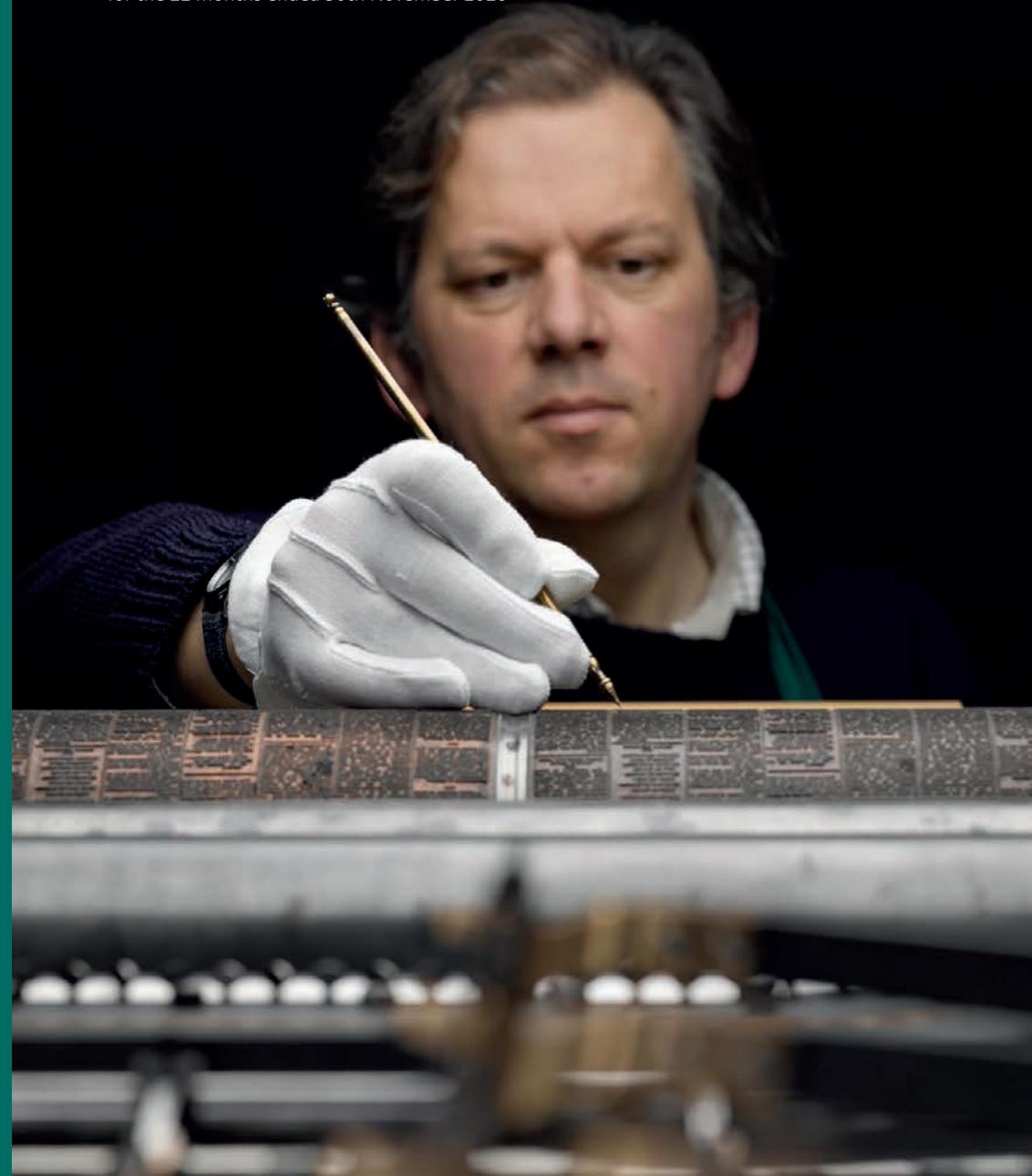


ANNA
PLOWDEN
TRUST

Annual Report of the Trustees

for the 12 months ended 30th November 2016



Anna Plowden Trust

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www.annaplowdentrust.org.uk

Registered Charity No 1072236

Anna Plowden Trust



I am delighted to introduce this Annual Report on behalf of the Trustees and to begin by paying tribute to their hard work over the course of the year.

