



ROYAL
COLLECTION
TRUST

ANNUAL REPORT 2022–2023



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ANNUAL REPORT
FOR THE YEAR ENDED 31 MARCH 2023

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 His Majesty The King 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 2022 to 31 March 2023 and considers the success of each key activity and how it has helped enhance the benefit to the nation.

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CHAIRMAN'S FOREWORD

During her long and eventful reign, Queen Elizabeth II made an immeasurable contribution to the Royal Collection, from the opening of the first Queen's Gallery at Buckingham Palace in 1962, to the founding of the Royal Collection as the fifth Department of the Royal Household in 1987.

In 1993, Her late Majesty established the charitable trust in the name of The Royal Collection Trust, and opened Buckingham Palace for the first time to the public. Between 2018 and 2021, the improvements made to the visitor facilities and displays at both Windsor Castle and the Palace of Holyroodhouse as part of the Future Programme project fittingly marked the last years of Her reign. No monarch has been such a careful and conscientious custodian of the Royal Collection, which has never been so diligently looked after, so well documented and so widely shared with the public as it is today.

Throughout a momentous past year, encompassing moments of great joy and celebration along with times of sorrow and reflection, Royal Collection Trust has been more active than ever and goes from strength to strength. Our new King, Charles III – who as

Prince of Wales was Chairman of The Royal Collection Trust for many years and is now our Patron – has an unbounded interest and enthusiasm for art and history. His reign ushers in a new era in which the Royal Collection will assuredly flourish.

It has been heartening to see visitors from across the world returning to the Palaces and Galleries to enjoy the Collection. It was a particular pleasure to be able to welcome visitors to the Summer Opening of Buckingham Palace for the first time since 2019, a significant milestone in Royal Collection Trust's continuing post-pandemic recovery.

The Royal Collection Trust's accomplishments this year, which are described in this Report, would not have been possible without the dedicated efforts of our exceptional team of colleagues. I should like to express my particular gratitude to every one of them, and to my fellow Trustees, for their continued commitment to the Royal Collection.

James Leigh-Pemberton

OPPOSITE Queen Elizabeth II and the then Prince of Wales on the balcony of Buckingham Palace during the Platinum Jubilee celebrations in June 2022.



DIRECTOR'S INTRODUCTION

It has been another eventful year for Royal Collection Trust, one filled with joy but also tinged with sadness. After celebrating the historic Platinum Jubilee of Queen Elizabeth II in June with associated events and activities, just months later, upon the news of the death of Her late Majesty, the official residences closed and commercial activities ceased for the period of Royal Mourning.

The special displays commemorating Her late Majesty's Platinum Jubilee at Buckingham Palace, Windsor Castle and the Palace of Holyroodhouse therefore closed earlier than planned and Royal Collection Trust staff supported colleagues across the Royal Household in the delivery of the state and ceremonial events that were witnessed by a global audience. I was immensely proud of how staff played their part in such a moving and historic moment.

Upon the resumption of activities in late September, visitor numbers at Windsor Castle were notably high, as members of the public came to pay their respects to Her late Majesty at her final resting place within St George's Chapel.

It was during Queen Elizabeth II's reign that the Summer Opening of Buckingham Palace first took place in 1993 and it was wonderful to see its doors opening to the public this year, for the first time since 2019. Along with the Royal Mews, opening for the first time since late 2020, this was further evidence of Royal Collection Trust's post-pandemic financial recovery. Though all sites remain closed on Tuesdays and Wednesdays to reduce operating costs, the steady increase of UK and international visitors throughout the year was encouraging, with all sites receiving increased visitor numbers.

Our new Learning Centres in Pug Yard, Windsor Castle and the Palace of Holyroodhouse are now operating a full programme of activities for schools, families and adult programming, with the improved

facilities ensuring an enhanced visitor experience. In addition to our public-facing activities, we also recognise the equally important work carried out 'behind-the-scenes'.

A comprehensive conservation programme across all curatorial sections also continued this year, with over 3,000 objects conserved, including a number of works treated in preparation for their return to Buckingham Palace following the Reservicing Programme works. Other newly conserved objects were put on public display in the special exhibitions at The Queen's Galleries. In addition to short-term loans, objects from the Royal Collection continue to be seen in historic palaces, museums and galleries across the country on long-term loan. A total of 11,072 objects and works of art were available across 128 venues this year.

The range and variety of our activities contained within this Report are a testament to Her late Majesty's gracious patronage. This work continues under the stewardship of our new Sovereign, His Majesty King Charles III.

At the time of writing, colleagues across the Department are supporting the preparations for the Coronation of Their Majesties The King and The Queen, and we look forward to celebrating this historic occasion and welcoming many more visitors to the residences next year.

Tim Knox

OPPOSITE Floral tributes lining the Long Walk at Windsor Castle following the death of Queen Elizabeth II in September 2022.



PRESENTATION AND PARTICIPATION

VISITING THE PALACES

- ~ 1,946,000 people visited the official residences of His Majesty The King in 2022–23
- ~ Buckingham Palace welcomed 304,000 visitors
- ~ Windsor Castle welcomed 1,087,000 visitors
- ~ The Palace of Holyroodhouse welcomed 329,000 visitors
- ~ Buckingham Palace won the London for Groups Award for Best Historic Venue 2023
- ~ Windsor Castle won Tiqets' Award for Most Remarkable Venue UK & Ireland 2022
- ~ The Palace of Holyroodhouse Future Programme won the Excellence in Heritage and Culture category at the Landscape Institute Awards

Buckingham Palace

The State Rooms opened to visitors in the summer for the first time since 2019. Included as part of the visit was the special display *Platinum Jubilee: The Queen's Accession*, which celebrated the start of Queen Elizabeth II's historic reign in 1952. The display featured 28 official portraits of Her late Majesty taken by the photographer Dorothy Wilding, shown alongside items of jewellery worn by the late Queen for the portrait sittings.

In the Grand Entrance Portico, visitors could see *The Queen's Platinum Jubilee Lunch*, a six-metre-long installation by the artist Lucy Sparrow. The installation, first shown at the Big Lunch at The Oval, London as part of the Platinum Jubilee weekend, featured more than 1,000 hand-made felt items, including plates of sandwiches, sausage rolls and cakes.

In the Family Pavilion, a range of games and activities was available. Younger visitors could explore how Buckingham Palace had changed since the reign of Queen Victoria, while older children could try their hand at presenting a series of news stories from the last 70 years and play a special board game focusing on the State Opening of Parliament.

During 'Family Mondays' over six weeks in July and August, more than 500 visitors created watercolours inspired by the Palace. Other activities enjoyed by families throughout the summer included dressing up, photo opportunities and a sold-out series of Bach to Baby classical music events.

Visitor Services Wardens led exclusive tours throughout the year. In March and April, visitors could enjoy a Spring Garden Tour of the Palace grounds, while Guided Tours of the Palace ran on selected dates in the spring, summer and winter. Four hundred people from 24 community groups and charitable organisations also enjoyed private tours during the summer months.

OPPOSITE The Nizam of Hyderabad and Berar necklace, from the special display *Platinum Jubilee: The Queen's Accession*.

BELOW Artist Lucy Sparrow with her installation, *The Queen's Platinum Jubilee Lunch*.





Royal Mews

In May, the Royal Mews opened for the first time since October 2020.

Arts and crafts activities were held every Saturday over the summer, with more than 800 visitors making small 3D wooden carriages, trying out early photography techniques and creating hobby horses.

To reach new audiences who may not otherwise visit, community tours were piloted for unpaid carers during Carers Week in June and for groups supporting people who have experienced homelessness in September.

St James's Palace

St James's Palace opened to visitors for the first time with a series of Exclusive Guided Tours, held as a trial in October. Led by curators, the sold-out tours included views of the surviving Tudor architectural features; paintings, furniture and decorative arts from the Royal Collection; and the Throne Room and Picture Gallery where the Accession Council of King Charles III was held on 10 September 2022.

