



ANNUAL  
REPORT  
2021–2022

ROYAL  
COLLECTION  
TRUST  
ANNUAL REPORT  
FOR THE YEAR ENDED 31 MARCH 2022

[www.rct.uk](http://www.rct.uk)

## AIMS OF THE ROYAL COLLECTION TRUST

In fulfilling The Trust's objectives, the Trustees' aims are to ensure that:

- ~ the Royal Collection is subject to proper custodial control in the service of Her Majesty The Queen and the nation;
- ~ the Royal Collection is maintained and conserved to the highest possible standards to ensure that visitors can view the Collection in the best possible condition;
- ~ as much of the Royal Collection as possible can be seen by members of the public;
- ~ the Royal Collection is presented and interpreted so as to enhance public appreciation and understanding;
- ~ appropriate acquisitions are made when resources become available, to enhance the Collection and displays of exhibits for the public;
- ~ access to the Royal Collection is broadened, in person, in print and online, and increased to ensure that as many people as possible are able to enjoy the Collection.

When reviewing future plans, the Trustees ensure that these aims continue to be met and are in line with the Charity Commission's general guidance on public benefit. This Report looks at the achievements of the period 1 April 2021 to 31 March 2022 and considers the success of each key activity and how it has helped enhance the benefit to the nation.

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CLARENCE HOUSE

After the challenging year that was 2020–21, it has been a great pleasure to watch the gradual return of visitors to our sites this year and to witness The Royal Collection Trust's programme of exhibitions, events and activities resume with energy and enthusiasm.

I myself was delighted to be able, at long last, to visit the new Learning Centres at the Palace of Holyroodhouse and Windsor Castle after the pandemic had delayed their opening. The spaces will enable more schoolchildren and families than ever before to connect with and learn about the Royal Collection.

Over the Summer the extraordinary life of my father, His Royal Highness The Prince Philip, Duke of Edinburgh, was celebrated through two displays at Windsor Castle and the Palace of Holyroodhouse. *Prince Philip: A Celebration* explored my father's interests and patronages – of which there were many – his lifelong commitment to public service, and his decades of unwavering support for Her Majesty The Queen.

In addition to his patronage of British artists, my father took an active interest in the conservation and display of the Royal Collection throughout his life, being the initiator of the original Queen's Gallery at Buckingham Palace, which opened in 1962.

In early 2022, a display of portraits which I had commissioned were exhibited at The Queen's Gallery, Buckingham Palace and at the Palace of Holyroodhouse, demonstrating the power of art and capturing the inspiring resilience and courage of seven Holocaust survivors. I am delighted that the portraits will become part of the Royal Collection and serve as an enduring reminder of those remarkable individuals who miraculously survived one of history's darkest and cruellest periods.

As we now celebrate The Queen's Platinum Jubilee year there is much to look forward to, with ambitious plans underway to mark this historic occasion. The Royal Collection Trust continues to go from strength to strength as it rebuilds its loans, learning and exhibitions programmes – all of which, of course, would not be possible without the exceptional staff of The Royal Collection Trust. As Patron, I should like to express my particular gratitude for their, and the Trustees', continued commitment to the Royal Collection.





## DIRECTOR'S INTRODUCTION

This year, as the nation emerged from the coronavirus pandemic, Royal Collection Trust's recovery from the effects of several lockdowns began in earnest.

The gradual easing of restrictions from April allowed visitors to enjoy the official residences of Her Majesty The Queen in person again. It has been reassuring and uplifting to witness the return of activities from the previous year.

Of course, there is still some way to go before Royal Collection Trust will have fully recovered from the pandemic. Visitor numbers are still well below 2019 levels, and it is expected to take some time before international tourism fully recovers. At the time of writing, all Royal Collection Trust sites remain closed on Tuesdays and Wednesdays to reduce operating costs. The surpluses we expect to make over the coming years will be essential to enable us to pay off the bank loans we took out in order to stay afloat.

In addition to our public-facing activities, we also recognise the equally important work carried out behind the scenes. This year, we have continued to work closely with our Royal Household colleagues on the Buckingham Palace Reservicing Programme, which will replace outdated wiring and heating services throughout the Palace. The project involved moving almost 6,000 works of art over the year into a new arts storage facility and inventory checking a further 2,900 objects. In January, more than 130 works of art that had been loaned to the Royal Pavilion, Brighton were removed in readiness for reinstallation in the East Wing of Buckingham Palace.

A comprehensive conservation programme across all curatorial sections also continued, with 2,209 objects conserved during the year, including a number of works treated in preparation for their return to Buckingham Palace following Reservicing Programme works.

Over the year we have been grateful to have the support of The Queen and other members of the Royal Family, as well as our colleagues in the Royal Household, in our recovery.

Our Patron, His Royal Highness The Prince of Wales, officially opened the new Learning Centres at the Palace of Holyroodhouse and Windsor Castle in October and March respectively. During the visits, His Royal Highness met local schoolchildren and discussed Royal Collection Trust's Learning programme with staff.

Her Royal Highness The Duchess of Cornwall visited the Royal Library at Windsor Castle in December, where she viewed literary treasures from the 15th to the 21st centuries as part of The Reading Room initiative. Her Royal Highness's meetings with curators in the Library were filmed and shared on The Reading Room's website and Instagram, and received more than 410,000 views.

In April, an interview with Her Royal Highness Princess Eugenie for *Inside Art* on Sky Arts was filmed in the exhibition *Masterpieces from Buckingham Palace* at The Queen's Gallery, London, where she discussed her love of art and her thoughts on what makes a masterpiece.

The Trustee Board remains committed to supporting Royal Collection Trust and we are grateful for their contributions over the last 12 months. In April 2022, we welcomed two new Trustees – Monisha Shah and Dr Tonya Nelson – with whom we look forward to working closely.

Finally, none of the achievements described in this Report would be possible without the loyalty and professionalism of our 432 members of staff. They have worked tirelessly to care for, promote and share the Royal Collection, and their contributions continue to be vital to Royal Collection Trust's recovery.

*Tim Knox*

OPPOSITE A young visitor in Buckingham Palace Garden.









# PRESENTATION AND PARTICIPATION

## VISITING THE PALACES

- ~ Buckingham Palace and Garden welcomed 120,646 visitors
- ~ Windsor Castle welcomed 409,365 visitors
- ~ Windsor Castle voted global winner of the *Best Onsite Experience 2021* award in a poll conducted by the international ticketing platform, Tiqets
- ~ The Palace of Holyroodhouse welcomed 126,968 visitors

This year, the easing of coronavirus restrictions allowed visitors to enjoy the official residences of Her Majesty The Queen in person again, with unique new experiences available.

For those unable to visit the Palaces, *A Warden's Welcome* interactive digital tours were streamed live from Buckingham Palace, Windsor Castle and the Palace of Holyroodhouse, led by expert guides. The tours reached audiences from across the UK, with viewers also joining from Europe and the USA, and as far away as Australia and New Zealand. In June, a family version of the tours was also created for younger audiences to enjoy.

### Buckingham Palace

On weekends in April and May, garden enthusiasts were able to enjoy the tranquillity of Buckingham Palace Garden and discover its history and highlights by joining a guided tour led by Visitor Services Wardens.

From July to September, the garden opened to the public five days a week, allowing visitors to explore a route encompassing the 156-metre Herbaceous Border and plane trees planted by, and named after, Queen Victoria and Prince Albert. Daily short talks and QR codes along the route offered further information about the garden and its history. Visitors could also picnic on one of the sweeping lawns with views of the island and its beehives across the 3.5-acre lake. Features in the south-west of the garden, including the Rose Garden, summer house

and wildflower meadow, could be viewed during daily guided tours.

Families were entertained throughout the summer with a range of activities. More than 1,000 visitors took part in crafts inspired by nature and the history of the garden, including creating leaf collages, watercolour paintings and historic ruffs, while more than 13,000 family visitors enjoyed a new garden trail.

In August, two Family Festival days in the garden featured arts and crafts stations; photo opportunities with cut-outs of a carriage, a Yeoman Guard and a Palace attendant; interactive family tours; and a classical harp concert on the Palace lawns delivered by musicians from Bach to Baby.

Exclusive Guided Tours of the State Rooms at Buckingham Palace were available on selected dates throughout the year. In December, new family-focused tours, which incorporated stories and interactive games for younger visitors, were introduced for the first time.

PREVIOUS PAGES Elizabeth Ashby shows HRH The Duchess of Cornwall the miniature manuscript copy of *How Watson Learned the Trick* by Sir Arthur Conan Doyle. The book, which is just 3.9 centimetres high, was written for the library of Queen Mary's Dolls' House in 1922.

OPPOSITE Visitors were offered new opportunities to enjoy the garden of HM The Queen's official London residence this year.





## Windsor Castle

In June, a special display commemorating the life and legacy of His Royal Highness The Prince Philip, Duke of Edinburgh, opened in St George's Hall and the Lantern Lobby at Windsor Castle. Through more than 120 objects, *Prince Philip: A Celebration* charted significant events and achievements in The Duke of Edinburgh's life, including his early life and naval career, his role as consort, his support for the Sovereign at home and abroad, and his wide-ranging patronages and associations.

The East Terrace Garden opened to visitors on weekends from July to September for the second year running. At drop-in art workshops, children painted the Castle's east façade and designed fountains, taking inspiration from the garden's bronze lotus fountain.

From November to January, a display of seven rare surviving pantomime costumes included six worn in the 1940s by the then Princess Elizabeth and Princess Margaret during wartime pantomimes. The costumes were displayed in the Waterloo Chamber, where the pantomimes were originally performed 80 years ago, surrounded by paintings of pantomime characters that had been pasted into empty picture frames during the Second World War.

During the festive period, families took part in craft activities inspired by the pantomime pictures. Children created panto-themed Christmas tree decorations and their own miniature theatres. An activity trail helped families learn more about the wartime pantomimes and hunt for a missing pantomime horse.

In March, His Royal Highness The Prince of Wales visited the Learning Centre at the Castle to mark the official opening of the new space. Situated in a historic courtyard known as Pug Yard, the facilities were created as part of Future Programme, a major programme of investment to transform the visitor experience. His Royal Highness received a tour and met pupils from St George's School in Windsor, who took part in a workshop entitled *Our Platinum Queen*, learning about The Queen's historic 70-year reign.

