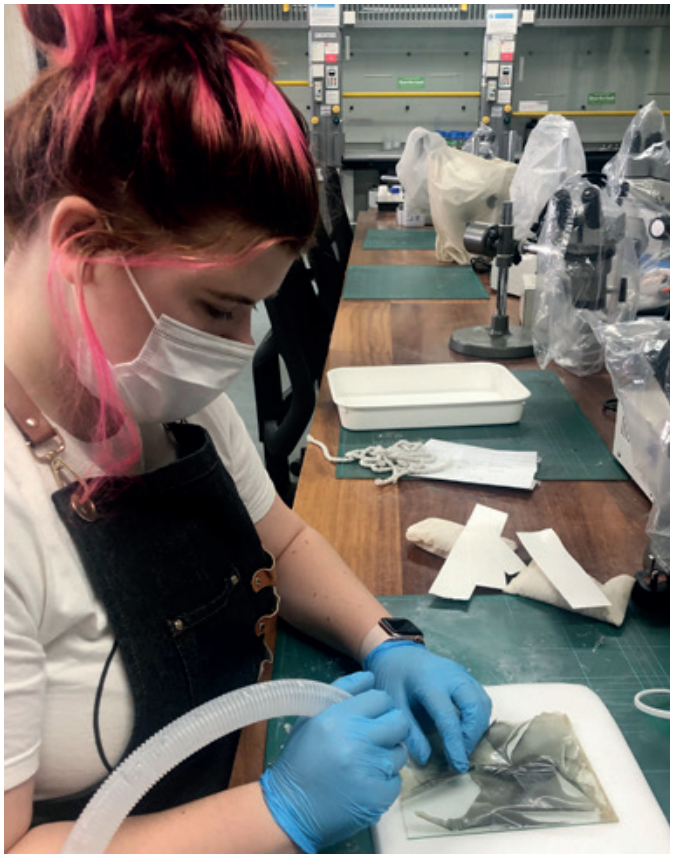
THE CLOTHWORKERS' FOUNDATION

Thriplow Charitable Trust

Willard Conservation Equipment Engineers

A number of generous individuals also support us, many of whom have benefitted from our Scholarships or CPD grants in the past; we have not listed them here but we are most grateful to each of them.

We are also very grateful to those who made further donations to the Robert Shepherd Memorial Fund during the year. Established in memory of the leading painting conservator, Robert Shepherd, it is being used to fund one Scholarship and at least one CPD grant a year until it is exhausted.



Seren Kitchener, using a humidity pencil to relax the emulsion on a glass plate negative ready for adhering back on to the plate (see page 14). Image: Seren Kitchener.

This year, the Robert Shepherd Scholar is Megan Buchanan-Smith, a student on the PG Diploma in the Conservation of Easel Paintings at the Courtauld Institute of Art. The Robert Shepherd CPD grant was awarded to Rowan Frame, enabling her to attend Structural Treatments of Paintings: Reinforcement with the Mist-Lining System. Megan and Rowan's reports can be found on pages 10 and 16 respectively.

Finally, the Trustees would like to record thanks to former Plowden Scholar Katerina Williams, a West Dean graduate who now works as an Archive Conservator at the National Archives, who continues to volunteer with the Trust and masterminds our presence on Instagram.

The Impact of the Trust's Support: Plowden Scholars

The Trust's support makes an immense difference to conservation students, as these brief case studies from the Plowden Scholars in 2022 show.

Megan Buchanan-Smith

PG Diploma in the Conservation of Easel Paintings
Courtauld Institute of Art

I was fortunate to be awarded the Robert Shepherd Scholarship which allowed me to continue my training in paintings conservation for a second year at The Courtauld Institute of Art.

My second year has built on the broad theoretical and practical knowledge I gained during my first. I am conserving two paintings: a military portrait by David Morier owned by the Royal Collection Trust and a 19th-century portrait of a black female sitter. These projects have allowed me to develop my skills in a range of treatments, including removing thick dirt and discoloured varnish layers and retouching paint losses. I am also undertaking a technical analysis of The Courtauld Gallery's *Salvator Mundi*, Circle of Marco d'Oggiono (c. 1467-1524).

I have gained insight into the various conservation issues faced by different institutions through summer placements at galleries and a group project offering advice to the National Trust on their preventive conservation strategies at Erddig House in North Wales. I am preparing to conduct a technical study of Erddig's group of servant portraits for my third-year dissertation.

I am very grateful for the Trust's generous Scholarship, and to the generous donors to the Robert Shepherd Memorial Fund. Their support is making possible my journey towards becoming a professional conservator.

Right: Removing the aged varnish from David Morier's *Private, 11th Dragoons*, 1751.
Next page: Undertaking analysis of the paint surface of a copy of Nicolas Poussin's *A Dance to the Music of Time* using light microscopy.

Scarlett Crow

MA in the Conservation of Archaeological and Museum Objects
Durham University

With the support of the Plowden Scholarship, I was not only granted financial relief, but also offered the freedom to pursue additional opportunities during the placement year of my MA at Durham.

During the 2021/22 academic year I was allocated a placement at York Archaeology, gaining experience of a commercial conservation laboratory. Highlights included working on an Anglo-Saxon sword as my first object, lifting a shield boss from a grave in North Yorkshire, and treating a starvationer boat at the National Coal Mining Museum, Wakefield, which is now on display in the museum's Power House.

Two of the additional opportunities I was able to pursue were the attendance at a laser cleaning course at Manchester Museum and taking part in a *Conservation in Action* event at the National Railway Museum. Thanks to the Plowden Scholarship I was also able to attend a second placement at Leeds Museums and Galleries, giving me an insight into conservation within a large institution.

At the end of my placement, I was fortunate enough to be offered employment as an Assistant Conservator with York Archaeology, where I am working on projects such as the HMS Gloucester, a 17th-century shipwreck, with appearances on BBC news explaining the conservation of the objects that have been lifted from the seabed.

Applying lacquer with an airbrush to a brass flower stand from St Mary's Church, Studley Royal. Courtesy of English Heritage and York Archaeology.

Tabitha carrying out support stitching on a 17th-Century tapestry belonging to a private client at Zenzie Tinker Conservation Ltd. Image: Tabitha Gibbs.

Tabitha Gibbs

MPhil Textile Conservation

The Kelvin Centre for Conservation and Cultural Heritage Research, University of Glasgow

I was delighted to receive a Plowden Scholarship towards my fees for the first year of my MPhil in Textile Conservation at the University of Glasgow. This year gave me a solid grounding in the practical techniques and theory of textile conservation, and I encountered a wide variety of textiles including costumes, tapestries, and archaeological materials. At the end of the year, I undertook professional placements at Zenzie Tinker Conservation Ltd, where I experienced working in a commercial conservation practice, and at the Reiss-Engelhorn Museum in Mannheim, Germany, where I gained an international perspective on conservation.

I am very lucky that I have also received funding from the Trust for my final year. So far this year, I have been developing advanced conservation skills, which will lead to my dissertation research in the final term. The specialist staff, equipment, and networks to which I have had access at Glasgow have been invaluable for me as I build my career as an emerging professional in the field. I truly believe all of this would not have been possible without the Anna Plowden Trust to whom I am very grateful.

Seren Kitchener

MSc Conservation Practice
Cardiff University

The generous Scholarship from the Anna Plowden Trust allowed me to dedicate myself fully to my studies which I focused toward photographic collections. Furthermore, being able to study the subject intensively, due to the Trust's support, allowed me to explore other areas of object conservation, including the repair of an Ancient Egyptian stela, and taking part in a consulting group for the preventive conservation of a special collections library.

During my studies, I conserved glass plate negatives in various states of decay which presented their own individual challenges. The amount of learning I was able to embark on helped build my practical confidence, as well as encourage my ability to research and test different methods of repair. The work I carried out on the Egyptian stela, contributed to the overall understanding of its origins and history, and it is set for display in the Egypt Centre, Swansea.

Since the completion of the course in September 2022, I have found work as a Collections Officer for the Science Museum Group where I work as part of the One Collection Project. The support of the trust allowed me to embark on a Masters and gave me great confidence. Without that support, I would not have achieved this role, which I truly love, in such an esteemed organisation.

Seren Kitchener using tension rods to hold glass pieces of a plate negative in place ready for filling. Image: Seren Kitchener.

Tia Ryder

MSc Conservation Practice
Cardiff University

The generosity and support of the Anna Plowden Trust has allowed me to pursue a masters course that I truly enjoy. The Conservation Practice MSc at Cardiff University combines the theory of conservation with practical sessions in a cohesive manner. Coming from a history background it is so enlightening to see the objects up close and play my own role in their history.

My first museum piece is to conserve a beaver skull, which has increased my familiarity with the use of FTIR, to deduce the adhesive used in the previous repairs, and the photography studio. It has been such a rewarding process researching the treatment of osteological collections and learning about case studies in museums across the world. This first year has allowed me to grow and understand the decision-making process behind conservation practice.

The faith and confidence placed in my ability by Anna Plowden Trustees has granted me a place on a course that is hugely rewarding. I cannot wait for second year and my future within the heritage sector, which would not have been possible without the funding of the Anna Plowden Trust.

Top: Photographing the beaver skull before treatment.
Bottom: Cleaning the beaver skull with a 50:50 IMS and deionised water solution.
Image: Naomi Hadfield.

The Impact of the Trust's Support:
Anna Plowden/Clothworkers' Foundation Grants

In-person CPD courses and conferences are taking a while to pick up following the pandemic, but in 2021/22 a total of 20 grants were awarded, of which these are a few examples.

Rowan Frame

Paintings Conservator at Julia Nagle Ltd
Attended Structural Treatments of Paintings:
Reinforcement with the Mist-Lining System in Arcore, Italy

Thanks to the generous support from the Anna Plowden Trust's Robert Shepherd Fund I was able to attend a three-day mist-lining workshop. It was delivered by paintings conservators from Stichting Restauratie Atelier Limburg (SRAL), The Netherlands, where the mist lining technique was developed to provide support for paintings with significantly weakened canvas supports.

The technique involves misting a support textile with synthetic adhesive and then attaching the textile to the original painting reverse in a low-pressure envelope. Unlike more traditional lining techniques, mist-lining does not involve water, heat or high pressures, and it can be reversed, which makes it a potentially useful option, for example, for treating some water-sensitive modern paintings. The workshop comprised one day of lectures and two days of practice.

Through carrying out mist-linings of mock paintings, I gained the tools to consider, prepare and perform the method. Numerous presentations of case studies from SRAL helped me to understand how to modify the system when needed, and to understand where the decision to mist-line could be appropriate in my future work.

Rowan preparing a lining canvas with a misted application of adhesive inside a polythene tent in preparation for the low-pressure lining.

Meredith Reiss and Katie Sanderson demonstrating the rolling and vacuum sealing of a large photographic print. Image: Jordan Megyery.

Jordan Megyery

Conservator Contemporary Art (Photographs), Tate
Attended The Big Picture Workshop, Museum of Modern Art, New York

I was fortunate enough to receive an Anna Plowden/ Clothworkers' Foundation CPD Grant to support my attendance at the 'Big Picture' workshop, organised by AIC/ FAIC Photographic Materials Group, in May 2022. The four-day workshop was aptly held at the Museum of Modern Art (MoMA), New York, and focused on the unique challenges in the presentation, display, and preservation of large and oversized photographic artworks. I wanted to attend this workshop to enhance my existing knowledge and gain the skills necessary to care for the complex and ever-growing collection of large format photographs at Tate.

The comprehensive programme included presentations from experts in the field, panel discussions around cold storage and replication, hands-on practical conservation workshops, a field visit to MoMA's storage facilities, and a trip to a printing and mounting studio where we saw the making and mounting of an oversized photograph in action.

This workshop was an invaluable experience, I learnt a great deal and I will now be able to implement these lessons to inform the care of oversized photographic artworks in Tate's collection. What's more, I have connected with a network of photograph conservators whom I can continue to learn from and collaborate with in the future.

Marisa Prandelli

Sculpture Conservator at National Museums Liverpool
Attended The Green Conservation Conference in Rome

This conference was organised by Youth in Conservation of Cultural Heritage (www.yococu.com) as a forum for discussion and collaboration between science research and conservation professionals and to facilitate the innovation of new technologies and practices.

The topics covered ranged from biotechnology applications and development of bio-based products to nanotechnology and green solvents for reducing waste, dangerous chemical products, and hazardous solvents.

The following points were emphasised:

- The market can develop more readily if there is demand from users to reduce and replace hazardous chemical products;
- It is important to adopt a proactive, more innovative and sustainable approach within cultural heritage, sharing knowledge and being open to collaboration.

