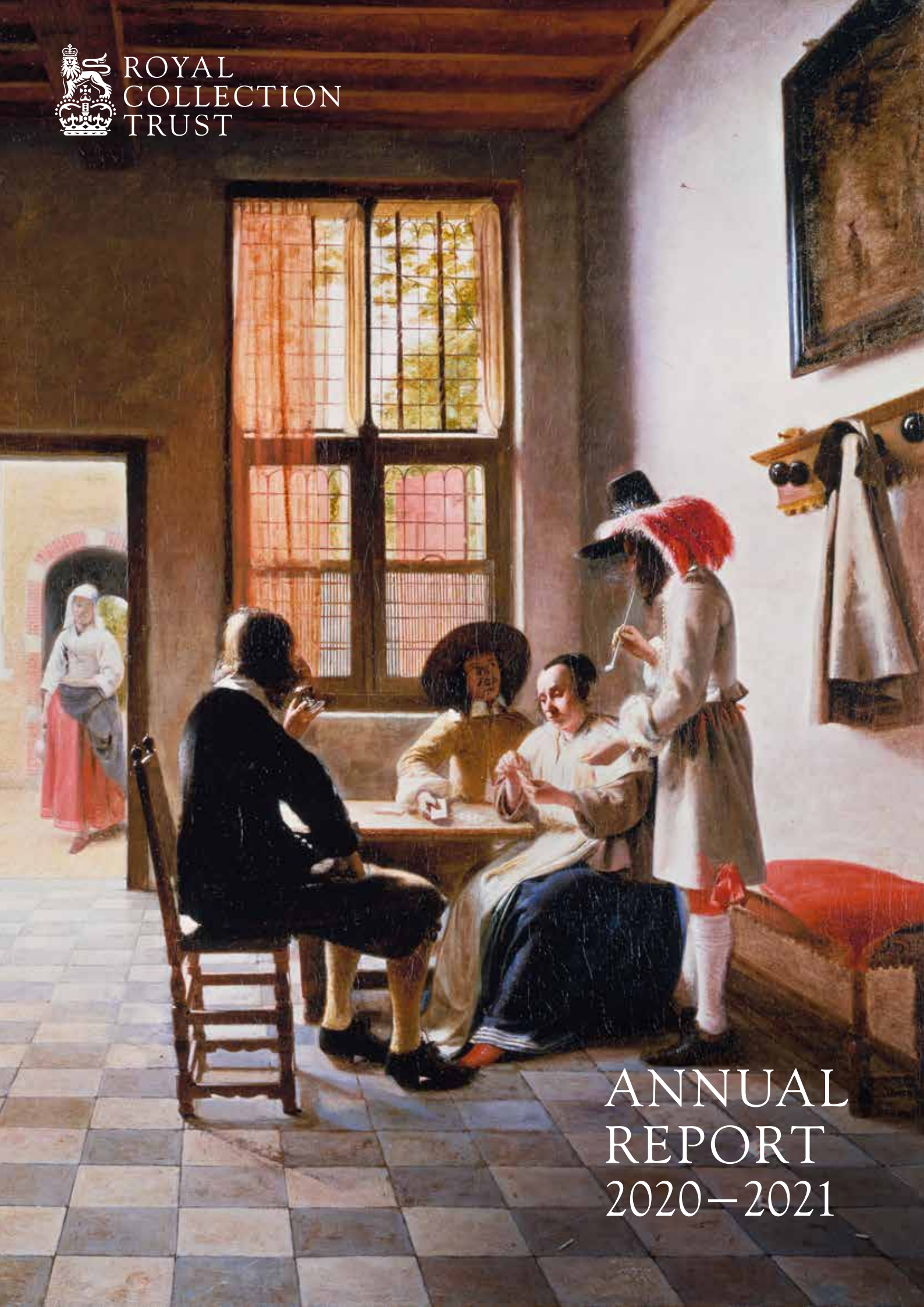




ROYAL  
COLLECTION  
TRUST



ANNUAL  
REPORT  
2020–2021

ROYAL  
COLLECTION  
TRUST  
ANNUAL REPORT  
FOR THE YEAR ENDED 31 MARCH 2021

[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 2020 to 31 March 2021 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

Like so many organisations, The Royal Collection Trust has had to adapt to the extraordinary challenges of the last 12 months. During the periods of national lockdown, we all turned to digital platforms to allow us to continue to work, socialise with loved ones and access arts and culture. One of the most important aims of The Royal Collection Trust is that as much of the Royal Collection as possible can be seen and appreciated. It was therefore reassuring to know that, although the doors to the Palaces and The Queen's Galleries were closed, the Royal Collection was still shared and enjoyed digitally with audiences worldwide.

Exploring outdoor spaces has never felt so vital, and thus I was delighted to be able to mark the official opening of a new public garden at the Palace of Holyroodhouse in November, with a recorded video exploring the history of the Physic Garden at the Palace. Despite the national lockdown that was to follow, the new garden remained open to the people of Edinburgh, providing a tranquil environment in which to freely connect with Nature.

In December, *Masterpieces from Buckingham Palace* opened at The Queen's Gallery, Buckingham Palace, featuring many of the very finest paintings in the Royal Collection which are usually on display in the Picture Gallery of the Palace. It was to close just days later due to new coronavirus restrictions, much to the disappointment of those eager to experience magnificent art in person once more. During the closure, the staff of The Royal Collection Trust continued to promote the exhibition and inspire audiences through a significant digital events programme which is detailed in this Report.

It has been heartening, I must say, to know we can welcome visitors back to our sites again this Spring and Summer. Though we may face further challenging times ahead, I am confident that the outstanding dedication and resolve of our staff will continue to bring the Royal Collection to ever wider audiences, for which the new Chairman of The Royal Collection Trust, our Trustees and I are enormously grateful.



## DIRECTOR'S INTRODUCTION

This Annual Report of Royal Collection Trust covers the period 1 April 2020 to 31 March 2021. As we entered the year under review, Royal Collection Trust sites and shops had already been closed for 11 days in response to the coronavirus pandemic. Who could have predicted that over the following 12 months Her Majesty The Queen's official residences, galleries and shops would be closed to the public for a total of 212 days through several national lockdowns?

The pandemic has had a devastating effect on lives and businesses throughout the world, and Royal Collection Trust has felt particularly keenly the impact of the closure of our sites and the loss of visitors. The damaging effect on our finances meant that some tough decisions had to be made to ensure our survival, the most difficult of which was a full organisational restructure that resulted in the loss of 165 jobs. The colleagues who have departed will always remain part of a wider Royal Collection Trust 'family' and their service and contributions to the organisation will continue to be valued for years to come.

Royal Collection Trust's new structure, implemented on 1 January, allows for renewed focus on our two core aims – the continuing care of the Royal Collection and increased access to the Collection for the public.

Looking back on this challenging year, I'm pleased to say that we are still able to reflect on some positives. On reopening our sites over the summer, we were fortunate to be able to offer new experiences to our visitors, including the display of Her Royal Highness Princess Beatrice's wedding dress and the opening of the East Terrace Garden for the first time in 40 years at Windsor Castle.

At the Palace of Holyroodhouse, the Royal Kitchens were added to the visitor route for the first time and a new public garden was opened for the people of Edinburgh to freely enjoy throughout the year.

The challenges that the coronavirus pandemic presented in looking after the Royal Collection were overcome by my dedicated colleagues, who carried out inventory checks on nearly 7,400 items and conserved more than 1,000 objects over the year. Much of this work was shared on our website and through social media channels, offering our audiences a glimpse into the behind-the-scenes work of Royal Collection Trust.