It is wonderful to report another year in which we have been able to increase, yet again, the support offered to conservation students through bursaries. In 2016, we awarded 32 bursaries for the 2016/17 academic year, with a total value of over £75,000. Our ability to sustain this level of support is, however, entirely dependent on the donations, sponsorship and grants made to the Trust by our individual and corporate supporters and the generosity of other charities and trusts who share our vision for the field. In 2016, we were particularly fortunate to secure a grant of £90,000 across three years from the Dulverton Trust (see page 6). News of this grant arrived just as the Trustees were considering applications for bursaries for 2016/17, allowing us to increase significantly the number of grants and their total value.

Of course, there is always more to do. While the generous grant from the Dulverton Trust greatly helped the Trustees in their task of allocating bursaries, this was another year in which the grants requested (c.£300,000) far outstripped our ability to provide support. Rising tuition and living costs combined with fewer sources of funding, particularly for post-graduate study, make pursuing a career in conservation a costly option, but a choice that we believe is incredibly worthwhile and worth supporting.

Although the amounts and numbers of Continuing Professional Development Grants are lower, the Trust has always valued CPD for conservators and offered support where possible. In January 2017, after the period covered by this report, The Clothworkers' Foundation awarded a major grant that will greatly increase the CPD grants we will be able to give in 2017. We will report further on this most welcome development in our next Annual Report.

We are greatly helped in preparing our annual reports by the fantastic feedback we get from recipients of our Conservation Training Bursaries, telling us about their courses, projects and future plans, and from those to whom we award grants for continuing professional development, who report on the experience gained and networks formed, and send images of conferences and site visits around the world. This news not only enlivens our annual report but helps to remind us why the Trust exists and its impact and legacy within conservation.

The Anna Plowden Trust is approaching its twentieth anniversary and we believe that this is something to celebrate; over this time the Trust has grown to become a major funder and a recognisable presence in conservation in the UK and beyond. As we develop our plans we will be sure to keep our alumni, supporters and friends up to date about the events and initiatives that will mark the anniversary.

Dr David Saunders
Chairman

Cover

Darren Cox conserving a Foster printing press working model.
Courtesy of National Museums Scotland.

Opposite

Dr David Saunders and Abigail Duckor in front of Chris Burden's *Urban Lights* at LACMA.
Image courtesy of the Los Angeles County Museum of Art.

All other image captions are on the inside back cover

Annual Report of the Trustees

for the 12 months ended 30th November 2016



Background and objectives of the Trust

The Anna Plowden Trust was constituted by Deed of Trust dated 21st August 1998 and amended 7th October 1998.

It is a Registered Charity, No. 1072236.

Its address is:

4, Highbury Road, London SW19 7PR.

The Trustees during the year were:

Dr David Saunders, *Chairman*

Francis Plowden, *Secretary*

Penelope Plowden, *Grants Manager*

Tristram Bainbridge

Nell Hoare, MBE

Dr David Leigh

Jane McAusland

Susan Palmer, OBE

Carol Weiss

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

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

(a) Conservation Training Bursaries, for those requiring assistance, usually graduates, towards the cost of studying for qualifications to enter the conservation profession;

(b) CPD Grants, for short, mid-career skills improvement for conservators already working in the field.

Applications for funding are invited through advertisements in national conservation journals and through the Trust's website:

www.annaplowdentrust.org.uk

The work of the Trust

Since the Trust was established in 1998, it has awarded over 200 Conservation Bursaries and over 140 CPD Grants. The Trust has also given 11 other grants, including six Awards for Research and Innovation in Conservation. In total, the Trust has distributed over £500,000 towards its principal aims of improving skills in, and awareness of, conservation, while maintaining its asset base at approximately the same level as when it was established.

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.

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 the reserves of the Trust are 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 money derived from the income of the Trust's investments and from donations.

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

Our Supporters and Sponsors



The Anna Plowden Trust's resources are limited, and we can only continue to fund our Bursary and CPD Grant programmes at the current levels thanks to the support of our many funders.