**OPPOSITE** This year, two newly conserved paintings by the 17th-century Armenian artist Marcos were installed in the King's Dining Room at Windsor Castle, 150 years after they were last recorded at the Castle in the early 1870s.

**BELOW** Caroline de Guitaut prepares a costume worn by the then Princess Elizabeth in *Old Mother Red Riding Boots*, 1944, for display in *The Princesses' Pantomimes* at Windsor Castle.





## Palace of Holyroodhouse

In July, the special display *Prince Philip: A Celebration* opened in the Exhibition Rooms at the Palace.

The life and interests of The Duke of Edinburgh were commemorated through more than 60 objects, with many items chosen to highlight His Royal Highness's close links with Scotland and Edinburgh.

In August, royal races and crown-making took place as well as a celebration of the 250th anniversary of the birth of Scottish author Sir Walter Scott. Families enjoyed storytelling about some of the Palace's famous residents, including Mary, Queen of Scots and Bonnie Prince Charlie, before designing book covers for their own stories. At a family day in September children designed their own stained-glass windows and created carvings out of soap.

In August, the Palace achieved *Breastfeeding Friendly* accreditation from Breastfeeding Friendly Scotland, a Scottish Government-supported national scheme.

In October, the Abbey Strand Learning Centre was officially opened by His Royal Highness The Prince Charles, Duke of Rothesay. Situated in the historic buildings adjacent to the Palace and created as part of Future Programme, the new facilities will be used for school groups, families and adults. His Royal Highness joined a class

from Elsie Inglis Early Learning and Childcare, who took part in a *Plants, Paintings and Potions* session, where they learnt about the historic use of herbs and plants.

Throughout the year, visitors to the Palace had the opportunity to see Royal Collection objects close up and hear talks about the items from curators. Featured objects included an embroidered casket, the 15th-century *Holyrood Ordinal* and the 'Tam O'Shanter' chair.

Over the festive period, the Palace was decorated with Christmas trees, wreaths, velvet garlands and seasonal foliage. An accompanying programme of events included Exclusive Evening Tours of the State Apartments and a family activity day making pomanders and listening to traditional fiddle music.

The new year began with a celebration of Robert Burns through Collection objects related to the poet, and in February, sessions on 16th-century fashions were held in the Family Room.

BELOW A visitor in the special display *Prince Philip: A Celebration*.

OPPOSITE A young visitor takes part in the workshop *Scottish Signs and Symbols* in the Abbey Strand Learning Centre.





## EXHIBITIONS

Three Royal Collection Trust exhibitions were staged at The Queen's Galleries in London and Edinburgh this year in a programme that was reduced because of the coronavirus pandemic. In-person events resumed at the galleries and were run alongside virtual programming to allow as many people as possible to experience and engage with the Royal Collection.

A travelling exhibition of drawings by Thomas Gainsborough, visiting York, Dublin and Nottingham in 2021 and 2022, has given audiences in the UK and Ireland the chance to see works by one of Britain's best-loved artists on display for the first time.

*The Rembrandts alone would make this an unmissable event. But he has rivals \*\*\*\*\**

JONATHAN JONES, *THE GUARDIAN*

*From the first, there's a spark of wonder \*\*\*\*\**

NANCY DURRANT, *EVENING STANDARD*

*... one of the world's most spectacular collections \*\*\*\*\**

RACHEL CAMPBELL-JOHNSTON, *THE TIMES*



### Masterpieces from Buckingham Palace

#### The Queen's Gallery, Buckingham Palace

4 December 2020 – 13 February 2022 (48,707 visitors)

This critically acclaimed exhibition was made possible by the removal of 65 paintings from the Picture Gallery at Buckingham Palace, where they usually hang, to allow essential works to take place as part of the Reservicing Programme.

Visitors were invited to view each work close up and consider the different qualities that might make a painting a 'masterpiece', a subject that was explored further in daily short talks by Wardens, curators and conservators. Each month on social media, followers were invited to vote for their 'Masterpiece of the Month' and could then visit the exhibition to hear a short talk about the winning work.

In September, an intimate concert was held in the gallery in partnership with Sofar Sounds, who curate small, live musical performances in unusual locations around the world.

Family resources, including interactive trails and arts-and-crafts activities, were created to bring



the exhibition to life for young visitors during October Half term and the Christmas holidays.

The Learning in Lockdown series of virtual events continued, with talks about the exhibition led by the Warden team reaching more than 600 people from culturally, economically or socially disadvantaged audiences across the UK.

Following its showing in London, 33 paintings from the exhibition travelled to The Queen's Gallery, Palace of Holyroodhouse, in March.

**OPPOSITE** HRH Princess Eugenie was filmed in The Queen's Gallery discussing what makes a masterpiece with presenter Kate Bryan, as part of a special episode of the Sky Arts series *Inside Art*.

**ABOVE** HRH The Duchess of Cornwall speaks to Arek Hersch in front of his portrait, painted in 2021 by Massimiliano Pironti, from the exhibition *Seven Portraits: Surviving the Holocaust*.

**OVERLEAF** *Masterpieces from Buckingham Palace* brought together 65 paintings, widely acknowledged to be among the highlights of the Royal Collection, in a modern gallery setting for the first time.

### Seven Portraits: Surviving the Holocaust

#### The Queen's Gallery, Buckingham Palace

27 January – 13 February 2022 (9,319 visitors)

This display was commissioned by His Royal Highness The Prince of Wales to pay tribute to the stories of seven remarkable Holocaust survivors, each of whom has been honoured for services to Holocaust awareness and education. The profoundly moving portraits, each painted by a different artist, stand as a living memorial to the millions of innocent men, women and children who lost their lives in the Holocaust.

A BBC Two documentary, which aired on Holocaust Memorial Day in January, followed the creation of the portraits as the artists and survivors undertook their final sittings.

Following its showing in London, the display opened at the Palace of Holyroodhouse in March.

*The power of this small exhibition is derived as much from [the sitters'] personal histories as it is from the artistic skill on show \*\*\*\*\**

ALASTAIR SOOKE, *THE DAILY TELEGRAPH*







## Victoria & Albert: Our Lives in Watercolour

The Queen's Gallery, Palace of Holyroodhouse  
26 April – 3 October 2021 (11,446 visitors)

An expanded version of the 2019–20 travelling exhibition of the same name, this exhibition brought together 80 watercolours collected by Queen Victoria and Prince Albert, and a small group of complementary works showcasing Victoria's talent as an amateur watercolourist.

Throughout their marriage Victoria and Albert were passionate patrons of watercolour painting and spent happy evenings together organising their watercolours into albums. These albums recorded moments of both personal and historic significance, foreign travel and diplomacy, scenes of family life and the homes they created together. Fittingly, many of the watercolours were by Scottish artists and captured the royal couple's enduring love of Scotland.

Owing to coronavirus restrictions, a virtual press view was held to mark the opening of the exhibition, allowing journalists from around the country to

experience the display through a virtual tour and Q&A session with curator Carly Collier. Adult learning events were also held virtually, including an 'in conversation' event streamed live from the gallery.

During the Family Festival *Queen Victoria's Palace*, held in June, real and replica Victorian objects were displayed for families to view close up. In July, *Watercolours for wee ones* took inspiration from Queen Victoria's watercolour of Holyrood Abbey and encouraged children to create their own artwork.

*... everything is in sparkling condition \*\*\*\**  
DUNCAN MACMILLAN, *THE SCOTSMAN*

*Victoria and Albert collected thousands of watercolours, and this large exhibition of small, jewel-like pictures shows every facet of royal life*  
ROBIN SIMON, *THE DAILY MAIL*

BELOW A visitor in the exhibition *Victoria & Albert: Our Lives in Watercolour* at The Queen's Gallery, Palace of Holyroodhouse.



## Young Gainsborough: Rediscovered Landscape Drawings

York Art Gallery

1 October 2021 – 13 February 2022 (6,729 visitors)

National Gallery of Ireland, Dublin

5 March – 12 June 2022 (23,929 visitors)

At the heart of this travelling exhibition were 25 landscape drawings by Thomas Gainsborough. Acquired by Queen Victoria and once attributed to Sir Edwin Landseer, the drawings were recently reattributed to Gainsborough. Produced in the late 1740s when Gainsborough was just in his twenties, they shed light on the early career of one of Britain's best-loved artists.

Curated by Rosie Razzall in collaboration with the tour venues, the exhibition placed the drawings alongside other examples of Gainsborough's early work and the Dutch Golden Age landscapes that inspired him. The chalk study for *Cornard Wood*,

Gainsborough's most celebrated landscape painting, hung alongside the finished painting, newly conserved and generously loaned by The National Gallery, London, reuniting the painting with its preparatory drawing for the first time.

Resources telling the story of the reattribution and exploring Gainsborough's working methods were added to the Royal Collection Trust website.

The exhibition will travel to Nottingham Castle in July.

ABOVE *Trees beside a road*, c.1746–48, by Thomas Gainsborough, from the exhibition *Young Gainsborough: Rediscovered Landscape Drawings*.





## HISTORIC ROYAL PALACES & LOANS

~ 251 loans were made to 41 exhibitions in the UK and ten other countries

### Historic Royal Palaces

Items from the Royal Collection form the majority of works of art on display at Hampton Court Palace, Kensington Palace, Kew Palace in London and Hillsborough Castle, the official residence of Her Majesty The Queen in Northern Ireland.

In November, *Queen Victoria's Departure from Queenstown, Ireland*, by Matthew Kendrick was hung in the Throne Room at Hillsborough Castle. Its installation completes the display of almost 100 paintings and miniatures on long-term loan from the Royal Collection.

In March, a significant loan of 23 objects was made to *Life Through a Royal Lens* at Kensington Palace. The exhibition explored the relationship between the Royal Family and photography since the 19th century. Contributions from the Royal Collection demonstrated Queen Victoria and Prince Albert's early support of the medium, as well as the keen interest in practising photography by later generations of the Royal Family, including Queen Alexandra and King George VI.

### Loans

Loans to exhibitions and displays in the UK and overseas are part of Royal Collection Trust's commitment to broadening public access to the Collection.