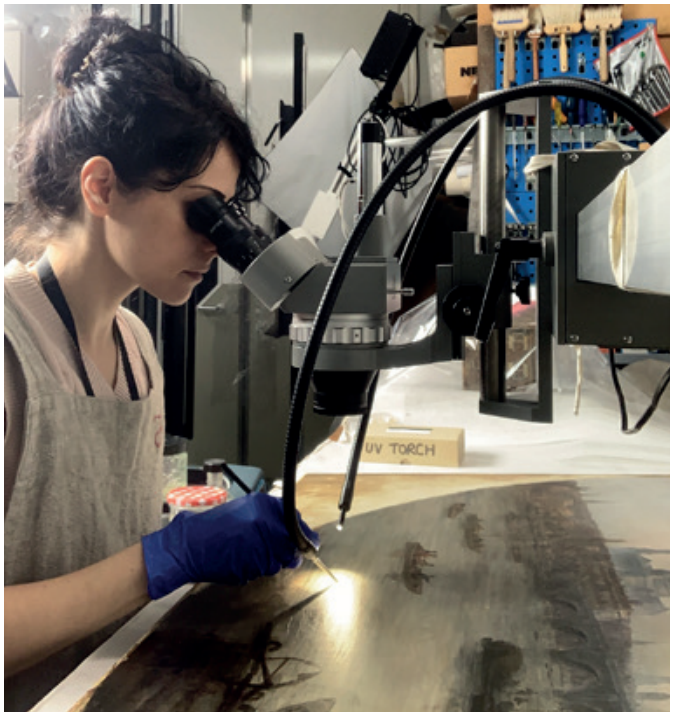
One of the speakers discussed the health problems facing conservators due to the use of solvents, following a discussion of the EU Reach Regulation 2018 (and, here, the UK REACH regulation). It is vital to reduce health and environmental risks by using safer chemicals within conservation. There was also a discussion on calculating the carbon footprint after finishing a conservation project and, for example, the planting of new trees to offset a project's environmental impact.

It was an interesting conference which widened my knowledge of sustainable practices around the world. I am now looking for opportunities for collaboration between cultural heritage institutions to share knowledge and initiatives to reduce the health and environmental impacts of conservation.

A green product Polar Varnish Rescue for cleaning treatments on works of art.

The Impact of the Trust's Support: Anna Plowden Trust Alumni

The Trustees like to keep in touch with past recipients of Plowden Scholarships, and are gratified to learn of their success as they establish their careers in conservation. Here are a few examples of the contribution that our Alumni are now making to the sector.



Jenny cleaning a painting under the microscope at the Guildhall Art Gallery.

Jenny Gonzalez Corugo

Plowden Scholar 2017-2019
Conservation of Easel Paintings Intern at the Guildhall Art Gallery

I am immensely grateful to Anna Plowden Trust for granting me Plowden Scholarships in consecutive years which helped fund my PgDip studies at The Courtauld. The Trust's support allowed me to finish the three-year course that prepared me to work in a museum environment.

Being a Plowden Scholar has helped me fulfil my dream of working as a Conservation Intern at an extraordinary gallery in London.

Currently, at the Guildhall Art Gallery, I am excited to be helping in the condition checking and preparation of paintings for exhibition, loan, and display. I have the privilege of treating several large-scale paintings for the exhibition *The Big City*, which runs from February to late April and will include works that have never been displayed in London before.

My technical examination of paintings in the collection has brought fascinating results, which will be used to provide original information to visitors. I am also benefitting from the use of a museum collection management system, and from many new experiences such as participating in meetings with curators, registrars, and technicians, consulting with living artists, and overseeing an exhibition hanging.

Above: Jenny Gonzalez Corujo performing cleaning tests on a painting at the Guildhall Art Gallery.

Lizzie Fuller

Plowden Scholar 2017-2019
Paper Conservator at the National Library of Scotland

The invaluable support of the Anna Plowden Trust enabled me to undertake a Masters in Paper Conservation at Camberwell College of Arts and begin developing my career as an emerging paper conservator. After graduating in 2019 I joined the British Library as Digitisation Conservator. This role involved working across multiple projects to condition assess and apply treatments to varied collections and materials in order to stabilise them to undergo the digitisation process. I was privileged to work with Tudor and Stuart manuscripts, Japanese design books, Javanese manuscripts and a 9th-century Chinese scroll for the International Dunhuang Project. Working across such a wide range of material increased my knowledge of the materiality of paper-based materials and developed my confidence in decision-making.

I have applied this experience to my current role as a conservator at the National Library of Scotland. Here, too, I manage multiple projects of varied objects, but this time to enable access for readers, to prepare items for exhibition and loan and to contribute to long-term stability. I really enjoy the learning aspect of my chosen career and hope to continue developing as a conservator and contributing to the sector.

Using magnification when consolidating a painting at the National Library of Scotland. Image: Gemma Mathieson.

Lizzie Fuller preparing transparent paper architectural plans for lining treatment at the National Library of Scotland.
Image: Gemma Mathieson.

Dr Joshua Hill

Plowden Scholar 2018/2019
Academic Fellow in Cultural Heritage, Nottingham Trent University

The Anna Plowden Trust generously supported my final year (2018/19) of the three-year Conservation of Wall Painting MA at The Courtauld Institute of Art. Since graduation I have undertaken a mixture of conservation and teaching roles.

Directly after the MA I spent two months as an intern at the Dunhuang Academy in China working at the extraordinary World Heritage site of the Mogao Grottoes and visiting sites in the region.

In 2021/22 I was a Graduate Intern at the Getty Conservation Institute where I worked on dissemination of the Conservation and Management of the Tomb of Tutankhamen project and on two pre-conference workshops at Terra 2022 on the analysis of earthen materials and on grouting for wall paintings on earthen plasters.

In September 2022, I joined Nottingham Trent University as an Academic Fellow in Cultural Heritage at researching issues in the conservation of wall paintings, particularly those painted on gypsum and earth plasters.

Previous page: Joshua Hill as an intern at the Mogao Grottoes, China undertaking remedial interventions. This page (wall painting detail).
Image © Dunhuang Academy.

Inspiring the Future

What is Inspiring the Future?

Were you inspired to work in conservation because of someone you knew or someone you saw? It is often said that "You can't be what you can't see". Very few young people get the chance to meet a conservator and as a consequence the number aspiring to work in conversation is very low. So many young people are missing out on the chance of a fulfilling career simply because they have never been given the chance to meet someone like you. But with your help we can change this - just one hour of your time chatting informally to children can make all the difference and, as you can see from Carol's experience, an enjoyable one. You can do so really quickly and easily via Inspiring the Future, the free national online match-making service which connects volunteers and schools.

Sign up here and help us inspire the next generation and show them what is possible.

Nick Chambers
Chief Executive
Inspiring the Future
www.inspiringthefuture.org

Top and middle: School students enthusiastically engaged in an ItF session on conservation.
Bottom: Carol Weiss contributing to an online ItF session from the Hirayama Studio at the British Museum (see following page).

Experience as an ItF volunteer

Carol Weiss, Trustee of the Anna Plowden Trust and Conservator of Chinese Paintings at the British Museum, writes here about her involvement with Inspiring the Future.

The Trustees strongly believe that young people from all backgrounds should be aware of conservation as a potential career path. Yet due to the current nature of conservation training (much in the form of postgraduate courses) many of the future conservators we come into contact with via our Scholarship schemes have already had to jump many hurdles to get to that stage.

In a bid to help make the world of conservation more easily accessible and diverse, the Anna Plowden Trust connected with Inspiring the Future (ItF). This is a free match-making service that connects volunteers with primary and secondary schools in an innovative, interactive way. Nick Chambers came to speak to the Trustees and stressed the importance of introducing primary schoolchildren to as many different spheres of work as possible at an early age. Speaking personally, I first heard about paper conservation (my particular field) in my final year at university - how much better and exciting would it have been to learn that such a career was possible earlier?

Recent years have certainly seen advances in online meeting platforms, and since signing up to Inspiring the Future, I have been invited to speak, via Zoom, to schoolchildren from Soho to Sunderland about my career in Chinese paintings conservation. I've taken part in a variety of formats, from pre-recorded presentations to live sessions with several classrooms at once, to What's My Line style-quizzing, where students have had to guess my particular branch of work.

All I can say is that I hope the schoolchildren enjoyed the sessions as much as me! Their questions have always been thoughtful and engaged, and speaking purely selfishly, taking part has always given me a boost, reminding me just how lucky I am to do the work I do!

It couldn't be easier to sign up online. Requests are sent from schools via the ItF platform to your email and you can easily accept or reject them according to your availability. And as well as virtual options, there is also the possibility to physically attend careers talks etc - all requests vary and can be flexible to you.

The Anna Plowden Trust is committed to finding ways of promoting conservation to wider, more diverse audiences, and using Inspiring the Future is a straightforward, enjoyable way to do so. Our alumni are the best advocates for a career in conservation that we know, so please do sign up here quoting Anna Plowden Trust.

I hope that before long an applicant for a Plowden Scholarship will say they were inspired by an ItF talk that they heard at school!

Annual Report

Of the Trustees for the twelve months to 30 November 2022

TRUSTEES' REPORT

Background and Objectives

The Anna Plowden Trust was constituted by Deed of Trust dated 21 August 1998 and amended 7 October 1998. It was established to commemorate the life and work of Anna Plowden CBE, who worked for many years towards raising the standards of conservation in the UK.

The objects of the charity are to contribute to the conservation of items of historic, artistic or scientific interest, and to the development of public knowledge and skills in conservation.

Since the Trust was established in 1998, it has awarded over 370 Plowden Scholarships and over 380 CPD Grants. In total, the Trust has distributed over £1,000,000 towards its principal aims of improving skills in, and awareness of, conservation.

In the past year, the Trust has continued its two main programmes aimed at improving conservation skills.

These are:

Plowden Scholarships for those requiring assistance, usually graduates, towards the cost of studying for qualifications to enter the conservation profession;

Anna Plowden/Clothworkers' Foundation CPD Grants for short, mid-career skills development for conservators already working in the field.

During 2020, because of the exceptional challenges created by the pandemic, a **Covid-19 Fund** was established with the generous agreement of The Clothworkers' Foundation, to support conservation students and recent graduates whose practical work was cut short because of the lockdowns. This scheme continued through 2021 and the final grants from the Covid-19 Fund were awarded during 2022 (see page7).

Applications for funding are invited through advertisements in national conservation journals, direct contact with conservation programme leaders and through the Trust's website (www.annaplowdentrust.org.uk) and social media accounts (Facebook and Instagram).

The Trustees, having given careful consideration to the Charity Commission's guidance on public benefit, are satisfied that the Trust's established grant-making policies described above meet those requirements.

Our core objective is to support training in heritage conservation. This is done by supporting students on conservation programmes and supporting the skills development of the UK's practising heritage conservators.

The public benefits that flow from this are:

i. Maintaining the UK's cadre of highly skilled heritage conservators;

ii. Enabling those who could not otherwise afford to train for careers in heritage conservation to do so;

iii. The care and conservation of our heritage that is undertaken by our Alumni throughout their careers, and by our CPD grantees thanks to their enhanced knowledge and skills.

We believe this greatly benefits the individuals whom we fund, the institutions for which they work (or will work in the future) and the public realm. These benefits are clearly demonstrated by the short case studies in this Annual Report.

Trustees

Dr David Saunders, Chairman
Francis Plowden, Secretary & Treasurer
Penelope Plowden, Grants Manager
Tristram Bainbridge ACR (to 19 April 2022)
Nell Hoare, MBE
Dr David Leigh ACR
Jane McAusland
Christina Rozeik ACR
Carol Weiss

Risks and Reserves

The Trustees have reviewed the risks to which the Trust is exposed. As a grant-making body, these risks are not regarded as critical.

The Trustees have also discussed the reserves policy of the Trust. Although its General Purpose Fund is technically expendable, the Trustees consider that the objectives of the Trust will best be served by making regular grants towards the training and work of conservators using only the income from the Trust's investments and not the capital, and also from donations.

Accordingly, it is the Trust's policy to attempt to maintain an annual grant giving at least at the same level year on year or, if funds allow, to increase it, while as far as possible maintaining the real value of the Trust's reserves.

Fundraising

The Anna Plowden Trust, with the agreement of the Charity Commission, contracts one of its Trustees, Nell Hoare, a freelance fundraising and heritage consultant, to undertake fundraising on its behalf. The Trustees monitor the fundraising activity closely and are satisfied that, having yielded grants and pledges of over £1,000,000 since 2013, it represents good value for money. The Trust raises funds mainly from trusts, foundations and companies; a small number of individuals also support it with annual donations. No public fundraising appeals are undertaken and the Trust does not engage in mass mailing to solicit donations. The Trust complies with accepted good practice in its fundraising.

Plans for future periods

The Trust's objectives for 2022 were to seek to maximise investment income and grants receivable and to award grants totalling at least £75,000. In the event income reached £105,268 and grants totalling £62,785 were awarded.

The Trust's objectives for 2023 remain the same, again with the aim of awarding grants totalling £90,000 if resources allow.

Independent Examiner's Report

To the Trustees of The Anna Plowden Trust

I report to the Trustees on my examination of the accounts of the Anna Plowden Trust (the Trust) for the year ended 30th November 2022 which are set out on pages 31 to 33.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

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

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

C J Besley
Retired FCT (Fellow of the Association of Corporate Treasurers)
120 Dora Road, London, SW19 7HJ

7 March 2023

Scarlett Crow laser cleaning a Hippopotamus skull at Manchester Museum (see page 12). Courtesy of Manchester Museum, The University of Manchester.