Finally, we saw a significant rise in our online retail sales over the year, despite the lockdowns, and our Buckingham Palace Dry Gin has become one of our most popular products since its launch in July.

At the time of writing, we have begun the process of reopening our sites to visitors as the UK's third lockdown eases and, as we do so, I have every confidence in Royal Collection Trust's eventual recovery and future success.

After 28 years of outstanding service as Chairman of The Royal Collection Trust, we were delighted when His Royal Highness The Prince of Wales agreed to become Patron of The Trust from March. The Hon. Sir James Leigh-Pemberton has been appointed as our new Chairman and we look forward to continuing to work closely with His Royal Highness and Sir James.

Finally, I would like to say a heartfelt thanks to our staff. I do not underestimate how painful the restructure process has been, with the departure of so many highly regarded colleagues and friends. Staff across all teams have responded admirably to the challenges of the last year, and it has been heartening to see how they have worked together, despite the uncertainty and upheaval they have faced. It is thanks to their loyalty and professionalism that we have been able to continue to care for the Royal Collection and to engage with our audiences worldwide during an unimaginably difficult year.

*Tim Knox*

OPPOSITE The East Terrace Garden at Windsor Castle was opened to visitors on weekends throughout August and September.



# PRESENTATION AND PARTICIPATION

## VISITING THE PALACES

- ~ 156,594 people visited the official residences of Her Majesty The Queen in 2020–21
- ~ Windsor Castle welcomed 104,206 visitors
- ~ The Palace of Holyroodhouse welcomed 31,234 visitors

### Windsor Castle

The final phase of Future Programme works was completed this year and the improved Admissions Centre, with a reconfigured Ticket Hall and extended Security Hall, was ready to welcome visitors when the Castle reopened in July. The new Learning Centre in Pug Yard was able to welcome schools and families from September.

Towards the end of the summer, special access to two of the Castle's gardens enhanced the visitor offer. On Thursdays and Fridays in August, visitors with young children explored the Moat Garden beneath the Round Tower, and were able to join guided walks, take part in art activities and relax with a picnic on the lawn.

For the first time in 40 years, the East Terrace Garden was opened to visitors on weekends throughout August and September. First created by George IV in the 1820s, the large formal garden features beds of roses planted in a geometric pattern around a central bronze lotus fountain designed by His Royal Highness The Duke of Edinburgh in 1971. Visitors could wander through the garden and enjoy the view of the Castle's famous east façade, and families could try out landscape drawing or watercolour painting during drop-in art workshops.

In the State Apartments, essential maintenance work in the Waterloo Chamber required the temporary removal of portraits by Sir Thomas Lawrence from the walls. From July, this provided a rare opportunity for visitors to see a series of pantomime characters, usually hidden beneath the portraits, which were painted onto rolls of wallpaper and pasted into the

frames during the Second World War. Lawrence's paintings had been taken down and stored for safe keeping at the beginning of the war, leaving bare wooden boards on display. Throughout the war, the then Princesses Elizabeth and Margaret remained at Windsor and took part in a series of pantomimes to raise money for the Royal Household Wool Fund, which supplied yarn to make comforters for soldiers fighting at the Front. To decorate the room, a local teenage evacuee and art student, Claude Whatham, was commissioned to paint 16 pictures of popular fairy-tale characters. The pictures are on display until 2022.

Her Royal Highness Princess Beatrice's wedding dress went on display in the State Dining Room in September. Designed by Sir Norman Hartnell, the ivory taffeta dress embellished with crystals and diamanté was originally worn by Her Majesty in 1961 and was loaned to Princess Beatrice for her wedding to Mr Edoardo Mapelli Mozzi on 17 July 2020. The dress was altered under the direction of The Queen's Dresser, Miss Angela Kelly, and the British fashion designer, Mr Stewart Parvin, to give it a more contemporary, simplified shape.

OPPOSITE Young visitors in front of the newly revealed pantomime pictures in the Waterloo Chamber at Windsor Castle.

## Palace of Holyroodhouse

His Royal Highness The Prince Charles, Duke of Rothesay, recorded a special message to announce the opening of a new public garden at the Palace this year, marking the completion of Future Programme. The garden can be enjoyed year-round by the people of Edinburgh and visitors to the Palace, with seasonal planting inspired by some of the earliest recorded gardens on the site, dating back 350 years. Adjacent to the new Abbey Strand Learning Centre, it will also be used by school and community groups to explore how plants can be used to improve health and wellbeing.

In September, a harvesting session took place in the garden in collaboration with the Royal Botanic Garden Edinburgh, with medicinal and culinary plants such as fennel, borage and lavender collected for use in school and community sessions.

When the Palace reopened to the public in July, the Royal Kitchens became part of the visitor route for the first time, giving visitors the opportunity to look behind the scenes of a working palace.

In the Palace garden, families made origami animals while learning about the 16th-century royal menagerie

once located there and children took part in a variety of royal-themed games, including replica Fabergé egg-and-spoon races and balancing a crown on their heads. Daily short talks exploring the history of the garden and the stories of people buried in Holyrood Abbey were delivered to visitors in the garden with Arthur's Seat as a backdrop.

In September, visitors heard short talks on Bonnie Prince Charlie's stay at the Palace in 1745 and viewed items from the Battle of Culloden. The story of his famous escape to Skye was told while children made origami boats and white cockade rosettes, traditionally worn by supporters of the Jacobites.

In November, St Andrew's Day was celebrated with short talks on Scotland's mythical monarchs, traditional Scottish fiddle performances and metal-embossing workshops.

BELOW A copy of Scotland's first botanical publication, *Hortus Medicus Edinburgensis*, 1683, by James Sutherland, went on display in the Great Gallery at the Palace of Holyroodhouse to mark 350 years since the first botanical garden was established at the Palace.

OPPOSITE The new public garden at the Palace of Holyroodhouse.





## EXHIBITIONS

Three Royal Collection Trust exhibitions were staged at The Queen's Galleries in London and Edinburgh this year, as part of an exhibition programme that was significantly reshaped as a result of the pandemic. Both galleries were at times required to close owing to coronavirus restrictions, but an innovative and inclusive virtual events programme continued throughout the year, encouraging new audiences from around the world to explore the exhibitions and engage with the Royal Collection.

*The art on show here weakens the knees.  
The exhibitions are relentlessly stimulating.  
The curators are fountains of knowledge*  
WALDEMAR JANUSZCZAK, *THE SUNDAY TIMES*,  
ON THE QUEEN'S GALLERY, BUCKINGHAM PALACE

**OPPOSITE** An equestrian statue of Louis XIV, c. 1696, by François Girardon, in the exhibition *George IV: Art & Spectacle* at The Queen's Gallery, Buckingham Palace.

**BELOW** Portraits by Sir Thomas Lawrence in the exhibition *George IV: Art & Spectacle* at The Queen's Gallery, London.

### George IV: Art & Spectacle

**The Queen's Gallery, Buckingham Palace**  
15 November 2019 – 11 October 2020 (50,935 visitors)

Following four months of closure, The Queen's Gallery reopened in July, with *George IV: Art & Spectacle* extended until 11 October. Over his lifetime George IV purchased paintings, metalwork, textiles, furniture, prints, drawings, books and ceramics in vast quantities, many of them works by the finest artists of the day. Curated by Kate Heard and Kathryn Jones, the exhibition presented George IV's life through the art that enriched his world and made him one of the most important figures in the formation of the Royal Collection.

The accompanying events programme was delivered virtually and included a discussion streamed live from the Palace of Holyroodhouse between curator Deborah Clarke and Learning Manager Lucy Wood, exploring George IV's historic visit to Scotland in 1822. This was followed by two free events streamed live from the gallery: a lecture by Kate Heard on Georgian satirical prints and an exploration of George IV's extravagant ceremonies by Kathryn Jones.