In May, a further seven works joined more than 120 items that were loaned to the Royal Pavilion, Brighton, in 2019, as part of the exhibition *A Prince's Treasure: From Buckingham Palace to the Royal Pavilion*. The additional objects included a number that had been on display in the exhibition *George IV: Art & Spectacle* at The Queen's Gallery, Buckingham Palace.

Six works were loaned to *Epic Iran* at the Victoria and Albert Museum, London, in May. The exhibition explored 5,000 years of Iranian art, design and culture, featuring four manuscripts from the Royal Collection,

OPPOSITE Shaun Turner installs loans at the Royal Pavilion, Brighton for the exhibition *A Prince's Treasure: From Buckingham Palace to the Royal Pavilion*.

BELOW *Queen Victoria's Departure from Queenstown, Ireland*, c.1849–50, by Matthew Kendrick, is among a group of paintings and miniatures on long-term display at Hillsborough Castle.





including a 17th-century Safavid illustrated and illuminated manuscript of the *Shahnamah* (The Book of Kings), the longest poem ever written by a single author. Two 17th-century paintings by Marcos, an Armenian artist in Isfahan, which are thought to be the earliest signed oil on canvas paintings made in Iran, were also loaned.

In June, *Making a Mark: Dutch and Flemish Drawings from the Royal Collection* opened at the Barber Institute of Fine Arts in the fourth year of a five-year partnership with the University of Birmingham's MA course in Art History and Curating. This year, the exhibition was curated by students entirely remotely and included 15 Dutch and Flemish drawings from the Royal Collection by artists such as Rembrandt, Rubens and Van Dyck.

A Bronze Age gold cup, known as the Rillaton cup, was loaned to the Landesmuseum für Vorgeschichte Halle in June for an exhibition about European Bronze Age culture. The cup has been on long-term loan to the British Museum, London, since 1936 and was included in their exhibition *The world of Stonehenge*, which opened in February.

Three Italian Renaissance drawings by Michelangelo Buonarroti, Giovanni Santi and Luca Signorelli were lent to *Il Corpo e l'Anima, da Donatello a Michelangelo. Scultura italiana del Rinascimento* at Castello Sforzesco, Milan, in July. First shown at the Musée du Louvre,



Paris, the exhibition explored the impact of sculptural concepts on the arts of painting and drawing.

Four works of art, including a cradle carved for the sixth child of Queen Victoria and Prince Albert, Princess Louise, by William Gibbs Rogers, were loaned to the exhibition *Grinling Gibbons: Centuries in the Making*. Organised by the newly founded Grinling Gibbons Society, the exhibition was displayed in the tercentenary year of the carver's death at Bonhams, London, in August and Compton Verney, Warwickshire, from September.

In October, five drawings and a painting were loaned to *Holbein: Capturing Character in the Renaissance* at the J. Paul Getty Museum, Los Angeles. The first major Holbein exhibition in North America, it explored the artist in the context of European humanist culture. The drawings then travelled to the Morgan Library & Museum, New York, from February.

Two masterpieces by Aelbert Cuyp – *The Passage Boat* and *An Evening Landscape with Figures and Sheep* – were loaned to *In het licht van Cuyp. Aelbert Cuyp & Gainsborough – Constable – Turner* at the Dordrechts Museum, in October. More than 30 paintings by artists such as Thomas Gainsborough, John Constable and JMW Turner demonstrated the impact of the Dutch artist on British landscape painting.

In November, more than 50 objects from the workshop of the Russian goldsmith Carl Fabergé formed a significant loan from the Royal Collection to *Fabergé in London: Romance to Revolution* at the Victoria and Albert Museum. Works loaned included three Imperial Easter Eggs and a group of hardstone carvings of animals, as well as rock crystal, gold, enamel and jewelled miniature specimens of flowers and plants. The exhibition focused on Fabergé's shop in London and his patronage by British customers, encouraged by his relationship with the British royal family.

A full list of short-term loans made from the Royal Collection can be found on pages 54–5.

LEFT A Fabergé model of 'Caesar', King Edward VII's wire-haired fox terrier, was one of 58 objects loaned to the exhibition *Fabergé in London: Romance to Revolution* at the Victoria and Albert Museum, London.

OPPOSITE A portrait by Sir Godfrey Kneller of Michael Alphonsus Shen Fu-Tsung, a Chinese Jesuit who travelled to Paris in 1684 and had an audience with Louis XIV at the Palace of Versailles, was loaned to the exhibition *Versailles & the World* at the Louvre Abu Dhabi.







# INTERPRETATION

## LEARNING

Across the Palaces and The Queen's Galleries:

- ~ 29,150 school pupils made visits or attended virtual sessions
- ~ 2,400 adults attended virtual or in-person learning events
- ~ 18,260 visitors took part in family activities
- ~ 2,600 visitors attended virtual or in-person access and community events

With coronavirus restrictions eased, schoolchildren across the UK enjoyed in-person sessions at the royal residences once again and on public closure days many schools received exclusive access to the residences. Virtual school sessions also continued to reach thousands of students from the UK and from overseas schools as far as Canada.

This year, Platinum Jubilee school resources exploring themes such as 'What is the role of our Queen?' and 'What is a Jubilee?' were launched on the Royal Collection Trust website and shared with schools across the UK by the Department for Education. The resources provide teachers with downloadable

presentations and notes for use in the classroom, as well as images of historic photographs and related objects via the Royal Collection Online.

In July, young people supported by the Renaissance Foundation, which works with vulnerable young carers and patients aged 13–19 across London, visited

**OPPOSITE** Pupils took part in a range of school sessions this year, including new Platinum Jubilee themed workshops exploring how the royal residences have been used throughout HM The Queen's 70-year reign.

**BELOW** Pupils from The Royal School in Windsor view the display *The Princesses' Pantomimes* in the Waterloo Chamber at Windsor Castle.







Buckingham Palace Garden. The group took part in a photography session with Royal Photographer Chris Jackson, followed by a careers Q&A with staff from the Royal Household.

A new further education offer was piloted at Windsor Castle in November with A-level Fine Art students from New College Swindon. Developed in consultation with Creative & Cultural Skills, who aim to create inclusive opportunities for young people, the event included a tour of the State Apartments and a Q&A session between the students and Royal Collection Trust staff.

In March, Royal Collection Trust hosted the Historical Association's Great Debate Final 2022. Sixth-form students from across the UK took part, with a panel of judges, including Director of the Royal Collection, Tim Knox, choosing the winner.

The Learning programme also provides opportunities for adults to engage with the Collection and Palaces. A variety of events took place this year, including some of the first in-person talks in the Abbey Strand Learning Centre, Palace of Holyroodhouse, on the display *Prince Philip: A Celebration* and on Scottish signs and symbols in the Royal Collection.

In December, embroiderer Helen McCook ran

a workshop inspired by the textiles and embroidery of Mary, Queen of Scots.

Community groups were able to make use of the new learning spaces at Windsor Castle and the Palace of Holyroodhouse for the first time this year. Groups from a range of charities, including those supporting homeless people, carers and people suffering with substance misuse, visited during the year.

In a partnership with Edinburgh Art Festival, creative workshops were held in the Physic Garden, Palace of Holyroodhouse, in August for WHALE Arts and Edinburgh Art Festival Visual Description Group, who both use art to promote and support wellbeing.

The Access and Inclusion programme continued to offer virtual events this year. Across the country, sessions exploring the Royal Collection were delivered to people in care homes, young people living with dementia, blind and partially sighted people, and isolated and vulnerable groups.

ABOVE Groups from WHALE Arts and Edinburgh Art Festival make natural dyes from plants during an art workshop in the Physic Garden at the Palace of Holyroodhouse.

OPPOSITE *Prince Philip 1921–2021: A Celebration*, *Buckingham Palace: A Royal Garden* and *The Queen: 70 Glorious Years* were published this year.

## PUBLISHING

- ~ Three new titles published
- ~ Eight titles reprinted
- ~ 25,000 pages digitised and published on *Georgian Papers Online*
- ~ 1,800 items digitised as part of the Shakespeare in the Royal Collection project
- ~ 33,000 images added to the digital asset management system
- ~ 24 million unique page views on the Royal Collection Trust website
- ~ Reached 431,000 Instagram, 148,000 Facebook and 35,000 Twitter followers

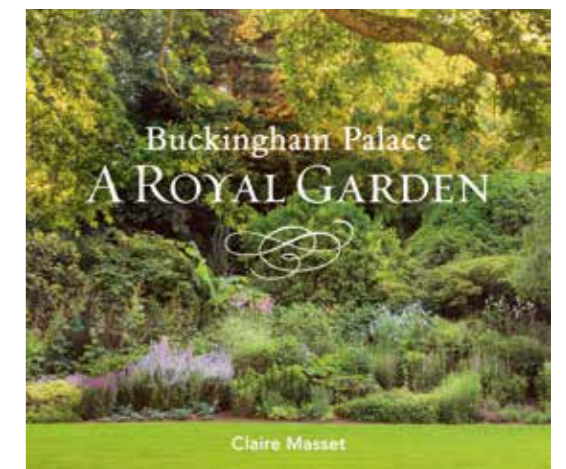
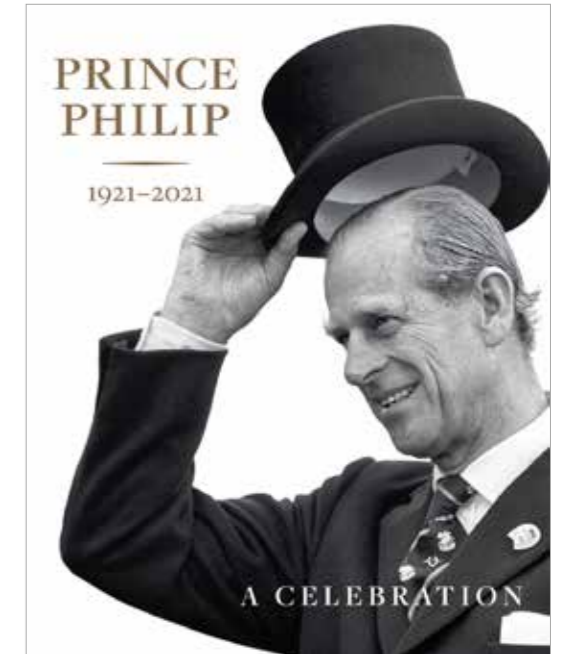
The publishing programme aims to broaden public access to the Royal Collection and share new research and conservation projects through high-quality publications and engaging digital content.