Statement of Financial Activities

For year ended 30 November 2022

		Notes	2022 £	2021 £
INCOME				
Grants and donations	– unrestricted		5,800.00	3,737.50
	– restricted	1	67,125.00	66,575.00
	– Shepherd Fund	2	10,000.00	–
			82,925.00	70,312.50
Bank interest			110.29	32.89
Investment income			22,233.93	19,877.54
			22,344.22	19,910.43
Total Income			**105,269.22**	**90,222,93**
EXPENDITURE				
Grants made	**Scholarships**			
	Anna Plowden Trust		(41,800.00)	(55,050.00)
	Shepherd Fund		(3,000.00)	(6,000.00)
			(44,800.00)	(61,050.00)
	CPD			
	Anna Plowden Trust		(17,535.00)	(25,605.00)
	Shepherd Fund		(460.00)	–
			(17,985.00)	(25,605.00)
Less: CPD awards in 2019/20 for courses which subsequently cancelled			–	8,216.00
			17,985 .00	17,389.00
Total awards made			**(62,785.00)**	**(78,439.00)**
Management and administration				
Trustee expenses			(58.15)	(–)
Fundraising and related expenses			(5,826.98)	(3,657.38)
Other expenses			(458.80)	(3,338.60)
			(6,343.93)	(6,995.98)
Total expenditure			**(69,128.93)**	**(85,434.98)**
Net incoming/(outgoing) resources			**36,140.29**	4,787.95
Surplus/(loss) on revaluation of investments			(11,926.21)	52,879.77
Net movement in funds			24,214.08	57,667.72
Total funds bfwd			712,165.76	654,498.04
Total funds cfwd			**£736,379.84**	**£ 712,165.76**

Balance Sheet

For the year ended 30 November 2022

	Notes	2022 £	2021 £
CURRENT ASSETS			
Debtors	3	5,873.75	4,713.75
Cash at bank		98,269.69	76,514.30
Term deposit		50,000.00	50,000.00
		154,143.44	**131,228.05**
INVESTMENTS	4		
BMO Responsible Sterling Bond Fund		–	86,004.65
BMO Responsible UK Income Fund		–	326,959.76
M&G Charifund			94,230.28
Property Income Trust for Charities		94,109.15	103,078.80
Cazenove Responsible Mult-Asset Fund A		504,238.13	
		598,347.28	**610,273.49**
Total Assets		**752,490.72**	**741,501.54**
CURRENT LIABILITIES			
Grants committed but unpaid	5	(15,315.00)	(28,345.00)
Other Creditors		(795.88)	(990.78)
		(16,110.88)	**(29,335.78)**
NET ASSETS		**£736,379.84**	**£712,165.76**
Represented by:			
General Purpose Fund		660,007.34	654,868.26
Restricted Fund	1	48,015.00	36,000.00
Shepherd Fund	2	28,357.50	21,297.50
Total Funds		**£736,379.84**	**£712,165.76**

Signed on the Trustees behalf on 6 March 2023 by:

David Saunders
Chairman

Francis Plowden
Treasurer

Notes to the Accounts

For the year ended 30 November 2022

1. Restricted Fund
The Trust will usually classify all grants from other Trusts as restricted for the use of scholarships, CPD awards and other training purposes. Donations received which the Trust did not utilise in the current year because they were paid in advance for use in follwing years or which are to be used for awards for specific purposes, for example to a student from a particular part of the country and where no eligible student was identified.

2. Shepherd Fund
Funds raised by the family and friends of the late Robert Shepherd in his memory.The Trust has agreed to administer the amounts raised and to make scholarsip and CPD awards each year from the fund.

3. Debtors
Tax recoverable from the Inland Revenue in respect of donations through Gift Aid, including an amount relating to the Shepherd Fund.

4. Investments

	BMO Bond Fund	BMO Equity Fund £	M&G Charifund £	Mayfair PITCH £	Schroders £	Total £
Balances bfwd	88,664.59	292,818.62	94,230.28	103,078.80	nil	610,273.49
Value at 30/11/22	**nil**	**nil**	**nil**	94,109.15	504,238.13	598,347.28
(Decrease) in value of investments						(11,926.21)

In the course of the year the Trust realised its investments in the BMO and M&G Funds and reinvested the proceeds in the SUTL Cazenove Charity Responsible Multi-Asset Fund A.

5. Grants committed but unpaid.

Tabitha Gibbs testing out solvents for spot cleaning staining on textile samples (see page 13).
Image: Tabitha Gibbs.

The Anna Plowden Trust
4 Highbury Road, London SW19 7PR
admin@annaplowdentrust.org.uk
www.annaplowdentrust.org.uk

Registered Charity No. 1072236

ANNA PLOWDEN TRUST

England & Wales - Charity number 1072236

Accounts

ANNA PLOWDEN TRUST

Review of the Year & Annual Report 2021

Christina Cacchia removing various layers of discoloured varnish using a cotton swab and Eltolene tissue on a portrait by Thomas Gibson, at Annabelle Monaghan's studio (see page 10).
Image: Reuben Ruxton.

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Of the Trustees for the twelve months to 30 November 2021

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Cover: Isabelle Davies cleaning a study panel in the Nicholas Barker Studio with a cotton wool swab (see page 12).
Image: Isabelle Davies.

Chairman's Introduction

In the introduction to last year's review and annual report I wrote of the unprecedented events of 2020, not least the impact of the Covid-19 pandemic on all our lives and its effect on conservation training and professional development, the key areas of activity for the Anna Plowden Trust.

With hindsight, the optimism felt at the beginning of 2021 was a little premature, as a return to previous levels of activity was some way off, particularly demand for funding for continued professional development (CPD). This reflects the very slow return to face-to-face conferences, seminars and other training opportunities – in the sector and more widely. It remains to be seen whether this move to on-line events is permanent, but experience to date suggests that we are unlikely to return to the full programme of in-person meetings of previous years.

This coincides with an ever-growing awareness of the environmental impact of travel, highlighted at the COP26 meeting in Glasgow, which will be a further driver for on-line or hybrid events. There are already signs that some future major conferences will follow this pattern – for example the 2022 IIC Congress in Wellington – with principally those living and working relatively locally attending in person and the international audience participating on-line. These new arrangements may have implications for our CPD programme, as travel costs have often formed a significant proportion of grant applications; the reduced cost of online attendance may allow the Trust to award a greater number of grants or to support a higher proportion of costs.

In contrast to the reduced demand for CPD funding in 2021, there was an increase in scholarship applications – both in their number and the sums requested – from those on or joining training programmes to become conservators. Further details are given on page 4. Most UK programmes made great efforts to return, wholly or partially, to in-person teaching in 2021 and, importantly, to offer practical conservation training in the studio. It was apparent however, that opportunities for work-based training during or immediately after these courses was still limited by the effects of the pandemic on private practices and public conservation studios. With the agreement of the Clothworkers' Foundation, our partners in the CPD programme, the Covid-19 grant scheme, described in last year's review, was extended into 2021 and opened to students on training courses to help support summer work-based placements.

With the upheaval of these two years, the unwavering support offered to the Anna Plowden Trust by three groups has been crucial: the income stream from individual supporters who make regular payments to the Trust; companies in the sector who have continued to contribute through financially difficult times; and other foundations and trusts whose support underpins our CPD and scholarship programmes. These are detailed on page 8.

To conclude, it is tempting to avoid repeating last year's, perhaps misplaced, optimism, but it is encouraging to see theoretical and practical teaching returning to pre-pandemic levels, innovative patterns of CPD emerging, and to hear of plans for new conservation training programmes.

Dr David Saunders
Chairman

Grants Awarded in 2021

Plowden Scholarships

In 2021 the Trust received 52 applications for Plowden Scholarships; this compares to 48 received in 2020. As in 2020, we had anticipated a lower level of demand due to Covid-19, so were delighted to receive such a large number of very strong applications. A total of 26 grants were awarded but one grantee was unable to take up the award, so the total amount allocated was just under £60,000. As always, the Trustees were impressed by the applicants' commitment to train as conservators in the face of the seemingly insurmountable task of raising sufficient funds to do so – particularly in these Covid times.

The students benefitting from Plowden Scholarships in the 2021/22 academic year studied at ten institutions on 12 different conservation programmes:

City and Guilds of London Art School
MA Conservation

The Courtauld Institute of Art
Postgraduate Diploma in the Conservation of Easel Paintings

University of Cardiff
MSc Professional Conservation

University College London, Institute of Archaeology
MSc Conservation for Archaeology and Museums

University of Durham
MA Conservation of Archaeological and Museum Objects

University of Glasgow: Kelvin Centre for Conservation & Cultural Heritage Research*
MPhil Textile Conservation

University of Lincoln
Postgraduate Diploma Heritage Conservation

Northumbria University
MA Conservation of Fine Art (Easel Paintings)

West Dean College
- Graduate Diploma and MA Conservation Studies: Books and Library Materials
- MA Conservation Studies: Metalwork
- MA Conservation Studies: Furniture

University of York
MA Stained Glass Conservation and Heritage Management

* Formerly the Centre for Textile Conservation and Technical Art History.

Thanks to the generosity of our many funders and partners, the Trust was able to award Plowden Scholarships and Anna Plowden/Clothworkers' Foundation CPD and Covid-19 Fund grants during the year to a total value of nearly £77,000. This is less than in 2020, principally because of the reduced number of CPD grants and the fact that many CPD grants that had been awarded could not, in the end, be taken up due to the pandemic.

Right: Polishing the top of a mahogany chest of drawers (see page 14). Image: S. Matthews.

The Anna Plowden/Clothworkers' Foundation CPD Grants

Anna Plowden was an early and passionate advocate of the importance of continuing professional development (CPD) for practising conservators. Today CPD is essential for conservators wanting to maintain their Icon accredited status. In 2021 we continued our valuable partnership with The Clothworkers' Foundation, which only supports CPD for conservators via the Anna Plowden Trust.

The pandemic naturally played havoc with the CPD events calendar around the globe and we offered just seven CPD grants, far fewer than the 57 awarded in 2019, before Covid struck. We held a large number of 2020 CPD grants open whilst decisions were made on the cancelling, postponing or moving online of courses and conferences. In the event, over £8,000 of those CPD grant commitments were written back, as can be seen in the accounts.

Much of this funding was used for Covid grants (see opposite) and what was not used in 2021 is being used to support our final round of Covid-19 Fund grants in 2022.

Sarah Foskett learning the technique of finger loop braiding whilst on the ETSG course (see page 17).

The Anna Plowden/Clothworkers' Foundation Covid-19 Fund

The impact of Covid-19 on the ability of conservation courses to offer laboratory and practical work to students continued to be severe in 2021. As a result, students lost many weeks of practical work and final year students, who could not make good that loss in the following year, were particularly badly affected.

The Clothworkers' Foundation generously agreed that we could continue to use some of the Anna Plowden/ Clothworkers' Foundation CPD fund to support these students. The Covid-19 Fund provided grants to students and early career conservators, enabling them to undertake work placements. As can be seen from the reports on these grants, several individuals secured permanent or contract employment as a direct result of their placement.

During 2020 and 2021 a total of 44 students and recent graduates benefitted from our Covid-19 Fund grants.

Left: Anna Robinson checking on the progress of humidifying a feather dress worn by Dame Vera Lynn as a child (see page 20).

Our Funders and Supporters

Rebacking a large volume of 'British Zoology' (Sel.g.33) from The Queen's College, Oxford (see page 24).
Courtesy of the Queen's College, Oxford, and the Oxford Conservation Consortium.

We are enormously grateful to all of our donors in the year to the end of November 2021 and, in particular, to our major donors, The Clothworkers' Foundation and the Dulverton Trust.

THE CLOTHWORKERS' FOUNDATION

The Clothworkers' Foundation improves the lives of people and communities – particularly those facing disadvantage, deprivation and/or discrimination – through grant-making.

THE DULVERTON TRUST

The Dulverton Trust is an independent grant-making charity, supporting UK charities tackling a range of social issues, protecting the natural world, and preserving heritage crafts.

CHARLOTTE BONHAM CARTER CHARITABLE TRUST

Supporting organisations and projects including the arts, projects of cultural interest and the preservation of the countryside.

The trusts, foundations and companies that supported the Anna Plowden Trust during the year are listed below. A number of generous individuals also support us, many of whom have benefitted from our Scholarships or CPD grants in the past; we have not listed them here but we are most grateful to each of them.

We are also very grateful to those who donated to the Robert Shepherd Memorial Fund, which aims to fund one Scholarship and at least one CPD grant a year for five years. In 2021/22 The Robert Shepherd Scholar is Lily Down, whose report can be seen on page 13.

The lack of CPD opportunities in 2021 meant that we were not able to award a CPD grant from this fund in 2021, but we hope to be able award an additional Robert Shepherd Fund CPD grant in 2022.

Finally, the Trustees would like to record thanks to former Plowden Scholar Katerina Williams, a graduate of the MA Conservation Studies: Books and Library Materials programme at West Dean College, who continues to volunteer with the Trust and is masterminding our presence on Instagram.

Funders during 2021

Trusts and Foundations

The Trustees are most grateful to the following trusts and foundations, whose generous grants supported our work during the year:

- The Clothworkers' Foundation
- Dulverton Trust
- The Charlotte Bonham Carter Charitable Trust

Companies Operating in the Sector

The Trustees are most grateful to the following companies that supported our work through sponsorship during 2021:

- Willard Conservation Ltd., (our founder Corporate Supporter)

and

- Routledge, Taylor & Francis Group

Willard
Conservation Equipment Engineers

One of the world's leading producers of conservation tools and equipment and the Anna Plowden Trust's founder corporate supporter.

Routledge
Taylor & Francis Group

Routledge partners with researchers, scholarly societies, universities and libraries world-wide to bring knowledge to life.

The Impact of the Trust's Support: Plowden Scholars

The Trust's support makes an immense difference to conservation students, as these brief case studies from the Plowden Scholars in 2021 show.