Trusts and Foundations

The Trustees are most grateful to the following trusts, whose generous grants supported our work during 2015/16:

Dulverton Trust (see page 6)
H B Allen Trust
Marsh Christian Trust
Charlotte Bonham Carter Trust
St Andrews Conservation Trust

Companies operating in the sector

A number of companies operating in the conservation sector support our work through sponsorship:

Willard Conservation Ltd.,
our founder Corporate Supporter
and
Archetype Publications Ltd.
Conservation by Design
Simon Gillespie Studio
K Pak Ltd.
MOMART
Richard Rogers Conservation Ltd
Routledge, Taylor & Francis Group.

The Trustees are most grateful to these companies for their support and look forward to more sponsors joining their ranks over the coming year.



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 A Larson-Juhl Company

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.



Simon Gillespie Studio

Simon Gillespie Studio is a leading fine art conservation and restoration business with over three decades of experience.



K PAK Ltd.

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



Routledge, Taylor & Francis Group

Routledge partners with researchers, scholarly societies, universities and libraries worldwide to bring knowledge to life.



MOMART Moved by Art

Momart Ltd

Established in 1972, Momart Ltd has gained a world-class reputation for providing solutions to complex art transport and installation challenges.



Richard Rogers Conservation Ltd.

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

Individuals

We received a number of significant donations from individuals during the year, for which we are extremely grateful. We also thank the many people who support us with annual donations given by standing order.

An increasing number of conservators support the Trust in this way, many of them having received our support either during their primary training or for CPD. All of the donations we received from our alumni in 2015/16 were put towards the Alumni Bursary which was awarded for the first time this year to Keira Miller (see page 11).

Every donation makes a real difference to us and we hope that more conservators and supporters will help us through annual standing orders in future. If you would like information about how you can support the Trust please email us at: admin@annaplowdentrust.org.uk.

Major grant from the Dulverton Trust

In June 2016 the Dulverton Trust awarded a major grant of £90,000 over three years, enabling the Anna Plowden Trust to offer more Conservation Training Bursaries than ever before.

Thanks to the first year's grant the Trustees were able to award 32 Conservation Training Bursaries for the 2016/17 academic year, compared to 19 in the previous year.

The Dulverton Trust was established in 1949 by the 1st Lord Dulverton. Today, it awards grants of nearly £3m annually, supporting a wide range of activities in the following categories: youth opportunities, general welfare, conservation and preservation.

"We are delighted to be working with the Anna Plowden Trust once more. Craft and conservation training are key priorities for our Trustees and the Anna Plowden Trust is a leading funder of conservation training. This major, three-year, commitment will ensure that even more talented individuals can train as conservators and begin careers caring for our national heritage."

THE DULVERTON TRUST

Andrew Stafford,
Director of the Dulverton Trust



Grants awarded in 2015/16



Conservation Training Bursaries

In 2015/16 the Trust received nearly 60 applications for Conservation Training Bursaries and 32 grants were awarded, the highest ever awarded in one year. The total value of the bursary awards was also higher than ever at over £75,000. However, our applicants applied for a total of over £296,000 and the gap between

grants requested and grants awarded makes the Trustees acutely conscious of the need to do much more.

The students benefitting from the bursaries awarded in 2015/16 for the 2016/17 academic year, are studying at ten institutions on 15 different conservation programmes:

Institution	Qualification
Camberwell College of Arts, University of the Arts London	MA Conservation: Books and Archival Materials
City & Guilds of London Art School	BA (Hons) Conservation Studies
Centre for Textile Conservation, University of Glasgow	MPhil Textile Conservation
Courtauld Institute of Art	Postgraduate Diploma in the Conservation of Easel Paintings
Hamilton Kerr Institute, University of Cambridge	Diploma in the Conservation of Easel Paintings
University College London	MSc Conservation for Archaeology and Museums
University of Lincoln	MA Conservation of Historic Objects
West Dean College	Postgraduate Diploma/MA: <ul style="list-style-type: none"> • Conservation of Books and Library Materials • Conservation of Clocks • Conservation of Ceramics & Related Materials • Conservation of Metalwork • Conservation of Furniture & Related Objects
University of Northumbria	MA Conservation of Fine Art: Works of Art on Paper
University of York	MA Preventive Conservation MA Stained Glass Conservation and Heritage Management

Continuing Professional Development Grants

Anna Plowden was an early and passionate advocate of the importance of CPD for practising conservators; 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, whilst for conservators in private practice, attending CPD events often means loss of earnings.