*Buckingham Palace: A Royal Garden* (April), written by Claire Masset, follows a year in the life of this hidden oasis in the heart of London. Featuring tips from Head Gardener Mark Lane and new photography, the book gives readers a rare glimpse into the garden's behind-the-scenes management and offers insights into its rich history.

*Prince Philip 1921–2021: A Celebration* (June) accompanied the displays at Windsor Castle and the Palace of Holyroodhouse. Drawing on private archives as well as official records and with more than 150 images of His Royal Highness The Prince Philip, Duke of Edinburgh, the book celebrates the remarkable life of Britain's longest-serving consort.

The official souvenir publication of the Platinum Jubilee, *The Queen: 70 Glorious Years* (November) celebrates this historic occasion through 70 photographs chosen to illustrate memorable events throughout Her Majesty The Queen's life. Each photograph is accompanied by resonant quotations from speeches given by The Queen during her reign.

These three new publications were reprinted during the year because of popular demand, as were several other bestselling titles, including *A Royal Cookbook: Seasonal recipes from Buckingham Palace* and its sequel *Royal Teas*. *The Queen's Diamonds* by Hugh Roberts,





first published in 2012, was reprinted for a sixth time, and a revised edition of *Diamonds: A Jubilee Celebration* by Caroline de Guitaut, also first published in 2012, was printed under the new title *Diamonds: The Queen's Collection*.

*Seven Portraits: Surviving the Holocaust* (February) was published by Modern Art Press in association with Royal Collection Trust to accompany the special display of the same name. The publication features a foreword by His Royal Highness The Prince of Wales, who discusses his hope that the portraits will stand as a testament to the extraordinary resilience and courage of those who survived the Holocaust.

The Prince Albert Digitisation Project came to a successful conclusion with more than 22,000 photographs, prints and papers in total published on the website *Prince Albert: His Life and Legacy*, alongside essays linking the collections to Albert's times.

The Shakespeare in the Royal Collection project launched online in July. This collaboration with King's College London documents the Shakespeare-related holdings in the Royal Collection and Royal Archives and explores the relationship between Shakespeare's works and the royal family through history. Resources include a virtual exhibition, 3D visualisations and a database of more than 1,700 objects.

Colleagues across the organisation continued to create engaging digital content for the Royal Collection Trust website and social media channels, ensuring that as many people as possible around the world could engage with the Royal Collection. On social media, highlights included a live #AskACurator Instagram Q&A filmed at Windsor Castle, an Instagram Stories Advent Calendar and posts asking followers to guess the function of mystery objects.

New thematic trails were published online, encouraging audiences to delve deeper into specific areas of the Collection. Subjects included the relationship between the Royal Family and Canada, women artists, royal gardens, the carvings of Grinling Gibbons and natural history in the Royal Library. A total of 81 trails can now be explored on the Royal Collection Trust website.

*... stunningly beautiful ... Anglophiles and armchair gardeners alike are in for a treat*

**PUBLISHERS WEEKLY ON BUCKINGHAM PALACE:  
A ROYAL GARDEN**

BELOW *The performance of Macbeth in the Rubens Room, Windsor Castle, 1853, by Louis Haghe. The watercolour was published online this year as part of the Shakespeare in the Royal Collection project.*

OPPOSITE The Women Artists trail on the Royal Collection Trust website.



TRAIL  
**WOMEN ARTISTS**  
A spotlight on outstanding women artists and their works in the Royal Collection



ROSALBA GIOVANNA CARRERA (VENICE 1673-VENICE 1757)  
A Self-Portrait



ANGELICA KAUFFMANN (1741-1807)  
Augusta, Duchess of Brunswick (1737-1813) with her son Charles George...



MARY KNOWLES (1733-1807)  
Needlework picture



ELISABETH-LOUISE VIGÉE LE BRUN (1755-1842)  
Charles-Alexandre de Calonne (1734-1802)



MARY MOSER (1744-1819)  
A Vase of Flowers



CHARLOTTE JONES (1768-1847)  
Princess Charlotte (1796-1817)



CAROLINE WATSON (1760/61-1814)  
HER ROYAL HIGHNESS PRINCESS SOPHIA



ANNE VALLAYER-COSTER (1744-1818)  
Tortoiseshell box with still-life



ANNE MEE (1770-1851)  
Lady Sarah Boyley (1779-1852)



SARAH BOWDICH (1791-1854)  
The Fresh-water fishes of Great Britain



ANNE SEYMOUR DAWER (1748-1828)  
Vice-Admiral Horatio Nelson, Viscount Nelson (1758-1805)





## CARE OF THE COLLECTION

- ~ 11,147 object records and 15,200 images added to the Collections Management System
- ~ 39,593 objects checked
- ~ 495 decorative arts items conserved
- ~ 769 prints, drawings, photographs and miniatures conserved or mounted
- ~ 669 books, manuscripts and archival documents conserved
- ~ 276 paintings conserved

This year, continued work on the Buckingham Palace Reservicing Programme alongside Royal Household colleagues led to inventory checks on 2,900 works and the removal of almost 6,000 objects from the Palace.

More than 600 works of art were reinstalled in the Palace, including on the Grand Staircase and in the Marble Hall, Picture Gallery and Privy Purse Entrance, after Reservicing works were completed in those spaces.

A further 8,700 items were inventory checked at Hampton Court Palace, Kensington Palace and Kew Palace in London throughout the year, and inventory checks and condition surveys were carried out on 6,600 drawings, prints and maps at Windsor Castle.

Significant progress has been made in the long-term project to improve storage of the Royal Collection and enhance internal art storage facilities. Construction of a new storage facility in Windsor Home Park was completed in June and is now fully operational. The store will accommodate Collection objects decanted from Buckingham Palace as part of the Reservicing Programme.

Commercial art storage, previously split across multiple third-party warehouses, was consolidated during the year into a single location, which provides more space at lower overall cost.

A major reorganisation of the Royal Library led to the improved housing and subject-matter arrangement of more than 37,000 volumes. Work was also undertaken to upgrade art storage conditions in the Round Tower and Print Room at Windsor Castle, and to facilitate an improved picture store at the Palace of Holyroodhouse.

In June, Royal Collection Trust staff collaborated with Royal Household colleagues and external engineers on a major project of essential works to Queen Mary's Dolls' House, Windsor Castle.

To enable the works to take place, the entire contents of the house were decanted, and a miniature scaffold tower was built around it. Repairs were made to the lifting mechanism and the outer walls, before the house was cleaned inside and out, light bulbs were replaced, and all objects were returned to the rooms.

Curators continued work to update terminology relating to race, enslavement, empire and disability, reviewing a total of 2,500 object records on the Collections Management System over the year.

OPPOSITE Sonja Leggewie and Sarah Patch reinstall *Feodora, Princess of Hohenlohe-Langenburg with her daughter Princess Adelaide*, 1840, by Sir George Hayter, in the Marble Hall, Buckingham Palace.

BELOW David Wheeler prepares a white marble bust of Napoleon III, Emperor of the French, 1855, attributed to Jean-Auguste Barre, for display in the Inner Hall at Windsor Castle.







## DECORATIVE ARTS

This year, one of the most important armours in the Royal Collection, the armour garniture of Henry VIII, was dismantled, condition checked and cleaned, before a new protective coating of museum wax was applied. During treatment, the opportunity was taken to invite colleagues from the Royal Armouries to join Royal Collection Trust conservators in a detailed study of the 16th-century armour. A time-lapse video of the armour being remounted was shared on YouTube, Facebook, Instagram and Twitter and received 59,000 views.

An elaborate French mid-18th-century gilt-metal and bronze mantel clock by Robert Osmond was also treated during the year. Conservators restored the clock's music box by remaking missing connecting mechanisms. The piece was then reinstated in the State Apartments at Windsor Castle, where it once again plays a tune on the hour.

Gilding projects undertaken over the year included conservation of a pair of wall lights from the Grand Staircase at Buckingham Palace, which were discovered to be elaborate plaster casts built around a metal structure.

Reservicing Programme works provided an opportunity to remove a layer of overall matt gilding from a previous restoration, revealing the original highly burnished elements underneath. Conservators then reinstated matt gilding where appropriate, to restore the originally intended contrast between matt and burnished areas.

In April, a set of 19th-century pedestals commissioned by George IV were restored. Historic repairs were removed and new marble-effect scagliola was prepared using plaster of Paris, glue and pigment to replicate the original material. This was then shaped and polished to restore the original lustre finish. The pedestals were then displayed in the Inner Hall at Windsor Castle to support a series of 19th-century marble busts.

OPPOSITE Ben Hansen regilds a settee from a large suite being restored and reupholstered as part of the re-presentation of the East Gallery in Buckingham Palace.

BELOW Sophy Wills conserves a silver model of HRH The Duke of Edinburgh's Dragon Class yacht, *Bluebottle*, in preparation for the exhibition *Prince Philip: A Celebration*. New 'ropes' were created by twisting two strands of 0.3mm silver wire together, enabling the original rigging pattern to be recreated.





## BOOKS, MANUSCRIPTS AND ARCHIVES

Conservation of Queen Mary's Photograph Albums in preparation for digitisation continues to be a priority in the Royal Bindery, with work completed this year on the binding structures of a further three volumes.

Among the most important Royal Library volumes conserved this year was a rare survival, the *Kalendar*, a practical almanac and astrological manual printed in Strasbourg in 1483. Only five copies are known to exist today and this is the only example held in the UK. The volume was among the rare books purchased by William IV in 1835 from the library of the Frankfurt physician and bibliophile Dr Georg Kloss.

Dr Kloss had most of his books rebound in a uniform style. The *Kalendar's* covers are representative of this style, but the pages had been stained and damaged over time. The Bindery team conserved and saved as much of the original structure as possible. The pages were dry cleaned, repaired and reinforced for rebinding in a 'semi-limp vellum' cover. To protect the new binding and maintain a link with the original, a bespoke box was made in the style of Dr Kloss's bindings.