Christina Cacchia

MA Conservation of Fine Art (Works of Art on Paper)
Northumbria University

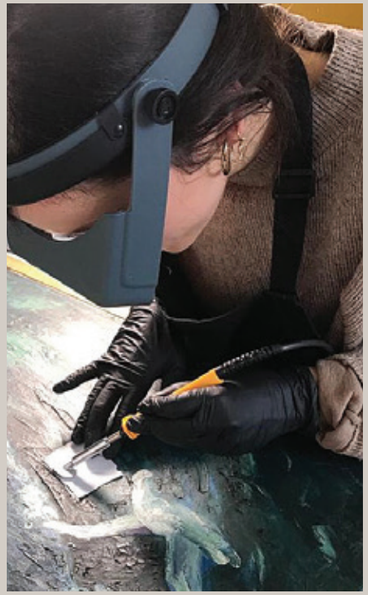
The Anna Plowden Trust Scholarship has been significantly helpful during my final year at Northumbria University. It allowed me to excel academically, as I was able to dedicate more time to my studies, practical skills, and my dissertation research, receiving an award for the best dissertation in the Department of the Arts.

The year included learning about various interesting conservation treatments and scientific techniques, such as polarised light microscopy for pigment identification, colorimetry, glossimetry and more. During this academic year it was very rewarding learning and practising lining methods and using gels for the varnish removal from a challenging 19th-century oil painting.

The Scholarship also enabled me to devote my scholastic breaks to internships, including at the studio of Annabelle Monaghan ACR, the Laing Art Gallery, and the National Maritime Museum.

The Masters has been invaluable in providing me with the foundations for my chosen career. It has given me a sense of direction that I would not have been able to gain without completing it, which is why I am extremely grateful for The Anna Plowden Trust's support.

Left: Christina conducting a condition assessment of Samuel Scott's Lord Anson's victory off Cape Finisterre, 3 May 1747, at the National Maritime Museum's conservation studio. Image: Alice Sherwood.



Above: Consolidating a raised crack using a heated spatula to active the adhesive used and help the raised paint layers fall back into place.
Image: Martha Norman.

Isabelle Davies

MA Stained Glass & Heritage Management
University of York

I was both grateful and delighted to receive an Anna Plowden Trust Scholarship to help fund the second year of my MA in Stained Glass Conservation and Heritage Management. The Trust's support has allowed me to dedicate myself fully to the course and make the most of its opportunities.

This year I have built on the practical, theoretical and historical knowledge of stained glass that I gained during the course's first year and three-month studio placement at the York Glaziers Trust. I am currently undertaking an Advanced Skills module, which explores in depth the latest developments in stained glass conservation techniques, including understanding materials, corrosion, cleaning, and documentation. I am also preparing for my dissertation, which will focus on a collection of recently unearthed Cistercian fragments from Kloster Eberbach, Germany. Access to the Nicholas Barker Studio has been invaluable to independently practise my conservation and craft skills.

I am enjoying the course immensely and I am excited to begin my conservation career in earnest soon.

Isabelle cleaning a study panel in the Nicholas Barker Studio with a smoke sponge. Image: Isabelle Davies.

Lily Down

MA Conservation of Fine Art (Easel Paintings)
Northumbria University

Due to Covid-19-related difficulties throughout my first year of training as a paintings conservator I was concerned about my level of practical experience. However, I undertook two work placements in the summer of 2021, and this academic year has seen the return of in-person workshops where I have developed my skills in a range of conservation treatments.

I have also immersed myself in the learning of critical theory and begun the writing of my dissertation which will focus upon degradation issues within the art of Cedric Morris, a 20th century Welsh artist. For this, I will work with the National Museum of Wales in Cardiff.

This project, the placements undertaken during the summer and my place on the Masters programme itself, would not have been possible without the overwhelmingly generous support of the Anna Plowden Trust which awarded me the Robert Shepherd Fund Scholarship. I feel incredibly privileged to have been selected for such an opportunity. The kindness of the Trust has been for me, and for many others, paramount to advancement within the field on both an individual and collective level.

Lily carrying out a thread-by-thread tear repair upon a torn canvas, with the aid of a microscope.

Samuel Matthews

MA Conservation Studies - Furniture
West Dean College

Thanks to the generosity of the Anna Plowden Trust, I have been able to participate in my fourth and final year at West Dean College, working to complete my MA in Furniture Conservation. With the help they have given me I have been able to dedicate all my time to my studies and working towards writing my thesis.

During my course so far, I have concentrated on the more intricate details found in fine furniture design and refined my accuracy and skills when working with a selection of valuable materials. This has led me to focus my thesis on the replication of materials gathered from endangered species by researching historical records for methods that have been traditionally used.

I have worked closely with the Horological department, securing interesting and challenging pieces to work upon. I'm especially excited to have the opportunity to work on a Louis XV Grand Cartel clock case which will help greatly towards the research for my thesis. Without the confidence of the Anna Plowden Trust, it would have been impossible for me to carry out my MA and for that I am incredibly grateful.

Removing the door of Grand Cartel Clock. Image: S. Matthews.

Louis XV Grand Cartel Clock before work. © S. Matthews.

The Impact of the Trust's Support:
Anna Plowden/Clothworkers' Foundation CPD Grants

Katie Brew

Assistant Conservator, University of Durham, attended a five-day course on Romanesque binding offered by Arthur Green.

I was fortunate to attend a five-day Romanesque binding course with experienced bookbinder and conservator Arthur Green. I attended this largely practical course to gain a deeper understanding of this medieval binding style and its construction; to improve my own binding skills and directly inform the conservation of the early medieval manuscripts we have in Durham.

The course began with a visit to Hereford cathedral and a look at their fantastic chained library, followed by a closer study of some of their Romanesque bindings, one of which we recreated in the following days. An intensely practical week back at Green's studio followed, with lots of opportunities to learn new techniques such as herringbone sewing, working wooden boards, split core endband sewing, parchment covering and perimeter sewing.

I thoroughly enjoyed the week and have come away with new skills, more confidence in decision-making, new connections and a wonderful model binding which will be used for training and outreach projects.

Above right: Katie stitching the text block.
Right: The "perimeter sewing", the final stage of the binding, to tie all the layers together.

Sarah Foskett reviewing some of the huge reference collection of analysed samples she brought back from the ETSG course.

Sarah Foskett ACR

Lecturer in Textile Conservation at the Kelvin Centre for Conservation and Cultural Heritage Research, University of Glasgow, attended *Identifying and describing the structures of archaeological and historical textiles.*

I am extremely grateful to the Anna Plowden Trust for supporting my attendance at this first part of the Early Textiles Study Group (ETSG) course on *Identifying and describing the structures of archaeological textiles*. I hope to attend the second part of the course when it is offered.

In recent years my CPD has focused on advancing my conservation and teaching practice and participating in the course gave me an exciting opportunity to focus again on textiles as materials. Under the guidance of the hugely knowledgeable course tutors, we studied a broad range of early textile techniques, learning about both the techniques and the technology that produced them through a combination of activities including analysis of samples, demonstrations and practicals.

I came away from the course enthusiastic to learn more about archaeological and early textiles and to develop my experience of analysing these fascinating but often poorly surviving structures. I am delighted to have recently been elected to join the Early Textiles Study Group and look forward to working with a new network of specialist colleagues. I also have a fabulous reference collection of all the samples we analysed, which will be a great resource for myself, my colleagues and students on the MPhil Textile Conservation programme.

Covid-19 created havoc with the international courses and conferences calendar, but some conservators were able to attend in person courses with our help.

The Impact of the Trust's Support:
Covid-19 Fund

Kate Berlewen

Placement at the Royal Albert Memorial Museum
Student on MSc Conservation for Archaeology and Museums,
University College London

With the support of the Anna Plowden Trust & Clothworkers' Foundation Covid-19 Fund, I was able to undertake a three-month work placement at the Royal Albert Memorial Museum and Art Gallery (RAMM) in Exeter from October 2021. This practical learning time was so important for me, as my MSc in Conservation for Archaeology and Museums at UCL was disrupted by the impact of the Covid-19 pandemic on both my academic and personal life as a disabled student.

I have had the opportunity to work with a fantastic variety of materials including fresh archaeology, medieval pottery, Polynesian barkcloth, and natural history specimens. I was also able to experience balancing interventive treatments with collections care and preventive conservation activities, such as Integrated Pest Management and cleaning of silver on display.

I have the privilege of also being a 2021 Plowden Scholar, and being able to undertake this placement has allowed me to do justice to the work I put into my MSc and get ready to take my next steps into professional conservation.

We are most grateful to The Clothworkers' Foundation for allowing us, for a second year, the flexibility to apply some of the CPD grant funding to our Covid-19 Fund. A total of 44 students and recent graduates have so far benefitted.

Jessica Mantoan

Placement at Taylor Pearce Conservation
Graduate of MA Conservation Studies at City & Guilds
of London Art School

The whole duration of my MA in Conservation Studies at City & Guilds of London Art School coincided with the Covid-19 emergency and its related restrictions.

As many other students around the world, I have faced the consequences of this penalising situation. In particular, as a young conservator, I lost the opportunity to develop my manual skills and interface with practical experience in the conservation of stone and related materials, my area of specialisation.

Taking part in the Anna Plowden/Clothworkers' Foundation Covid-19 Grant Scheme in June 2021, I received support to undertake a working training programme with Taylor Pearce Conservation, a breath of fresh air for my career. My time with TP was intense and stimulating and I had the opportunity to work on various inorganic materials from decorative terracotta bowls to plaster statues, and stone ornaments. All supported by the skilled Taylor Pearce staff who are always ready to discuss and share their knowledge and techniques.

The experience allowed me to increase and regain confidence in myself and in my abilities as a stone conservator, paving the way for numerous other experiences with other companies. But, above all, it helped me to get my current job as a Stone Conservator & Restorer for PAYE Stonework & Restoration Ltd.

Left: Stone Conservator Jessica Mantoan during the training at Taylor Pearce Ltd performing a pictorial retouching of the repaired areas of a plaster figure from the Royal Academy collection.

Opposite: Kate applying ceramic analysis skills to catalogue an important assemblage of rare 15th century pottery excavated from Exeter city centre, currently on display at RAMM.
Courtesy of Royal Albert Memorial Museum and Art Gallery and Exeter City Council.

‘At the end of my placement, I was delighted to be offered the opportunity to continue my time at the studio on a full-time contract, which I have accepted.’

Anna Robinson

Placement at Zenzie Tinker Conservation
Graduate of MPhil Textile Conservation at the Kelvin Centre for Conservation and Cultural Heritage Research*, University of Glasgow

Thanks to the generous support of the Anna Plowden/ Clothworkers’ Foundation Covid-19 Fund grant, I was able to undertake a work experience placement at Zenzie Tinker Conservation during the autumn of 2021, shortly after graduating.

The grant allowed me to gain valuable hands-on, in-person experience in a professional conservation environment which I had been unable to obtain during my training, due to the need to move to virtual placements during the first lockdown. During my placement I worked on several projects including the conservation and mounting of a collection of garments and accessories belonging to Dame Vera Lynn for an exhibition at Ditchling Museum. I also benefitted from many new experiences such as a site visit, observing meetings and consultations with clients, and seeing how a large private conservation studio operates.

At the end of my placement, I was delighted to be offered the opportunity to continue my time at the studio on a full-time contract, which I have accepted. I wish to thank the Anna Plowden Trust and The Clothworkers’ Foundation for their support which made this placement possible.

Left: Anna working on a feather dress worn by Dame Vera Lynn as a child.
Courtesy of Zenzie Tinker Conservation.

* Formerly the Centre for Textile Conservation and Technical Art History.

The Impact of the Trust's Support:
Anna Plowden Trust Alumni

The Trustees like to keep in touch with past recipients of Plowden Scholarships, and are gratified to learn of their success as they establish their careers in conservation. Here are a few examples of the contribution that our Alumni are now making to the sector.

Assembling the bell-hammer assembly of the York Automaton Clock.

Daniela Corda

Horology and Scientific Instruments Conservator, Royal Museums Greenwich

Following the generous support of the Anna Plowden Trust, I completed my Masters Degree in Conservation Studies at West Dean College, specialising in horology. After graduating in 2017, I moved to London where I worked for a clock repair shop and also at The Clockworks, an electro-mechanical clock museum. Both positions enabled me to continue learning and practising skills in horology and conservation.

During this time, I assisted my former tutor on a project for the York Museums Trust, which involved disassembling, moving and reassembling a large automaton clock. We documented the object's condition and carried out minor repairs to facilitate its scheduled operation.

In 2018, I completed a one-year internship at Royal Museums Greenwich, which subsequently became a permanent position. My role primarily includes conservation of operating objects including the Greenwich Time-Ball, Harrison Sea Clocks, historic telescopes and the many clocks in the collection.

In 2021 I took part in the 'Silver Swan Study Week' at The Bowes Museum assessing the condition of this famous automaton, its future as an operating object and contributing to conversations around interpretation and audience engagement.

Oiling the contra-rotating glass rod assembly of the York Automaton Clock.
Images courtesy of York Museums Trust.

Jess Hyslop

Book Conservator,
Oxford Conservation Consortium

The Anna Plowden Trust's generous support allowed me to undertake my training at West Dean College, where I graduated in 2016 with an MA Conservation: Books and Library Materials. I then landed the role of Project Conservator for the Minton Archive Project at the Staffordshire and Stoke-on-Trent Archive Service. This year-long project, funded by the NMCT and ArtFund, saw me treat a range of 19th- and 20th-century volumes. Not only did it develop the practical skills I had learned at West Dean, but also helped me grow in confidence as I carried out my treatments.

