

A man with a shaved head, wearing a white button-down shirt, is seated at a desk. He is focused on working on the spine of an old, thick book with a worn, yellowish-brown cover. He is using his hands to adjust a small white paper tab that is protruding from the top of the book. The book is held upright by a simple wooden stand. On his left wrist, he wears a black leather strap watch. The background is a softly blurred office or library setting with shelves and various items. In the top right corner, there is a dark green square logo with white text. At the bottom center, there is a line of white text.

ANNA
PLOWDEN
TRUST

Review of the Year and Annual Report 2019



By Appointment
To Her Majesty Queen Elizabeth II
Conservation Equipment Engineers
Willard Conservation Ltd
Chichester

Willard

CONSERVATION EQUIPMENT ENGINEERS



THE QUEEN'S AWARDS
FOR ENTERPRISE:
INTERNATIONAL TRADE
2016

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Contents

Chairman's Introduction	2
Summary of Grants awarded In 2019	4
Our Funders and Supporters	6
The Impact of the Trust's Support: Plowden Scholars	8
Anna Plowden/Clothworkers' Foundation	
CPD Grants	15
Plowden Alumni	18

Annual Report for the twelve months to 30th November 2019

Trustees' Report	22
Independent Examiner's Report	24
Statement of Financial Activities	i
Balance Sheet	ii
Notes to the Accounts	iii

Cover: David Plummer, Plowden Scholar 2017-2019, was a student at West Dean College. He is pictured on his placement at the University of Leiden Library in 2019. Courtesy of Karin Scheper.

Chairman's Introduction

Welcome to the Anna Plowden Trust's Annual Report for 2019, in which you will find details of some of the ways in which the Trust has funded conservation students and professionals over the past year and news from current and former professional development grant and Scholarship recipients.



Dr David Saunders

Chairman

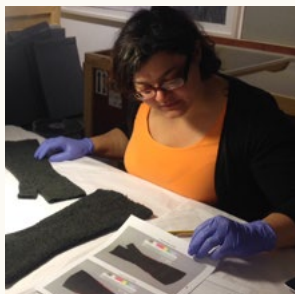
Anna Plowden Trust

The Trust's grant-making is only possible through the generosity of all those individuals, trusts and foundations who support its work. The Trustees are enormously grateful to all our donors in the year to the end of November 2019 and, in particular, to the Dulverton Trust for its generous grant of £90,000 over three years, and The Clothworkers' Foundation for a grant of £30,000 in December 2018 to support CPD for conservators during 2019. These awards are a mark of their continued confidence in our grant programmes. Moving on from our 20th anniversary year, the Trust has again increased combined student scholarship and professional development grant giving to exceed £90,000 for the first time.

Another sign of confidence in the Trust was the decision by colleagues and friends of the late Robert Shepherd – a prominent and respected picture restorer – to ask the Anna Plowden Trust to administer a fund established in his memory. This fund will provide one annual Scholarship to a student of easel painting conservation and at least one annual CPD grant to a practising painting conservator; the first awards were made during 2019 (see pages 4 and 14).

*Right: Newly elected Trustee,
Christina Rozeik.*

Far right: Robert Shepherd.



While its principal grant-giving activities remain in the training and professional development of individual conservators, the Trust has always looked for opportunities to raise the profile of conservation with a wider audience. In 2019 the Trustees made a grant to the Institute of Conservation (Icon) to assist in the redevelopment of the Conservation Register, a longstanding online resource for individuals and organisations seeking professional conservation expertise, but which needed a major redevelopment to bring the technology up to date and make it more usable and effective.

Finally, I am delighted that Christina Rozeik has joined the Trustee board during 2019. Trained as an objects conservator, she has worked for a number of museums as well as in private practice. She has edited several journals and has a particular interest in communication and professional development issues relating to conservation. Since 2017, she has co-hosted The C Word: The Conservators' Podcast.



Grants Awarded in 2019

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 more than £90,000. The students benefitting from Plowden Scholarships in the 2019/20 academic year are studying at nine institutions on 15 different conservation programmes.