OPPOSITE Young visitors enjoying family activities at the Royal Mews.

BELOW Visitors in St James's Palace.



Windsor Castle

In April, the Waterloo Chamber reopened to visitors after two months of closure. The room's ceiling had been obscured by scaffolding for 20 months while the roof above was renovated and the room's lantern windows, ceiling, carvings and chandeliers were cleaned and conserved. During the closure period, the scaffolding was removed, the portraits by Sir Thomas Lawrence were returned to the walls and the chandeliers and Agra Carpet were reinstated.

In the Grand Vestibule, thematic displays were mounted of gifts presented for previous Jubilees and works reflecting exchanges between the UK and South Africa, following the first State Visit of His Majesty The King's reign in November.

In July, the special display *Platinum Jubilee: The Queen's Coronation* opened in St George's Hall and the Lantern Lobby. The centrepiece of the display was Queen Elizabeth II's Coronation Dress and Robe of Estate, together with historic jewels worn on the day of the Coronation and jewels presented throughout Her late Majesty's reign.

The Jubilee was celebrated with activities in the spring and summer for adults and children. These included a collaboration with the local charity Busy

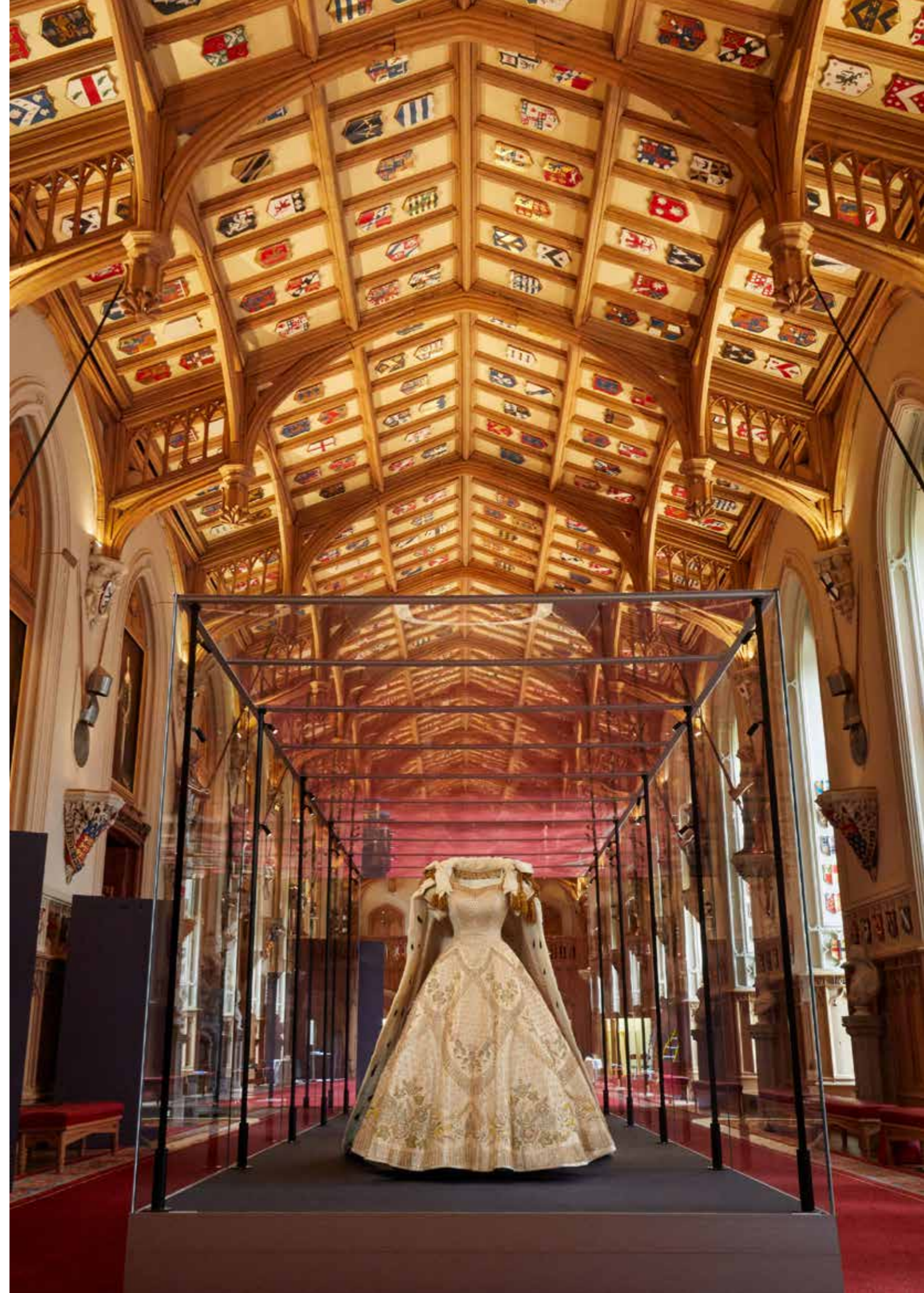
Buttons in May, which saw children crafting flowers from recycled materials. The flowers were then incorporated into a ten-foot-tall orb that was displayed on the Long Walk over the Jubilee weekend. Sixteen thousand people enjoyed celebrations including live music, dancing and picnics during school holidays.

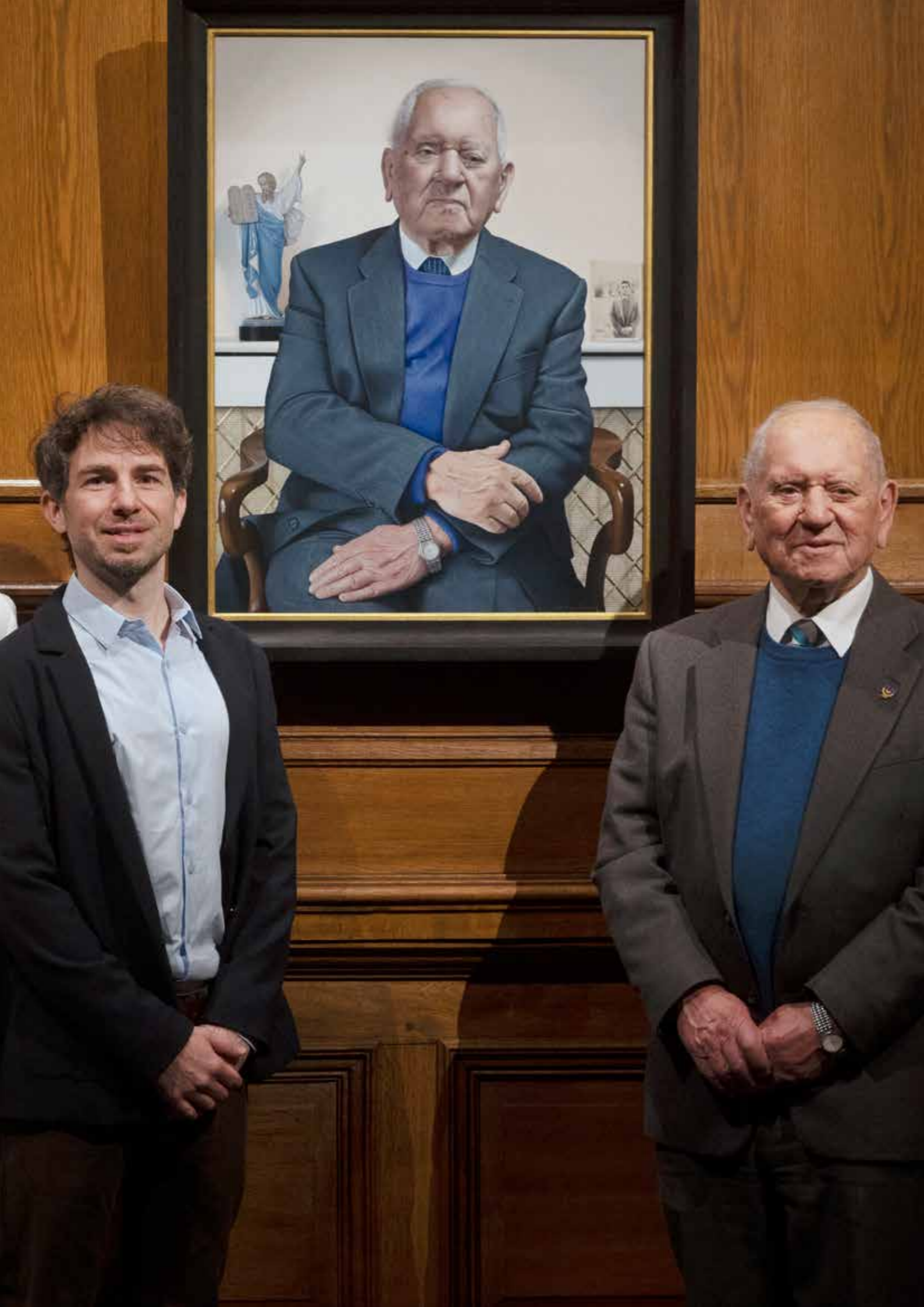
The family programme continued throughout the year, with activities exploring the 30th anniversary of the Windsor Castle fire, Victorian Christmas traditions and treasures from the Royal Collection. In December, the State Apartments were dressed for the festive season and local school and community choirs performed beneath the Christmas tree in St George's Hall.