I then joined the Oxford Conservation Consortium, where our eight-strong team provides collection care services to 16 of the Oxford colleges. My duties include working both on complex individual treatments as well as overseeing long-running mass treatment projects, and also assisting with environmental monitoring and Integrated Pest Management.

The Trust has also generously supported my professional development, granting me funding to attend a conference in 2018. I remain exceedingly grateful for all their help.

Jess repairing an architectural plan on plastic film from the Archive of St. John's College, Oxford.
Image: St. John's College, Oxford, and the Oxford Conservation Consortium.

Annual Report

Of the Trustees for the twelve months to 30 November 2021

TRUSTEES' REPORT

Background and Objectives

The Anna Plowden Trust was constituted by Deed of Trust dated 21 August 1998 and amended 7 October 1998. It was established to commemorate the life and work of Anna Plowden CBE, who worked for many years towards raising the standards of conservation in the UK.

The objects of the charity are to contribute to the conservation of items of historic, artistic or scientific interest, and to the development of public knowledge and skills in conservation.

Since the Trust was established in 1998, it has awarded over 350 Plowden Scholarships and over 330 CPD Grants. In total, the Trust has distributed over £900,000 towards its principal aims of improving skills in, and awareness of, conservation.

In the past year, the Trust has continued its two main programmes aimed at improving conservation skills.

These are:

Plowden Scholarships for those requiring assistance, usually graduates, towards the cost of studying for qualifications to enter the conservation profession;

Anna Plowden/Clothworkers' Foundation CPD Grants for short, mid-career skills development for conservators already working in the field.

During 2020, because of the exceptional challenges created by the pandemic, a **Covid-19 Fund** was established with the generous agreement of The Clothworkers' Foundation, to support conservation students whose practical work was cut short because of the lockdowns. This scheme continued into 2021 and the final grants from the Covid-19 Fund will be awarded during 2022.

Applications for funding are invited through advertisements in national conservation journals, direct contact with conservation programme leaders and through the Trust's website (www.annaplowdentrust.org.uk) and social media accounts (Facebook and Instagram).

The Trustees, having given careful consideration to the Charity Commission's guidance on public benefit, are satisfied that the Trust's established grant-making policies described above meet those requirements.

Our core objective is to support training in heritage conservation. This is done by supporting students on conservation programmes and supporting the skills development of the UK's practising heritage conservators.

The public benefits that flow from this are:

i. Maintaining the UK's cadre of highly skilled heritage conservators.

ii. Enabling those who could not otherwise afford to train for careers in heritage conservation to do so.

iii. The care and conservation of our heritage that is undertaken by our Alumni throughout their careers, and by our CPD grantees thanks to their enhanced knowledge and skills.

We believe this greatly benefits the individuals whom we fund, the institutions for which they work (or will work in the future) and the public realm. These benefits are clearly demonstrated by the short case studies in this Annual Report.

Trustees

Dr David Saunders, Chairman
Francis Plowden, Secretary & Treasurer
Penelope Plowden, Grants Manager
Tristram Bainbridge ACR
Nell Hoare, MBE
Dr David Leigh ACR
Jane McAusland
Christina Rozeik ACR
Carol Weiss

Risks and Reserves

The Trustees have reviewed the risks to which the Trust is exposed. As a grant-making body, these risks are not regarded as critical.

The Trustees have also discussed the reserves policy of the Trust. Although its General Purpose Fund is technically expendable, the Trustees consider that the objectives of the Trust will best be served by making regular grants towards the training and work of conservators using only the income from the Trust's investments and not the capital, and from donations.

Accordingly, it is the Trust's policy to attempt to maintain an annual grant giving at least at the same level year on year or, if funds allow, to increase it, while as far as possible maintaining the real value of the Trust's reserves.

Fundraising

The Anna Plowden Trust, with the agreement of the Charity Commission, contracts one of its Trustees, Nell Hoare, a freelance fundraising and heritage consultant, to undertake fundraising on its behalf. The Trustees monitor the fundraising activity closely and are satisfied that, having yielded grants and pledges of over £765,000 since 2013, it represents good value for money. The Trust raises funds mainly from trusts, foundations and companies; a small number of individuals also support it with annual donations. No public fundraising appeals are undertaken and the trust does not engage in mass mailing to solicit donations. The Trust complies with accepted good practice in its fundraising.

Plans for future periods

The Trust's objectives for 2021 were to seek to maximise investment income and grants receivable and to award grants totalling at least £75,000. In the event income reached £93,465 and grants totalling £87,809 were awarded.

The Trust's objectives for 2022 remain the same, again with the aim of awarding grants totalling £90,000 if resources allow.

Independent Examiner's Report

To the Trustees of The Anna Plowden Trust

I report to the Trustees on my examination of the accounts of the Anna Plowden Trust (the Trust) for the year ended 30th November 2021 which are set out on pages 30 to 32.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or

or

3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination.

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

C J Besley
Former FCT (Fellow of the Association of Corporate Treasurers)
120 Dora Road, London, SW19 7HJ
7 March 2022

Right: Katie Brew preparing an end board by carving channels in the wood using a hand drill and files (see page 16).

Statement of Financial Activities

For year ended 30 November 2021

		Notes	2021 £	2020 £
INCOME				
Grants and donations	– unrestricted		3,737.50	5,081.25
	– restricted	1	66,575.00	63,300.00
	– Shepherd Fund	2	–	3,797.50
			70,312.50	72,178.75
Bank interest			32.89	174.02
Investment income			19,877.54	21,112.65
			19,910.43	21,286.67
Total Income			**90,222.93**	**93,465.42**
EXPENDITURE				
Grants made	**Scholarships**			
	Anna Plowden Trust		(55,050.00)	(60,250.00)
	Shepherd Fund		(6,000.00)	(3,500.00)
			(61,050.00)	(63,750.00)
	CPD			
	Anna Plowden Trust		(25,605 .00)	(24,059.00)
	Shepherd Fund		–	–
Less: CPD awards in 2019/20 for courses which subsequently cancelled			8,216.00	–
			(17,389.00)	(24,059.00)
Total awards made			**(78,439.00)**	**(87,809.00)**
Management and administration				
Trustee expenses			–	(73.00)
Fundraising and related expenses			(3,657.38)	(3,986.00)
Other expenses			(3,338.60)	(3,346.26)
			(6,995.98)	(7,405.26)
Total expenditure			**(85,434.98)**	**(95,214.26)**
Net incoming/(outgoing) resources			**4,787.95**	**(1,748.84)**
Surplus/(loss) on revaluation of investments			52,879.77	(60.717.56)
Net movement in funds			57,667.72	(62,466.40)
Total funds bfwd			654,498.04	716,964.44
Total funds cfwd			**£712,165.76**	**£654,498.04**

Balance Sheet

For the year ended 30 November 2021

	Notes	2021 £	2020 £
CURRENT ASSETS			
Debtors	3	4,713.75	3,966.25
Cash at bank		76,514.30	90,421.38
Term deposit		50,000.00	50,000.00
		131,228.05	**144,387.63**
INVESTMENTS	5		
BMO Responsible Sterling Bond Fund		86,004.65	88,664.59
BMO Responsible UK Income Fund		326,959.76	292,818.62
M&G Charifund		94,230.28	85,258.07
Property Income Trust for Charities		103,078.80	90,652.44
		610,273.49	557,393.72
Total Assets		**741,501.54**	**701,781.35**
CURRENT LIABILITIES			
Grants committed but unpaid	4	(28,345.00)	(46,529.00)
Other Creditors		(990.78)	(754.31)
		(29,335.78)	**(47,283.31)**
NET ASSETS		**£712,165.76**	**£654,498.04**
Represented by:			
General Purpose Fund		654,868.26	597,200.54
Restricted Fund	6	36,000.00	30,000.00
Shepherd Fund	2	21,297.50	27,297.50
Total Funds		**£712,165.76**	**£654,498.04**

Approved by the Trustees and signed on their behalf on 6 March 2022 by:

David Saunders
Chairman

Francis Plowden
Treasurer

Notes to the Accounts

For the year ended 30 November 2021

1. Restricted Funds
The Trust will usually classify all grants from other Trusts as restricted for the use of bursaries and other training purposes.

2. Shepherd Fund
Funds raised by the family and friends of the late Robert Shepherd in his memory. The Trust has agreed to administer the amounts raised and to make scholarship and CPD awards each year from the fund.

3. Debtors
Tax recoverable from the Inland Revenue in respect of donations through Gift Aid, including an amount relating to the Shepherd Fund.

4. Current Liabilities
Grants awarded by the Trust in this or previous years but which are not due for payment until after the year end.

5. Investments

	BMO Bond Fund £	BMO Equity Fund £	M&G Charifund £	Mayfair PITCH £	Total £
Balances bfwd	88,664.59	292,818.62	85,258.07	90,652.44	557,393.72
Value at 30/11/21	86,004.65	326,959.76	94,230.28	103,078.80	610,273.49
Increase/(decrease) in value of investments	(2,659.94)	34,141.14	8,972.21	12,426.36	52,879.77

6. Restricted Fund
Donations received which the Trust did not utilise in the current year because they were paid in advance for use in following years or which are to be used for awards for specific purposes, for example to a student from a particular part of the country and where no eligible student was identified

Daniela Corda (left) discussing the condition of the Bowes Museum's Silver Swan automaton (see page 22). Image: Matthew Read.

The Anna Plowden Trust
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www.annaplowdentrust.org.uk

Registered Charity No. 1072236

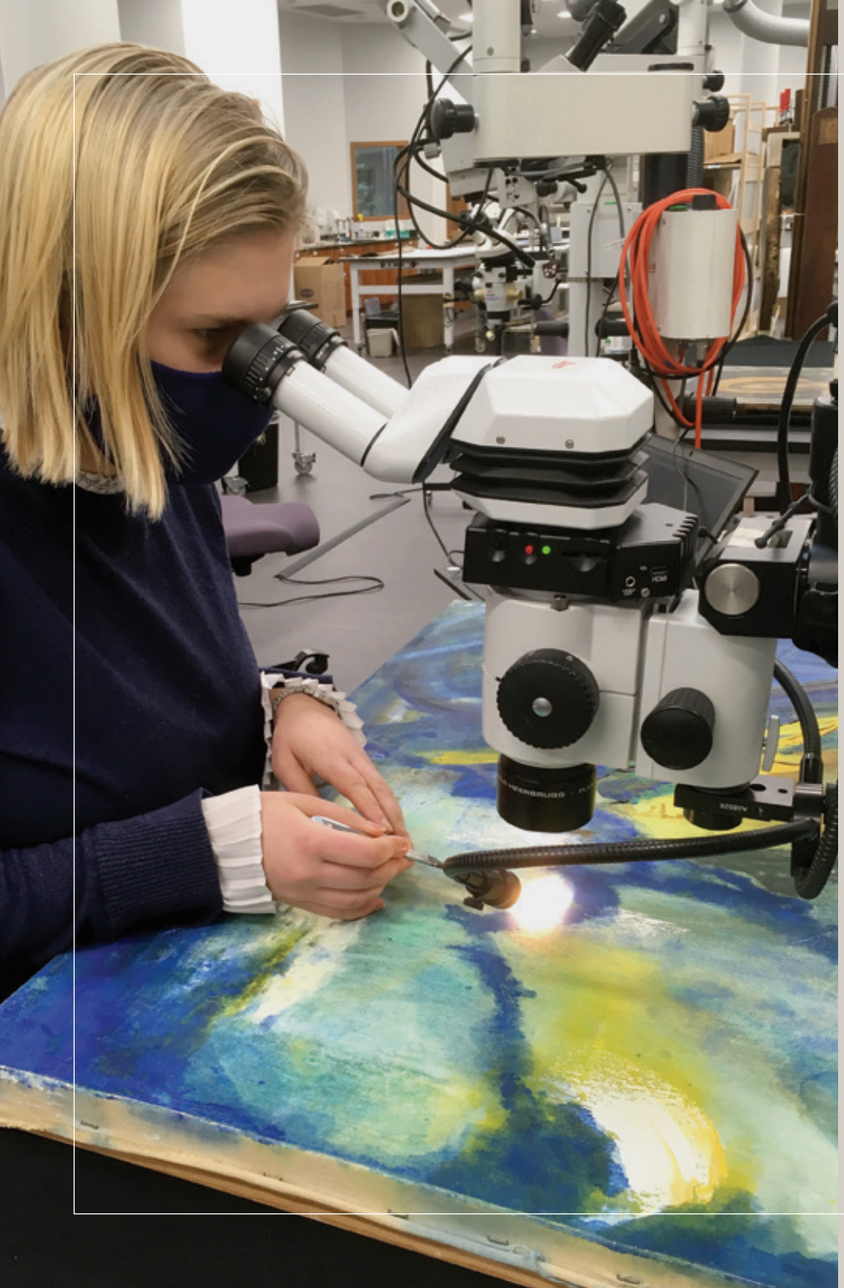
ANNA PLOWDEN TRUST

England & Wales - Charity number 1072236

Accounts

ANNA PLOWDEN TRUST

Review of the Year & Annual Report 2020



Anna Vesaluoma removing accretions under the microscope from the 20th century painting by Franz Kline (see page 14).