Plowden Scholarships

In 2019 the Trust received 48 applications for Plowden Scholarships; 27 grants were awarded. The number of applications was slightly lower than 2018 due to the closure of the MA Conservation course at Camberwell College of Arts and the consequent lack of applicants from that programme. 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. Overall, the grant requests were nearly £250,000 and, whilst we awarded £61,500, our grants still represented less than 30% of that sum.

Centre for Textile Conservation, University of Glasgow

MPhil Textile Conservation

Courtauld Institute of Art

Postgraduate Diploma in the Conservation of Easel Paintings

University of Cardiff

MSc Conservation Practice

University College London,

Institute of Archaeology

MA Principles of Conservation

University of Durham

MA Conservation of Archaeological and Museum Objects

University of Lincoln

Graduate Diploma in Conservation Studies

University of Northumbria

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

University of York

MA Stained Glass Conservation and Heritage Management

West Dean College

Graduate/Postgraduate Diploma/MA:

- Collections Care and Conservation Management
- Conservation of Books and Library Materials
- Conservation of Clocks
- Conservation of Ceramics and Related Materials
- Conservation of Furniture and Related Objects
- Conservation of Metalwork



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. However, at a time of increasing cuts, an institution's staff-training budget is often an early casualty and for conservators in private practice the cost of attending CPD events is exacerbated by lost earnings.

In 2019 we continued our excellent partnership with The Clothworkers' Foundation, which now only supports CPD for conservators via the Trust. Thanks to the Foundation's generous support we awarded a record number of 57 CPD grants to a total value of £31,905 (this differs from the figure shown in the accounts due to a prior year adjustment).

These CPD grants enabled conservators from 42 institutions and private practices to attend conferences and courses in 12 countries, including the UK, South Korea, New Zealand, Japan, Germany and the USA. We gave grants to 11 conservators to attend the Icon 2019 conference *New Perspectives: Contemporary Conservation Thinking & Practice*.



Left: Katie Snow using a microscope to examine a garnet bangle (CPD grant 2019).

Above: Lisa Handke (left) and Jasdeep Singh Dillon (right) received CPD grants in 2019.

Among the other events attended were: the ICOM-Conservation Committee meetings on textiles and metals, both in Switzerland; *Conserving Canvas*, USA (five conservators); the International Course on the Conservation of Japanese Paper, Tokyo; the North American Textile Conservation Conference, Ottawa; *2+3D Photography – Practice and Prophecies*, Amsterdam; the AIC Conference in Salt Lake City; the XIV IADA Congress, in Warsaw; *Recent Advances in Characterizing and Preserving Photographs* in Paris, and the *Leadership Launchpad™* programme, online.

A selection of reports from the students and professional conservators who have benefitted from our support during the year can be seen on pages 8 to 17.

Our Supporters and Sponsors

We are enormously grateful to all of our donors in the year to the end of November 2019 and, in particular, to the Dulverton Trust for its generous grant of £90,000 over three years, and The Clothworkers' Foundation for a grant of £30,000 in December 2018 to support CPD for conservators during 2019.

The trusts, foundations and companies that supported the Anna Plowden Trust during the year are listed below. Many generous individuals also support us each year; we have not listed them here but we are most grateful to all of them.

We are also very grateful to those who donated to the **Robert Shepherd Memorial Fund**, which will fund one Scholarship and at least one CPD grant a year for the next five years. The 2019 Robert Shepherd CPD grant was awarded to Alexandra Gent (see page 15). The Robert Shepherd Scholar is Kendall Francis, in her final year at the Courtauld Institute of Art; Kendall was featured in our 2018 annual report.

Funders During 2019

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

J P Jacobs Trust

St Andrew's Conservation Trust

York Glaziers Trust

And a number of other trusts and individuals that prefer not to be listed.

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



Willard Conservation Ltd.

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



Archetype Publications Ltd.

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



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.



K PAK Ltd.

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



Richard Rogers Conservation Ltd.

We provide 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.

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 Plowden Scholars in the 2019/20 academic year show:



Carlotta Cammelli

*MA Stained Glass Conservation
and Heritage Management
University of York*

I am currently attending my last year of the MA in Stained Glass Conservation and Heritage Management. The course has a good balance between theory and practice. I have been able to use some of my existing skills, such as my knowledge of Latin and history of art background, and have developed a range of conservation skills.