During 2016 CPD grants awarded by the Trust enabled conservators to take part in and, in many cases, to give papers at eight major international courses and conferences in the UK and overseas. Among the conferences and courses attended were: Collecting and Preserving Performance Art (Germany); Preparing for Disasters and Confronting the Unexpected (Canada); Masterclass in Adhesives, Consolidants and Coatings (UK); IIC 2016 Conserving Contemporary Art (USA); ICOM-CC Graphic Document Group Interim Meeting (France); ICOM-CC Wet Organic Materials Conference (Italy), and Icon 2016 Turn and Face Change (UK).

A selection of reports from students and professional conservators who have benefitted from our support during the year can be seen on pages 14 to 17.



The Impact of Trust Support



Conservation Training Bursaries

The Trust's support makes an immense difference to conservation students, as these comments from current bursary holders show:

Julia Jabłońska

*MA Conservation of Fine Art,
University of Northumbria*

I am currently half way through the first year of my MA, specialising in easel painting. The course has proven to be stimulating and immersive, covering both the theory and practice of conservation. My current project is a lovely 19th-century portrait that I am consolidating in preparation for cleaning.

Thanks to the support of the Anna Plowden Trust, I have been able to immerse myself in my studies and, in my spare time, volunteer in the conservation department of the Laing Art Gallery in Newcastle where I can develop further my practical skills, assist in the installation and de-installation of displays, loan checking and store moves. As I want to work in a gallery in the public sector upon graduation, this is an invaluable experience. I am currently in the process of organising work-based placements that I will be undertaking in the summer.

I feel very privileged to be able to dedicate myself to pursuing this fascinating career.

Sophie Croft

*Postgraduate Diploma: Conservation
of Ceramics & Related Materials,
West Dean College*

My studies at West Dean College have been a wonderful opportunity to develop my practical skills conserving ceramics and related materials. The course focuses on the refinement of specialist techniques, underpinned by scientific and ethical conservation knowledge. This year I have treated a number of glass and ceramic objects, gaining confidence in bonding and filling with a variety of conservation materials alongside the development of my MA project.

I am currently undertaking a six-week work experience placement at the Royal Collection Trust as part of the course, conserving exquisite porcelain and bone china objects in their collection. It has been a fascinating experience to apply my acquired skills in a unique working environment. I have also participated in a joint project for the National Trust at Knole House, assessing and packing ceramic objects.

The Anna Plowden Trust's support has enabled me to undertake the Postgraduate Diploma at West Dean College and gain the experience required to become a professional ceramics conservator within a museum or a private workshop.

Alice Evans

*MA Conservation: Books
and Archival Materials,
Camberwell College of Arts*

I am in my final year, studying towards a Masters in paper conservation at Camberwell College of Arts specialising in book conservation. This course has allowed me to develop both my practical hand skills and theoretical conservation knowledge through a combination of studio tuition and incredible work placements with inspiring conservators at national institutions including the Victoria & Albert Museum, the Bodleian Library, and the National Maritime Museum.

I have had the opportunity to work on a wide variety of paper objects over the past two years including art prints, unique archival objects, ship plans, and cloth and leather bound volumes. On graduating this year I hope to have created an exciting and interesting portfolio of work, projects and experiences.

Alumni Bursary Keira Miller

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

Having the opportunity to study at the Centre for Textile Conservation has been a truly exceptional experience, and one that would not have been possible without the generous support of the Anna Plowden Trust.

This intensive two-year MPhil programme has introduced me to a vast array of practical textile conservation skills, all of which have been underpinned by expertly taught scientific and ethical concepts. I have enjoyed carrying out ever more complex conservation treatments on a diverse variety of objects, from the stitched stabilisation of a Pre-Columbian archaeological textile, to the wet cleaning of a hand-made Edwardian pinafore. I now look forward to beginning work on an ornate mid-19th century neck-protector, or hikeshi-shikoro, which would have been worn ceremonially by the wife of a Japanese fire-fighter.