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Cover: Victoria Stevens, ACR, recipient of a CPD grant, conserving fire-damaged material.
Image with the kind permission of The Salters' Company.

Chairman's Introduction

For the Chair of any organisation, it can sometimes be a challenge to write an introduction to an annual report that says something new and fresh. While there are always wonderful personal stories of those whose education or professional career has been supported by the Anna Plowden Trust, one year's achievements and minor tribulations can often look remarkably similar to those of previous years. But 2020 was, of course, a year like no other, dominated from the spring by the effect of the Covid-19 pandemic on all our lives.

The effects on the Anna Plowden Trust's programmes were not necessarily as we first thought likely. With the suspension of much teaching on conservation courses during the second part of the 2019/20 academic year and the prospect of socially-distanced classes and fewer practical sessions for 2020/21, we had expected many fewer applications for Plowden Scholarships in June. The number of applications went down, but only by a few compared to previous years, and it was clear that the conservation courses were making extraordinary efforts to provide a balanced and as near normal as possible experience for their students. With other funders affected by reduced income or diverting grants to areas they saw as higher priority during the pandemic, our scholarships became even more important in allowing those in financial need to embark on, or continue with, a conservation training programme.

More predictably, demand for grants for continuing professional development (CPD), the Trust's other major programme, dropped considerably as conferences, workshops and other training opportunities were cancelled or postponed. The Trustees quickly agreed to honour grants for postponed events and to adopt a flexible approach to funding participation in the increasing number of 'virtual' events, including nine grants to those registering for Icon's increasingly popular Leadership Launchpad programme.

It became clear also that one group that was suffering particularly from the pandemic comprised final year conservation students, who were not only missing out on practical experience, often through studio placements, but whose plans for internships or employment on graduation were disrupted or cancelled.

With the agreement of The Clothworkers' Foundation, our partners for the CPD grant programme, we diverted some of that funding to a Covid-19 grant programme designed specifically to support newly graduated conservators to secure post-qualification practical experience (see page 18).

Amid the continuing disruption caused by the pandemic it would be all too easy to forget other events in 2020, in particular how the *Black Lives Matter* campaign led us all to reassess not just our attitudes to under-represented groups, but also the way in which we, often unconsciously, create barriers to more equal opportunity and participation. In response, the Trustees have begun to look at how, working with other organisations, we can bring more people from under-represented groups into careers in conservation, and we have reassessed the wording on our website and application forms to make our commitment to a more diverse profession clear and to remove or adjust questions that might be seen as a barrier to such inclusivity.

Although as we move into 2021 there is some cause for optimism and the hope of a return to normality, we will continue to review the situation and in this we are grateful to major donors to the Trust who have allowed us the flexibility to target funding where it is most needed.

Dr David Saunders
Chairman

Grants Awarded in 2020

Plowden Scholarships

In 2020 the Trust received 48 applications for Plowden Scholarships. We had anticipated a lower level of demand due to Covid-19, but received almost as many applications in 2020 as in 2019. A total of 27 grants were awarded to a value of nearly £64,000. As always, the Trustees were impressed by the applicants' commitment to train as conservators in the face of the seemingly insurmountable task of raising sufficient funds to do so – particularly in these Covid times.

Participant on a CPD course on leather conservation (see page 16).

The students benefitting from Plowden Scholarships in the 2019/20 academic year studied at ten institutions on 13 different conservation programmes:

City and Guilds of London Art School
BA (Hons.) Conservation Studies

The Courtauld Institute of Art
Postgraduate Diploma in the Conservation of Easel Paintings

Northumbria University
- MA Conservation of Fine Art (Works of Art on Paper)
- MA Conservation of Fine Art (Easel Paintings)

University of Cardiff
MSc Conservation Practice

University College London, Institute of Archaeology
- MA Principles of Conservation
- MSc Conservation for Archaeology and Museums

University of Durham
MA Conservation of Archaeological and Museum Objects

University of Glasgow: Centre for Textile Conservation
MPhil Textile Conservation

University of Lincoln
BA (Hons.) Conservation of Cultural Heritage

University of York
MA Stained Glass Conservation and Heritage Management

West Dean College
- MA Conservation Studies: Books and Library Materials
- Graduate Diploma Conservation Studies: Metalwork

£87,000+

Thanks to the generosity of our many funders and partners, the Trust was able to award Plowden Scholarships and Anna Plowden/ Clothworkers' Foundation CPD and Covid-19 Fund grants during the year to a total value of more than £87,000.

Right: Max Chesnokov using a lightbox to collect photographic data on a replica bronze bust as part of what originally would have been a lab-taught module. © Max Chesnokov.

Anna Plowden/Clothworkers' Foundation CPD Grants

Anna Plowden was an early and passionate advocate of the importance of continuing professional development (CPD) for practising conservators. Today CPD is essential for conservators wanting to maintain their Icon accredited status. In 2020 we continued our valuable partnership with The Clothworkers' Foundation, which now only supports CPD for conservators via the Anna Plowden Trust.

During 2020 we offered 29 CPD grants, far fewer than the 57 awarded in 2019. This is a direct result of the impact of Covid-19 on the conference and course calendar. The cancellation of many events and the moving online of others meant that some grantees were unable to take up their award or were able to attend a virtual event at much lower or no cost.

Where relevant, grantees will be able to use their award at the equivalent event in 2021, we are also holding other grants open as we wait to discover whether some of the courses that were postponed in 2020 will be run in 2021.

A number of conservators have taken advantage of Icon's Leadership Launchpad course, which is offered online over 12 months; nine grants were offered to conservators on this programme. Victoria Stevens ACR reports on her experience of the programme on page 17.

The 29 CPD awards that were made came to a total value of £20,079. At present, given the known cancellations, we expect no more than £17,000 of this total to be called upon. The Clothworkers' Foundation has generously agreed that unused funds can be rolled forward to 2021.

Victoria Stevens (left) giving an Up Close outreach workshop for understanding heritage materials. Image with the kind permission of the Dean and Chapter of Gloucester Cathedral.

The Anna Plowden/Clothworkers' Foundation Covid-19 Fund

From March 2020 to the end of the academic year, the impact of Covid-19 on the ability of conservation courses to offer laboratory and practical work to students was severe. As a result, students lost many weeks of practical work and final year students, who could not make good that loss in the following year, were particularly badly affected.

The Clothworkers' Foundation generously agreed to our proposal that part of the CPD fund should be used instead to support these students. The Covid-19 Fund provides grants to final-year conservation students, who graduated in 2020, towards the costs of additional placements or other practical experiences. A selection of reports on these invaluable grants can be found on pages 10-25. At the time of writing, over £10,300 has been offered to nine individuals.

The reconstructed Roman glass vessel, after treatment by Riva Boutylka (see page 18).
© Royal Albert Memorial Museum.

Our Funders and Supporters

Riva Boutylkova cleaning a wooden ship model, once owned by Thomas Hardy (see page 18). © Dorset County Museum.

We are enormously grateful to all of our donors in the year to the end of November 2020 and, in particular, to our major donors, The Clothworkers' Foundation and the Dulverton Trust.

Willard
Conservation Equipment Engineers

One of the world's leading producers of conservation tools and equipment.

Archetype Publications
www.archetype.co.uk

One of the leading publishers in the conservation of art and antiquities and technical art history.

CXD INTERNATIONAL CONSERVATION BY DESIGN

The industry's leading provider of high quality conservation storage and display products to museums, libraries, galleries and archives across the world.

The trusts, foundations and companies that supported the Anna Plowden Trust during the year are listed below. A number of generous individuals also support us, many of whom have benefitted from our Scholarships or CPD grants in the past; we have not listed them here but we are most grateful to each of them.

We are also very grateful to those who donated to the Robert Shepherd Memorial Fund, which aims to fund one Scholarship and at least one CPD grant a year for the next five years. In 2020/21 The Robert Shepherd Scholar is Alice Sherwood, who is in her second year at the Courtauld Institute of Art. The lack of CPD opportunities in 2020 meant that we were not able to award a CPD grant from this fund in 2020, so - Covid-19 permitting - we plan to award an additional CPD grant in 2021.

Finally, the Trustees would like to record thanks to current Plowden Scholar Katerina Williams, a student on the Books and Library Materials programme at West Dean College, who has been volunteering with the Trust to improve and develop the Trust's presence on Instagram.

Funders during 2020

Trusts and Foundations

The Trustees are most grateful to the following trusts and foundations, whose generous grants supported our work during the year:

- The Barbour Foundation
- The Clothworkers' Foundation
- Dulverton Trust
- J P Jacobs Trust

Companies Operating in the Sector

The Trustees are most grateful to the following companies that support our work through sponsorship:

- Willard Conservation Ltd., (our founder Corporate Supporter)

and

- Archetype Publications Ltd.
- Conservation by Design
- K Pak Ltd.
- Richard Rogers Conservation Ltd.
- Routledge, Taylor & Francis Group

K Pak specialises in the care, handling and international transportation of antiques, artworks and high-value items.

R CONSERVATION

Providing the highest quality professional services in fine art object conservation, restoration and object display mounts.

Routledge
Taylor & Francis Group

Routledge partners with researchers, scholarly societies, universities and libraries world-wide to bring knowledge to life.

The Impact of the Trust's Support: Plowden Scholars

The Trust's support makes an immense difference to conservation students, as brief case studies from the Plowden Scholars in the 2020/2021 academic year show.

Ella Berry

MSc Conservation Practice, University of Cardiff

The support of the Anna Plowden Trust and the Barbour Foundation throughout the two years of my Masters from 2019 to 2021 is allowing me to move into natural history conservation, after discovering my passion for the subject during my undergraduate degree in Zoology. This support enabled me to dedicate myself completely to my studies and achieve grades that reflect the best of my abilities.

During the course, I have worked to conserve a range of objects, from glass plate negatives and Welsh music books to a Roman coin hoard and taxidermy specimens. In addition to my conservation of taxidermy during the course, I have produced my own ethical taxidermy specimens in my own time in order to obtain a better understanding of the skills and processes needed to produce such pieces.

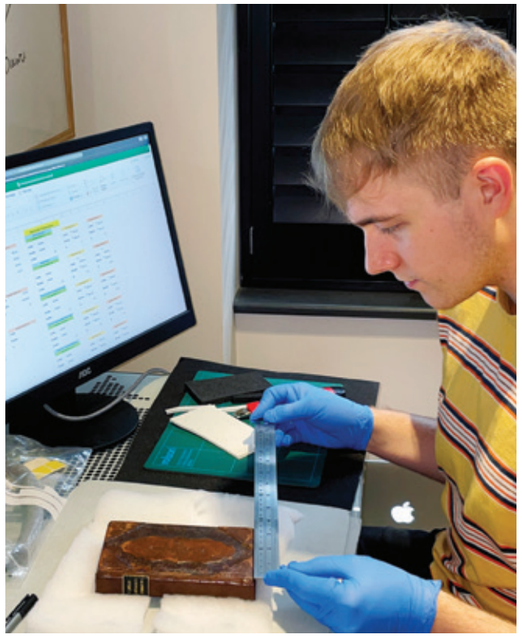
The vote of confidence given to me by the Trustees in turn raised my own self-confidence throughout the course. I have made strong, positive, personal and professional contacts with other conservators, particularly through the Natural Sciences Collections Association (NatSCA). I recently ran my own conference for NatSCA on Twitter to mark International Women in Science Day, creating a series of posts raising awareness of the ground-breaking achievements women have made in science.

Above: Ella Berry in the laboratory.
Right: Ella cleaning a taxidermy specimen.

Max Chesnokov

MA in Principles of Conservation,
Institute of Archaeology, UCL

I am currently completing my MA and am learning the theory and application of preventive conservation methods for a range of collections. This year has been especially tough for both students and tutors as delivery of the course has had to be transferred online. However the practical elements of the course have been adapted with the use of home kits containing conservation materials and supplies.



Max creating a conservation grade mount for one of his own books.

As we do not have access to the laboratories, great importance has been placed on applying what we learn in lectures and seminars to environments and objects accessible in our own homes. This has included recording humidity levels and ultraviolet light exposure in certain rooms, conducting materials analysis on everyday objects and planning a full risk assessment for my living room in the event of a natural disaster! This ensures that the skills we learn can be successfully applied in a professional context. I look forward to seeing where my studies take me and I hope to continue on to the MSc in Conservation for Archaeology and Museums.

Rachel Roberts

MA Conservation of Archaeological and Museum Objects
Durham University

I am currently in the first year of my MA, having been able to take up my place thanks to the generous support of the Anna Plowden Trust. The course has so far offered a good balance of practical skills training and theory, and I have learned a lot already.

Despite the challenges presented by the Covid-19 restrictions, the course has still offered a wide range of teaching. I have had the opportunity to begin laboratory practicals, which have been invaluable. Teaching has so far focused on the agents of decay, preventive conservation, mould-making, and on building a knowledge base of how to treat different materials. I have been especially excited to be able to work with Roman copper coins, as I completed my undergraduate degree in Classical Archaeology and Ancient History and this is an area of great interest for me.

Starting my MA during this difficult time has brought with it many challenges, but the Anna Plowden Trust's Scholarship has been a vital source of support for which I am extremely grateful.

Rachel practising loss compensation techniques.