In the Royal Archives, conservation work focused on preparing documents for digitisation, including a number of letters from the Chinese Emperor Qianlong to George III. The scrolls, dating to 1793, were written in fine calligraphy in Mandarin, Manchu and Latin on sheets of handmade apricot coloured paper, lined with a second sheet of handmade gold-flecked paper.

More than 500 Georgian papers were conserved throughout the year. Many of the documents had been historically repaired with gummed tape, which had concealed some of the text. Conservators removed the tape and repaired damaged areas before the documents were published on *Georgian Papers Online*.

BELOW Andreas Maroulis rebinds one of Queen Mary's Photograph Albums in preparation for digitisation.



## PRINTS AND DRAWINGS

A significant project this year was the treatment of 25 chalk drawings reattributed to Thomas Gainsborough for the travelling exhibition *Young Gainsborough: Rediscovered Landscape Drawings*. When conservators removed the drawings from their album, four of the sheets were discovered to have further drawings on the reverse that had remained unseen for over a century.

The remarkably fresh drawings are particularly fragile and vulnerable to smudging, with thick layers of powdery chalk media still present on the surface. Paper conservators tested new conservation and mounting techniques to preserve the fragile chalk particles, using mock-up drawings that were prepared with materials as close as possible to those Gainsborough would have used.

A double-sided iron gall ink drawing by Nicolas Poussin was conserved in July for loan to the exhibition *Poussin and the Dance* at The National Gallery, London. Conservators used thin sheets of adhesive-coated paper to repair small tears throughout the sheet, likely caused by the iron gall ink which contains damaging ingredients that can weaken the structure of paper.

Over the year, miniature paintings in 221 South Asian, Middle Eastern and African folios were conserved in preparation for digitisation, including six Ethiopian manuscripts containing over 400 paintings. During examination of the watercolour paints on parchment, conservators discovered remnants of textile fibres adhered to the paint – evidence that the icons were once covered for religious reasons with a now-lost fabric.

Black paint outlines framing the figures – a core stylistic element in Ethiopian art – were found to be cracking and detaching from the parchment in the paintings. Conservators applied a sustainable funori adhesive, made of two types of widely available red seaweed, to prevent significant paint loss.

BELOW Puneeta Sharma examines a reattributed Thomas Gainsborough drawing.

OVERLEAF Clara de la Peña Mc Tighe cleans debris and mould spores in the spine gutters of an Ethiopian manuscript to reduce the risk of mould outbreaks from historic water damage.











## PAINTINGS

Pictures removed from Buckingham Palace as part of the Reservicing Programme continued to be a priority for conservators this year. A number of portraits from the Grand Staircase, including *Queen Adelaide* by Sir Martin Archer Shee, were examined and treated. During treatment of the frames, over 1,300 pinholes, caused by historic hanging methods, were filled, gilded and toned. The portraits returned to the Grand Staircase in May.

Full varnish removals were undertaken on a number of paintings from the Marble Hall, including *Ernest I, Duke of Saxe-Coburg-Gotha* by George Dawe, and Franz Xaver Winterhalter's *Victoria, Duchess of Kent*. The removal of layers of discoloured natural resin varnish revealed the original colours, while consolidation and reinforcement of the unlined canvases will protect them in future years.

Feliks Topolski's series of 14 paintings of Her Majesty The Queen's Coronation was consolidated before being removed from the Lower Corridor. Commissioned by His Royal Highness The Prince Philip, Duke of Edinburgh, the combined paintings measure nearly 30 metres. Synthetic glue was inserted into areas where the paint was cracking and curling away from lower paint layers and canvas.

In July, 28 miniature paintings from Queen Mary's Dolls' House were treated. The paintings were contributed by 20 different artists for the Dolls' House, with the smallest one, *Still Life*, attributed to Gertrude West, measuring just 29 mm high. The paintings were condition surveyed and minute areas of loss were consolidated.

In February, the deinstallation of *Masterpieces from Buckingham Palace* at The Queen's Gallery, London, provided the opportunity to undertake infrared reflectography on several paintings. Investigation of *A Girl chopping Onions* by Gerrit Dou revealed the artist's preparatory underdrawing and planning for the small-scale painting, from the fine scratchy lines around the subject's cuffs, to the loose painted strokes of the folds in her blue skirt.

OPPOSITE Claire Shepherd conserves *Victoire of Saxe-Coburg-Gotha, Duchesse de Nemours*, 1840, by Franz Xaver Winterhalter, from the Marble Hall in Buckingham Palace.

BELOW Nicola Christie works on *Still-Life with Flowers in a Landscape*, c.1650–99, French School, following its removal from Buckingham Palace.







## RETAIL

~ Retail sales totalling £10,771,000

This year, online sales continued to perform well, with revenue, number of transactions and average spend higher than in 2019–20, while the reopening of Royal Collection Trust shops during the spring saw the return of visitors across all sites.

In April, a commemorative chinaware range was released for Her Majesty The Queen's 95th birthday, with a design inspired by the pink roses growing in the East Garden at Windsor Castle, which bloom in June, the month of The Queen's official birthday.

Following the popularity of the Buckingham Palace Dry Gin in 2020, a Buckingham Palace Sloe Gin, made using botanicals from the Palace garden, was launched in May.

An official commemorative range was produced in July to celebrate the life of His Royal Highness The Prince Philip, Duke of Edinburgh. Products included a gold-plated bottle opener, taking its shape from a bit on a horse's bridle in tribute to The Duke of Edinburgh's love of carriage driving.

For the Summer Opening of Buckingham Palace Garden, a colourful summertime range was created to support the visitor offer, with items such as picnic blankets and reusable water bottles for visitors to enjoy on the lawns of the Palace.

A number of ranges celebrating The Queen's Platinum Jubilee were released throughout the year. A traditional commemorative Platinum Jubilee range, including chinaware, tea towels and shortbread, was launched in November to significant public and media interest, driving the highest traffic of the year to the online shop. The design and colour scheme of the range took inspiration from Her Majesty's purple and gold Robe of Estate, worn on Coronation Day in 1953.

An additional range of products featuring the official Platinum Jubilee Emblem, designed by 19-year-old graphic-design student Edward Roberts, was produced to offer a broad selection of items at lower price points, including keyrings, pin badges and magnets. This was followed in February by a

Platinum Jubilee Special Edition English Sparkling Wine, made from hand-picked fruit grown in Kent and West Sussex.

In March, Royal Collection Trust partnered with The Queen's Green Canopy tree-planting initiative and Bags of Ethics on a nature-inspired collection, including a reusable coffee cup and gardening tool belt. Proceeds of sales from the collection go to The Queen's Green Canopy.

As part of Royal Collection Trust's commitment to sustainable trading, a teddy bear released in February to mark the Platinum Jubilee is made from recycled materials and a new range of jewellery launched in March is crafted using upcycled biscuit tins.

OPPOSITE Visitors with the Platinum Jubilee Teddy Bear.

BELOW A hand-gilt, fine porcelain bauble from the Platinum Jubilee commemorative range.







# STAFF

During the year, focus continued on embedding Royal Collection Trust’s new organisational structure, which had been effective since 1 January 2021. Significant efforts were made to improve the visibility of senior managers and understanding of their work through monthly updates from the Director of the Royal Collection and frequent visits to teams by Management and Operations Board members. Quarterly all-staff Directors’ Briefings focused on increased information sharing about the organisation’s activities, priorities and financial position.

‘Pulse’ surveys and the Internal Communications Working Group continued to be utilised throughout the year to monitor the mental wellbeing of staff and gather feedback on internal communications initiatives.

Following enforced remote working periods during the coronavirus pandemic, employees’ experiences of different ways of working were used to inform a new flexible working trial for the Royal Household, which offers more agile working arrangements for staff where job requirements permit. Use of digital workplace technologies continue to enable employees to work effectively from home and to find a better work-life balance.

Developing skills in employees has continued to be a priority over the past 12 months, with a particular focus on those teams most impacted by the restructure. Fifteen managers took part in management programmes focused on leading teams in changing working environments. More than 5,600 learning sessions were completed during the year on a range of other topics, including communication, digital skills, budgeting and inclusion.

Additionally, though the financial impact of the coronavirus pandemic meant internships and apprenticeships remained paused, internal secondments from Visitor Services to curatorial and other teams across the Royal Household provided additional support to those teams while also offering development opportunities to frontline staff.

Royal Collection Trust’s Career Development Policy also offers external development opportunities to staff. From January to April, Nicola Christie,

Head of Paintings Conservation, was a guest conservator at the J. Paul Getty Museum, Los Angeles, where she undertook a full treatment and technical analysis of Hans Holbein The Younger’s *Derich Born*, which is in the Royal Collection.

Royal Collection Trust continued to engage with organisations to attract a broad range of job applicants and to reach groups of individuals currently underrepresented in the workforce. This included connecting with Ways Into Work, The Prince’s Trust, London Youth and The Forward Trust, on the recruitment of employees for the Summer Opening of Buckingham Palace Garden.

Royal Collection Trust is committed to improving diversity in the workplace. This year, a listening exercise was undertaken with all employees to gain insight into day-to-day experiences relating to inclusion in the Royal Household. Feedback will be used to enhance the Royal Household’s Inclusion and Diversity action plan.

As of 31 March, the proportion of ethnic minority employees was 9.6 per cent, an increase from 7.7 per cent in the previous year. Royal Collection Trust is working towards a target of at least 10 per cent. The proportion of employees from an ethnic minority background working during the Summer Opening of Buckingham Palace Garden was 41.7 per cent, while the combined figures for summer uplifts at Windsor Castle and the Palace of Holyroodhouse came to 14.3 per cent.







## GOVERNANCE

### Patron

His Royal Highness The Prince of Wales

### TRUSTEES OF THE ROYAL COLLECTION TRUST

The Trustee Board sets the charity's strategic direction and monitors the delivery of its aims.

### Chairman

The Hon. Sir James Leigh-Pemberton

### Deputy Chairman

Mr Marc Bolland

### Trustees

Sir Brian Ivory

Vice Admiral Sir Tony Johnstone-Burt

Dr Anna Keay

Dr Tonya Nelson (from 1 April 2022)

The Rt Hon. The Lord Parker of Minsmere

Monisha Shah (from 1 April 2022)

Sir Michael Stevens

The Rt Hon. Sir Edward Young

Some of the Trustee Board's involvement and oversight is conducted through two Committees.