It was a great privilege to be awarded the inaugural Anna Plowden Alumni Bursary and I thank everyone who supported this new award. I sincerely hope that as my conservation career progresses I will be able help future students just as this bursary has helped me.



Martin Edwards

MA Conservation of Historic Objects, University of Lincoln

I am currently studying a two year part-time MA. The first two modules were theory-based and covered subjects such as environmental monitoring, disaster planning, collections management and object histories. This section of the course culminated in a survey of an historic building that had a historic collection housed within it. A very interesting project that brought together all that we had learned on the course to that point.

I am currently working on a hand-carved Florentine gilt frame that has at some point had a considerable amount of restoration. This practical module has enabled me to develop my skills and reach a higher level of analytical study. I would not have been able to achieve without the teaching and support at Lincoln University.

As I am self-employed, the bursary from the Anna Plowden Trust has enabled me to return to study. Without this support I would have been unable to continue my professional development in Conservation.

Dan Porter

MA in Preventive Conservation, University of Northumbria

The second year of this MA programme at Northumbria includes a conservation placement at a museum; courses in environmental science and chemistry; and continued dissertation research. I am currently working on an archaeological conservation project, monitoring the environmental conditions of the Bronze Age Boat Gallery at Dover Museum in Kent, as part of the MA work placement assessment. Working with such an important archaeological project has been particularly rewarding and given me the opportunity to work collaboratively with several conservators and curatorial staff.

After graduation I hope to continue my conservation training as a staff member or intern within a museum in the UK.

Pursuing a career in conservation would have been impossible without the continued support of the Anna Plowden Trust's bursary award in my second year of study at Northumbria.

Jasdeep Singh Dhillon

Intern, Berkshire Record Office

The Anna Plowden Trust is not normally able to support internships, but thanks to a special grant we have, exceptionally, been able to contribute to the costs of an internship at Berkshire Record Office. Jasdeep Singh Dhillon explains the project:

Thanks to the support of the Anna Plowden Trust I am now working as an intern on the Coleshill Estate collection. Coleshill, now owned by the National Trust, was one of the pre-eminent domestic buildings of 17th century England. Its Model Farm, built in the 1850s, was similarly important and influential.

This collection encompasses a wide range of materials including parchment, paper and tracing cloth, as well as various types of manuscript media such as watercolour and iron gall ink. The collection is of great value in the study of socio-economic change during the agricultural revolution, but it remains inaccessible due its poor condition.

The opportunity to work on parchment is a particular highlight for me, as it is an unfamiliar material which I am keen to understand further due to its prevalence in archival collections. The parchment items in the Coleshill collection are especially interesting since they include some flat items as well as bound volumes.

Many of the items are impossible to consult without significant interventive treatments that can only be performed with the time and resources provided by external funding. The work completed will enable these valuable items to be analysed by visiting students and scholars.

Another aspect of the project I will value especially is the opportunity to complete complex treatments on large and fragmented maps and plans, including some that require lining. Completing such complex procedures will benefit me greatly as a conservator by widening my repertoire of expertise into unfamiliar areas. The project will also involve volunteers and this will provide me with an opportunity to extend my project management skills.

I feel privileged to be given this opportunity, which will allow me to expand my skills as a conservator. The project will enable me to become skilled in the conservation and preservation of rare and unique manuscript materials and will help preserve archives relating to Britain's 19th-century rural heritage.

The Impact of Trust Support



Continuing Professional Development Grants

During 2015/16, the Trust made 11 CPD Grants to conservators who work in 11 different institutions and private practices across the UK.

The reports below, from just a few of the recipients, highlight the range of CPD opportunities that the Trust's grants have made possible.

Jackie Heuman

Director of SculpCons Ltd, attended IIC's 2016 Congress, Saving the Now: Crossing Boundaries to Conserve Contemporary Works, in Los Angeles in September 2016

This exceptional IIC five-day conference brought together 500 international delegates involved with the conservation of contemporary paper, paintings, sculpture and time-based media. The mixture of related disciplines provided a variety of perspectives that made the conference especially inspiring.