The annual Frogmore House and Garden charity open days took place in August and September, in aid of the National Garden Scheme, Guide Dogs and Mothers' Union. Over three days, more than 5,000 visitors were welcomed to the Garden and almost 3,000 people toured Frogmore House. Guided tours were also offered for groups throughout August, providing fully guided access to the Garden for the first time, as well as to the House.

OPPOSITE Queen Elizabeth II's Coronation Dress on display in St George's Hall.

BELOW Chandeliers being cleaned ahead of the reopening of the Waterloo Chamber.





Palace of Holyroodhouse

In March 2022, the *Seven Portraits: Surviving the Holocaust* display opened in the exhibition rooms at the Palace. Commissioned by His Majesty The King (when Duke of Rothesay), the display featured portraits of seven remarkable Holocaust survivors. In May, two groups from the Association of Jewish Refugees viewed the display and then gathered in the Abbey Strand Learning Centre to share their own experiences and family history.

In June, the Palace hosted events to celebrate the Platinum Jubilee, including its first ever ‘late’ event, which featured 1950s dance performances, music from a gramophone DJ and jazz band, and vintage hairstyling. The concert held at Buckingham Palace during the Platinum Jubilee weekend was screened in the Palace gardens for lucky ballot winners and the following day a screening of the Platinum Pageant in London was held for local schools and community groups.

In July, a special display opened featuring outfits worn by Queen Elizabeth II for official events marking the four Jubilees throughout her reign. These included the ensembles worn on her two appearances on the Buckingham Palace balcony during the Platinum Jubilee weekend. Alongside Her late Majesty’s outfits was a

selection of gifts presented during official engagements in Scotland throughout her 70-year reign.

A monthly dementia-friendly programme, *Royal Reminiscences*, was launched in September. These sessions explored topics ranging from an introduction to the Royal Collection to the lives of Mary, Queen of Scots and Bonnie Prince Charlie.

In November, a new *Friday Friends* partnership was launched with National Museums Scotland and Edinburgh Zoo, offering a welcoming space for visually impaired and D/deaf children and their families. Participants explored the theme of life at court with Mary, Queen of Scots, making their own pomanders and ruffs as well as exploring Scottish signs and symbols.

Monthly *Guided Looking* sessions were launched in February. Featuring descriptions of artworks and the stories behind them, the talks are suitable for blind and partially sighted visitors as well as those who wish to explore paintings in a calm and mindful environment.

OPPOSITE Holocaust survivor Arek Hersh (right) accompanied by Massimiliano Pironti, the artist who painted his portrait.

BELOW Visitors view the special Platinum Jubilee display.



EXHIBITIONS

Three exhibitions were staged at The Queen's Galleries in London and Edinburgh this year. Following a delay of almost two years due to the coronavirus pandemic, the exhibition *Japan: Courts and Culture* opened at The Queen's Gallery, Buckingham Palace in April and ran for almost a year. After its successful showing in London, *Masterpieces from Buckingham Palace* opened at The Queen's Gallery, Palace of Holyroodhouse for six months. The Gallery then closed for essential maintenance works, which are due for completion in 2024.

*... an exquisite, intricate, truly diverting parade of treasures *****

LAURA FREEMAN, THE DAILY TELEGRAPH

Japan: Courts and Culture

The Queen's Gallery, Buckingham Palace
8 April 2022 – 26 February 2023 (97,000 visitors)

The Royal Collection contains one of the finest holdings of Japanese works of art in the western world. This exhibition brought together more than 150 works to tell the story of 350 years of diplomatic, artistic and cultural exchange between Britain and Japan.

Highlights on display included the first known samurai armour to arrive on British soil, sent to James I in 1613, and the first post-war diplomatic gift between the two nations: a lacquer box sent to Queen Elizabeth II for her Coronation in 1953. Also on display was a pair of colourful folding screen paintings, recently rediscovered in the Royal Collection and on show for the first time following extensive conservation. The screens were sent to Queen Victoria by Shōgun Tokugawa Iemochi in 1860 to mark the first treaty between Japan and Britain for almost 250 years.



The exhibition design saw the Gallery's most dramatic transformation to date, with bespoke display cases, atmospheric lighting and lacquer-effect walls coming together to create a minimalist Japanese aesthetic.

Wardens delivered more than 400 free short talks on subjects ranging from the significance of dragons in Japanese culture to the role of the samurai. Family activities included woodblock printing workshops and arts and crafts activities inspired by depictions of nature in the exhibition.

A series of *ikebana* demonstrations, held in collaboration with Japan House, London, introduced visitors to the Japanese art of flower arranging. Other events included a demonstration of Japanese swords and armour with the Royal Armouries and an evening of *kintsugi*, the art of repairing broken ceramics.

A week-long woodblock printing course was offered in collaboration with The Prince's Foundation School of Traditional Arts, while a sold-out embroidery course was held with the Royal School of Needlework. A two-day conference exploring the themes of courtly gift-giving and cultural diplomacy was run in

collaboration with The Sainsbury Institute for the Study of Japanese Arts and Cultures.

Community groups and care home residents enjoyed digital sessions exploring Japanese art, with a focus on the benefits of 'slow looking' and meditation. BSL talks were offered for D/deaf and hard-of-hearing audiences, while descriptive events for blind and partially sighted people explored the changing seasons through object handling and poetry.

A series of online films was created to explore the exhibition's themes and materials in more detail. These included films featuring the modern-day Japanese artists Hitomi Hosono and Murose Kazumi, made with the support of Japan House, which generated 105,000 views.

OPPOSITE Visitors viewing the the samurai armour sent to James I.

ABOVE Ruriko Kojima, a teacher at the Ohara School of Ikebana, demonstrating the Japanese art of flower arranging.

OVERLEAF A conservator adjusts samurai armour during the installation of *Japan: Courts and Culture*.



Royal Academy Platinum Jubilee Gift

The Queen's Gallery, Buckingham Palace

12 January – 25 February 2023

To mark Queen Elizabeth II's Platinum Jubilee, the Royal Academy of Arts presented Her late Majesty with works of art on paper by 20 Royal Academicians elected in the last decade. The works went on display in the Redgrave Room to coincide with the final weeks of *Japan: Courts and Culture*.