The Audit and Risk Assurance Committee is chaired by Sir Brian Ivory and the Strategic

Development Committee is chaired by Mr Marc Bolland.

### MANAGEMENT BOARD

The Trustee Board delegates the day-to-day running of the organisation to the Management Board, which is responsible for delivering the charity's strategic priorities, and for the allocation and management of resources.

Tim Knox, Director of the Royal Collection

Keith Harrison, Finance Director

Michelle Lockhart, Commercial Director

### OPERATIONS BOARD

The Operations Board represents all areas of Royal Collection Trust and focuses on high-level, operational issues and the delivery of Royal Collection Trust's strategy.

Hannah Boulton, Head of Communications and Engagement

Olivia Clear, Senior People Partner

Ian Grant, Head of Central Retail

Caroline de Guitaut, Deputy Surveyor of The Queen's Works of Art

Gwen Hamilton, Superintendent and Head of Visitor Operations – Palace of Holyroodhouse

Simon Maples, Head of Visitor Operations – London and Windsor

Stella Panayotova, Librarian and Assistant Keeper of The Royal Archives

Anna Reynolds, Deputy Surveyor of The Queen's Pictures

*For information about Royal Collection Trust's key policies, please visit [www.rct.uk/about](http://www.rct.uk/about).*



# STAFF LIST as at 31 March 2022

## DIRECTORATE

**Director of the Royal Collection**  
Tim Knox

**Executive Assistant to the Director**  
DeeVianna

**Finance Director**  
Keith Harrison

**Executive Assistant to the Finance Director**  
Justine Young

### Office and Facilities

**Office and Facilities Manager**  
Lisa Webster

**Office and Facilities Assistant**  
Nieve Hobbs

### Arts Storage Programme

**Arts Logistics and Storage Manager**  
Benjamin Slinger

**Custodian of the California Gardens Store (Windsor Castle)**  
Russell Adams

**Art Storage Inventory Clerk**  
Alexandra Campbell-Ricketts

### Systems Infrastructure

**Head of Systems Infrastructure**  
Andrew Westwood

**Senior Business Applications and Infrastructure Manager**  
Christopher Hallworth

**Commercial Systems and Infrastructure Officer**  
Zaid Hossain

**Application Support Analyst**  
Jeram Dave

**Web Support and Development Officer**  
Abdirashid Awil

## Finance

**Finance Manager**  
Peter Gates

**Financial Accounting Manager**  
Rebekah Ricketts

**Senior Management Accountant**  
Mathi Manimaran (maternity cover)  
Jade Simmonds

**Assistant Management Accountant**  
Victor Olaoye

## CURATORIAL AND CONSERVATION

### Pictures

**Deputy Surveyor of The Queen's Pictures**  
Anna Reynolds

**Loans Manager**  
Jenny Foot (maternity leave)  
Hannah Widington (maternity cover)

### Paintings

**Assistant Curators of Paintings**  
Alex Buck  
Isabella Manning  
Lucy Peter

**Assistant Curator, Palace of Holyroodhouse**  
Emma Thompson

**Head of Paintings Conservation**  
Nicola Christie

**Senior Paintings Conservator**  
Rosanna de Sancha

**Paintings Conservators**  
Claire Chorley  
Adelaide Izat  
Claire Shepherd

**Paintings Conservator (Loans and Displays)**  
Katy Blessley

**Loans and Conservation Studio Co-ordinator (Pictures)**  
Madeleine Whicheloe

**Head of Display and Framing of Pictures**  
Michael Field

**Senior Art Handler**  
Christopher King

**Conservation Picture Framer**  
Sonja Leggewie

**Assistant Frames Conservator and Conservation Framer**  
Sarah Patch

**Frames Conservator**  
Nick Kingswell

### Prints and Drawings

**Head of Prints and Drawings**  
Martin Clayton

**Senior Curator of Prints and Drawings**  
Kate Heard

**Senior Curator of Works on Paper**  
Lauren Porter (maternity leave)

**Administrator (Works on Paper)**  
Rhian Wong

**Head of Paper Conservation**  
Clara de la Peña McTigue

**Senior Paper Conservator**  
Rachael Smith

**Paper Conservators**  
Ashleigh Brown  
Puneeta Sharma  
Kate Stone

### Photographs

**Senior Curator of Photographs**  
Alessandro Nasini

**Assistant Curator of Photographs**  
Carly Collier

**Collections Information Officers**  
Siân Cooksey  
Paul Stonell

## Royal Library, Royal Bindery and Royal Archives

**Librarian and Assistant Keeper of The Royal Archives**  
Stella Panayotova

**Office and Facilities Co-ordinator**  
Keren Buck

**Administrative Assistant**  
Jasmine Parker

**Collections Information Data Manager**  
Paul Carter

**Collections Information Data Co-ordinator**  
Hannah Walton

### Royal Library

**Senior Curator of Books and Manuscripts**  
Emma Stuart

**Curator of Books and Manuscripts**  
Elizabeth Ashby

**Assistant Curator of Books and Manuscripts**  
Andrew Brown

**Library Collections Co-ordinator**  
Rachel Scott

### Royal Bindery

**Head of the Royal Bindery**  
Glenn Bartley

**Senior Archives Conservator**  
Megan Gent

**Junior Bookbinder**  
Matthew Stockl

**Junior Bookbinder-Conservator**  
Andreas Maroulis

### Royal Archives

**Archives Manager**  
Bill Stocking

**Senior Archivist**  
Julie Crocker

**Archivist (Acquisitions and Curatorial)**  
Allison Derrett

**Archivist (Digital)**  
Laura Hobbs

**Research Room and Enquiries Assistants**  
Sarah Mitchell  
Colin Parrish

**Imaging Technician**  
Eleanor Burbidge

### Decorative Arts

**Deputy Surveyor of The Queen's Works of Art**  
Caroline de Guitaut

**Assistant to the Deputy Surveyor of The Queen's Works of Art**  
Fiona Norbury

**Senior Curator of Decorative Arts**  
Kathryn Jones

**Curator of Decorative Arts**  
Sally Goodsir

**Assistant Curator – Non-European Works of Art**  
Rachel Peat

**Assistant Curator of Decorative Arts (Projects)**  
Nicola Turner Inman

**Senior Decorative Arts Conservator**  
David Wheeler

**Senior Furniture Conservator**  
Shaun Turner

**Furniture Conservator**  
Michelle Kirk

**Senior Gilding Conservator**  
Stephen Sheasby

**Gilding Conservators**  
Gary Gronnestad  
Ben Hansen

**Armourer**  
Simon Metcalf

**Arms and Armour Conservator**  
Francesca Levey

**Senior Metalwork Conservator**  
Sophy Wills

**Senior Horological Conservator (Buckingham Palace)**  
Tjeerd Bakker

**Horological Conservator (Windsor Castle)**  
Fjodor van den Broek

**Collections Information Manager**  
Beth Jones

**Senior Inventory Clerk (Buckingham Palace)**  
Tamsin Douglas

**Inventory Clerk (Windsor Castle)**  
Rachel Sharples

### COMMERCIAL

**Commercial Director**  
Michelle Lockhart

**Executive Assistant to the Commercial Director**  
Jennifer Lathwell

### Central Retail

**Head of Central Retail**  
Ian Grant

**Buyer**  
Florence Burnaby-Davies

**Product Development and Buying Assistant**  
Katie Day

### E-commerce

**Head of E-commerce**  
Cassandra Magee

**E-commerce Executive**  
Catherine Loraine

**E-commerce Marketing Manager**  
Jane Trotter

**Retail Customer Service Co-ordinator**  
Emily Hill

**Retail Customer Service and Administration Assistant**  
Kate Horan

### Merchandising

**Head of Merchandising**  
Lei Song

**Merchandiser (China and Glass)**  
Sophie Roberts

**Merchandisers**  
Edward Braybrooke  
Katharine Fitch (maternity leave)

**Merchandising Administration Assistant**  
Olivia Runaghan

**Design and Development Assistant**  
Amy Clarke

**Warehouse Manager**  
Robert Kedge

**Fulfilment Supervisor**  
Elizabeth Houghton

**Warehouse and Fulfilment Supervisor**  
Daniel Eaton

**Delivery Fulfilment and Administration Assistant**  
Linda Wroth

**Warehouse Operative and Administration Assistant**  
Lisa Edwards-Shambrook

**Warehouse Operatives/Drivers**  
Mark Tiplady

**Warehouse Operatives**  
James Averiss  
Alan Marshall  
Lewis Pleace  
Elizabeth Standen  
Craig Tharpe  
Fiona Thompson

### Publishing

**Head of Publishing**  
Kate Owen

**Publishing Editor**  
Polly Fellows

**Senior Collection Online Data Assistant**  
Gemma Yau (maternity leave)

**Collection Online Assistant**  
Michael Burns (maternity cover)

**Picture Library Manager**  
Karen Lawson

**Digital Imager**  
Daniel Partridge

**Photographer**  
Tung Tsin Lam

## Communications and Engagement

**Head of Communications and Engagement**  
Hannah Boulton

**Senior Development Officer**  
Stephanie Williams

**Head of Press and Marketing**  
Sarah Davis

### Press

**Senior Press Officer**  
Katie Buckhalter

**Assistant Press Officer**  
Lily Spicer

**Assistant Communications Officer**  
Cherelle Nightingill

### Marketing

**Digital Marketing Managers**  
Alice Gahan  
Kathryn Nutt

**Digital Marketing Officer**  
Laura Holborow

**Marketing Manager**  
Charlotte Kewell (shared parental leave cover)  
Andrea Perseu (shared parental leave)

**Communications Assistant**  
Melanie Losfeld

**Senior Sales and Business Development Manager**  
Iain Terry

**Sales and Marketing Officer**  
Christie Leung

### Exhibitions

**Head of Exhibitions**  
Theresa-Mary Morton

**Senior Exhibitions Project Co-ordinator**  
Hannah Belcher

**Exhibitions Project Co-ordinator**  
Joanna Thomas

**Exhibitions Administrator**  
Sarah Morris



## **Ticketing and Sales**

### **Head of Ticketing**

Jenna Whitnall

### **Ticketing and Sales Manager**

Helen Thorn

### **Ticketing Process Manager**

Ellen McCann

### **Ticketing and Sales Assistant Manager (Admissions)**

Gloria Taiariol

### **Ticketing and Sales Assistant Manager (Contact Centre)**

Katherine Low

### **Ticketing and Sales Assistant Manager (Specialist Sales and Access)**

Amy Bellringer

### **Administration and Staffing Co-ordinator**

Ruby Robinson

### **Ticketing Systems Support Officer**

Naomi Bowen

### **Learning Bookings Co-ordinator**

Helen West

### **Ticket Sales and Information Assistants**

Asfa Ahmed

Scott Bowman

Amina Chafai

McKenzie Frazer

Kara Grimes (on secondment)