Great importance is given to a 16-week placement. For my placement I worked at the York Glaziers' Trust, where I was supervised by expert conservators. I conserved glass dating from 12th to 19th centuries from York Minster and Lincoln College, Oxford. This has developed my understanding the differences between stained glass from various eras and has given me many new and transferrable skills.

*Left: Preparing a 15th century stained glass panel for transport to the studio for conservation.
Courtesy of York Glaziers Trust.*

*Right: A 15th century stained glass panel of a head from York Minster prepared for edge-bonding.
Courtesy of York Glaziers Trust.*





This insightful experience, together with the research projects I have been working on, and the new skills and techniques I keep learning every day, is equipping me for my professional career. This would have not been possible without the generous help of the Anna Plowden Trust, for which I am extremely grateful.

Eleanor Evans

*MSc Conservation Practice
Cardiff University*

It has been an honour to have the Anna Plowden Scholarship for my second year of the MSc Conservation Practice course at Cardiff University. The first semester has been busy and I have been able to work on a large range of objects and create a network of contacts.



Top Left: Eleanor Evans conserving a spinet at the Hall i' th' Wood Museum, Bolton; (top right) treating a 26th dynasty Egyptian coffin and (left) cleaning a reproduction crewel-work bed hanging at Smithills Hall Bolton.

As an Egyptology graduate, I have a particular interest in Egyptian archaeological objects. I am currently project-managing work on an ancient Egyptian coffin from the Egypt Centre in Swansea, which involves conservation work on cartonnage, paint and wood. I am also working independently on an ancient Egyptian papyrus. I have had work placements at Bolton Museum, Irish Archaeology



Top: Echo Godfrey solvent cleaning a seal-skin cap and (below) float washing a printed handkerchief during her placement. Courtesy of the National Maritime Museum.

Field School and Cardiff University Conservation Laboratory, where I have gained practical, hands-on experience, which has included conserving textiles and archaeological artefacts as well as custom mount-making.

At Cardiff University, I lead the Green Team, which aims to make conservation practice more

sustainable through projects and education. In this role I ran a seminar at the University of Glasgow about sustainable conservation practice.

Echo Godfrey

*MPhil Textile Conservation
Centre for Textile Conservation,
University of Glasgow*

The generosity and support of the Anna Plowden Trust Scholarship is enabling me to complete the two-year Masters programme at the Centre for Textile Conservation.

Over the two years I have learned a huge amount, from practical textile conservation skills, the science of fibres, documentation, costume mounting, and preventive conservation to studying material culture and ethics. I have worked on objects as varied as a Victorian bonnet, Sudanese archaeological textile fragments from the 7th century, and a seal-skin cap from an Arctic expedition. Working with a range of objects and clients during the course has given me experience and confidence in my practical skills, problem solving and project management.

I have had the opportunity to gain invaluable work experience on summer placements at the Maritime Museum, Royal Museums Greenwich and the Museum of London. These placements, along with my previous work experience at the textile conservation studios of the V&A Museum and National Trust, have been essential to my understanding of conservation as a profession and I am excited to have the opportunity to work in the field.



Andriani Maimaridou

*MA Conservation Studies,
Ceramics & Related Materials
West Dean College*

I recently completed the Graduate Diploma
Ceramics Conservation course at West Dean College



*Left: The 176 fragments
of a late Iron Age ceramic vessel
and (far left) reconstructing
the vessel.*

and with the generous support of the Anna Plowden Trust I was able to progress to the Conservation Master's programme.

During my time at West Dean College I have been involved in a broad range of historical and archaeological conservation projects, each with its own challenges and learning outcomes. I am also engaging with material science, professional studies and focusing on my research dissertation. Additionally, I have been offered a six-week placement at the Royal Collection Trust. The placement will be a great opportunity to gain valuable hands-on conservation experience, further translating theory into practice.

Among the variety of objects I am working on, the most challenging is a late Iron Age ceramic burial vessel from a local collection. The vessel was highly fragmented, it was in 176 sections which had worn edges and missing fragments. The treatment started a year ago as a group project, and we have collaborated with the curators and our tutors to understand the best and most ethical approach for the object. It is a great challenge to treat the sherds, reconstruct the vessel and fill the voids to ensure the object is structurally stable enough to be exhibited



Left: Adam Salisbury documenting the condition of a 19th century oil painting, using photomicrography

early in 2020. On completion of this project I will be able to share my experience with the Graduate Diploma students and assist with the treatment and reconstruction of a similar vessel from the same burial.