## Masterpieces from Buckingham Palace

### The Queen's Gallery, Buckingham Palace

4 December 2020 – 13 February 2022

Sixty-five paintings widely acknowledged to be among the highlights of the Royal Collection were brought together in a modern gallery setting for the first time in this exhibition curated by Desmond Shawe-Taylor and Isabella Manning.

*Masterpieces from Buckingham Palace* was made possible by the removal of the paintings from the Picture Gallery at Buckingham Palace, where they usually hang, to allow for essential works to take place as part of the Buckingham Palace Reservicing Programme.

The exhibition was organised by school, showcasing some of the finest examples of Dutch, Flemish and Italian paintings ever produced, including works by Rembrandt, Rubens, Titian, van Dyck and Vermeer.

The paintings were displayed in a single tier, allowing each work to be viewed close up, and visitors were invited to consider the artists' intentions, why the paintings were prized in their day and why we would now consider these works to be 'masterpieces'.

Opening to critical acclaim, the exhibition closed after two weeks owing to coronavirus restrictions, but a virtual events programme continued to encourage audiences to engage with the themes of the exhibition. These included a virtual curators' tour which received more than 25,000 views on YouTube over four months. In December, an 'in conversation' event was streamed live from the gallery, in which the exhibition curators discussed the different qualities that might make a painting a 'masterpiece', from the different artists' use of materials to their ability to imitate nature.

A series of virtual sessions exploring themes from the exhibition was offered as part of Royal Collection Trust's Learning in Lockdown series, which aims to reach culturally, economically or socially disadvantaged audiences across the UK. Over four months almost 350 people enjoyed these talks led by Isabella Manning and members of the Warden team.

OPPOSITE *Agatha Bas*, 1641, by Rembrandt van Rijn, from the exhibition *Masterpieces from Buckingham Palace* at The Queen's Gallery, Buckingham Palace.

BELOW The exhibition *Masterpieces from Buckingham Palace* gave visitors a unique opportunity to see world-renowned paintings afresh, away from the historic interiors of Buckingham Palace.





Virtual descriptive sessions were organised for blind and partially sighted people with support from the Thomas Pocklington Trust, a charity that supports visually impaired people. Each event focused on a different painting in the exhibition, offering a detailed description, information about the artist and historical context. The sessions were promoted on the Royal National Institute of Blind People's (RNIB) Connect Radio station and BBC Radio 4's *In Touch* programme, and reached more than 100 people over four months.

In March, a programme of virtual sessions inspired by *Masterpieces from Buckingham Palace* was developed for pupils at a special educational needs school, using paintings in the exhibition to begin a dialogue about art.

The exhibition also provided the opportunity to make new forms of digital content available on the Royal Collection Trust website, including a series of 'Masterpiece a Minute' short films in which members of staff from across the organisation explored their favourite paintings in the exhibition.

*... an unceasing pleasure*

WALDEMAR JANUSZCZAK, *THE SUNDAY TIMES*

*... a stunning revelation of the Royal Collection's finest canvases \*\*\*\*\**

JONATHAN JONES, *THE GUARDIAN*

*It's not just the sheer volume of knockout paintings in these three rooms, though that is pretty extraordinary ... It's also the way they've been hung \*\*\*\*\**

NANCY DURRANT, *EVENING STANDARD*

**PREVIOUS PAGES** Art handlers and conservators spent four weeks carefully emptying the Picture Gallery in Buckingham Palace of paintings and decorative arts from the Royal Collection.

**BELOW** The exhibition *Eastern Encounters: Four Centuries of Paintings and Manuscripts from the Indian Subcontinent* brought together outstanding examples from the Royal Collection's holdings of South Asian works of art.

## Eastern Encounters: Four Centuries of Paintings and Manuscripts from the Indian Subcontinent

The Queen's Gallery, Palace of Holyroodhouse  
23 July – 21 December 2020 (6,652 visitors)

First shown at The Queen's Gallery, Buckingham Palace, in 2018, this exhibition explored the 400-year shared history of the British Monarchy and the rulers of South Asia through paintings, manuscripts, decorative arts, prints, drawings and photographs.

Curated by Emily Hannam, the display included vivid depictions of the Mughal court, royal portraits, architectural studies and vibrant illustrations of Hindu epics from the area historically called India (now covered by India, Pakistan and Bangladesh).

Imtiaz Dharker, a British poet who grew up in Glasgow, wrote new poetry inspired by the exhibition. Visitors to the gallery were able to listen to her poems on the exhibition's multimedia tour.

Royal Collection Trust's first digital press view was held to mark the opening of the exhibition, allowing members of the media unable to visit in person owing to coronavirus restrictions to explore the exhibition's themes during a curator-led talk and Q&A session.

Four new online resources were created for families and school groups to use both at home and when visiting the exhibition, helping children to understand and engage with the works on display. Activities included searching for tiny details hidden in intricate South Asian manuscripts and creating a *muraqqa*, or patchwork collage picture.

A digital 'in conversation' event streamed live from the gallery in October shed light on how the exhibition came about, described the advanced conservation methods used to prepare works for display, and explored stories of personal encounters between British monarchs and the rulers of South Asia.

In November a group from Sikh Sanjog, an Edinburgh-based community organisation for Sikh women, visited the exhibition and enjoyed a virtual lecture by Emily Hannam.



## LOANS

~ 109 loans were made to nine exhibitions in the UK and four other countries

Some of the exhibition dates listed in these pages may have been affected by the coronavirus pandemic.



### **The Hague, Kunstmuseum Den Haag Koninklijk Blauw – Het mooiste Delfts aardewerk van Willem en Mary**

1 June – 22 November 2020

Fifteen items

Celebrating the 400th anniversary of Delftware, the exhibition examined William III and Mary II's patronage of Delft porcelain factories and reunited Delft porcelain from Dutch and British royal collections, as well as important examples from other European collections and residences. Loans from the Royal Collection included one of a pair of tall tulip vases and two embroidered hangings designed by French-born Dutch architect, designer and engraver Daniel Marot, which formed part of the inspiration for the decoration of Delft porcelain.

### **Rome, Scuderie del Quirinale**

#### **Raffaello 1520–1483**

2 June – 30 August 2020

Seventeen items

Marking the 500th anniversary of the death of Raphael, the exhibition examined the artist's career in reverse chronological order to demonstrate how his unique classical style was developed. The largest ever exhibition held on the artist featured important loans from around the world, including 17 drawings by Raphael and his followers from the Royal Collection. The exhibition sold out every day and received a total of 162,000 visitors.

**OPPOSITE** This porcelain jardinière, c.1660–90, probably acquired in Holland and brought to England by Mary II, was loaned to the exhibition *Koninklijk Blauw – Het mooiste Delfts aardewerk van Willem en Mary* at the Kunstmuseum Den Haag, The Hague.

**RIGHT** Raphael's *The Virgin and Child with St Elizabeth and the Infant St John*, c.1507, was loaned to the exhibition *Raffaello 1520–1483* at the Scuderie del Quirinale in Rome.

### **Birmingham, The Barber Institute of Fine Arts Sights of Wonder: Photographs from the 1862 Royal Tour**

From 12 June 2020

Twenty-five items

*Sights of Wonder* was launched online after the physical exhibition was cancelled owing to coronavirus restrictions. Part of a five-year partnership between Royal Collection Trust and the Barber Institute of Fine Arts, the exhibition was curated by students from the University of Birmingham's MA course in Art History and Curating. It presented the students' interpretation of photographs taken by Francis Bedford while accompanying King Edward VII when Prince of Wales on his educational tour of the Middle East.



