





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

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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.

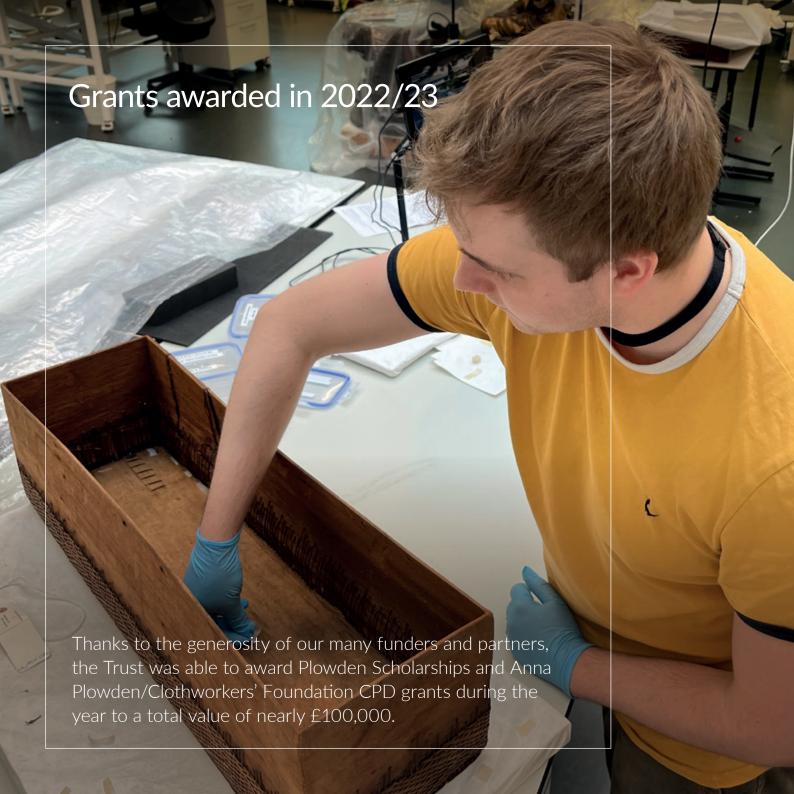
Over its history the Trust has benefitted from the loyalty, engagement and hard work of a number of long-serving Trustees, particularly from the Plowden family and among Anna Plowden's friends and colleagues. Some of these Trustees now wish to step back from their key roles in the running of the Trust 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



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

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









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.

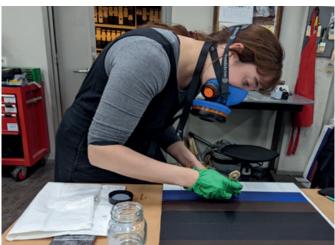


Alexandra Earl consolidating a raised crack using a heated spatula on 'Private, 5th Royal Irish Dragoons' (c. 1751-1760) by David Morier.

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.



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.

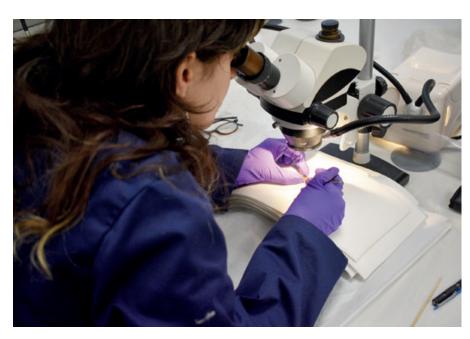
Gemma Lees mortaring a 1950s panel from Cologne Cathedral's nave triforium (trif NXX 1e) after its conservation.

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.





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.



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.







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.