The Platinum Jubilee Gift followed in a tradition of similarly generous gifts to mark the Coronation in 1953, the Silver Jubilee in 1977 and the Diamond Jubilee in 2012. The display celebrated the diversity of contemporary British art. Works included Wolfgang

Tillmans' *Regina*, a photograph taken during the Golden Jubilee celebrations in 2002; *Common Wealth* by Yinka Shonibare CBE, a digital print of an orchid against a collage of platinum leaf and printed fabric; and Rana Begum's *WP547* which features layers of colourful spraypainted circles.

BELOW The Royal Academy Platinum Jubilee Gift display.



Masterpieces from Buckingham Palace

The Queen's Gallery, Palace of Holyroodhouse

25 March – 31 October 2022 (34,000 visitors)

Masterpieces from Buckingham Palace brought together more than 30 of the finest paintings in the Royal Collection, by artists including Rembrandt van Rijn, Sir Peter Paul Rubens, Claude Lorrain, Artemisia Gentileschi and Sir Anthony van Dyck.

As in London, the exhibition in Edinburgh provided an opportunity for visitors to see these world-renowned paintings in a modern gallery setting, away from the historic interiors of the Picture Gallery at Buckingham Palace where they usually hang. The more intimate display at The Queen's Gallery gave audiences the

chance to encounter each painting up close and at eye level. Visitors were invited to consider what makes a 'masterpiece', from the artists' use of materials to the composition and the expressive quality of their works.

More than two thirds of the paintings on display were acquired by George IV, and the exhibition coincided with the bicentenary of his historic visit to the Palace of Holyroodhouse in 1822 – the first of a reigning monarch to Scotland for nearly two centuries.

A variety of events took place in connection with the exhibition. An in-conversation event between the curator and a paintings conservator, 'Masterpieces

BELOW *Judith with the Head of Holofernes*, 1613, by Cristofano Allori.





Over Time', was streamed live from The Queen's Gallery. A special session for students led by curators presented an opportunity to discuss careers in arts and heritage. Over the course of the exhibition, more than 250 people attended weekly 'Monday Masterpieces' short talks in the Gallery, while family arts and crafts activities encouraged children to take inspiration from the exhibition and create their own masterpieces using watercolours and pastels.

This dazzling sample of the Queen's treasures is a gathering of greats
 JONATHAN JONES, THE GUARDIAN

ABOVE Free weekly short talks were held in The Queen's Gallery.

OPPOSITE *Trees beside a path winding into the distance*, c.1748–50, by Thomas Gainsborough.

TRAVELLING EXHIBITIONS

Young Gainsborough: Rediscovered Landscape Drawings

National Gallery of Ireland, Dublin
 5 March – 12 June 2022

Nottingham Castle Museum
 2 July – 25 September 2022

At the heart of this travelling exhibition, first shown in York in 2021, were 25 landscape drawings acquired by Queen Victoria as the work of Sir Edwin Landseer. The drawings were recently re-identified as by Thomas Gainsborough, produced around 1750 when he was in his 20s, and shedding light on the early career of one of Britain's best-loved artists. Curated 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. A highlight of the exhibition was a chalk study for *Comard Wood*, Gainsborough's most celebrated landscape painting, hung alongside the finished painting, newly conserved and loaned by The National Gallery, London.

Compellingly lovely
 MATTHEW DENNISON, COUNTRY LIFE





LOANS & HISTORIC ROYAL PALACES

~ 174 loans were made to 19 exhibitions in the UK and 15 in other countries

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.

Six drawings by Raphael, including preparatory studies for frescoes, tapestries and prints, were lent to The National Gallery, London for the exhibition *Raphael*. This was one of the first exhibitions to explore the artist's multi-faceted career working across fine art, architecture and poetry.

In April, a painting by Walter Sickert was lent to Tate Britain, London and the Petit Palais, Paris for the first retrospective of his work to be held in France.

Nineteen works by Albrecht Dürer, including a painting, drawings, engravings and woodcuts, were selected by MA students at the University of Birmingham for their exhibition *Dürer: The Making of a Renaissance Master* at the Barber Institute of Fine Arts, Birmingham. This marked the fifth and final exhibition

of a partnership with the Barber Institute and the University. The exhibition opened in June and was described by *The Times* as 'tiny but perfect'.

In July, three pioneering anatomical studies by Leonardo da Vinci were lent to the National Museum of Scotland, Edinburgh for *Anatomy: A Matter of Death and Life*. The exhibition charted 500 years of anatomical exploration and considered the social and medical history surrounding the dissection of human bodies.

In September, three coloured drawings by Maria Sibylla Merian were lent to the *Onderkruipsels* ('Creepy-Crawlies') exhibition at the Rijksmuseum, Amsterdam. Merian made a major contribution to the understanding of the reproductive cycles of insects and amphibians,

OPPOSITE *Queen Jane Seymour*, c.1536-7, by Hans Holbein the Younger, from the exhibition *The Tudors: Art and Majesty in Renaissance England*.

BELOW Detail of *Banana with Teucer Owl Butterfly and Rainbow Whiptail Lizard*, 1702-03, by Maria Sibylla Merian.





and these drawings are among the most important examples of her work.

Rosa Bonheur's painting of *A Lion's Head* was transferred to the Musée d'Orsay, Paris in September from the Musée des Beaux-Arts, Bordeaux to be shown in the second leg of this major retrospective exhibition of the artist's work.

Objects including drawings by Hans Holbein the Younger, a full-length painting by Marcus Gheeraerts the Younger, two miniatures and a tapestry from the famous Abraham series owned by Henry VIII, were lent to The Metropolitan Museum of Art, New York in October for their exhibition, *The Tudors: Art and Majesty in Renaissance England*. The exhibition has since transferred to the Cleveland Museum of Art.

The Flying Fifteen-class yacht *Coweslip* travelled to Cowes on the Isle of Wight for a display on the quayside at Commodore's House. The display celebrated the life of Uffa Fox who designed the yacht, a wedding gift from the people of Cowes to Queen Elizabeth II and Prince Philip.

In October, a highly decorated jewel cabinet commissioned by Prince Albert for Queen Victoria

became the fourth of five works from the Royal Collection to be loaned to the Ferens Art Gallery in Hull, as part of a partnership that began in 2017.

In November, nine drawings by Nicolas Poussin were lent to the Musée des Beaux-Arts, Lyon for their exhibition *Poussin et l'amour*, an exhibition exploring the theme of mythological love as a key inspiration for the artist-poet.

A daguerreotype (an early form of photography) by William Edward Kilburn was lent to *Genealogías documentales: Fotografía 1848–1917* at the Museo Nacional Centro de Arte Reina Sofía, Madrid in November. The daguerreotype records the Chartist Meeting on Kennington Common in 1848 and was acquired by Prince Albert, reflecting both his belief in the role of photography as a historical record and his concern for social welfare.

In February, five daguerreotypes, all commissioned or acquired by Queen Victoria and Prince Albert, were lent to *A New Power: Photography in Britain*

ABOVE Detail of *A Lion's Head*, c.1870–91, by Rosa Bonheur.

1800–1850 at the Bodleian Libraries, Oxford, which explored the impact of the invention of photography in Britain.

Eleven drawings were lent to the Städelsches Kunstinstitut, Frankfurt for *Guido Reni: Der Göttliche*, an exhibition celebrating the 17th-century Bolognese artist. A version of the exhibition, with an emphasis on Reni's influence on Spanish artists, opened at the Museo Nacional del Prado, Madrid in March.

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 His Majesty The King in Northern Ireland.

At Kensington Palace in June, the paintings in the King's Gallery were all removed or protected in situ to allow for on-going reservicing work. Several items were rotated into the *Victoria: A Royal Childhood* exhibition including two of Princess Victoria's

sketchbooks, an inventory of her dolls and her first written story.