**London, The National Gallery**

**Artemisia**

3 October 2020– 24 January 2021

Two items

The first exhibition in the UK to be dedicated to Artemisia Gentileschi brought together some of the artist's best-known works. *Self-Portrait as the Allegory of Painting (La Pittura)* by Artemisia and *Joseph and Potiphar's Wife* by Artemisia's father, Orazio Gentileschi, were loaned from the Royal Collection.

**Woking, The Lightbox**

**Raphael: Prince Albert's Passion**

3 October 2020 – 31 January 2021

Forty-three items

The exhibition explored Prince Albert's deep fascination with all aspects of Raphael's work and is the result of close collaboration between staff at The Lightbox and Royal Collection Trust over a number of years. Objects loaned from the Royal Collection included four original drawings by Raphael and folio sheets from Prince Albert's Raphael Collection – a group of more than 5,000 prints and photographs after Raphael's work, compiled by Prince Albert and his librarians.



**London, National Army Museum**

**Buried Among the Kings:**

**The Story of the Unknown Warrior**

20 October 2020 – 14 February 2021

One item

Marking the centenary of the Unknown Warrior being laid to rest in Westminster Abbey, the exhibition told the story of the memorial dedicated to the British servicemen who died during the First World War. *The Passing of the Unknown Warrior*, King George V as Chief Mourner by Frank O Salisbury was loaned from the Royal Collection and formed the centrepiece of the exhibition. The painting depicts the carriage bearing the coffin of the Unknown Warrior passing the newly unveiled Cenotaph.

**London, British Museum**

**Arctic: Culture and Climate**

22 October 2020 – 21 February 2021

One item

The exhibition presented the history of the Arctic through the lens of climate and weather, with 30,000 years of Arctic human ecology as a key theme. The loan of Jessie Oonark's wall hanging from the Royal Collection reflected the position of female artists in newly settled Inuit communities in the mid-20th century. Inspired by Inuit oral histories, these women created vibrant works of art to sell to external markets.



**Paris, Musée du Louvre**

**Le Corps et l'âme. De Donatello à Michel-Ange.**

**Sculptures italiennes de la Renaissance**

22 October 2020 – 21 June 2021

Three items

Italian Renaissance drawings by Michelangelo Buonarroti, Giovanni Santi and Luca Signorelli were lent to the exhibition, which explored the impact of sculptural concepts in the arts of painting and drawing.

OPPOSITE *The Miraculous Draught of Fishes*, c.1520–40, after Raphael, was loaned to the exhibition *Raphael: Prince Albert's Passion* at The Lightbox, Woking.

ABOVE *Joseph and Potiphar's Wife*, c.1630–2, by Orazio Gentileschi, was loaned to the exhibition *Artemisia* at The National Gallery, London.

**Mechelen, Museum Hof van Busleyden**

**Kinderen van de Renaissance**

26 March – 4 July 2021

Two items

The city of Mechelen, in modern-day Belgium, was a centre for the education of the children of Burgundian and early Habsburg rulers. For the first time, this exhibition brought together a selection of children's portraits commissioned for the court there, including two works from the Royal Collection. *Emperor Charles V as a Child* and *The Children of Christian II, King of Denmark* were shown alongside manuscripts, treatises, toys and jewellery exploring the historical, political, educational and artistic stories behind the portraits.



# INTERPRETATION

## LEARNING

Across the Palaces and The Queen's Galleries:

- ~ 3,995 school pupils made visits or attended virtual sessions
- ~ 3,740 adults attended virtual or in-person learning events and 12,344 viewed recorded events online
- ~ 6,360 visitors took part in family activities
- ~ 1,707 visitors attended virtual or in-person access and community events

From September, the first school groups were welcomed to the newly completed Learning Centre within the historic Abbey Strand buildings at the Palace of Holyroodhouse. Pupils learned about life at the court of Mary, Queen of Scots in rooms once used by her courtiers. In the new public garden, a *Plants, Painting and Potions* session, designed to meet wellbeing objectives on the Early Years curriculum, ran from October with a local nursery school.

The completion of Future Programme also saw the opening of the Pug Yard Learning Centre at Windsor Castle. Boasting three classrooms, the fully accessible building will serve as a hub for schools, community groups and families. The first school group to visit in October re-enacted a medieval feast, with dancing

and singing in a new drama workshop based on the 14th-century poem *Sir Gawain and the Green Knight*.

With in-person school visits limited by the coronavirus pandemic, technology was harnessed this year to ensure schoolchildren could learn about the royal residences remotely. During the autumn term, 164 children took part in interactive virtual tours of the Royal Mews, during which they re-enacted the Coronation from their classrooms.

OPPOSITE Nursery pupils explore the new public garden at the Palace of Holyroodhouse.

BELOW Secondary-school pupils take part in a drama workshop at Windsor Castle's new Learning Centre.





At Windsor Castle, virtual educational workshops included sessions exploring the lives of historic monarchs, delivered live from the State Apartments. The sessions reached more than 3,200 pupils around the world, including school groups from Greece and Brazil.

At the Palace of Holyroodhouse, more than 200 children took part in a series of *Virtual Holyrood* sessions based on the Scottish curriculum, while a popular *Junior Warden Challenge* invited younger children to engage with the Palace's history in eight different challenges.

A programme of free digital lectures for adults streamed live from the royal residences included *Tudor and Stuart Costumes*, *Life at the Court of Mary, Queen of Scots* and *A Royal Christmas*. The recorded events were shared on Royal Collection Trust's YouTube channel and received nearly 11,000 views over five months.

An 'in conversation' event between curator Caroline de Guitaut and fashion expert and former editor of *Harper's Bazaar*, Justine Picardie, on royal wedding dresses was pre-recorded and streamed alongside a live Q&A in February. The event sold almost 1,000 tickets.

In April, a digital Learning in Lockdown programme exploring paintings in the Royal Collection was launched for community groups in London to promote better mental health. Special sessions were offered to charities supporting unpaid carers, to mark Carers Week in June, and to communities at risk of social isolation during lockdown. These sessions reached more than 1,400 people over the year.

Digital sessions for people living with dementia were streamed live from Windsor Castle in November and December, in collaboration with Berkshire-based charity Younger People with Dementia (YPWD).

Between November and February, nine descriptive Zoom sessions were delivered to 108 blind and partially sighted people across Scotland. Organised by the Macular Society in Scotland, the sessions used descriptive language and song to bring to life the Palace of Holyroodhouse's 900 years of history.

ABOVE A digital 'in conversation' event recorded at Windsor Castle explored the history of royal wedding dresses.

OPPOSITE Two exhibition catalogues, *Japan: Courts and Culture* and *Masterpieces from Buckingham Palace*, were published this year.

## PUBLISHING

- ~ Two new titles published
- ~ Three titles reprinted
- ~ Foreign rights sold to territories including Germany, Japan, China and Russia
- ~ 43,000 pages digitised as part of the Georgian Papers Programme
- ~ 9,400 items digitised as part of the Prince Albert Digitisation Project

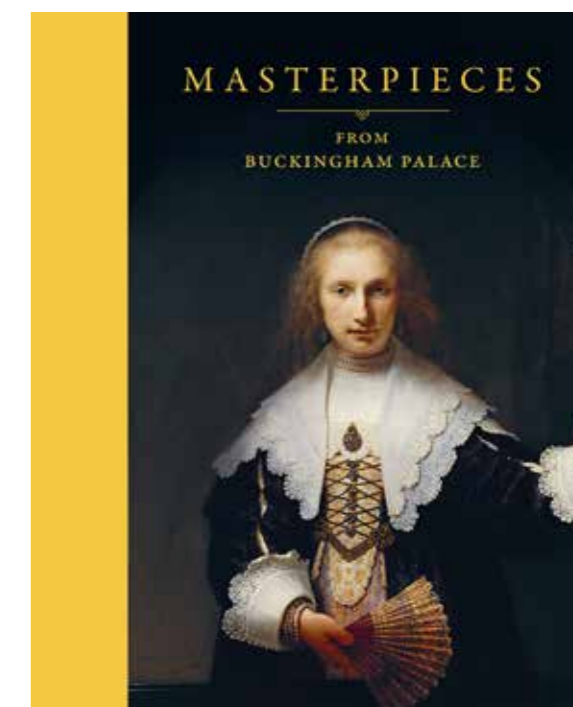
Publishing in print and online remains crucial to encouraging and broadening access to the Royal Collection, as well as sharing new research and conservation projects.