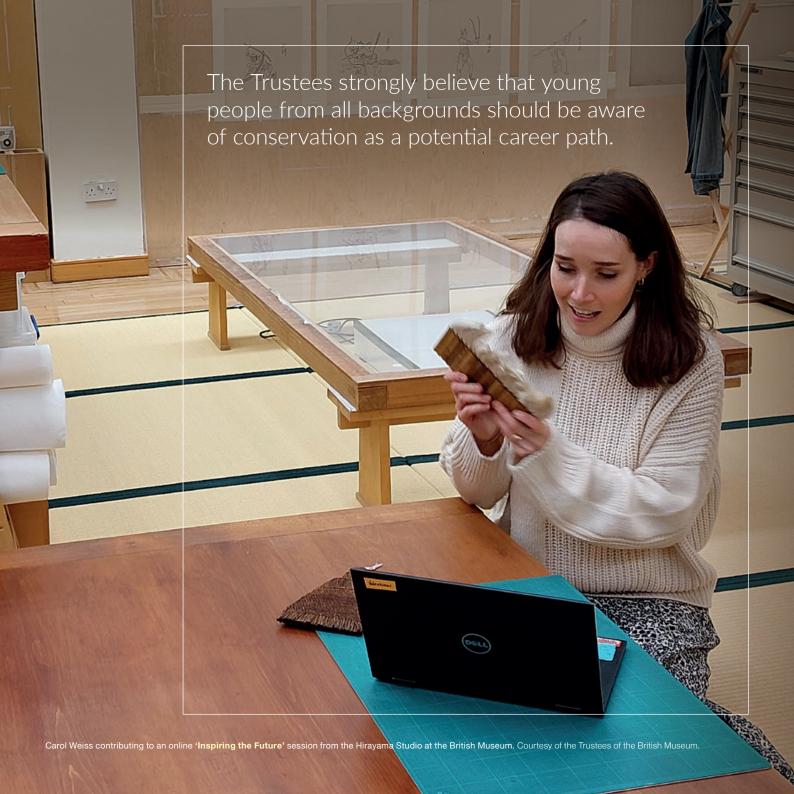
Carol, Conservator of Chinese Paintings at the British Museum, has served as a Trustee since 2015: Puneeta and Lizzy joined in 2023.

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.'



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.

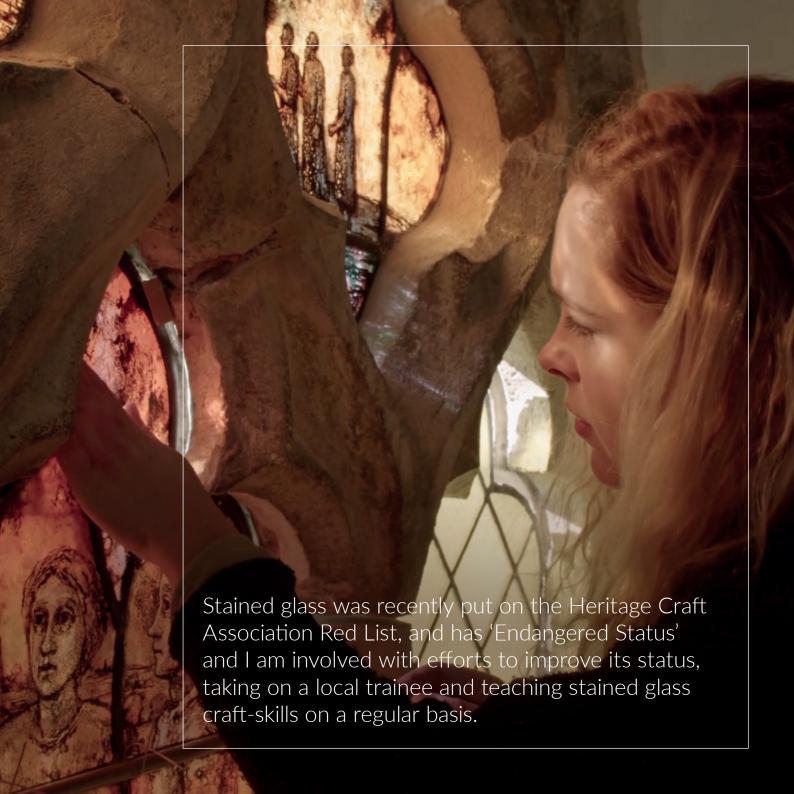
I set up Eden Stained Glass in 2017; the studio primarily takes on conservation and repair but also new design projects. I prepare condition reports and undertake conservation work for custodians of historic glazing ranging from cathedrals to cottages. I am also stained glass advisor for the Carlisle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



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.



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 MBF 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



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
	restrictedShepherd Fund	1 2	83,975.00	67,125.00 10,000.00
	Shephera rana		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		(70.500.00)	/// 000 00)
	Anna Plowden Trust Shepherd Fund		(72,500.00) (3,500.00)	(41,800.00) _(3,000.00)
	onephera r ana		(76,000.00)	(44,800.00)
	CPD			
	Anna Plowden Trust		(19,664.00)	(17,525.00)
	Shepherd Fund		<u>(740.00)</u> (20,404.00)	<u>(460.00)</u> (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 admir	nistration			
Trustee expenses	avnancac		(96.00) (4,603.70)	(58.15) (5,826.98)
Fundraising and related expenses Other expenses			(4,603.70)	(458.80)
			(5,824.40)	(6,343.93)
Total expenditure			(96,753.40)	(69,128.93)
Net incoming/(outgoing	g) resources		16,641.54	36,140.29
(Loss) on revaluation of	investments	4	(<u>21,400.83</u>)	(11,926.21)
Net movement in funds	5		(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:

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 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. 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)	(<u>£9,569.86)</u>	(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.