Pursuing a Master's Degree in Conservation Studies is allowing me to expand my skills and knowledge as a conservator, and to develop my research into the longevity of a specific retouching medium.

Adam Salisbury

*MA in Conservation of Fine Art
(Easel Paintings)
Northumbria University*

During this first academic year of the course, I have already learnt a variety of practical

conservation techniques and skills, guided by our knowledgeable and supportive tutors, during immersive workshop sessions. It has been invaluable to learn and practice non-invasive technical photographic documentation methods, which I am using to scrutinise the condition and materials of my chosen project painting. It is fascinating to understand the history and specifics of easel painting materials in greater depth, as well as gaining advanced knowledge of conservation science and theory.

I have begun practical investigations into the effects of various dry-surface cleaning materials on aged canvas supports, which will ultimately inform my future conservation treatments in professional practice. A recent highlight was applying newly acquired practical skills to a series of 19th century paintings from a private collection. These artworks required extensive cleaning and restoration, which was a fantastic opportunity to gain confidence in treating complex condition issues.

I am incredibly grateful to the Anna Plowden Trust for their generous support, which has significantly helped me to progress on my path into painting conservation.



Impact of the Trust's Support: CPD Grants

A total of 56 Anna Plowden/Clothworkers' Foundation CPD grants and one Robert Shepherd Memorial Fund grant were awarded during the year, enabling conservators both to enhance and share their skills and knowledge.

Anna Plowden/Clothworkers' Foundation CPD Grants

Dr Alexandra Gent ACR is a Paintings Conservator at the National Portrait Gallery. She attended the Conserving Canvas Symposium at Yale University.

A CPD Grant in memory of Robert Shepherd allowed me to travel to New Haven to participate in the Conserving Canvas Symposium. This was the first major gathering to address the structural treatment of canvas paintings since the Greenwich Lining Conference in 1974. Representing the international scope of conservation, contributors to the symposium presented the most up to date research related to canvas paintings, as well as reflecting on past practice from around the world.

After four incredibly intense days addressing all aspects of canvas treatment, I left Yale armed with a renewed interest in tackling more complex structural treatments myself. Over the next few years, a number of significant paintings from the National Portrait Gallery's collection will undergo conservation treatment during the Inspiring People renovation and redisplay project.



Left: Alexandra in the National Portrait Gallery treating a Kit-cat Club portrait by Sir Godfrey Kneller.

Above: Alexandra examining a portrait. Courtesy of the National Portrait Gallery

The knowledge I have gained through attending the Symposium in Yale, as well as the contacts I have made, will be invaluable when tackling these important treatments with my colleagues.



Jenny Mathiasson is an Objects Conservator at Clifton Conservation Service, Rotherham. She attended the Icon19 triennial conference in Belfast.

Triennial conferences are a big deal: the Icon conference brings together a huge community of conservators and is a melting pot of new: new ideas, new developments, and new faces. For me Icon19 was about people. Getting out of the lab is a rare treat for this one-woman whirlwind of collections care activity but it was also an opportunity to come face to face with many listeners of The C Word: The Conservators' Podcast.

Together with my co-hosts, Kloe Rumsey and Christina Rozeik, I gave a talk on being podcasting conservators, using the medium to connect us all, and what we hope to achieve. We also offered attendees an alternative to the conference dinner by doing a more informal pub meet-up which I'm pleased to say was very well attended!

The conference was loaded with learning: from sustainability tips to how to look after plastics. I flitted between rooms soaking up as much knowledge as possible and came away with a notebook bursting with inspiration!



Above left: Jenny Mathiasson (centre) and colleagues presenting their paper in Belfast.

Above: Mattias Sotiras applying the decorative paper wrapping to a handscroll.

Mattias Sotiras, Conservator of Eastern Art at the British Museum, attended the ICCROM International Course on Conservation on Japanese Paper in Tokyo.

