

Review of the Year  
& Annual Report 2021



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

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### Annual Report

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.

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



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.



## 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 Foksett 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 improves the lives of people and communities – particularly those facing disadvantage, deprivation and/or discrimination – through grant-making.



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.



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.

## 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

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.

### 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



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



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.

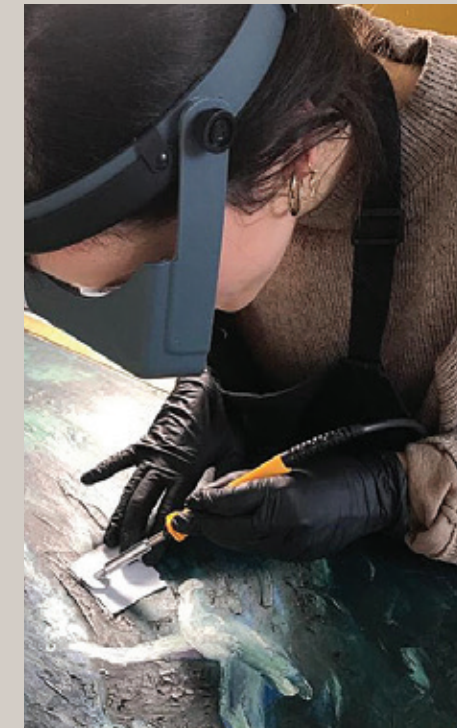
The year included learning about various interesting conservation treatments and scientific techniques, such as polarised light microscopy for pigment identification, colorimetry, glossimetry and more. During this academic year it was very rewarding learning and practising lining methods and using gels 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.



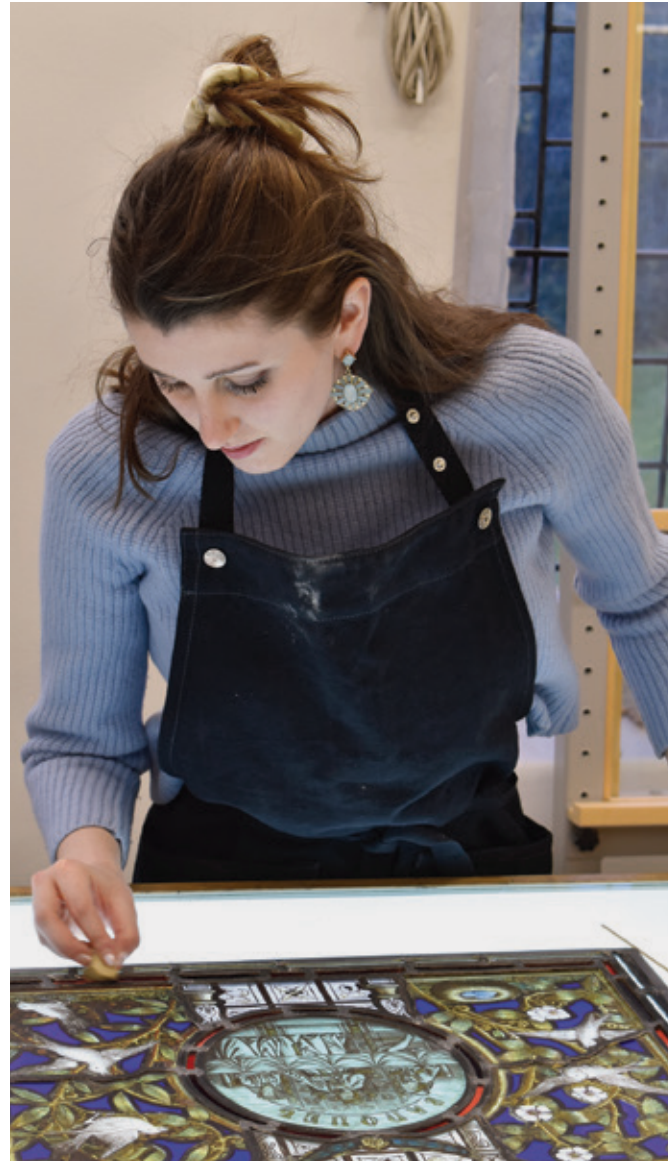
## Isabelle Davies

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.

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

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.



## 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](http://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 £
<b>INCOME</b>			
<b>Grants and donations</b>			
- 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
<b>Total Income</b>		<b>90,222.93</b>	<b>93,465.42</b>
<b>EXPENDITURE</b>			
<b>Grants made</b>			
<b>Scholarships</b>			
Anna Plowden Trust		(55,050.00)	(60,250.00)
Shepherd Fund		(6,000.00)	(3,500.00)
		(61,050.00)	(63,750.00)
<b>CPD</b>			
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)
<b>Total awards made</b>		<b>(78,439.00)</b>	<b>(87,809.00)</b>
<b>Management and administration</b>			
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)
<b>Total expenditure</b>		<b>(85,434.98)</b>	<b>(95,214.26)</b>
<b>Net incoming/(outgoing) resources</b>		<b>4,787.95</b>	<b>(1,748.84)</b>
Surplus/(loss) on revaluation of investments		52,879.77	(60,717.56)
<b>Net movement in funds</b>		<b>57,667.72</b>	<b>(62,466.40)</b>
Total funds bfwd		654,498.04	716,964.44
<b>Total funds cfwd</b>		<b>£712,165.76</b>	<b>£654,498.04</b>

# Balance Sheet

For the year ended 30 November 2021

	Notes	2021 £	2020 £
<b>CURRENT ASSETS</b>			
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
		<b>131,228.05</b>	<b>144,387.63</b>
<b>INVESTMENTS</b>			
	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
<b>Total Assets</b>		<b>741,501.54</b>	<b>701,781.35</b>
<b>CURRENT LIABILITIES</b>			
Grants committed but unpaid	4	(28,345.00)	(46,529.00)
Other Creditors		(990.78)	(754.31)
		<b>(29,335.78)</b>	<b>(47,283.31)</b>
<b>NET ASSETS</b>		<b>£712,165.76</b>	<b>£654,498.04</b>
<b>Represented by:</b>			
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
<b>Total Funds</b>		<b>£712,165.76</b>	<b>£654,498.04</b>

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	<u>86,004.65</u>	<u>326,959.76</u>	<u>94,230.28</u>	<u>103,078.80</u>	<u>610,273.49</u>
Increase/(decrease) in value of investments	<u>(2,659.94)</u>	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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