



Review of the Year &
Annual Report 2024/25



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

CONTENTS

Review of the Year

| | |
|--|----|
| Chair's Introduction | 2 |
| Grants awarded in 2024/25 | 4 |
| Our Supporters and Sponsors | 8 |
| The Impact of the Trust's Support: | |
| - Plowden Scholars | 10 |
| - Anna Plowden/Clothworkers' Foundation CPD Grants | 18 |
| - Anna Plowden Trust Alumni | 26 |
| - Joint Internships Programme | 32 |
| New Trustees | 36 |

Annual Report

Of the Trustees for the 12 months to 30 November 2025

| | |
|-----------------------------------|----|
| Trustees' Report | 38 |
| Independent Examiner's Report | 41 |
| Statement of Financial Activities | 42 |
| Balance Sheet | 43 |
| Notes to the Accounts | 44 |



Dr David Saunders, Chair

Chair's Introduction

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

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

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

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

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

Dr David Saunders

Chair

A close-up photograph of a person's hands touching a green and brown camouflage jacket hanging on a display stand. The jacket is made of a heavy, textured fabric and features a large pocket with a flap and a zipper. The person's hands are positioned to feel the texture of the fabric. The background is dark and out of focus.

Grants awarded in 2024/25

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

Plowden Scholarships

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

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

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

The Courtauld Institute of Art

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

University College London

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

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

- MPhil Textile Conservation

Northumbria University

- MA Conservation of Paper

West Dean College

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

University of York

- MA Stained Glass Conservation and Heritage Management

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

Anna Plowden/Clothworkers' Foundation CPD Grants

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

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



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



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

This issue remained evident in the 2025 applications, but the number of applications increased from 29 in 2024 to 46 in 2025, indicating that the desire for training and development is stronger than ever. We awarded 36 grants to a total value of £19,971.50, of which £15,381.50 has been claimed to date.

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

Our Supporters and Sponsors

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

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

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

THE
Barbour
FOUNDATION

 THE CLOTHWORKERS'
FOUNDATION

THE DULVERTON TRUST

 FINE ART
RESTORATION
COMPANY

Harwell 

iap

 **MEACO**

 **Recclesia**

CONSERVATION CONSULTANTS LTD
Richard Rogers ACR

THE ST ANDREW'S CHARITABLE TRUST

Willard 
CONSERVATION EQUIPMENT ENGINEERS

Founder Corporate Supporter*



Robert Shepherd Memorial Fund Awards

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

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

The Impact of the Trust's Support: Plowden Scholars

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

Iona Rimmer Elks

MSc Conservation for Archaeology and Museums
University College London

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

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

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



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

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





Marta Aspe

MPhil Textile Conservation

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

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

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

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

Emily Spargo

MSc Conservation of Contemporary Art and Media
University College London

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



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



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

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

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

Grace Storey

MA Conservation of Easel Paintings
Courtauld Institute of Art

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

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

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



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

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

Emma Schmueker ACR

Senior National Conservator – Conservation studios and Partnership, National Trust

Attended: The American Institute for Conservation's annual conference: *What's Your Story?*

The Power of Collaborations and Connections, Minneapolis, USA.

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

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



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



An extended visit to US institutions enriched the conference learnings. Meeting Kate Lewis, Head of Conservation at MoMA, was particularly inspiring, sparking ideas for multi-sensory visitor experiences that engage texture, sound, and smell. This raised questions for me about how the National Trust's collections and

conservation activities can create richer, immersive encounters, and sharpened my thinking on who we conserve for and why. Going forward, I feel better equipped to work confidently towards prioritising accessibility strategies, collaboration and emotional connections.

Harry Metcalfe

Paper Conservator, Fitzwilliam Museum

Attended: Washi Making Workshop, Niigata Prefecture of Japan

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

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

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





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

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

Elena Novkovic

Stone Conservator, Historic Environment Scotland

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

As a Stone Conservator based in Scotland, my aims in attending the Stone Summer School and Conference were to stay informed on current research, and to

identify techniques and materials that could support my own research projects and be utilised in remedial work across Historic Environment Scotland properties.



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



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

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

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

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

Erinn Dunlea

Textile Conservator, British Museum

Attended: Taxidermy Conservation training course, Whitchurch, Hampshire.

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

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

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

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



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

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

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

Katherine List

Plowden Scholar 2018-2020

Preventive Conservator, National Galleries of Scotland

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

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

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

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

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



Nicole Devereux

Plowden Scholar 2013/2014

Book and Paper Conservator in Private Practice


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

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

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



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

A young woman with long brown hair, wearing a white textured cardigan over a blue top, is focused on her work. She is leaning over a table, using tweezers to carefully handle a piece of aged, yellowish parchment or paper. Her hands are steady as she works. The background shows a window with a radiator and some laboratory-like equipment, suggesting a study or archival setting.