This renowned course consists of two weeks of practical work alongside lectures given by researchers, conservators, scientists and craftsmen. A third week is dedicated to visits to a number of historical monuments, museums and a paper mill.

The course is open to all conservators, researchers and curators who work closely with Japanese objects or use Japanese painting conservation techniques and wish to improve and embed their skills and



Vanessa Torres giving a presentation to fellow course participants.

knowledge. This year, participants had the opportunity to learn how to make a handscroll and to make paper at the Paper Museum in Mino, Gifu Prefecture.

I learnt many new skills and techniques, building on the information I have been gathering since I started working on Japanese paintings at the British Museum two and a half years ago. These skills will allow me to work more independently on Japanese paintings, both for remedial treatments and full re-mounting projects.

I am truly grateful to the Anna Plowden Trust and

The Clothworkers' Foundation for supporting me to experience this wonderful and unforgettable adventure.

Vanessa Torres, *Conservator at the National Science and Media Museum attended 'Recent Advances in Characterizing and Preserving Photographs' in Paris.*

With the support of The Anna Plowden Trust I was able to attend the Spring School 2019, a prestigious course dedicated to recent advances in characterisation and preservation of photographs. As a conservator with a specialisation in paper and photographs based at the National Science and Media Museum, this school was a unique opportunity to consolidate knowledge, have access to cutting-edge research, and to meet high-profile researchers and colleagues from around the world.

The content of the course ranged from scientific analysis to permanence, display and storage of photographs. Theoretical lectures were followed by practical sessions on the use and interpretation of data. This structure allowed me to better understand each method's advantages and limitations when analysing complex and multi-layered objects.

Microfading tests were learnt and practised. Case studies for the use of this equipment in museums collections were presented and implementation of lighting policies for exhibition discussed. Such tests are particularly relevant when institutions are under pressure to tour exhibitions and develop long-term galleries where photographs are to be displayed for many years.

Impact of the Trust's Support: Our Alumni

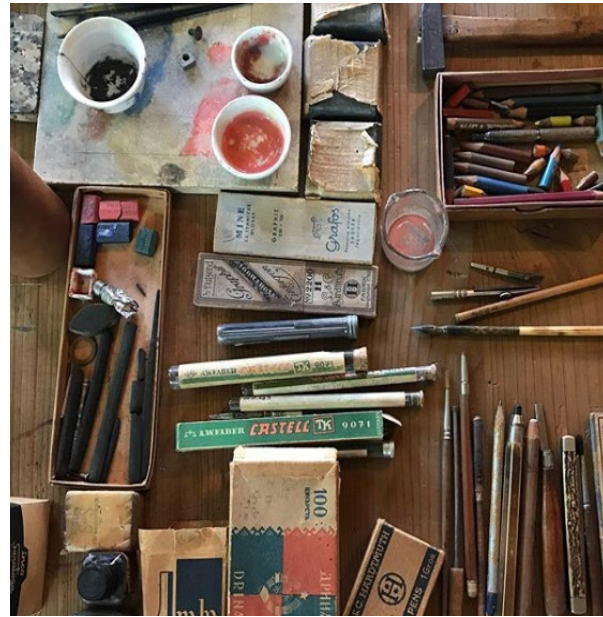
The Trustees like to keep in touch with past recipients of Plowden Scholarships, and are gratified to learn of their success as they establish their careers in conservation. Here are a few examples of the contribution that our Alumni are now making to the sector.

Katey Twitchett-Young ACR

Paintings Conservator, Loans and St Ives, Tate.

Generous support from the Anna Plowden Trust helped fund my Masters degree in the Conservation of Easel Paintings at Northumbria University in 2002–2004, gaining a Masters with Distinction. In the first year of the programme I undertook two summer internships, at the V&A and Tate, which gave me a real sense of the realities of working in museums.

At this time, paintings conservation jobs in the UK were hard to come by, so I decided to look for work abroad. I successfully gained an internship in New York, where I focused on the conservation of modern paintings. On my return to London in 2005 I won the Icon Student Conservator of the Year Award for research into Ron Mueck's painted sculpture. The award was very well publicised, and helped me secure valuable hands-on experience in a painting conservation studio based in London. After this, I thoroughly enjoyed my time as Paintings Conservator at Southampton City Art Gallery before gaining an Advanced Internship in Modern Art at the Sainsbury Centre for Visual Arts.