*Japan: Courts and Culture* (May), edited by Rachel Peat, was published to accompany the postponed exhibition of the same name, which will open at The Queen's Gallery, Buckingham Palace, in spring 2022. The publication tells the story of 400 years of diplomatic, artistic and cultural exchange between Britain and Japan. It brings together highlights from the Royal Collection's outstanding holdings of Japanese works of art, many of which were previously unpublished.

*Masterpieces from Buckingham Palace* (November), written by Desmond Shawe-Taylor and Isabella Manning, accompanied the exhibition at

The Queen's Gallery, London. Published in a smaller format than previous exhibition catalogues, the book is a concise, accessible examination of 65 of the most celebrated paintings that usually hang in the Picture Gallery at Buckingham Palace, presented alongside essays on the history of the Picture Gallery and how to look at Old Master paintings.

Three of Royal Collection Trust's bestselling titles were reprinted this year. As a result of widespread enthusiasm for home baking during periods of lockdown, *A Royal Cookbook: Seasonal Recipes from Buckingham Palace* was reprinted for the sixth time since it was published in 2014, and its sequel *Royal Teas: Seasonal Recipes from Buckingham Palace* was reprinted for the third time since its publication in 2017. *The Queen's Diamonds* by Hugh Roberts, first published in 2012, was reprinted for a fifth time.



1844  
LGBTQ+ ART AND ARTISTS  
A look at diverse forms of love and desire through works in the Royal Collection



WILLIAM THEED (1804-81)  
Sappho



Antinous



LEONARDO DA VINCI (1452-1519)  
The head of a youth



MICHELANGELO BUONARROTI (1475-1564)  
Recto: The Fall of Phaethon.  
Verso: a woman and a study for an eat



ROSA BONHEUR (1822-99)  
Donkey



ALEXANDRE-AUGUSTE ROBINEAU (1747-1828)  
The Fencing-Match between the Chevalier de Saint-George and the Chevalier...



OSCAR WILDE (1854-1900)  
Poems



TUKE, HENRY SCOTT (1854-1929)  
Two men in rowing boat



WITA SACKVILLE-WEST (1893-1962)  
A Note of explanation



DAVID HOCKNEY (b. 1937)  
Self-Portrait, 6 April 2012



CECIL BEATON (1904-80)  
Princess Margaret (1930-2002) and Cecil Beaton (1904-1980)

The Georgian Papers Programme presents online the papers in the Royal Archives and the Royal Library relating to George III, George IV and William IV, among others. This year a further 43,000 pages were published, bringing the total to more than 203,000 publicly accessible pages since the project commenced in 2015.

A further 7,000 items of Prince Albert's personal and official papers, alongside 1,400 photographs and 1,000 glass negatives, were published online as part of the Prince Albert Digitisation Project. The project is expected to be completed in summer 2021, by which time more than 22,000 photographs, prints and papers will have been made available to the public on the website *Prince Albert: His Life and Legacy*.

A major focus for colleagues across the organisation this year was the creation and optimisation of digital content on the Royal Collection Trust website and social media channels, ensuring that the public could continue to explore the Royal Collection while the Palaces and The Queen's Galleries remained closed.

A new *Discover* section was launched on the website in April, bringing together a wide range of resources to engage and entertain audiences during periods of lockdown. Resources for adults include behind-the-scenes conservation films, recipes from the royal kitchens, virtual tours of the Palaces and recent exhibitions at The Queen's Galleries, and wellbeing-focused activities such as drawing classes and mindfulness sessions.

Lectures and thematic trails delve deeper into the Royal Collection, exploring such subjects as the changing perception and use of medicine, surprising conservation discoveries and royal pets. A trail exploring LGBTQ+ stories and objects from the Collection was created in celebration of Pride Month in June, and a series of trails highlighting works by women artists in the Collection marked International Women's Day in March.

The *Discover* section also features almost 70 online activities and resources for children. These include arts

OPPOSITE The LGBTQ+ trail on the new *Discover* section of the Royal Collection Trust website.

RIGHT During periods of lockdown, additional content was shared with audiences through Royal Collection Trust's social media channels.

and crafts activities, interactive games and worksheets, outdoor challenges and a series of stories and films exploring subjects ranging from Henry VIII's armour to royal teddy bears and the training of royal horses.

*The book is beautifully produced and designed*

CLARE POLLARD, *THE BURLINGTON MAGAZINE*  
ON JAPAN: COURTS AND CULTURE

*Richly illustrated and thorough without being dry, [this catalogue] offers a novel way in to a well-trodden topic*

AUGUSTA POWNALL, *THE WORLD OF INTERIORS*  
ON JAPAN: COURTS AND CULTURE







## CARE OF THE COLLECTION

- ~ 8,736 object records and 16,652 images added to the Collections Management System
- ~ 7,396 objects checked
- ~ 263 decorative arts items conserved
- ~ 215 prints, drawings and photographs conserved or mounted
- ~ 520 books, manuscripts and archival documents conserved
- ~ 28 paintings conserved

Spread over 15 current and former royal residences and more than 100 loan locations in the UK and worldwide, the Royal Collection is one of the largest and most widely distributed art collections in the world.

Over the year Royal Collection Trust staff have continued to work closely with the Buckingham Palace Reservicing Programme Project Management Office and the Master of the Household's Department in preparing the next areas of the Palace to be decanted and overseeing the protection of objects remaining *in situ*. Inventory checks and condition surveys were undertaken on 689 items in the South Wing and the basement.

A further 890 works in York House at St James's Palace and 114 works in the Chapel Royal at

Hampton Court Palace (both in London) were inventory checked.

Working from home presented Royal Collection Trust staff with an opportunity to enhance object records on the Collections Management System and, by extension, on the Royal Collection Trust website. A review of records was undertaken on objects from all royal residences and a total of more than 51,000 object records were researched and updated.

OPPOSITE Conservation cleaning specialist Ann-Sophie Widegren cleans an 18th-century porcelain cistern with mounts ahead of the reopening of the exhibition *George IV: Art & Spectacle* at The Queen's Gallery, Buckingham Palace.

BELOW Megan Gent conserves 'Account Book for Works at Windsor Castle, 1676-87' following its digitisation.





## DECORATIVE ARTS

During the year more than 300 pieces of arms, armour and metal objects were removed from Buckingham Palace as part of the Reservicing Programme, including an Indian spearhead made of iron and decorated with mercury-gilded silver foil. Over time the silver foil had tarnished, but conservators were able to reinstate the original surface using a PLECO pen – which uses electrolytic reduction to clean tarnished silver objects – generously loaned by the Wallace Collection.

A pair of 18th-century oak pedestals, made by Louis XV's cabinetmaker Gilles Joubert and purchased by George IV, were conserved after being decanted from the Picture Gallery at Buckingham Palace. The pedestals are inlaid with parquetry veneer and feature gilt-metal masks of the goddess Diana and the god Apollo. Conservators carried out structural repairs, consolidated the parquetry veneer and conserved the gilt-metal mounts.