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

Lorna Rowley

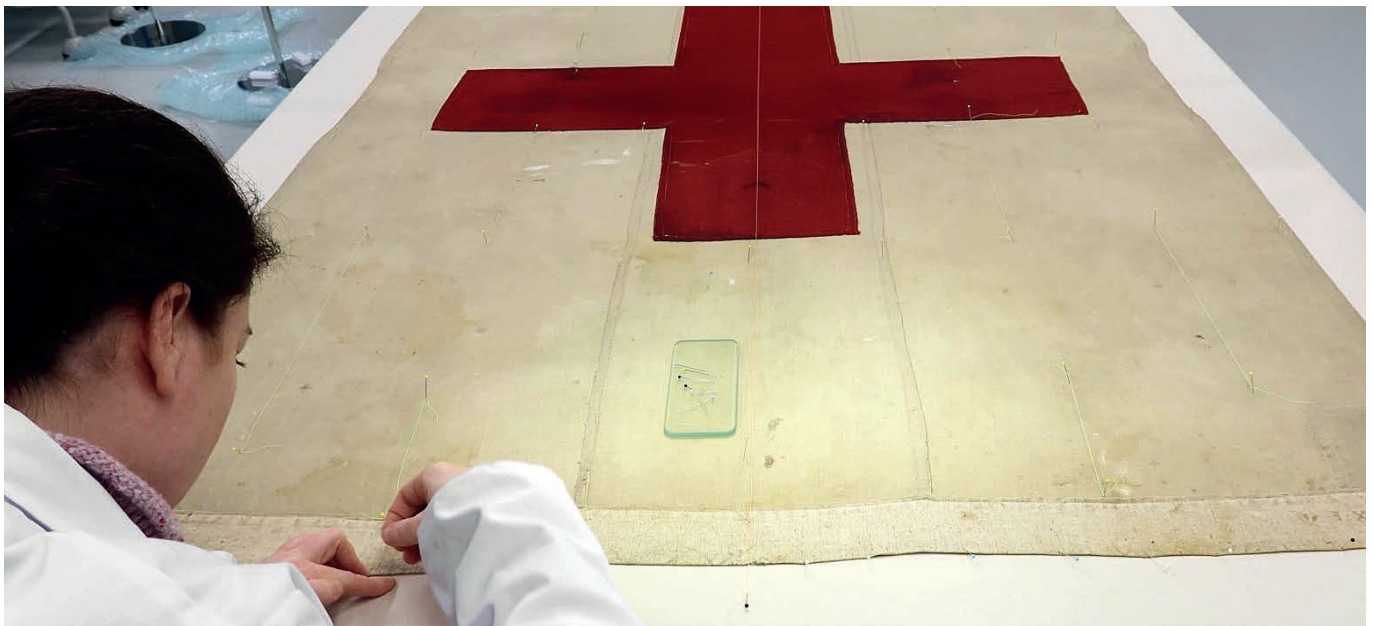
Plowden Scholar 2015-2017

Textile Collections Conservator, National Museum of Ireland

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

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

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





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

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

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

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

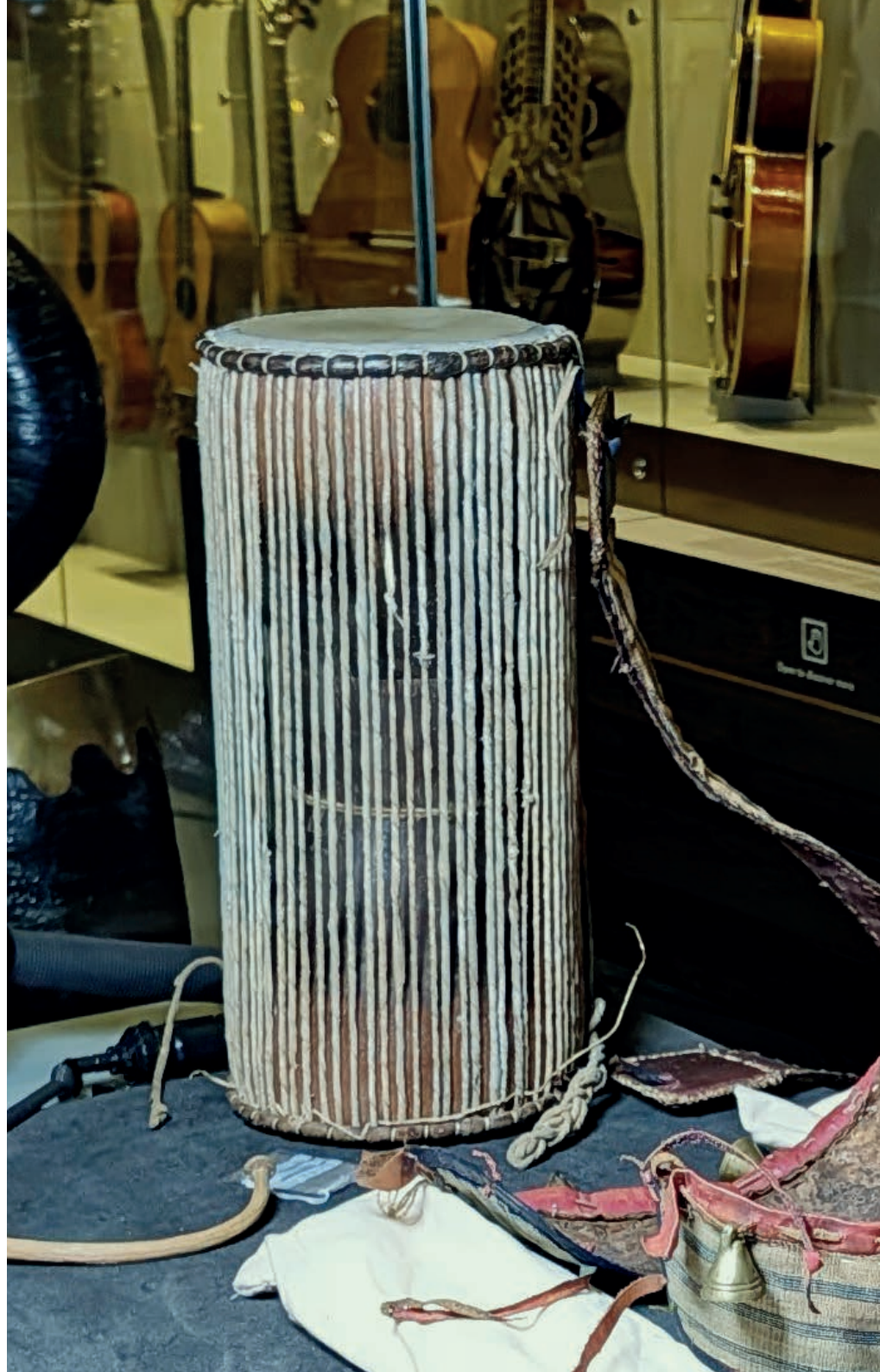
The consortium has co-operated with the Institute for Conservation (Icon) to identify those conservation disciplines in which there is a skills shortage, perhaps through a lack of relevant training or the retirement of established practitioners. Once the specialism for each internship has been determined,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