Anna Vesaluoma

PGDip Conservation of Easel Paintings
The Courtauld Institute of Art

I graduated from The Courtauld in July 2020 and have since begun a fellowship in Paintings Conservation at the Yale University Art Gallery. To help fund my last two years at The Courtauld, I was honoured to receive the support of the Anna Plowden Trust.

At The Courtauld, I undertook challenging treatments, including a complicated tear-mending and lining of a 20th century painting. The balance between supervised mentoring and independent work taught me to take ownership in treatment decisions, a skill which has been instrumental in my position at Yale. In Autumn 2019 I conducted a two-month research project at the Cultural Heritage Agency in Amsterdam, investigating the characterisation of synthetic organic pigments in early 20th century paintings using micro-Raman Spectroscopy. I presented my findings at the 38th annual Gerry Hedley Student Symposium in July 2020, which was held virtually.

As the pandemic brought new challenges, we adapted to new ways of learning. Despite the inherent difficulties in finishing a practical degree remotely, I benefitted from the exciting online lectures organised by The Courtauld, and I was extremely lucky to start my fellowship at Yale in September 2020. It has been thrilling to work in a museum, treating and researching paintings whilst surrounded by expert colleagues. Without my studies at The Courtauld and the generosity of the Anna Plowden Trust, my journey to where I am now would not have been possible.

Anna Vesaluoma surface cleaning a modern painting by Hale Woodruff.

Christelle Wakefield

MA Conservation of Fine Art (Works of Art on Paper)
Northumbria University

It was an honour to have received the Anna Plowden Trust Scholarship to help fund my studies on the MA Conservation of Fine Art. Without the Trust's support, I would not have been able to dedicate as much time to researching my dissertation on pastel papers and artists' fixatives from the mid-1800s to the 1920s. During the process, I was able to further develop my research and writing skills and, for this, I am immensely grateful. I was awarded a Distinction and the Prize for the highest dissertation mark in the Department of Arts.

I thoroughly enjoyed the 2-year MA course, where I attended workshops on paper conservation theory and practice, technical examination techniques, preventive conservation, art history, fibre and pigment analysis, accelerated ageing and deterioration mechanisms affecting artists' materials, and the chemistry of paper. I was also able to work on two paper-based research objects from external collections, namely an early 19th-century hand-coloured lithograph, and a late 19th-century framed watercolour. Additionally, I undertook two internships, the first at the British Museum and the second at the Rijksmuseum.

Christelle applying wheat starch paste for lining

The Impact of the Trust's Support:
Anna Plowden/Clothworkers' Foundation CPD Grants

Dr Victoria Purewal ACR

Owner of Pure Conservation. Attended Theo Sturge's Leather Conservation Course in October 2020.

The Anna Plowden/Clothworker's CPD Grant provided the support for me to learn a very relevant and invaluable new skill and continue my professional development. Relevant natural history courses are infrequent, so when Icon advertised this course, I grabbed the opportunity.

Pure Conservation is primarily focused on natural history material, but traditionally tanned leather and taxidermy skin are quite dissimilar and so I did not feel qualified to work on leather artefacts, although frequently asked to do so. Having undertaken this course, I clearly understand the differences. The course was split equally into theory, cases studies and practical sessions. One case study of interest focused on a damaged seal-skin trunk and it was repaired using archival raw hide, something I was unaware you could source. I also now know how to pare, skive, colour-match, adhere and make an infill or a repair from hide.

I was also guided through making a leather gilt mould, using different adhesives and colourants. This training seamlessly overlaps with the work I already do and has given me much needed confidence.

Above right: Victoria applying a colour-matched infill. © Charlotte Cameron.
Right: Producing a piece of leather gilt from start to finish: silver leaf being adhered to moulded leather. © Jenna Taylor.

Victoria Stevens ACR

Victoria Stevens Library and Archive Conservation. Undertook Leadership Launchpad, an online training and coaching programme.

The focus and control that the Leadership Launchpad encouraged me to regain through a firmer understanding of what I was trying to achieve in my business developed over what turned out to be an incredibly difficult year. The monthly programme of coaching and reflection sessions allowed me to see from above some of the areas where I can make changes in my approach and priority setting to enable me to achieve my goals whilst not losing sight of the principles that I want to adhere to for the business. An early exercise was setting a mission statement, and from this a shorter belief statement which was condensed into the three-word tag line of *Generosity, Engagement and Efficiency*. These three words have been my focus throughout the year, working on the tools and structures that will enable me to implement them throughout my business.

I realised during the sessions that one of my main skill areas was communication of ideas and advice with enthusiasm, accessibility and positivity. Although I had never appreciated it before, my clients and colleagues really value my skills in this area and it is an aspect of my business that I enjoy greatly. This has resulted in a new non-profit engagement initiative to provide tactile educational and training services for people who have barriers to learning by visual means alone or who are excluded from heritage access by circumstances or opportunity.

Meeting each month to reflect on examples from my own business as well as learn from the experiences of what proved to be a strong and supportive cohort was incredibly helpful, particularly during lockdown. The constant encouragement and confidential safety of the group was extremely beneficial, and we all developed a close bond of mutual trust and support.

Thank you to the Anna Plowden Trust and The Clothworkers' Foundation for enabling me to undertake this transformative experience, and for giving me the funds to take my business under control and to the next stage of its development. I still have some way to go, but the Leadership Launchpad has given me the strong foundations on which to build future success.

Lifting a damaged C17th label for consolidation and repair.
Image with the kind permission of The Salters' Company.

The Impact of the Trust's Support:
Covid-19 Fund

Riva examining a large group of 19th Century polychrome animals from Noah's Ark. © Dorset County Museum.

Riva Boutylkova

Placement at Dorset County Museum
Graduate of the MA in Conservation of Archaeological and Museum Objects, University of Durham

Thanks to the grants from the Anna Plowden Trust, I was lucky enough to undertake two museum placements in 2019 and 2020. As a Plowden Scholar, I benefitted from a 7-month placement at the Royal Albert Memorial Museum (RAMM) in Exeter, as part of the Professional Practice module in my MA degree.

My stay at RAMM was unfortunately cut short due to the Covid-19 lockdown. To make up for this loss in practical museum experience, I was able to secure a second placement in September 2020 at the Dorset County Museum. The Anna Plowden/Clothworkers' Foundation Covid-19 grant funded my one-month internship here, working with the museum's collections team to support their redevelopment project. After this short placement, my stay was extended by the museum, and I am currently still working here as a freelance objects conservator. I've been supporting the gallery installations, conducting remedial treatments to objects prior to display, training staff in object handling and collections care, and preparing a long-term preventive conservation plan for the collection.

I would like to thank the Anna Plowden Trust and The Clothworkers' Foundation for providing me with this possibility, through which I have gained such a meaningful experience and found this valuable connection to the Dorset County Museum.

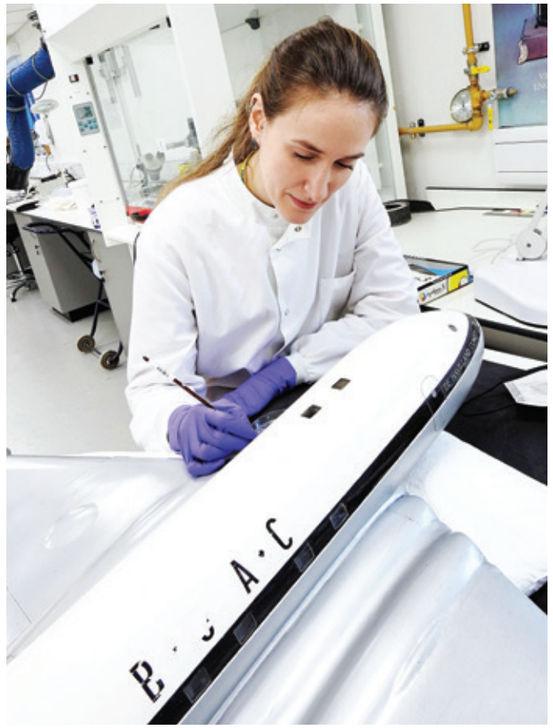
Suncana Marochini

Placement at National Museums Scotland
Graduate of the MSc Conservation for Archaeology and Museums, University College London

With the generous help of the Anna Plowden Trust/ Clothworkers' Foundation Covid Fund grant, I was able to extend my placement at the National Museums Scotland's Engineering Conservation Department. The placement was the final element of my MSc Conservation for Archaeology and Museums course at UCL. The Covid-19 Fund grant allowed me to continue working on National Museum of Flight projects that were interrupted for 12 weeks due to the first national lockdown.

I was able to work on wooden and plastic plane models, which were kept in the airline offices in the past, as well the secure cockpit door from a Boeing 737. These projects gave me the opportunity to treat objects of particular interest to me and that are similar to the ones I hope to encounter in my future career.

This internship has been an invaluable experience which allowed me to continue working in a professional environment, gain more conservation-related knowledge and further develop my practical skills. It has put me in a good position to make the most of my Getty Graduate Internship within the Antiquities Conservation Department at the Getty Villa, which will commence in September 2021. I wish to thank the Anna Plowden Trust and The Clothworkers' Foundation for this opportunity, without their support this would not have been possible.



Suncana undertaking inpainting on the first Comet I airliner wooden plane model at the National Museums Scotland. © National Museums Scotland.

‘I believe that the additional skills and experience I gained thanks to the Covid-19 Fund grant helped me to secure this important first step in my conservation career.’

Lauren Burleson

Placement at University of Cambridge Museums. MA Conservation of Archaeological and Museum Objects, University of Durham

The first Covid-19 lockdown occurred in the middle of my professional placement at the University of Cambridge Museums (UCM) as an MA student from Durham University. I finished my Master’s portfolio in September 2020 without having returned to my host institutions, and I was concerned about the effect of this on my final work portfolio and treatment experiences. With help from an Anna Plowden/ Clothworkers’ Foundation Covid-19 grant, I was able to extend my placement at UCM after submitting my portfolio.

The two major projects which had been left unfinished by the lockdown and which I able to complete, partly thanks to this grant, were a set of Buddhist human bone ornaments from the Museum of Archaeology and Anthropology (MAA) and an unstable 19th century plaster cast from the Museum of Classical Archaeology (MoCA). Additional objects I was able to work on included a basketry charm, a crystal ball, a set of arrows, and a cathedral bench-end. I also was able to help with reopening tasks for MAA. Due to the experience with the hanging mechanism and degradation on the plaster cast, I was hired onto a short-term project at MoCA after my extension ended.

I believe that the additional skills and experience I gained thanks to the Covid-19 Fund grant helped me to secure this important first step in my conservation career. Although it is a very difficult time to graduate into, I can leave now with a fuller portfolio, finished objects, more diverse experience, and more confidence in relation to those things.

Lauren assisting with the reopening of the Museum of Archaeology and Anthropology in Cambridge after several months’ closure due COVID-19, cleaning an open-display canoe model. © Kirstie French.

The Impact of the Trust's Support:
Anna Plowden Trust Alumni

The Trustees like to keep in touch with past recipients of Plowden Scholarships, and are gratified to learn of their success as they establish their careers in conservation. Here are a few examples of the contribution that our Alumni are now making to the sector.

Anna Don

Patrick Lindsay Conservation Fellow
The National Gallery

The support of the Anna Plowden Trust was invaluable during my studies at the Hamilton Kerr Institute, University of Cambridge. I graduated with a Postgraduate Diploma in the Conservation of Easel Paintings in July 2019, having had the opportunity to treat a range of paintings with complex conservation issues. I was also lucky to undertake a summer work placement at the V&A Museum during my studies, which allowed me to develop my practical skills and gave me an insight into working in museums.

The final stages of the reconstruction of Giovanni di Paolo's *St Bartholomew* from the Fitzwilliam Museum. © Hamilton Kerr Institute.

During my final year, I completed a research project involving the treatment, technical study and reconstruction of Giovanni di Paolo's *St Bartholomew*, c. 1435, from the Fitzwilliam Museum. I also undertook research into a collection of artists' documents within the Royal Academy archive. After graduating, I continued this research with a Visiting Scholar Award at the Yale Center for British Art in January 2020, which was very enriching and helped me to develop skills in independent research.

After completing my studies, I began a two-year Patrick Lindsay Conservation Fellowship at the National Gallery, during which I have had the privilege to work on some extraordinary paintings and learn from my colleagues. I am so grateful to the Anna Plowden Trust for enabling me to pursue this career.

Anna cleaning the Fitzwilliam Museum painting *Insects* by Jan van Kessel I (1626-1679). © Chris Titmus, Hamilton Kerr Institute.

Keira McKee

Book and Paper Conservator
University of Glasgow

Generous support from the Anna Plowden Trust allowed me to complete my MA in Conservation Studies (Books & Library Materials) at West Dean College in 2015. I then completed an 18-month Heritage Lottery Fund *Skills for the Future* traineeship at PZ Conservation C.I.C in Cornwall where I was able to build my confidence and practical skills in a busy private studio.

Like many early-career conservators, I gained experience with several fixed-term contracts on standalone, funded projects. I was lucky to have several projects at the University of Glasgow Archives & Special Collections, giving continuity and the chance to work with challenging and varied items. This included a year-long role preparing volumes from William Hunter's exceptional collection for a large international exhibition.

I am thankful for continued support from the Anna Plowden Trust, being awarded a CPD grant to attend a conference in 2020, although that was sadly postponed by the pandemic. In 2020 I took up a permanent post with the University of Glasgow and look forward to the many interesting projects ahead!