To facilitate the installation of *Permissible Beauty*, a display at Hampton Court Palace exploring the evolving definition of beauty through the centuries, two large paintings were removed from the Ante Room and several portraits by Sir Peter Lely in the Communication Gallery were rearranged. A number of works were removed from Hampton Court Palace in September in anticipation of Royal Collection Trust's forthcoming Holbein exhibition at The Queen's Gallery, London in autumn 2023.

At Kew Palace, a team of conservators conducted a condition survey of the paintings during the annual 'putting to bed' of the Palace over the winter. A copy of Van Dyck's self-portrait by Giuseppe Nogari and a painting of the White House at Kew by Johan Jacob Schalch were temporarily removed for conservation.

BELOW *Jewel Cabinet*, 1851, by Ludwig Grüner, loaned to the Ferens Art Gallery, Hull.



INTERPRETATION

LEARNING

Across the Palaces and The Queen's Galleries:

- ~ 40,000 school pupils made visits or attended virtual sessions
- ~ 4,800 adults attended virtual or in-person learning events
- ~ 48,600 visitors took part in family activities
- ~ 2,100 visitors attended virtual or in-person access and community events

In-person school visits returned to pre-pandemic levels this year, with tens of thousands of schoolchildren from across the UK visiting Windsor Castle, the Palace of Holyroodhouse, The Queen's Galleries and the Royal Mews. On public closure days, many schools have enjoyed exclusive access to the royal residences, giving them a truly memorable educational experience.

New workshops and materials were developed to help schoolchildren understand the significance of the first Platinum Jubilee in a thousand years of monarchy. In May, more than 120 teachers took part in webinars showcasing the Platinum Jubilee schools offer, and specially developed resources were shared with schools across the country by the Department for Education and viewed over 323,000 times on the Royal Collection Trust website.

In a workshop at Windsor Castle's Pug Yard Learning Centre in May, a local composer worked with a team of schoolchildren on an original song entitled *The Long Walk*, referencing the 70 years of Queen Elizabeth II's reign. The song was performed on the Long Walk throughout the Jubilee weekend by a choir of over 300 local students.

Berkshire schoolchildren were invited to submit designs for a commemorative Platinum Jubilee arch. The shortlisted designs were displayed in the State Apartments at Windsor Castle over the Jubilee weekend, and the winning entrant and her family were invited for afternoon tea with the Constable and Governor of the Castle.

In Edinburgh, more than 130 children from Royal Mile Primary School took part in Platinum Jubilee-themed sessions. The children created celebratory bunting that was displayed to the public in the Physic Garden at the Palace of Holyroodhouse throughout the spring and summer.

In June, an art competition was run for schoolchildren from across the UK in collaboration with the National Grid for Learning. To celebrate the Jubilee, children were invited to create a piece of art showing how the late Queen had inspired them. The 12 winning entries were displayed in the Family Pavilion at the Summer Opening of Buckingham Palace.

A study day was held at Buckingham Palace in July, which provided an in-depth history of the jewels

An amazing session! The children were fully engaged and really enjoyed the enthusiastic, interactive session

SCHOOLTEACHER

OPPOSITE The winning entries from the National Grid for Learning Platinum Jubilee competition.

BELOW Schoolchildren enjoy a visit to the State Apartments at Windsor Castle.



Diana, Invicta Primary School (4-5 years old category)



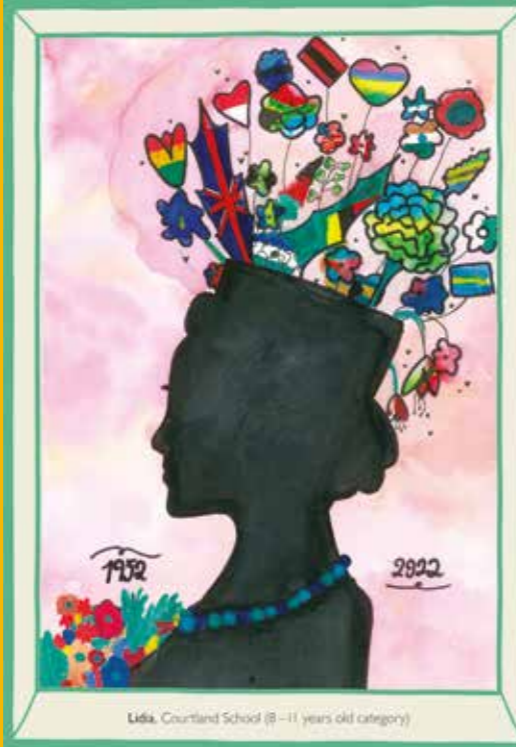
Kirsten, Rajan Junior School (8-11 years old category)



Maya, St Thomas More R.C. Comprehensive School (12+ years old category)



Year 3 collaboration, Christ Church Primary School (8-11 years old category)



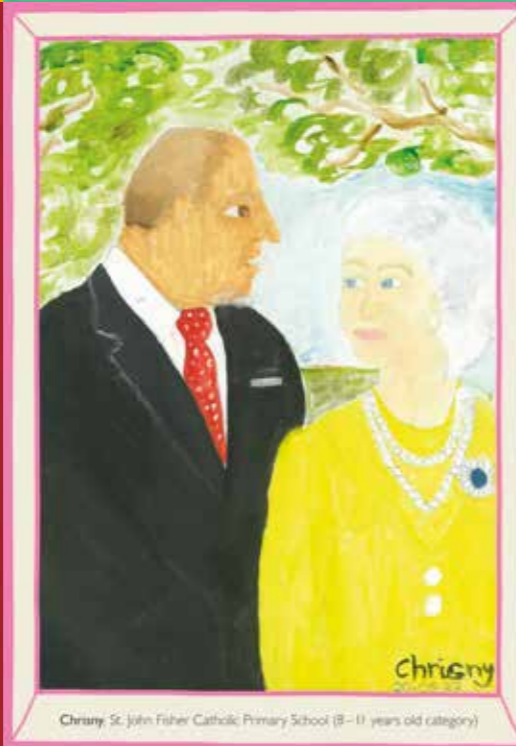
Lida, Courtland School (8-11 years old category)



Skyler, Rajan Infant School (6-7 years old category)



Ryan, Holy Trinity C of E Primary School (8-11 years old category)



Christy, St John Fisher Catholic Primary School (8-11 years old category)



Xander, Castle Hill Primary School (8-11 years old category)

in the Platinum Jubilee display, an examination of the significance of the first photographic portraits taken of Queen Elizabeth II and an exploration of Dorothy Wilding's career.

In September, the annual Royal Collection Studies course, run jointly with The Attingham Trust, returned after a two-year hiatus. Curators and art specialists from Australia, New Zealand, India, Oman, USA and Europe attended the residential course, which gives a comprehensive introduction to the Royal Collection and the Palaces. This year, sessions included an introduction to the State Apartments at Windsor Castle, visits to the Royal Library and conservation workshops, study sessions on Fabergé, silver and miniatures, and lectures on subjects including royal collectors and jewellery.

In February, students from Buckingham University's MA degree programmes in Decorative Arts and Art Collecting took part in a study visit to Windsor Castle. In addition to examining furniture and porcelain in the State Apartments, students were invited to visit the Royal Archives and to view drawings by Leonardo da Vinci in the Castle's Print Room.

The Learning programme also aims to engage adult audiences, and digital events and lectures have become a popular way for adults around the world to deepen their understanding of the Royal Collection and Palaces. Enjoyed by audiences from more than 45 countries, this year's digital events programme has explored topics ranging from royal gardens and Queen Elizabeth II's jewellery to George IV's historic visit to Edinburgh and royal Christmas traditions.

In addition, bespoke digital events for community groups, care home residents and people with access needs have allowed those who might not be able to visit in person to discover more about the Palaces and the Royal Collection.