Four clocks were removed from Buckingham Palace this year and conserved, including an 18th-century ebonised table clock made by clockmakers Benjamin Gray and François-Justin Vulliamy and acquired by George II in 1750. Horological conservators dismantled

the clock, applied new lacquer to protect the engraved surface of the movement and cleaned the bearing surfaces of the movement, before re-oiling it.

Research by Royal Collection Trust conservators and curators identified a porcelain figure of a dog mounted on an 18th-century clock to be a previously unknown model from the Chelsea Porcelain Factory. Conservators detached the model from the clock and removed historic repairs, before reassembling the dog and remodelling flowers and leaves to replace lost sections. Dating to 1749–52, the model is one of the earliest examples of English porcelain in the Royal Collection and may have formed part of the collection of the Duchess of Kent, Queen Victoria's mother.

**OPPOSITE** Michelle Kirk conserves one of a pair of oak pedestals, c.1762, by Gilles Joubert. More than 170 pieces of gilt metal were removed from each pedestal, cleaned and reattached.

**BELOW** Tjeerd Bakker works on an ebonised table clock, c.1750, by Benjamin Gray and François-Justin Vulliamy.



## PRINTS, DRAWINGS AND PHOTOGRAPHS

The removal of more than 100 prints and drawings from Buckingham Palace as part of the Resourcing Programme presented the opportunity to conserve 27 framed works on paper this year, including 18th- and 19th-century pastels by German artists such as Johann Heinrich Schröder. Treatment involved repairing tears to the paper, removing surface dirt and creating a sealed microclimate within the frames to protect the works from environmental damage.

A portrait of Queen Victoria in her Diamond Jubilee year by studio photographers W & D Downey was among 22 photographs assessed and mounted in preparation for a loan to Kensington Palace, London. Examination under magnification revealed that the glass-plate negative had been retouched, with small diagonal strokes applied to the outline of the Queen's right shoulder in graphite pencil. The technique was commonly used on glass-plate negatives to soften sitters' features in portrait photography.

In January, seven large 'cartoons' by Carlo Cignani were conserved at Hampton Court Palace. The cartoons are full-scale preparatory drawings for mythological frescos painted by Cignani in the 1670s in the Sala d'Amore (Love Room) of the Palazzo di Giardino (Garden Palace) in Parma, Italy. The closure of Hampton Court Palace owing to the coronavirus pandemic allowed a Covid-secure temporary studio to be set up in the Mantegna Gallery. From there, teams from Royal Collection Trust and Historic Royal Palaces removed the fragile cartoons from storage, cleaned, repaired and stabilised them. At the end of February the cartoons were transported to a new climate-controlled store.

BELOW A portrait of Augusta Caroline Sophia, Duchess of Saxe-Coburg-Saalfeld, by Joseph Bergler, was among 27 framed works on paper conserved after their removal from Buckingham Palace.



## BOOKS, MANUSCRIPTS AND ARCHIVES

This year more than 260 books printed between 1450 and 1501, known as incunabula, were surveyed as part of the long-term project to examine and document the condition of all incunabula in the Royal Library.

Four incunabula were conserved in the Royal Bindery, including a copy of *Historia ecclesiastica tripartita* (History of the Christian Church), given to George III by the English scholar Jacob Bryant in 1782. The book had been rebound in the mid-18th century in crimson goatskin and over the years the joints of the book had split, the spine had faded and cracked and the corners had been damaged. Conservators removed the original spine and added new leather with linen reinforcement to strengthen the joints. The original spine was then reinstated, corners were repaired and new leather was added and toned to blend in with the original cover.

The project to conserve and digitise the contents of 33 photograph albums, known as 'The Queen Mary

Albums', continued this year, with work completed on the binding structures of three albums.

The 37-page 'Account Book for Works at Windsor Castle 1676–87' was conserved and rebound following its digitisation. The manuscript documents the extensive renovations to Windsor Castle undertaken for Charles II and includes records of payments to Antonio Verrio, Principal Painter to the King. Conservators removed historic restorations, repaired damaged pages and created a new sewing structure in a flexible vellum binding and a bespoke box for long-term preservation.

BELOW Glenn Bartley and Matthew Stockl conserve a copy of *Historia ecclesiastica tripartita* (History of the Christian Church), 1472, by Magnus Aurelius Cassiodorus.





## PAINTINGS

The Paintings Conservation team undertook condition surveys of paintings at Hampton Court Palace, The Queen's Gallery, Buckingham Palace, the State Apartments at Windsor Castle and elsewhere throughout the year.

Cleaning of the large equestrian portrait *Philip II, King of Spain*, by the studio of Sir Peter Paul Rubens, was completed after several years of work. Layers of historic toning and restoration were removed, allowing work to begin on reinforcing the edges of the canvas and retouching areas of loss.

Conservation work was completed on two 17th-century portraits by the mysterious Armenian artist Marcos in preparation for display in the exhibition *Epic Iran* at the Victoria and Albert Museum, London. The removal of yellowed varnish revealed an almost pristine paint surface with strong colours and patterns in the garments of the sitters. Old tears in the canvases were repaired and losses retouched, before the paintings were enclosed in new glazed display frames within their chinoiserie frames.

Over the year focus remained on the treatment of paintings decanted from Buckingham Palace as part of the Reservicing Programme, including a portrait of Queen Adelaide by Sir Martin Archer Shee from the

Grand Staircase, which was transformed after being cleaned, retouched and revarnished.

In January, 12 paintings were removed from the Marble Hall at Buckingham Palace, four of which had been displayed in the same space for more than a century. Work began on removing discoloured varnish from one of the paintings, *Victoria, Duchess of Kent*, by Franz Xaver Winterhalter, which was commissioned by the Duchess and given to her daughter Queen Victoria as a birthday present in 1849.

Conservation work began on the full-length portrait *Queen Charlotte with the Infant Princess Charlotte, Princess Royal* by Francis Cotes. Details of the sitter's dress were revealed as discoloured varnish was removed. Historic fold lines showed that the painting had been displayed in a smaller format by folding the canvas over the back of a much-reduced stretcher, before it was restored to its full size in the early 20th century.

OPPOSITE Rosanna de Sancha conserves *Queen Adelaide*, 1836, by Sir Martin Archer Shee, from the Grand Staircase at Buckingham Palace.

BELOW Detail of *Reza the Ghizilbash*, c.1640–50, by Marcos, before (left) and after (right) conservation treatment.





## RETAIL

~ Retail sales totalling £3,835,000 achieved

Over the year the closure of non-essential shops owing to the coronavirus pandemic resulted in Royal Collection Trust's online shop receiving a large increase in traffic, with record sales of £3,484,060 achieved online, up 211 per cent on the previous year.

In response to increased demand for online gifting during periods of lockdown, letterbox gifts themed around pampering, chocolate and stationery were launched in June. The wicker hamper range was also expanded to include a Buckingham Palace Hamper, a Baking Hamper and a Confectionery Hamper. The popularity of these hampers prompted the creation of a selection of Christmas gift bags at a lower price point.

In July, Buckingham Palace Dry Gin was launched. Produced in small batches, the spirit is infused with botanicals grown and harvested from the Palace garden, including lemon verbena, hawthorn berries, bay leaves and mulberry leaves.

An official commemorative range was created to celebrate the marriage of Her Royal Highness Princess Beatrice and Mr Edoardo Mapelli Mozzi in Windsor on 17 July 2020. The design shows the couple's initials surrounded by a bouquet of pink roses, peonies, lemon blossom and thistles, secured with a York rose.