The meeting began with the Forbes lecture given by Carole Mancusi Ungaro, Head of Conservation from the Whitney Museum in New York. Her insightful talk reviewed the changing views and practice of conservators dealing with contemporary art. Carole explored the ethical and practical considerations related to the role of the conservator and questioned whether we are becoming co-producers with artists. This led to much debate throughout the week.

With over 70 papers presented either as short talks or posters the organisers had selected a mixture of case studies and contemporary dilemmas, not all of them resolved but typical of the situations faced by conservators of contemporary art.

Nicole Monjeau

Paper Conservator at the Lloyd's Register Foundation, attended Icon Conference 2016 Turn and Face the Change: Conservation in the 21st Century in Birmingham

This three-day conference focused on the future of conservation, and questioned whether the field was keeping up with changing trends. It was an excellent opportunity to hear from conservators from all disciplines, and to learn about projects and ideas that are shaping the profession's future.

In addition to listening to many great speakers, this was my first time attending a conference as a speaker myself. My co-presenter, Natasa Krsmanovic, and I gave a talk titled 'Promoting an Understanding and Awareness of Conservation through Social Media' at the Corning Museum of Glass. With this presentation, we were able to share our success in using social media, and hopefully inspire others to use social media to promote the field as well.





Susanna Pancaldo

Senior Conservator, UCL Culture, Museums and Collections, attended a 5-Day Masterclass on Adhesives, Consolidants and Coatings held in November 2016, London

This masterclass was taught by Dr Velson Horie, conservation scientist and author of the seminal book *Materials for Conservation*, and presented an opportunity to refresh and strengthen my knowledge of materials available for carrying out conservation treatments on museum objects.

Although I have worked in the field for nearly 20 years, most of my time goes into planning and managing projects. Since developing a conservation laboratory for University College London's Museums and Collections four years ago I once again carry out interventive treatments as well as advise others, so this was a great opportunity to expand my knowledge and experience in a week-long course.

The course fully met my expectations. Mornings were spent listening to engaging lectures on conservation materials and their chemical and physical properties. After a review of basic polymer chemistry, we examined various classes of liquid and solid polymers that had been developed and employed, for better and worse, in historical and contemporary conservation practice. Afternoon practical sessions instilled the idea that simple experiments can be readily carried out in our own labs, and could – if well designed, executed and documented – could be as useful as tests carried out by conservation scientists.

All in all, the course strengthened my understanding of conservation materials, and gave me renewed confidence in my abilities as a conservator.

David Pearson

Conservation Manager at the Mary Rose Trust, attended the ICOM-CC Wet Organic Archaeological Material conference in Florence, May 2016.

This conference focused on characterising the degradation of waterlogged organics and subsequent conservation methodologies.

I attended to present a paper on the practicalities involved in the removal of problematic iron ions from a previously consolidated wooden gun carriage. The aim of this treatment is to prevent oxidation reactions and the formation of damaging acids within the wood. It was a fantastic opportunity to present my work to some of the leading international experts in the field and to open up discussions over the problems involved in the treatment.

The conference gave me the chance to network with these individuals, to nurture new professional relationships for the Mary Rose and to investigate future research collaboration with other institutions. The benefit of this interaction to my work at the Mary Rose was emphasised when I was promoted to the position of Conservation Manager the week prior to the conference.

Anna Plowden Trust Alumni

The Trustees like to keep in touch with past recipients of Conservation Training Bursaries, and are gratified to learn of their successes as they establish their careers in conservation.

Darren Cox

*Assistant Conservator Technology,
National Museums Scotland*

Funding from the Anna Plowden Trust helped me to undertake my 2-year course in the Conservation and Restoration of Antique Clocks at West Dean College from 2000-2002. The experience I gained acted as a springboard for my career in the conservation and restoration of not only antique clocks but also scientific instruments and working models. Following my course I gained experience in clock restoration at Gerald E. Marsh Clocks in Winchester before spending the following 13 years as a Conservator at the National Museum of Scotland.

I have been fortunate to have access to, and work on, some outstanding objects from the National collection including a sixteenth-century clock by Bartholomew Newsum and regulators by Thomas Reid. I have also had the opportunity to apply new research techniques including the CT scanning of a pocket watch discovered at the wreck site of Oliver Cromwell's Swan, part of his fleet that sank in 1653. I take great satisfaction in knowing that my



contribution will help to safeguard historic collections for future generations.