Above: Fiona McLees, of the Bodleian Libraries, attended Works of Art on Paper and Parchment; this image is of Jože Plečnik's desk on a visit to the Plečnik House Museum.

Right: Katey in the Painting Conservation Studio at Tate Britain, cleaning *Sacre du Printemps* by John Wells, 1947-8. © Tate.



This allowed me to follow my passion for the conservation of modern materials, and it was here that I was fortunate enough to conserve works by Margaret Mellis for a major exhibition.

In 2010 my dreams came true when I gained a permanent role as Assistant Paintings Conservator at Tate, subsequently I was promoted to Paintings Conservator. I'm delighted to have recently become an Accredited Member of Icon. All of these wonderful opportunities would not have been possible without the support of the Anna Plowden Trust all those years ago.

Graeme McArthur

Conservator at UCL Culture.

The Anna Plowden Trust supported me during my MSc in Conservation for Archaeology and Museums at UCL in 2009. Their help was very important in allowing me to continue my studies after already completing an MA in the Principles of Conservation.

As part of the MSc I spent a year between two student placements at Birmingham Museums and Art Gallery and the Wallace Collection in London. Both positions gave me valuable real-world conservation experience that formed a solid foundation for my career in conservation. I was even lucky enough to work on some Staffordshire Hoard objects whilst at Birmingham.

My placement at the Wallace Collection led to a temporary position there, mainly working on their exquisite collection of arms and armour. I then



Above: Graeme excavating an Iron Age cauldron from Chiseldon at the British Museum.

Courtesy of the Trustees of the British Museum.

Right: Waxing a German gothic suit of armour on open display at the Wallace Collection.

Courtesy of the Wallace Collection.

moved on to several contracts at the British Museum as a metals conservator working with archaeology and objects for exhibition and loan. Then to my delight I managed to secure a permanent role as the metalwork conservator at the Wallace Collection.

After five fantastic years a position arose as Conservator at UCL Culture. Now I have gone full circle to work with the University of London's diverse collections encompassing archaeology, natural history, art and pathology.



Annual Report

of the Trustees for the twelve months ended 30th November 2019

Trustees' Report

Background and Objectives

The Anna Plowden Trust was constituted by Deed of Trust dated 21st August 1998 and amended 7th 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 300 Plowden Scholarships and over 300 CPD Grants. The Trust has also given 12 other grants, including a 2019 grant to Icon for the redevelopment of the Conservation Register. In total, the Trust has distributed over £785,000 towards its principal aims of improving skills in, and awareness of, conservation. The Trust's policy has been, as far as possible, to maintain the value of its reserves at approximately their initial value. In late 2018 the Trust was awarded an unrestricted grant of £100,000 by the HB Allen Trust. In 2019 the Trustees decided to increase the Trust's investments by this amount, with the aim of increasing our unrestricted income. The Trust's policy remains, as far as possible, to maintain the capital value of our reserves.

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 programmes and through the Trust's website (www.annaplowdentrust.org.uk) and social media (www.facebook.com/trustannaplowden).

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 continued 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 that 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*

Penelope Plowden, *Grants Manager*

Tristram Bainbridge ACR

Nell Hoare MBE

Dr David Leigh ACR

Jane McAusland

Susan Palmer OBE (retired January 2019)

Carol Weiss

Christia Rozeik ACR (from September 2019)

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 £620,000 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 we do 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 2019 were to seek to maximise investment income and grants receivable and to award grants totalling at least £75,000. In the event income reached £100,927 and grants totalling £85,495 were awarded.

The Trust's objectives for 2020 remain the same, with the aim of awarding grants totalling £90,000 if resources allow. However, as a result of the pandemic in 2020 investment income is likely to be heavily reduced, which may impact the Trust's ability to award grants at the desired level.

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 2019 which are set out on pages i, ii and iii.

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.

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 MA, FCA

Chartered Accountant

64 Church Road, London, SW19 5AA

21st April 2020



Susan Catcher, of the V&A, spent time in Professor Chi-Sun Park's scroll mounting studio in Seoul to learn traditional Korean techniques.