My first Zoom attendance at one of these events. An absolute joy to watch, informative, insightful conversation and well worth the money. Will be attending another in future

WEBINAR ATTENDEE

BELOW Students enjoying a conservation-themed study day at the Palace of Holyroodhouse with a Paintings Conservator and Palace Curator.



PUBLISHING

Print

~ Four new titles published

~ Four titles reprinted

~ Two foreign-language editions published

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

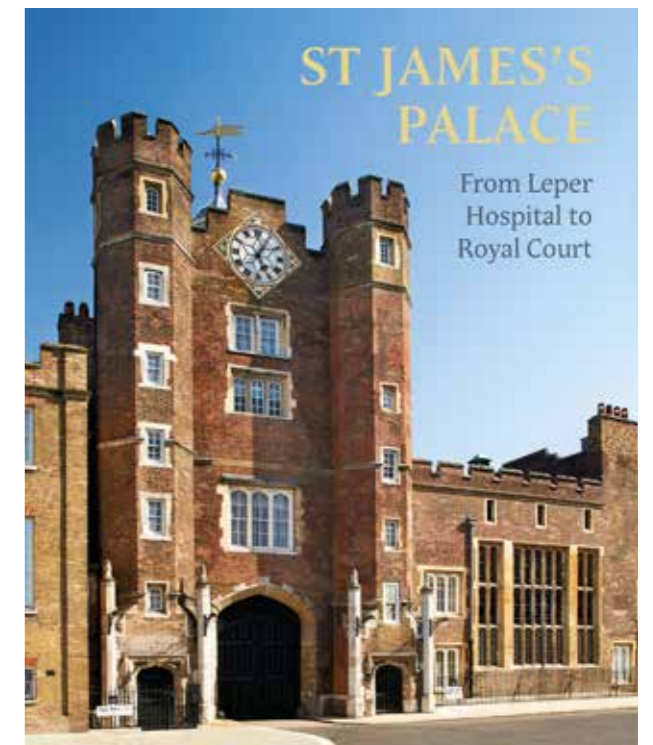
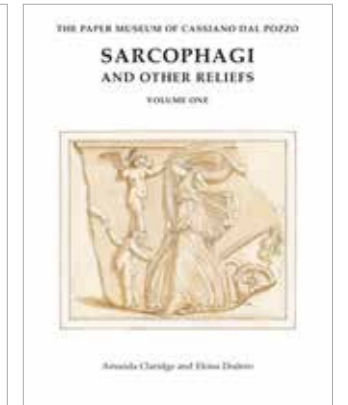
The Official Platinum Jubilee Souvenir Programme was produced in May in collaboration with Publications UK. It included information about the events planned for the Platinum Jubilee weekend and a history of Queen Elizabeth II's reign.

In a significant step towards the completion of the 30-year project to publish the Paper Museum of Cassiano dal Pozzo, the penultimate four volumes, entitled *Series A, III: Sarcophagi and Other Reliefs*, were published in August.

The first modern history of St James's Palace was published in October by Yale University Press in collaboration with Royal Collection Trust. The title explores the Palace's history, from its origins as a leper hospital to its role today as home of the royal court. It features a foreword by His Majesty The King, written when Prince of Wales; specially commissioned maps and plans; digital reconstructions of the Palace at key moments in its development; and a rich array of historical drawings, watercolours and photographs.

Kings & Queens: Real Stories! by Elizabeth Newbery, published in March, is a souvenir children's book that explores the lives of monarchs from William the Conqueror to His Majesty The King, with original illustrations and an array of fascinating facts.

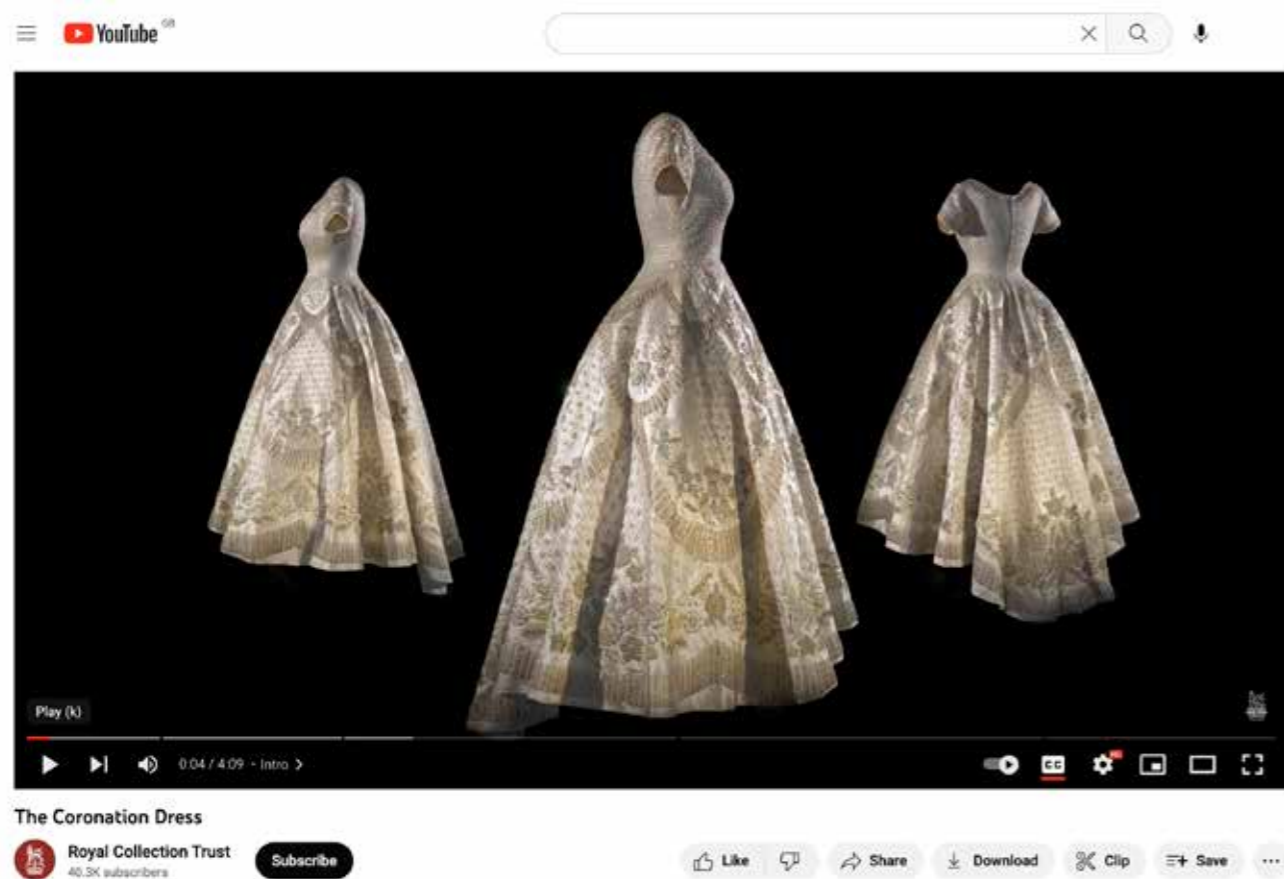
The Queen: 70 Glorious Years, first published in 2021, was reprinted four times during the year due to popular demand, and in February was updated with details of the Platinum Jubilee weekend as well as the events that followed the death of Her late Majesty. The title is Royal Collection Trust's bestselling publication to date and featured on *The Sunday Times* Bestsellers List in June. Other titles reprinted during the year included *A Royal Cookbook: Seasonal recipes from Buckingham Palace* and its sequel *Royal Teas*, as well as *Windsor Castle: An Illustrated History* by Pamela Hartshorne.