In December, a range of souvenirs was produced to accompany the exhibition *Masterpieces from Buckingham Palace* at The Queen's Gallery, Buckingham Palace. Products included a sketchbook and acrylic paint set, playing cards and Christmas decorations inspired by Rembrandt and Rubens.

OPPOSITE Buckingham Palace Dry Gin will also be served at official events at the Palace.

BELOW Part of the range of china celebrating the marriage of HRH Princess Beatrice and Mr Edoardo Mapelli Mozzi.





## STAFF

The financial impact of the coronavirus pandemic necessitated an organisational restructure. To avoid as many compulsory redundancies as possible, the apprenticeship programmes and internships were paused, the employer pension contribution was reduced and a voluntary severance programme was launched. The consultation and restructure process concluded in January and resulted in a 30 per cent reduction in the workforce, with a total of 165 valued colleagues leaving the organisation, almost all through the voluntary severance programme or the completion of fixed-term contracts. Six members of staff departed the organisation as a result of compulsory redundancy.

As part of the restructuring exercise the Management Board was reduced to three members and a new Operations Board was created. While the Management Board will deliver strategic direction, alongside the Trustees, the Operations Board is the senior leadership team that has executive responsibility for operational delivery and for encouraging greater collaboration across the organisation.

Following the first lockdown in March, employees were supported in a variety of ways. All staff were paid 100 per cent of their salaries, including those who were unable to work from home because of the nature of their role; considerable IT investment was made to provide the means by which office-based employees could work more effectively from home; and frequent contact with colleagues and managers via digital platforms was encouraged.

Throughout the year, regular engagement 'pulse' surveys were conducted to monitor the physical and mental wellbeing of staff and obtain feedback on the frequency and quality of internal communication. Following feedback from the surveys, communications from senior leaders increased in frequency, with monthly updates issued by the Director, and virtual all-staff Directors' Briefings held at quarterly intervals.

More Royal Collection Trust staff were actively engaged with Royal Household digital communications than in previous years. The intranet platform, Coronet,

saw an increase in usage, with 99 per cent of staff accessing it during the year compared to 17 per cent the previous year. Colleagues used the channel to obtain organisational updates and information on important topics such as mental health and support for working from home.

During periods of lockdown, Royal Collection Trust staff also engaged in producing more content for Coronet, sharing articles on their personal experiences of lockdown, competing in virtual baking and photography competitions, and creating team videos with positive messages.

An increased focus on learning, development and upskilling staff during the year led to more than 28,000 learning sessions being completed through the wide variety of online courses available via the Royal Household learning portal. Digital courses ranged from communication skills to project management and wellbeing. As part of the support offered during the organisational restructure, additional learning content on career development was offered, including help with CV writing and interview skills and techniques.

As of 31 March, the proportion of ethnic minority employees was 7.7 per cent (with declaration rate of 91.6 per cent). Royal Collection Trust is committed to improving diversity in the workplace and is working towards a target of at least 10 per cent.



OPPOSITE A Warden welcomes a visitor following the reopening of the Palace of Holyroodhouse in July.



## GOVERNANCE

### TRUSTEES OF THE ROYAL COLLECTION TRUST

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

#### Chairman

HRH The Prince of Wales (until 10 March 2021)

The Hon. Sir James Leigh-Pemberton (from 10 March 2021)

#### Deputy Chairman

The Rt Hon. The Earl Peel (until 31 March 2021)

Mr Marc Bolland (from 1 April 2021)

#### Trustees

Mr Marc Bolland (until 31 March 2021)

The Duke of Buccleuch and Queensberry (until 31 December 2020)

Sir Brian Ivory (from 1 January 2021)

Vice Admiral Sir Tony Johnstone-Burt

Dr Anna Keay

The Hon. Sir James Leigh-Pemberton (until 10 March 2021)

The Rt Hon. The Lord Parker of Minsmere (from 1 April 2021)

Sir Michael Stevens

The Rt Hon. Sir Edward Young

Some of the Trustee Board's involvement and oversight is conducted through Trustee Board Committees. These include the Audit and Risk Assurance Committee, which is chaired by Sir Brian Ivory.

### 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.

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 2021

## DIRECTORATE

**Director of the Royal Collection**  
Tim Knox

**Executive Assistant to the Director**  
DeeVianna

**Development Officer**  
Stephanie Williams

**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**  
Mary Fidler

## Arts Storage Programme

**Arts Storage Programme 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

**Commercial Systems and Infrastructure Manager**  
Christopher Hallworth

**Commercial Systems and Infrastructure Officer**  
Zaid Hossain

**Commercial Systems Assistant**  
Kyriacos Taliotis

**Web Analyst and Projects Officer**  
Rahul Desai

## Finance

**Finance Manager**  
Peter Gates

**Financial Accounting Manager**  
Rebekah Ricketts

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

**Assistant Management Accountant**  
Victor Olaoye

## CURATORIAL AND CONSERVATION

### Pictures

**Chief Surveyor & Surveyor of The Queen's Pictures**  
Desmond Shawe-Taylor

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

**Loans Manager**  
Jenny Foot

### Paintings

**Assistant Curators of Paintings**  
Alex Buck

Isabella Manning  
Lucy Peter (maternity leave)

**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

**Conservation Frame Technician**  
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

**Curator of Prints and Drawings**  
Rosie Razzall

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

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

**Senior Paper Conservator**  
Rachael Smith

**Paper Conservator**  
Kate Stone

**Assistant Paper Conservator**  
Puneeta Sharma

**Assistant Conservator (Framed Works on Paper)**  
Emma Turner

### Photographs

**Curator of Photographs**  
Alessandro Nasini

**Assistant Curator of Photographs**  
Carly Collier

**Senior Collections Information Assistants**  
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

**Bibliographer**  
Bridget Wright

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

**Curator of Books and Manuscripts**  
Elizabeth Clark Ashby (maternity leave)

**Assistant Curator – Islamic and South Asian Collections**  
Emily Hannam

**Collections Acquisition and Descriptions Officer**  
Andrew Brown

**Collections Information Assistant**  
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

**Surveyor of The Queen's Works of Art**  
Rufus Bird

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

**Assistant to the 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 (maternity leave)

**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

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

**Director of Content and Audiences**  
Jemima Rellie

### Central Retail

**Head of Central Retail**  
Ian Grant

**Buyer**  
Florence Burnaby-Davies

### E-commerce

**Head of E-commerce**  
Cassandra Magee

**E-commerce Executive**  
Catherine Loraine

**E-commerce Marketing Manager**  
Jane Trotter (maternity leave)

**Retail Customer Service Administrator**  
Emily Hill

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

## Merchandising

**Head of Merchandising**  
Lei Song

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

**Merchandiser**  
Katharine Fitch

**Senior Assistant Merchandiser**  
Edward Braybrooke

**Merchandising Administration Assistant**  
Olivia Runaghan

**Warehouse Manager**  
Emma Nagorski

**Warehouse Supervisor**  
Robert Kedge

**Fulfilment Supervisor**  
Elizabeth Houghton

**Delivery Fulfilment and Administration Assistant**  
Linda Wroth

**Warehouse Operatives/Drivers**  
Clive Ayles  
Mark Tiplady

**Warehouse Operatives**  
Daniel Eaton  
Lewis Pleace  
Craig Tharpe

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

### Publishing

**Head of Publishing**  
Kate Owen

**Publishing Editor**  
Polly Atkinson

**Collection Online Content Manager**  
Andrew Davis

**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

**Director of Communications and Business Development**  
Frances Dunkels

**Head of Press and Marketing (Interim)**  
Sarah Davis

### Press

**Press Officer**  
Katie Buckhalter

**Press Office Assistant**  
Lily Spicer

**Assistant Communications Officer**  
Cherelle Nightingill

### Marketing

**Digital Marketing Manager**  
Alice Gahan (maternity cover)  
Kathryn Nutt (maternity leave)

**Digital Marketing Officer**  
Laura Holborow

**Marketing and Communications Manager (Palace of Holyroodhouse)**  
Rebecca Hill

**Marketing Manager**  
Andrea Perseu

**Marketing Officer**  
Philip Woods

**Trade Sales and Marketing Manager**  
Iain Terry

**Trade Sales and Marketing Co-ordinator**  
Dawn Hammond-Quaye

### Exhibitions

**Head of Exhibitions**  
Theresa-Mary Morton

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

**Exhibitions Administrator**  
Sarah Morris

### Ticketing and Sales

**Head of Ticketing**  
Jenna Whitnall

**Ticketing and Sales Manager**  
Helen Thorn







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## FINANCIAL OVERVIEW

Financial performance for the year was significantly impacted by the coronavirus pandemic. The Trust had to take a number of important steps to enable its recovery.