Statement of Financial Activities

for year ended 30th November 2019

	Note	£ 2019	£ 2018
Income			
Grants and donations – unrestricted		3,862.50	107,525.00
– restricted	1	65,775.00	100,275.00
– Shepherd Fund 2		31,290.00	–
		100,927.50	207,800.00
Bank Interest		354.94	97.92
Investment Income		19,799.88	17,235.45
		20,154.82	17,333.37
Total Income		121,082.32	225,133.37
Expenditure			
Grants made			
Scholarships			
Anna Plowden Trust		(58,000.00)	(62,990.00)
Shepherd Fund		(3,500.00)	–
		(61,500.00)	(62,990.00)
CPD			
Anna Plowden Trust		(28,055.00)	(20,797.00)
Shepherd Fund		(790.00)	–
		(28,845.00)	(20,797.00)
Total awards made		(90,345.00)	(83,787.00)
Management and administration			
Trustee expenses		(997.19)	(779.65)
Fundraising and related expenses	3	(5,480.82)	(22,208.87)
Other expenses		(2,201.18)	(918.18)
		(8,679.19)	(23,906.70)
Total expenditure		(99,024.19)	(107,693.70)
Net incoming/(outgoing) resources		22,058.13	117,439.67
Surplus/(loss) on revaluation of investments		31,213.34	(29,768.51)
Net movement in funds		53,271.47	87,671.16
Total funds bfw		663,692.97	576,021.81
Total funds cfw		£716,964.44	£663,692.97

Anna Plowden Trust

Balance Sheet

for year ended 30th November 2019

	Notes	£ 2019	£ 2018
Current Assets			
Debtors	4	3,390.00	2,617.50
Cash at bank		60,016.16	142,447.77
Term deposit		50,000.00	50,000.00
		113,406.16	195,065.27
Investments			
BMO Responsible Sterling Bond Fund		85,050.66	175,581.68
BMO Responsible UK Income Fund		334,068.02	311,316.26
M&G Charifund		101,693.60	—
Property Income Trust for Charities		97,299.00	—
	5	618,111.28	486,897.94
Total Assets		731,517.44	681,963.21
Current Liabilities			
Grants committed but unpaid		(12,955.00)	(16,835.00)
Creditors		(1,598.00)	(1,435.24)
		(14,553.00)	(18,270.24)
Net Assets		£716,964.44	£663,692.97
Represented by:			
General Purpose Fund		657,289.44	644,489.97
Restricted Fund	6	32,675.00	19,203.00
Shepherd Fund		27,000.00	—
Total Funds		£716,964.44	£663,692.97

Dr David Saunders
Chairman
Francis Plowden
Treasurer

Anna Plowden Trust

Notes to the Accounts

for year ended 30th November 2019

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. In 2018/19 one scholarship award and one CPD award were made

3. Fundraising expenses

The previous year figure year included the costs of the Trust's 20th anniversary event, fundraising and promotional campaigns, which contributed to our most successful fundraising year ever.

4. Debtors

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

5. Investments

	BMO Bond Fund	BMO Equity Fund	M&G Charifund	Mayfair PITCH	Total
Balances bfwd	175,581.68	311,316.26	—	—	486,897.94
Purchase/ (sale)	(100,000.00)	—	100,000.00	100,000.00	100,000.00
	75,581.68	311,316.26	100,000.00	100,000.00	586,897.94
Value at 30/11/19	85,050.66	334,068.02	101,693.60	97,299.00	618,111.28
Increase/(decrease in value of investments	£9,468.98	22,751.76	1,693.60	(2,701.00)	31,213.34

During the year the Trust reviewed its investments and sold £100,000 in the BMO Responsible Sterling Corporate Bond Fund which was reinvested in the M&G Equities Investment Fund for Charities (Charifund). A further £100,000 resulting from a very generous donation in 2018 by the H.B. Allen Charitable Trust was invested in the Property Income Trust for Charities, managed by Mayfair Capital.

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.



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Anna Plowden Trust
4 Highbury Road, London SW19 7PR
admin@annaplowdentrust.org.uk
www.annaplowdentrust.org.uk
Registered Charity No 1072236