With continued demand for related skills in the heritage and private sectors I have recently started my own business in Edinburgh specialising in the conservation and restoration of clocks and scientific instruments, as well as pursuing research and development in the creation of high quality automata.





Abigail Duckor

*Andrew W Mellon Fellow,
Los Angeles County Museum of Art*

After receiving a grant from the Anna Plowden Trust in 2014/15, I was able to finish my MSc studies at University College London in Conservation for Archaeology and Museums. Upon graduating, I accepted an Andrew W. Mellon Fellowship at the Los Angeles County Museum of Art (LACMA) in Objects Conservation.

The fellowship has been an amazing opportunity to gain museum-related experience and to build on my practical skills. LACMA has a very diverse collection and working on a large variety of materials has been a welcome challenge. At LACMA I have been able to expand on my research in the conservation of light-based sculpture. This has involved collaborative work using scientific instrumentation to characterise the spectral and colorimetric qualities of artificial light. With this research, my collaborators and I hope to be able objectively to document light when it is used as a medium in art in order to enhance the preservation of light-based art objects.

Bridget Warrington

*Managing Conservator at the Cambridge
Colleges' Conservation Consortium*

The Anna Plowden Trust first assisted me with a CPD Grant and then, six years later, I was awarded a bursary that assisted me in completing my MA Preventive Conservation (University of Northumbria). In 2013 I moved from the Churchill Archives Centre in Cambridge to the Cambridge Colleges' Conservation Consortium based at Corpus Christi College and completed my MA that year. In December 2014 I was appointed Managing Conservator for the Consortium.

The Consortium, founded in 1987, is a not-for-profit co-operative, which works to conserve and preserve the special collections, libraries and archives of the 12 member colleges. It has a team of three conservators who work on book, manuscript and archive conservation work. In addition to specialist conservation bench work, we offer preservation assistance including training sessions for the Librarians and Archivists, support for emergency preparedness, and advice on storage and exhibitions.



Anna Plowden Trust

Statement of Financial Activities

for year ended 30th November 2016

	Note	£ 2016	£ 2015
Income			
Grants and donations - unrestricted		8,287.50	8,475.00
- restricted	1	43,850.00	33,250.00
		52,137.50	41,725.00
Bank Interest		309.29	506.43
Investment Income		17,691.59	16,878.06
Other		294.39	320.80
		18,295.27	17,705.29
Total Income		70,432.77	59,430.29
Expenditure			
Grants made		(84,995.00)	(48,080.00)
Management and administration			
Trustee expenses		(524.62)	(758.43)
Fundraising and related expenses		(7,740.80)	(11,278.95)
Other expenses		(256.36)	(1,597.30)
		(8,521.78)	(13,634.68)
Total expenditure		(93,516.78)	(61,714.68)
Net incoming/(outgoing) resources		(23,084.01)	(2,284.39)
Surplus/(loss) on revaluation of investments		(2,120.22)	14,304.87
Net movement in funds		(25,204.23)	12,020.48
Total funds b fwd		570,284.76	558,264.28
Total funds c fwd		£545,080.53	£570,284.76

Anna Plowden Trust

Balance Sheet

at 30th November 2016

	Notes	£ 2016	£ 2015
Current Assets			
Debtors	2	937.50	2,898.04
Cash at bank and on deposit		67,828.39	82,973.27
		68,765.89	85,871.31
Investments			
F&C Responsible Sterling Bond Fund		179,867.77	174,103.72
F&C Responsible UK Income Fund		305,459.37	313,343.64
	3	485,327.14	487,447.36
Total Assets		554,093.03	573,318.67
Current Liabilities			
Grants committed but unpaid		(7,825.00)	(1,587.00)
Creditors		(1,187.50)	(1,446.91)
		(9,012.50)	(3,033.91)
Net Assets		£545,080.53	£570,284.76
Representing			
General Purpose Fund		542,580.53	563,784.76
Restricted Fund	4	2,500.00	6,500.00
Total Funds		£545,080.53	£570,284.76

Dr David Saunders

Chairman

Francis Plowden

Treasurer

Notes to the Accounts

for year ended 30th November 2016

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. Debtors

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

3. Investments

	Responsible UK Income Fund	Responsible Bond Fund	Total
	£	£	£
Value at 30/11/15	313,343.64	174,103.72	487,447.36
Value at 30/11/16	305,459.37	179,867.77	485,327.14
Increase/(decrease) in value	(7,884.27)	5,764.05	(2,120.22)

4. Restricted Fund

Donations received which the Trust was unable to 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.