Keira installing the 12th-century Hunterian Psalter (MS Hunter 229) for 'William Hunter and the Anatomy of the Modern Museum' in 2018.
Courtesy of the University of Glasgow.

Annual Report

Of the Trustees for the twelve months to 30 November 2020

TRUSTEES' REPORT

Background and Objectives

The Anna Plowden Trust was constituted by Deed of Trust dated 21 August 1998 and amended 7 October 1998. It was established to commemorate the life and work of Anna Plowden CBE, who worked for many years towards raising the standards of conservation in the UK.

The objects of the charity are to contribute to the conservation of items of historic, artistic or scientific interest, and to the development of public knowledge and skills in conservation.

Since the Trust was established in 1998, it has awarded over 325 Plowden Scholarships and over 325 CPD Grants. In total, the Trust has distributed almost £900,000 towards its principal aims of improving skills in, and awareness of, conservation.

In the past year, the Trust has continued its two main programmes aimed at improving conservation skills.

These are:

Plowden Scholarships for those requiring assistance, usually graduates, towards the cost of studying for qualifications to enter the conservation profession;

Anna Plowden/Clothworkers' Foundation CPD Grants for short, mid-career skills development for conservators already working in the field.

During the year, because of the exceptional challenges created by the pandemic, a **Covid-19 Fund** was established with the generous agreement of The Clothworkers' Foundation, to support conservation students whose practical work was cut short because of the lockdowns. The Covid-19 Fund will continue to support students and recent graduates during 2021, until the available funds are exhausted.

Applications for funding are invited through advertisements in national conservation journals, direct contact with conservation programme leaders and through the Trust's website (www.annaplowdentrust.org.uk) and social media accounts (Facebook and Instagram).

The Trustees, having given careful consideration to the Charity Commission's guidance on public benefit, are satisfied that the Trust's established grant-making policies described above meet those requirements.

Our core objective is to support training in heritage conservation. This is done by supporting students on conservation programmes and supporting the skills development of the UK's practising heritage conservators.

The public benefits that flow from this are:

i. Maintaining the UK's cadre of highly skilled heritage conservators.

ii. Enabling those who could not otherwise afford to train for careers in heritage conservation to do so.

iii. The care and conservation of our heritage that is undertaken by our Alumni throughout their careers, and by our CPD grantees thanks to their enhanced knowledge and skills.

We believe this greatly benefits the individuals whom we fund, the institutions for which they work (or will work in the future) and the public realm. These benefits are clearly demonstrated by the short case studies in this Annual Report.

Trustees

Dr David Saunders, Chairman
Francis Plowden, Secretary & Treasurer
Penelope Plowden, Grants Manager
Tristram Bainbridge ACR
Nell Hoare, MBE
Dr David Leigh ACR
Jane McAusland
Christina Rozeik ACR
Carol Weiss

Risks and Reserves

The Trustees have reviewed the risks to which the Trust is exposed. As a grant-making body, these risks are not regarded as critical.

The Trustees have also discussed the reserves policy of the Trust. Although its General Purpose Fund is technically expendable, the Trustees consider that the objectives of the Trust will best be served by making regular grants towards the training and work of conservators using only the income from the Trust's investments and not the capital, and from donations.

Accordingly, it is the Trust's policy to attempt to maintain annual grant giving at least at the same level year on year or, if funds allow, to increase it, while as far as possible maintaining the real value of the Trust's reserves.

Fundraising

The Anna Plowden Trust, with the agreement of the Charity Commission, contracts one of its Trustees, Nell Hoare, a freelance fundraising and heritage consultant, to undertake fundraising on its behalf. The Trustees monitor the fundraising activity closely and are satisfied that, having yielded grants and pledges of over £720,000 since 2013, it represents good value for money. The Trust raises funds mainly from trusts, foundations and companies; a small number of individuals also support it with annual donations. No public fundraising appeals are undertaken and the Trust does not engage in mass mailing to solicit donations. The Trust complies with accepted good practice in its fundraising.

Plans for future periods

The Trust's objectives for 2020 were to seek to maximise investment income and grants receivable and to award grants totalling at least £75,000. In the event income reached £93,465 and grants totalling £87,809 were awarded.

The Trust's objectives for 2021 remain the same, again with the aim of awarding grants totalling £90,000 if resources allow.

Independent Examiner's Report

To the Trustees of The Anna Plowden Trust

I report to the Trustees on my examination of the accounts of the Anna Plowden Trust (the Trust) for the year ended 30 November 2020 which are set out on pages 30 to 32.

Responsibilities and basis of report

As the charity Trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

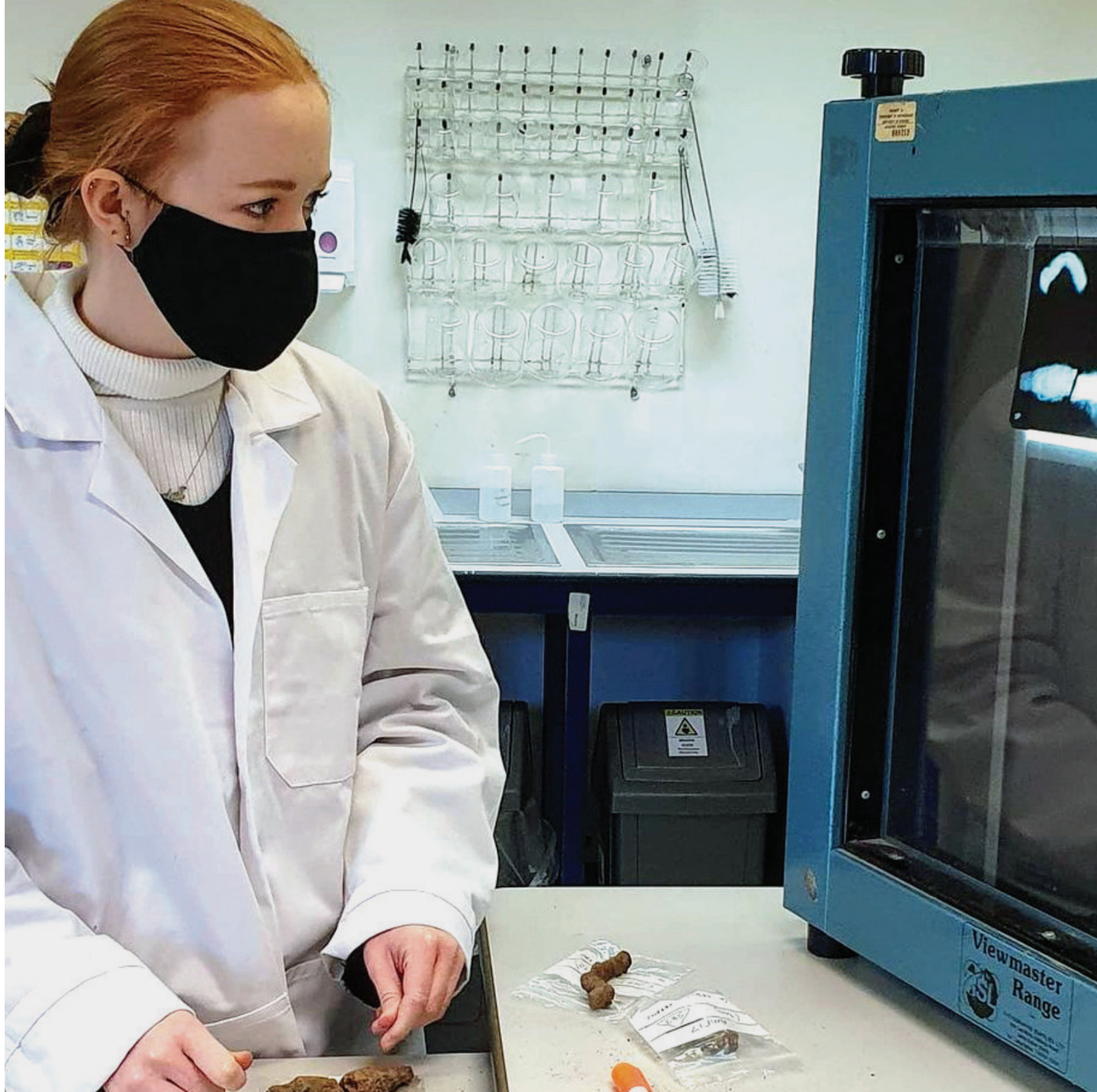
1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records;

or

3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

In my opinion there are no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

R.V.J. Chadder
Chartered Accountant
2 February 2021



Right: Rachel Roberts undertaking X-ray analysis of artefacts (see page 13).

Statement of Financial Activities

For year ended 30 November 2020

		Notes	2020 £	2019 £
INCOME				
Grants and donations	– unrestricted		5,081.25	3,862.50
	– restricted	1	63,300.00	65,775.00
	– Shepherd Fund	2	3,797.50	31,290.00
			72,178.75	100,927.50
Bank Interest			174.02	354.94
Investment Income			21,112.65	19,799.88
			21,286.67	20,154.82
Total Income			**93,465.42**	**121,082.32**
EXPENDITURE				
Grants made	**Scholarships**			
	Anna Plowden Trust		(60,250.00)	(58,000.00)
	Shepherd Fund		(3,500.00)	(3,500.00)
			(63,750.00)	(61,500.00)
	CPD			
	Anna Plowden Trust		(24,059.00)	(28,055.00)
	Shepherd Fund		–	(790.00)
			(24,059.00)	(28,845.00)
Total awards made			**(87,809.00)**	**(90,345.00)**
MANAGEMENT AND ADMINISTRATION				
Trustee expenses			(73.00)	(997.19)
Fundraising and related expenses			(3,986.00)	(5,480.82)
Other expenses			(3,346.26)	(2,201.18)
			(7,405.26)	(8,679.19)
Total expenditure			**(95,214.26)**	**(99,024.19)**
Net incoming/(outgoing) resources			**(1,748.84)**	**22,058.13**
Surplus/(loss) on revaluation of investments			(60,717.56)	31,213.34
Net movement in funds			**(62,466.40)**	**53,271.47**
Total funds bfwd			716,964.44	663,692.97
Total funds cfwd			**£654,498.04**	**£716,964.44**

Balance Sheet

For the year ended 30 November 2020

	Notes	2020 £	2019 £
CURRENT ASSETS			
Debtors	3	3,966.25	3,390.00
Cash at bank		90,421.38	60,016.16
Term deposit		50,000.00	50,000.00
		144,387.63	**113,406.16**
INVESTMENTS	5		
BMO Responsible Sterling Bond Fund		88,664.59	85,050.66
BMO Responsible UK Income Fund		292,818.62	334,068.02
M&G Charifund		85,258.07	101,693.60
Property Income Trust for Charities		90,652.44	97,299.00
		557,393.72	618,111.28
Total Assets		**701,781.35**	**731,517.44**
CURRENT LIABILITIES			
Grants committed but unpaid	4	(46,529.00)	(12,955.00)
Other Creditors		(754.31)	(1,598.00)
		(47,283.31)	**(14,553.00)**
NET ASSETS		£654,498.04	£716,964.44
Represented by:			
General Purpose Fund		597,200.54	657,289.44
Restricted Fund	6	30,000.00	32,675.00
Shepherd Fund	2	27,297.50	27,000.00
Total Funds		£654,498.54	£716,964.44

Approved by the Trustees and signed on their behalf on 2 February 2021 by:

David Saunders — **Chairman**

Francis Plowden — **Treasurer**

Notes to the Accounts

For the year ended 30 November 2020

1. Restricted Funds
The Trust will usually classify all grants from other Trusts as restricted for the use of bursaries and other training purposes.

2. Shepherd Fund
Funds raised by the family and friends of the late Robert Shepherd in his memory. The income to the Fund represents one donation and Gift Aid on previous year donations, which had not been claimed previously. The Trust has agreed to administer the amounts raised and to make scholarship and CPD awards each year from the fund. In 2019/20 one Scholarship award was made.

3. Debtors
Tax recoverable from the Inland Revenue in respect of donations through Gift Aid, including an amount relating to the Shepherd Fund.

4. Grants committed but unpaid
The substantial increase in this figure results from:
a) Some Scholarship awards paid soon after the year end as a result of late invoicing by some universities
b) CPD awards made but where some courses and events were postponed or cancelled due to Covid-19 and where the Trust has committed to make the awards as and when the events are reinstated.

5. Investments

	BMO Bond Fund £	BMO Equity Fund £	M&G Charifund £	Mayfair PITCH £	Total £
Balances bfwd	85,050.66	334,068.02	101, 693.60	97,299.00	618,111.28
Value at 30/11/20	88,664.59	292,818.62	85,258.07	90,652.44	557,393.72
Increase/(decrease) in value of investments	3,613.93	(41,249.40)	(16,435.53)	(6,646.56)	(60,717.56)

6. Restricted Fund
Donations received which the Trust did not utilise in the current year because they were received too late in the year or which are to be used for awards for specific purposes, for example to a student from a particular part of the country and where no eligible student was identified.

7. Related Party Transactions
In 2020 a CPD grant was awarded to Abigail Bainbridge ACR, wife of Trustee, Tristram Bainbridge. In accordance with the Trust's Conflict of Interest Policy, Tristram Bainbridge was not present when this grant application was considered by Trustees and took no part in the decision.

Anna Don re-touching a panel painting; pictured when she was a student at the Hamilton Kerr Institute (see page 22). © Hamilton Kerr Institute

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Registered Charity No. 1072236