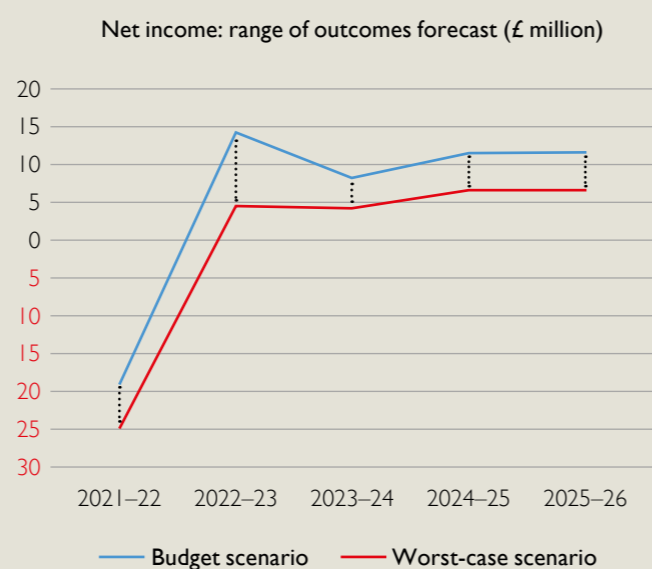
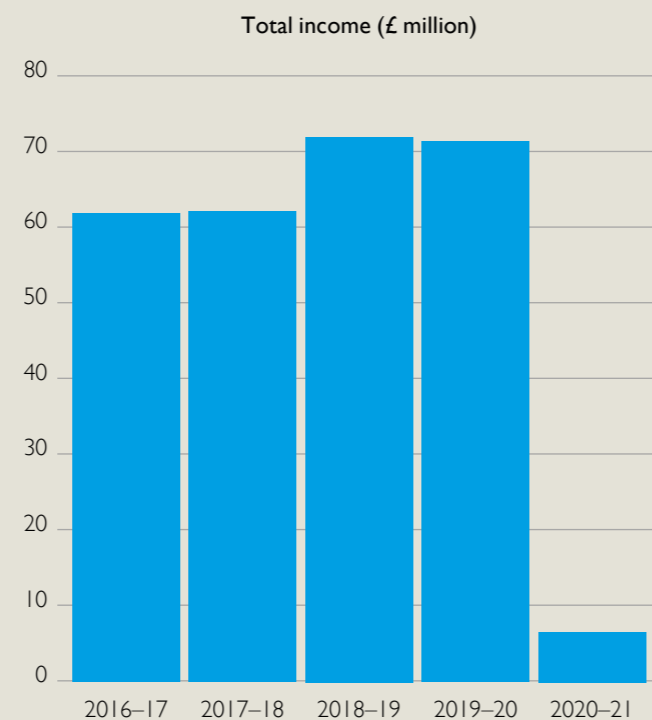
National lockdowns and restrictions meant that there were only limited periods when it was possible to welcome visitors to our sites, while retail outlets were also severely constrained.

The 2020 Summer Opening of Buckingham Palace was cancelled. When sites were open, the absence of overseas tourists, limitations on travel and social distancing requirements reduced demand and capacity. Consequently, overall visitor numbers for 2020–21 were significantly reduced.

The huge drop in visitor numbers and associated retail sales meant a significant loss of income in 2020–21. This necessitated the various recovery measures outlined elsewhere in this Annual Report including a major staffing restructure, changes to pension arrangements to reduce cost, a pay and recruitment freeze and the suspension of all non-essential spend. Despite all the steps taken, the Trust incurred an operating loss of over £36,000,000 for the year.

In May 2020, the Trust agreed a five-year loan facility of £22,000,000 with its bankers. A second bank facility was put in place in March 2021 to allow additional borrowing of up to £30,000,000 for a seven-year period. The total sum borrowed at 31 March 2021 was £34,500,000. The terms of the facility mean that Royal Collection Trust has flexibility to align its borrowing with seasonal variations in cash flow, and to repay the facility early should circumstances permit.

It is expected to take several years for visitor numbers and trading activity to return to pre-pandemic levels, and the Trust will incur a significant operating loss in 2021–22. Nevertheless, the level of borrowing and the reductions in cost base implemented during 2020–21 are sufficient to enable the Trust to remain a going concern and recover its financial strength while repaying its debts, even under a worst-case scenario.



Admissions numbers	2016–17	2017–18	2018–19	2019–20	2020–21
	000	000	000	000	000
<b>Windsor Castle and Frogmore House</b>	1,416	1,539	1,751	1,592	<b>104</b>
<b>Buckingham Palace</b>	580	508	573	578	–
<b>The Queen’s Gallery, London</b>	162	200	198	266	<b>9</b>
<b>The Royal Mews</b>	216	192	204	237	<b>5</b>
<b>Clarence House</b>	12	10	12	–	–
<b>Palace of Holyroodhouse</b>	393	441	455	496	<b>31</b>
<b>The Queen’s Gallery, Edinburgh</b>	72	67	79	116	<b>6</b>
<b>Total visitors</b>	<b>2,851</b>	<b>2,957</b>	<b>3,272</b>	<b>3,285</b>	<b>155</b>

The Trustees’ Report and Consolidated Financial Statements for 2020–21 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** *Cardplayers in a Sunlit Room*, 1658, by Pieter de Hooch, from the exhibition *Masterpieces from Buckingham Palace* at The Queen's Gallery, Buckingham Palace.

**BACK COVER** *Portrait of Rai Rai Singh* from an album of Mughal portraits, c.1610–20, was displayed in the exhibition *Eastern Encounters: Four Centuries of Paintings and Manuscripts from the Indian Subcontinent* at The Queen's Gallery, Palace of Holyroodhouse.

**PAGE 4** *Lady at the Virginals with a Gentleman*, early 1660s, by Johannes Vermeer, from the exhibition *Masterpieces from Buckingham Palace* at The Queen's Gallery, London.

**PAGE 42** *Emperor Charles V as a Child*, c.1500–10, Flemish School, was loaned to the exhibition *Kinderen van de Renaissance* at the Museum Hof van Busleyden, Mechelen.

**PAGE 48** A hand-painted photograph of Hafiz Abdul Karim and Sheikh Muhammad Bakhsh, 1887–8, from the exhibition *Eastern Encounters* at The Queen's Gallery, Edinburgh.

**ABOVE** *Akbar Shah II and his sons*, c.1830, from the exhibition *Eastern Encounters* at The Queen's Gallery, Edinburgh.

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

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Pages 10, 11, 18–19, 24 and 40 David Cheskin; pages 38 and 39 Alex Hill and Polly Haile from We Are Studio.



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