Image captions and credits

Image captions and credits

The images used in this annual report feature some of those awarded grants in 2016, many of whom are featured in the main text of this report.

Pages 2 & 3 (left to right)

Naomi Cox conserving a gilded frame. Sophie Croft conserving a Samian ware bowl. Alice Evans on a placement (*Courtesy of the National Maritime Museum*). Rebecca Dabnor treating papyrus at the Bodleian Library.

Pages 4 & 5 (left to right)

Julia Jabłońska verso cleaning a painting. Sophie Croft cleaning a Chinese Kangxi plate. Rebecca Dabnor, MA Conservation of Fine Art University of Northumbria, on a placement at the Bodleian Library. Dan Porter monitoring the Bronze Age boat gallery.

Page 6 (top to bottom)

Alice Evans working in the studio at Camberwell. Naomi Cox treating the plaster layers of an Egyptian cartonnage. Sophie Croft treating 18th century Chinese famille rose porcelain bowl. Julia Jabłońska in a workshop on traditional lining techniques.

Page 7

Keira Miller preparing a child's pinafore for wet cleaning.

Page 8

Naomi Cox in a Kinstugi workshop.

Page 9 (top to bottom)

Rebecca Dabnor conserving papyrus fragment. Nicole Monjeau removing adhesive residue from a silver gelatine print belonging to the Whitefriars Collection.

Sophie Croft examining an 18th century porcelain bowl. Keira Miller humidifying child's pinafore.

Pages 10 & 11 (left to right)

Julia Jabłońska surface cleaning a painting (*courtesy of the Laing Art Gallery*). Sophie Croft cleaning ceramic sections of a Sèvres clock. Alice Evans on a placement (*courtesy of Royal Botanic Gardens Kew*). Keira Miller applying stitched support.

Pages 12 & 13 (left to right)

Martin Edwards documenting a gilded frame. Dan Porter monitoring the Bronze Age boat. Jasdeep Singh Dhillon and the Coleshill Archive.

Page 14

Jackie Heuman, right, at IIC Congress 2016.

Page 15

Nicole Monjeau assessing a Whitefriars stained glass cartoon prior to conservation.

Page 16

Susanna Pancaldo and Jim Dimond measuring viscosity.

Page 17 (left to right)

IIC Congress 2016 (*courtesy of IIC*). David Pearson in the Museum of the Ancient Ships of Pisa.

Pages 18 & 19

Darren Cox treating a lighthouse model and a clock by Smith of Pittenweem.

Page 20

Abigail Duckor performs in situ treatment on Barbara Hepworth's Spring 1966 at LACMA. Bridget Warrington sewing a manuscript endband to its new cover (*courtesy of the Master and Fellows of Christ's College, Cambridge*).

Page 21

Bridget Warrington sewing a manuscript (*courtesy of the Master and Fellows of Gonville and Caius College, Cambridge*).

Credits

Courtesy of the following unless otherwise indicated:

Darren Cox: *National Museums Scotland*
 Naomi Cox: *University of Lincoln*
 Sophie Croft: *West Dean College*
 Rebecca Dabnor: *Bodleian Library*
 Abigail Duckor: *Los Angeles County Museum of Art*
 Alice Evans: *Camberwell College of Arts*
 Martin Evans and Julia Jabłońska: *University of Northumbria*
 Keira Miller: *Centre for Textile Conservation, University of Glasgow*
 Nicole Monjeau: *Rakow Research Library, Corning Museum of Glass*
 Susanna Pancaldo: *Tate Britain*
 Dan Porter: *Dover Museum*
 Jasdeep Singh Dhillon: *Berkshire Record Office*