*By the time I reached the end of [this] brilliant new book, I had fallen in love with St James's Palace ******

ADRIAN TINNISWOOD, THE DAILY TELEGRAPH





Digital

- ~ More than 3,700 images added to the digital asset management system
- ~ 13,000 pages digitised and published on Georgian Papers Online
- ~ 38 million unique page views on the Royal Collection Trust website
- ~ Reached 519,000 Instagram, 185,000 Facebook and 50,000 Twitter followers, an increase of almost 143,000 followers across all channels

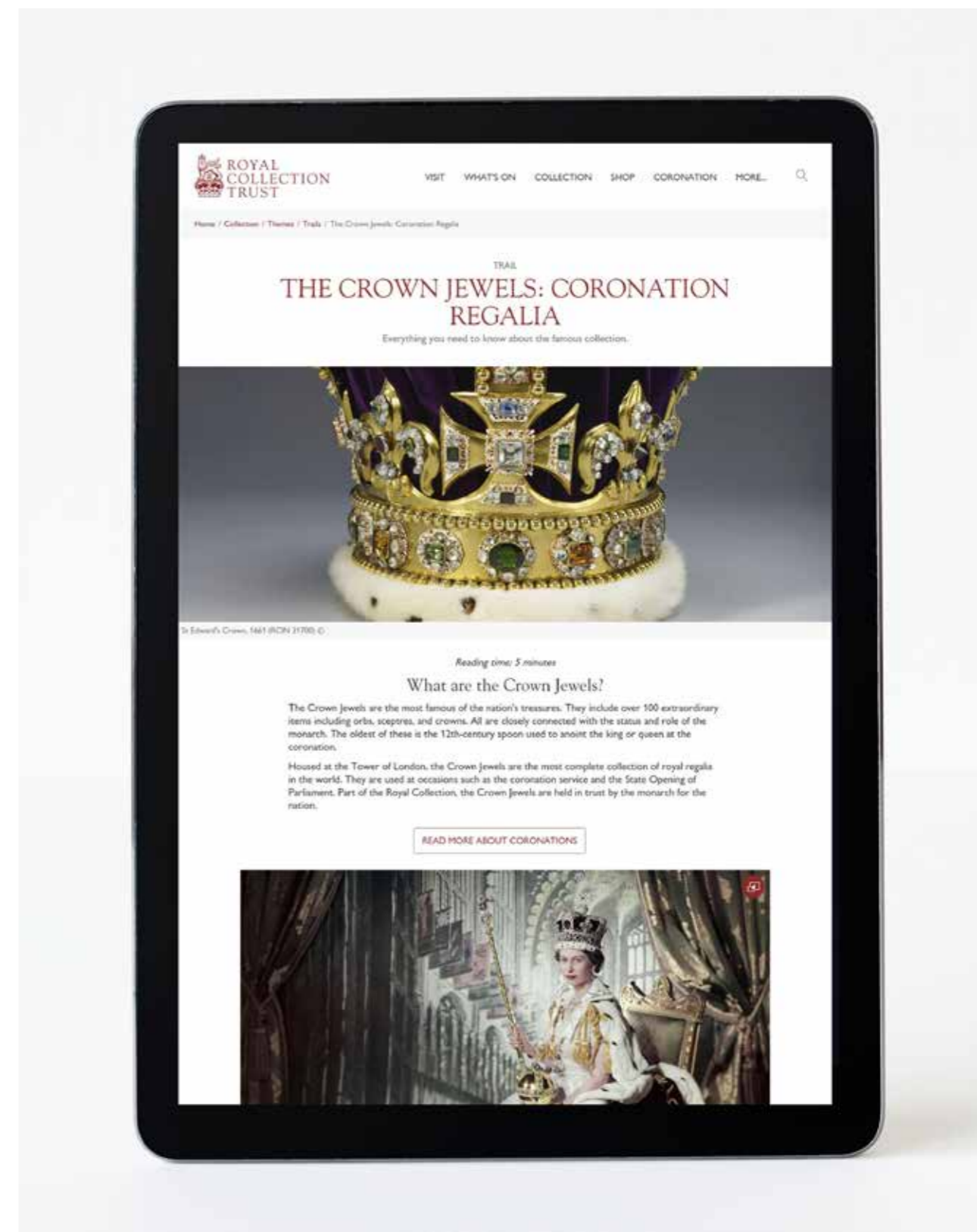
Digital activities allow Royal Collection Trust to celebrate and share the Collection with a global audience, broadening access and telling stories.

A wide range of digital content was created to encourage as many people as possible around the world to join in the Platinum Jubilee celebrations. In May, Royal Collection Trust hosted a #PlatinumParty on Twitter. More than 50 visitor attractions in the UK and internationally joined the virtual celebration by posting party-themed content from their own collections. In the 70 days leading up to the Platinum Jubilee weekend, daily Instagram posts explored the late Queen's life and reign through the lens of objects in the Royal Collection.

A series of online films was created to accompany the three Platinum Jubilee special displays. These included a film exploring the life and work of

photographer Dorothy Wilding, and films about the Diamond Diadem, the Coronation Dress, the Robe of Estate and Queen Elizabeth II's Silver Jubilee ensemble. Together the films have been viewed more than 700,000 times. In August, a live Instagram Q&A hosted at Buckingham Palace saw a Visitor Services Warden answering questions submitted by followers from the magnificent surroundings of the State Rooms.

There were 38 million unique visits to the Royal Collection Trust website over the course of the year, and colleagues across the organisation continued to create engaging content. Following an audit, new content was tested ranging from 'listicles' of the top things to see and do at the royal residences and interactive quizzes to in-depth conservation case studies and thematic trails delving into specific areas of the Collection, designed to appeal to different audiences.



OPPOSITE A video on Royal Collection Trust's YouTube channel about Queen Elizabeth II's Coronation Dress.

ABOVE New content on Royal Collection Trust's website this year included an in-depth article about the Crown Jewels.



CARE OF THE COLLECTION

- ~ Over 19,000 object records added to or updated on the Collection Management System, with over 15,000 images also added
- ~ Over 92,000 works inventory checked
- ~ 2,760 decorative arts items conserved
- ~ 283 prints, drawings, photographs and miniatures conserved or mounted
- ~ 700 books, manuscripts and archival documents conserved
- ~ 25 paintings conserved and 990 paintings, frames and works on paper condition assessed

In December, over 20 paintings were returned to the Picture Gallery at Buckingham Palace following the closure of the *Masterpieces from Buckingham Palace* exhibition at The Queen's Gallery, Edinburgh. The reinstatement came two years after the works were initially removed as part of the Reservicing Programme, the Royal Household's ten-year project to overhaul the Palace's essential services, including ageing pipes and electrical wiring.

Further work to support the Reservicing Programme continued, with over 5,200 objects decanted from the Palace and placed in storage over the course of the year.

More than 92,000 works were inventory checked across a number of sites, including Windsor Castle, Buckingham Palace, the Tower of London and the Balmoral Estate.

As part of ongoing digitisation work around 1,600 new scans of manuscripts from the Royal Library were made. These included military manuscripts related to the papers of the Duke of Cumberland, some of which are from the Royal Archives.

This year several acquisitions were made. These included a photograph of the *Official Platinum Jubilee portrait of HM Queen Elizabeth II* by Randal Mackechnie; an oil sketch by Simon Elwes for the painting *King George VI investing Princess Elizabeth with the Order of the Garter, 1948*, donated by the artist's grandson; and a sketchbook dated 1885–87, consisting of 28 folios of sketches and watercolours by Queen Victoria.

Curators continued to review terminology relating to disability, enslavement, geographies and race, updating a total of 1,220 object records on the Collection Management System over the year.

Works have been completed this year to improve climate control systems within the photographic stores and ensure optimal care for the collection. New fan coil units and dehumidifiers were installed across the three photographic stores in the Round Tower at Windsor Castle.