Malik Hashi

Paul Hodge

Vinay Ladhani

Helena Smyth

Justin Spencer

## **Visitor Operations – London and Windsor**

### **Head of Visitor Operations – London and Windsor**

Simon Maples

### **Learning**

#### **Learning Curator**

Richard Williams

#### **Access and Inclusion Manager**

Amy Stocker

## **Buckingham Palace**

### **Assistant Learning Curator**

Alexandra Drayton

### **Learning Manager**

Will Graham

### **Family Learning Co-ordinator**

Rosanna Heverin West

## **Windsor Castle**

### **Learning Manager**

Gordon Ferguson

### **Learning Officers**

Sophie Jones

Martin Whittaker

## **Retail**

### **Buckingham Palace**

#### **Retail Manager**

Morayo Idowu

#### **Deputy Retail Manager**

Mark Randall

#### **Assistant Retail Managers**

Arian Ahluwalia

Stuart Cullen

Lynn Lifely

#### **Retail Administrator**

Lianne Royall

#### **Retail Assistants**

Daniel Aranda-Lopez

Jennifer Birch

Cyrus Chan

Jun Dai

Tehetna Grala

Khushpreet Gulshan

Michelle Haetta

Yvonne Howard

Vivian Lau

Silvana Mariconda

Lyudmyla Ostapenko

Michael Rainsford

Nishel Rousselot

Helen Shaw

Vienna Vermeirssen

Adrian Witkowski

Stephen Wong

## **Windsor Castle**

### **Retail Manager**

Rachel Eaton

### **Deputy Retail Manager**

Laura Boundy

### **Assistant Retail Managers**

Leigh Macnab

Tamara Wightman

### **Retail Assistants**

Katie Adams

Denise Allen

Melanie Bence

Edward Butler

Julian Carpenter

Julia Edmunds

Julia Godsell

Sheena Hampson

Sandra Knight

Gemma Lee-McCart

Margaret McGloin

Andrew Mckeand

Jane McKenzie

Maria Romero-Jose

Tabata Sosa Egea

Lauren Stark

Russell Stevens

Samuel Stinner

Faye Wichelow

Janet Woodley

## **Visitor Services**

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Alexandra Little

#### **Operational Support Co-ordinator**

Rebecca Sunter

#### **Visitor Operations Assistant**

James Butler

#### **Staff Operations Co-ordinator**

Jenna Gittermann

#### **Assistant Visitor Services Managers**

Ian Atkins

Mark Ayling

Claude-Sabine Bikoro

Shanice Childerley

Carla Fulford

Sophie Leclercq

Christopher Leversha

Peter Symonds

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Francesca Auricchio

Marie Barenskie

Kate Brennan

Jordan Dadral

Lynne Denham

Stephen Denham

Isabelle Dumont

Joanne Evans

Linda Foster

Caroline Gudge

Claire Holzem

Ella Howard

Sarah Howgill

Ulrika Johnson

Julia Jurkowlaniec

Mandy Komlosy

Fiona Kuznetsova

Magdalena Lewandowska

Bridget Little

Franziska Lütjen

Jane Manley

Abigail May

Andrea Orozco-Lopez

Egli Petta

Shalini Punjani

Sarah Quarman-Rose

Charles Romer-Ormiston

Connor Scott-Butcher

Georgina Stolerman

May Tatel-Scott

Daniel Townsend

Adam Tripp

Leslie Van Ruyskenvelde

Madelyne Walsh-Holme

Kathryn Wickers

Francesca Wilkinson

Brian Wingate

## **Windsor Castle**

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Janet Cole

### **Operational Support Co-ordinator**

Sarah Workman

### **Staff Co-ordinator**

Christopher Thomas

### **Assistant Visitor Services Managers**

Lorna Lacey

Louise Larkin

Margot Law

Rachel Lawton

Harriet Lee

Jessica Lehane

Helen Lincoln

Steven Lovegrove

Vusumuzi Mabuza

Agnieszka Maciejewska

Olivia Marsh

Ruth Marshall

Natalia Mikhaylina

Roxana Moldovanu

Frederico Monteiro

Jane Auster

Carole Avis

Holly Belton

Philip Benzinski

Olivia Berry

Karyn Bird

David Birrell

Patrizia Bizzo

Manjit Bola

Gillian Bonette-Wade

Jane Bowditch

Elizabeth Boyland

Isabel Burr

Samuel Cannon

Shannon Carroll

Agata Ciesielska

Ben Cole

Ellen Compton-Williams

Michael Cook

Sheila Cook

Alexander Davidson

Szerena Delbo

Laura Di Mariano

Leonardo Di Pinto

Marcelle Dovell

Olivia Easter (on secondment)

Aziz Fatma

Douglas Frame

Barry Gould

Levita Gumbs

Sarah Gunton

Lucky Gurung

Philip Hall

Colette Halliday

Amanda Harrod

Abbie Hayward

Holly Hayward

George Horder

Jill Horsnell

Jade Hygate

Philip Jarratt

Fiona Jones

Elaine King

Mette Klyhn

Lorna Lacey

Louise Larkin

Margot Law

Rachel Lawton

Harriet Lee

Jessica Lehane

Helen Lincoln

Steven Lovegrove

Vusumuzi Mabuza

Agnieszka Maciejewska

Olivia Marsh

Ruth Marshall

Natalia Mikhaylina

Roxana Moldovanu

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Lauren Patrick

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Margaret Thornton

Csilla Vajda

Luis Vidal Malpartida

Susan Wells

Lewis Williams

Yolanda Winton-Smith

## **Admissions**

### **Windsor Castle**

#### **Admission Centre Manager**

Kristie Hayward

#### **Assistant Admissions Managers**

Lauren Beldom

Sabrina Cocchiara

Paul Prentis

#### **Admissions Team Leader**

Emma Rumbold

#### **Admissions Assistants**

Monika Bielinska-Goth

Aaliyah Boyce

Simon Brown

Suzilah Chowdhary

Stacie Dexter

Cristina Florescu

Harriet Frankl

Linda Gould

Carol Greatorex

Matthew Hinds

Katherine Horder

Agnieszka Jany

Paula McCracken

Edward MacDonald

Kimberley Peck

Julie Perry

Jonathan Pye

Vivian Radi

Hajira Rehman

Arshiya Siddique

Peter-Valenta-Dickinson

Ingrid Van Laer

Linda Whiting

Frederick Williams

## **Visitor Operations – Palace of Holyroodhouse**

### **Superintendent and Head of Visitor Operations – Palace of Holyroodhouse**





## SUPPORTERS

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The Worshipful Company of Arts Scholars

Trevor and Dominica Yang



## LOANS TO EXHIBITIONS (listed by date of opening)

### Paris, Musée d'Orsay

*Les origines du monde. L'invention de la nature au XIXe siècle*

19 May – 18 July 2021  
One item

### London, Kensington Palace

*Victoria: A Royal Childhood*  
21 April 2021 – 24 April 2022  
Nine items

### London, Hampton Court Palace

*Gold and Glory: Henry VIII and the French King*  
20 May – 5 September 2021  
Twelve items

### Amsterdam, Rijksmuseum

*Slavernij*  
25 May – 29 August 2021  
One item

### London, Victoria and Albert Museum

*Epic Iran*  
29 May – 12 September 2021  
Six items

### Dublin, Dublin Castle

*Vicereines of Ireland: Portraits of Forgotten Women*  
31 May – 5 September 2021  
One item

### London, Kew Palace

*George III: The Mind Behind the Myth*  
4 June – 26 September 2021  
Twenty-three items

### Halle, Landesmuseum für Vorgeschichte Halle

*Die Welt der Himmelscheibe von Nebra – Neue Horizonte*  
4 June 2021 – 9 January 2022  
One item

### Birmingham, Barber Institute of Fine Arts

*Making a Mark: Dutch and Flemish Drawings from the Royal Collection*  
11 June – 26 September 2021  
Fifteen items

### Aachen, Suermondt-Ludwig-Museum

*Dürer war hier. Eine Reise wird Legende*  
18 July – 24 October 2021  
One item

### Milan, Castello Sforzesco

*Il Corpo e l'Anima, da Donatello a Michelangelo. Scultura italiana del Rinascimento*  
21 July – 24 October 2021  
Three items

### London, Bonhams

*Grinling Gibbons: Centuries in the Making*  
3 – 27 August 2021  
Four items

### Lunéville, Château de Lunéville

*La sculpture en son château. Variations sur un art majeur*  
18 September 2021 – 9 January 2022  
One item

### London, The Wallace Collection

*Frans Hals: The Male Portrait*  
22 September 2021 – 30 January 2022  
One item

### New York, Bard Graduate Center

*Majolica Mania*  
24 September 2021 – 2 January 2022  
Two items

### Warwickshire, Compton Verney

*Grinling Gibbons: Centuries in the Making*  
25 September 2021 – 30 January 2022  
Four items

### Amsterdam, Rijksmuseum

*Vergeet me niet*  
30 September 2021 – 16 January 2022  
Two items

### Amsterdam, Het Scheepvaartmuseum

*Willem van de Velde & Zoon*  
1 October 2021 – 8 May 2022  
Three items

### Dordrechts, Dordrechts Museum

*In het licht van Cuyper. Aelbert Cuyper & Gainsborough – Constable – Turner.*  
3 October 2021 – 6 March 2022  
Two items