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

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

Dr David Saunders
January 2026





WELCOME NEW TRUSTEES

Rosie Chamberlin and Pedro Gaspar

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

Rosie Chamberlin

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

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

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



Rosie Chamberlin



Dr Pedro Gaspar

Pedro Gaspar

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

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

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

Annual Report

Of the Trustees for the 12 months to 30 November 2025

TRUSTEES' REPORT

Background and Objectives

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

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

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

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

These are:

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

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

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

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

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

The public benefits that flow from this are:

- i. Maintaining the UK's cadre of highly skilled heritage conservators;
- ii. Enabling those who could not otherwise afford to train for careers in heritage conservation to do so;
- iii. The care and conservation of our heritage that is undertaken by our Alumni throughout their careers, and by our CPD grantees thanks to their enhanced knowledge and skills.

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

Trustees

Dr David Saunders, Chair

Francis Plowden, Secretary

Christina Rozeik, Treasurer

Puneeta Sharma, Grants Manager

Penelope Plowden, Grants Manager

Lizzy Hippisley-Cox

Dr David Leigh ACR

Jane McAusland

Carol Weiss

Dr Isobel Griffin ACR

Dr Pedro Gaspar

Rosie Chamberlin

Risks and Reserves

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

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

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

Fundraising

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

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

Leaving a Legacy to the Anna Plowden Trust

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

For more information about legacies, please visit:

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

Plans for future periods

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

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

Independent Examiner's Report

To the Trustees of The Anna Plowden Trust

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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



Clare Emma Hobro

Relevant professional qualification or membership of professional bodies (if any): Fellow of the Institute and Faculty of Actuaries.

Address: Whitehall, Chapel Lane, Fowlmere, SG8 7SA

10 March 2026

Statement of Financial Activities

For the year ended 30 November 2025

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

Balance Sheet

As at 30 November 2025

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

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

Dr David Saunders
Chair

Christina Rozeik
Treasurer

Notes to the Accounts

For the year ended 30 November 2025

1. Restricted Fund

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

2. Shepherd Fund

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

3. Prior year adjustments

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

4. Investments

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

| | PITCH £ | Schroders £ | Total £ |
|---------------------------|-----------------|------------------|------------------|
| Brought forward 1/12/24 | 82,405.25 | 536,887.97 | 619,293.22 |
| Value at 30/11/25 | 84,094.70 | 565,594.14 | 649,688.84 |
| Unrealised gains/(losses) | <u>1,689.45</u> | <u>28,706.17</u> | <u>30,395.62</u> |

5. Debtors

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

6. Grants committed but unpaid

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

The background features abstract, organic shapes in shades of grey and teal. A large grey shape occupies the upper left and center, while a teal shape is at the bottom left. On the right, there are several grey shapes, including a large triangle pointing upwards and a trapezoidal shape below it. The teal shape also extends to the bottom right.

The Anna Plowden Trust

4 Highbury Road, London SW19 7PR

admin@annaplowdentrust.org.uk

www.annaplowdentrust.org.uk

Registered Charity No. 1072236