### London, British Library

*Elizabeth and Mary: Royal Cousins, Rival Queens*  
8 October 2021 – 20 February 2022  
Two items

### London, The National Gallery

*Poussin and the Dance*  
9 October 2021 – 3 January 2022  
Eight items

### Los Angeles, J. Paul Getty Museum

*Holbein: Capturing Character in the Renaissance*  
19 October 2021 – 9 January 2022  
Six items

### Paris, Musée des Arts Decoratifs

*Cartier et les arts d'Islam. Aux sources de la modernité*  
21 October 2021 – 20 February 2022  
One item

### Edinburgh, University of Edinburgh Library

*Edina/Athena: The Greek Revolution and the Athens of the North, 1821–2021*  
29 October 2021 – 29 January 2022  
Four items

### London, Tate Britain

*Hogarth and Europe*  
3 November 2021 – 20 March 2022  
Six items

### Milan, Gallerie d'Italia

*Grand tour. Sogno d'Italia da Venezia a Pompei*  
19 November 2021 – 27 March 2022  
Two items

### London, The National Gallery

*Dürer's Journeys: Travels of a Renaissance Artist*  
20 November 2021 – 27 February 2022  
Three items

### London, Victoria and Albert Museum

*Fabergé in London: Romance to Revolution*  
20 November 2021 – 8 May 2022  
Fifty-eight items

### Zurich, Kunsthaus Zürich

*Barockes Feuer: Die Grafik des Giovanni Benedetto Castiglione*  
10 December 2021 – 6 March 2022  
Fifteen items

### London, The National Gallery

*Gainsborough's Blue Boy*  
25 January – 15 May 2022  
One item

### Abu Dhabi, Louvre Abu Dhabi

*Versailles & the World*  
26 January – 4 June 2022  
One item

### Athens, Georgia Museum of Art

*Wealth and Beauty: Pier Francesco Foschi and Painting in Renaissance Florence*  
29 January – 24 April 2022  
One item

### Salisbury, The Rifles Berkshire and Wiltshire Museum

*Prince Philip Colonel-in-Chief*  
7 February – 3 December 2022  
Two items

### New York, Morgan Library & Museum

*Holbein: Capturing Character*  
11 February – 15 May 2022  
Five items

### Los Angeles, J. Paul Getty Museum

*Poussin and the Dance*  
15 February – 8 May 2022  
Seven items

### London, British Museum

*The world of Stonehenge*  
17 February – 17 July 2022  
One item

### London, Kensington Palace

*Life Through a Royal Lens*  
4 March – 30 October 2022  
Twenty-three items

### Madrid, Museo del Prado

*Annibale Carracci. Los frescos del capilla Herrera*  
8 March – 12 June 2022  
Eleven items

### Baltimore, The Walters Art Museum

*Majolica Mania*  
13 March – 7 August 2022  
Two items

### Cambridge, Fitzwilliam Museum

*Hockney's Eye: The Art and Technology of Depiction*  
15 March – 29 August 2022  
One item

### London, Victoria and Albert Museum

*Fashioning Masculinities: The Art of Menswear*  
19 March – 6 November 2022  
One item



## FINANCIAL OVERVIEW

Royal Collection Trust shops and sites reopened to visitors from late April 2021, following extensive periods of closure in 2020 and early 2021 because of coronavirus restrictions.

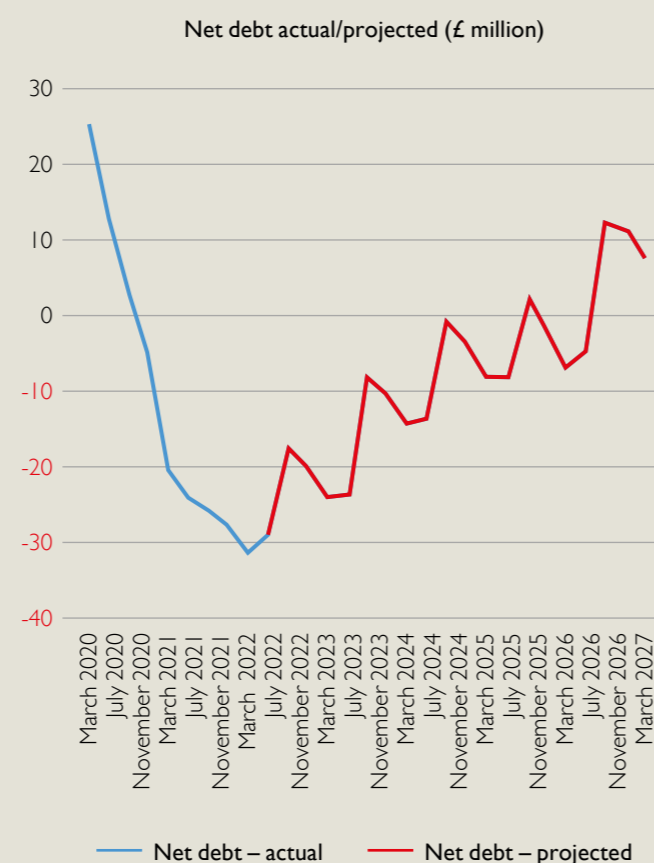
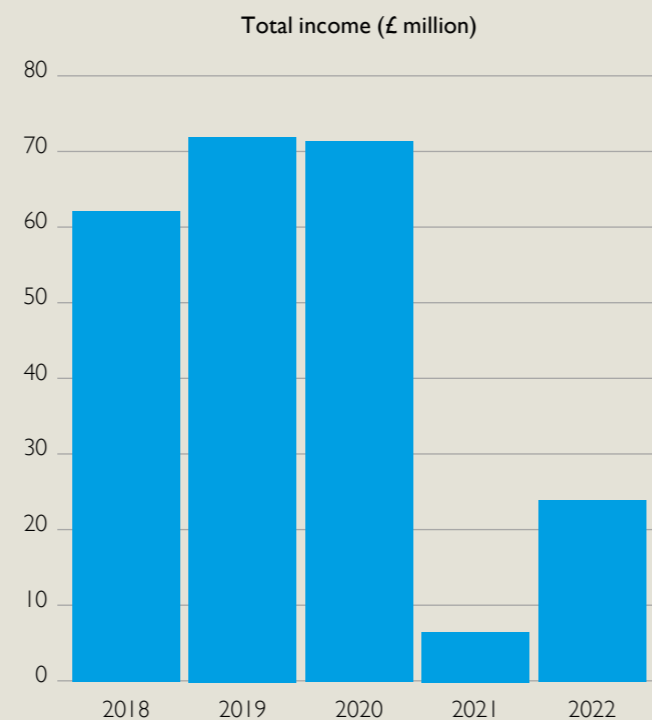
Although much improved compared with the previous year, visitor numbers remained well below pre-pandemic levels. This was due to several factors, including social distancing requirements and continued limitations on international travel. For the second year running it was not practicable to run the Summer Opening of Buckingham Palace in its normal format.

Retail sales are closely linked to visitor numbers and so retail income was also low compared with pre-pandemic levels. However, this was somewhat mitigated by an increase in spend per visitor rates and the continued growth of online retail operations, which generated £4,300,000 of income during the year, compared with £900,000 in 2019–20.

In addition to taking on significant bank loans, the Trust implemented a range of cost-saving measures in 2020–21, including a major organisational restructure and a reduction of activities. Together with improved profitability, these measures helped to ensure that the loss incurred in 2021–22 of £15,000,000 was much better than that anticipated at the start of the year.

A return to an operating surplus is forecast in 2022–23 with the continued recovery of visitor numbers, a full Summer Opening of Buckingham Palace and additional opportunities brought about by the celebration of Her Majesty The Queen's Platinum Jubilee. Taken together with longer-term projections, this means that the Trust is confident it will be able to service and repay its debt in accordance with the loan agreements in place, and in due course to rebuild its reserve levels.

Under the terms of the agreed bank facility, the Trust can borrow funds until March 2028. Based on current projections, it is anticipated that the Trust will be able to repay its borrowing in full before this date, as indicated by the net debt projection.



Admissions numbers	2017–18	2018–19	2019–20	2020–21	2021–22
	000	000	000	000	000
<b>Windsor Castle and Frogmore House</b>	1,539	1,751	1,592	104	<b>426</b>
<b>Buckingham Palace</b>	508	573	578	–	<b>121</b>
<b>The Queen's Gallery, London</b>	200	198	266	9	<b>49</b>
<b>The Royal Mews</b>	192	204	237	5	–
<b>Clarence House</b>	10	12	–	–	–
<b>Palace of Holyroodhouse</b>	441	455	496	31	<b>129</b>
<b>The Queen's Gallery, Edinburgh</b>	67	79	116	6	<b>12</b>
<b>Total visitors</b>	<b>2,957</b>	<b>3,272</b>	<b>3,285</b>	<b>155</b>	<b>737</b>

The Trustees' Report and Consolidated Financial Statements for 2021–22 are published on the Trust's website, [www.rct.uk](http://www.rct.uk). Copies are also available from Companies House and from the Charity Commission.





**FRONT COVER** This Chinese porcelain vase with English gilt-bronze mounts was loaned to the Royal Pavilion, Brighton, for the exhibition *A Prince's Treasure: From Buckingham Palace to the Royal Pavilion*.

**BACK COVER** *Albert Edward, Prince of Wales, and Prince Alfred* by Sir William Ross, 1847, from the exhibition *Victoria & Albert: Our Lives in Watercolour* at The Queen's Gallery, Palace of Holyroodhouse.

**PAGE 4** HRH The Prince of Wales visits the Learning Centre at Windsor Castle and meets pupils from St George's School, Windsor.

**PAGE 46** HRH The Duke of Rothesay visits the Physic Garden at the Palace of Holyroodhouse.

**PAGE 52** *Sir Thomas Wyatt, c.1535–57*, by Hans Holbein the Younger, was loaned to the exhibition *Holbein: Capturing Character in the Renaissance* at the J. Paul Getty Museum, Los Angeles.

**ABOVE** A young visitor dances during a Bach to Baby classical concert in Buckingham Palace Garden.

Covid-secure procedures, in line with Government guidance, were observed in all photography of the Palaces and The Queen's Galleries, and of staff at work.

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