Ensuring appropriate and sufficient storage arrangements for the Collection and Archives remains a key focus. The main stores in Windsor continue to be reviewed and enhanced in line with the long-term goal of overall improved Collection storage. Commercial art storage linked to the Reservicing of Buckingham Palace was considerably reduced over the year.

OPPOSITE Staff return portraits by Sir Thomas Lawrence to the walls of the Waterloo Chamber in Windsor Castle, following the completion of restoration works to the roof above.



OPPOSITE: CAPTION

BELOW: CAPTION

DECORATIVE ARTS

Conservation of furniture from the East Wing of Buckingham Palace continued this year. An early-19th-century circular table decorated in mother of pearl and imitation lacquer – also known as Japanning – was treated. The surfaces were consolidated, missing mother of pearl areas filled, gilded and toned, and lost details painted in.

Work was completed on three console tables originally supplied for the Banqueting Room at the Royal Pavilion, Brighton in 1817. The conservation included correcting historical restoration, improving the stability of the legs, replacing lost veneering and consolidation of the applied giltwood dragons.

The Reservicing of Buckingham Palace has required the rewiring and refitting of historic candelabra, ensuring they are more sustainable by reducing the requirement for lightbulbs to a single type. Several 19th-century candelabra were cleaned, conserved and refitted in accordance with this programme. The removal of old lacquer has revealed the original colouring and patination which has been reinstated.

The last of four giltwood overdoors, originally made for Brighton Pavilion, was conserved. Over 140 hours of consolidation was necessary to save the intricately carved gesso (a plaster-like preparation layer) that

the gold leaf is adhered to, plus additional work to fill, shape and smooth any losses before re-gilding.

Conservation has continued for the catalogue raisonné of European sculpture, with cleaning and preparatory work taking place for over 200 items prior to photography. This has included sculpture in marble, plaster, wax and a range of metals including bronze.

In preparation for the Coronation of King Charles III and Queen Camilla on 6 May, furniture and gilding conservators cleaned and carried out conservation treatments for a pair of x-frame Throne Chairs, originally made for the Coronation of King George VI in 1937, and a pair of Chairs of Estate, made for the Coronation of Queen Elizabeth II in 1953. Both sets of chairs, selected to be re-used by The King and Queen, were reupholstered and had newly embroidered cyphers and arms applied. The giltwood elements of the Gold State Coach were condition assessed and conservation was carried out to its interior upholstery, prior to use on Coronation day.

OPPOSITE: A conservator restores mother of pearl on an early-19th-century table, which will return to the East Wing at Buckingham Palace.

BELOW: A conservator restores the gilding on a pair of Chairs of Estate in preparation for the Coronation.



BOOKS, MANUSCRIPTS AND ARCHIVES

Among the items conserved for the forthcoming exhibition *Style & Society: Dressing the Georgians* were a French encyclopaedia and a Book of Psalms bound in floral silk fabric that belonged to Queen Charlotte, George III's consort.

One of the volumes conserved by the Royal Bindery was a unique survival from the Tudor period presented to Queen Elizabeth II: *The Household Accounts of Princess Elizabeth at Hatfield*. Hatfield Palace in Hertfordshire was the home of Henry VIII's children, including a young Elizabeth I. This elegantly written manuscript, featuring gold calligraphy and Tudor symbols, records the wages of members of Princess Elizabeth's household in 1551–52 and her signature appears on every page. The pages were dry cleaned and the inner folds of the paper that were breaking loose from the original binding were repaired. To protect the manuscript and to ensure it can be studied and displayed safely in the future, a new bespoke box was made to house the volume.

In the Paper Conservation studio, work was completed on a 19th-century miniature scroll of the *Bhagavata Purana* in preparation for digitisation. This sacred Hindu text consists of a collection of stories about the god Vishnu.

In the Royal Archives, conservators prepared 146 18th-century documents for digitisation, including a letter written by Bonnie Prince Charlie describing the Battle of Culloden. Conservation work was also undertaken on a group of Asian State Letters presented to George IV. The exceptionally large and creased documents were conserved prior to photography and publication on *Georgian Papers Online*.

BELOW Restoration work on *The Household Accounts of Princess Elizabeth at Hatfield*.



PRINTS, DRAWINGS AND PHOTOGRAPHS

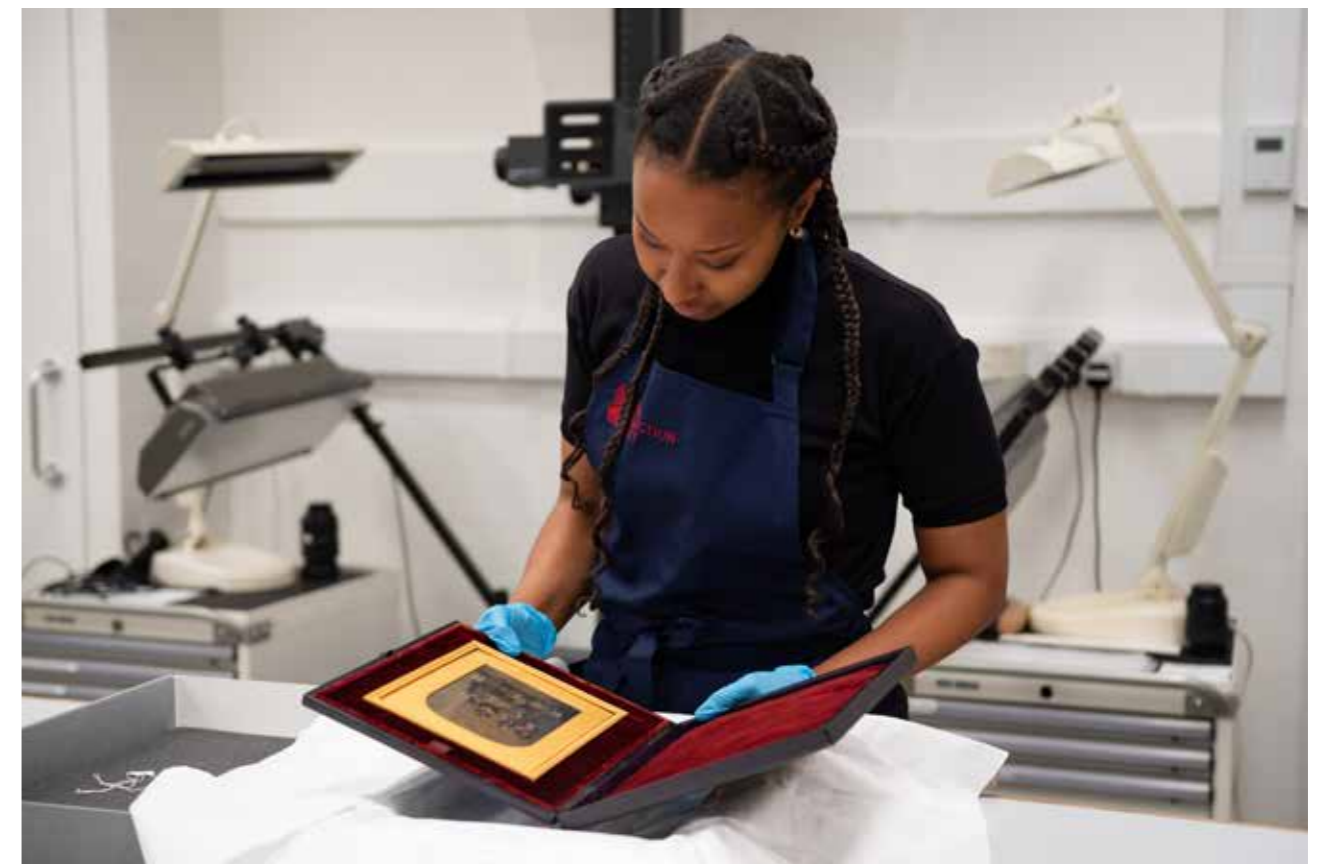
A significant project this year was the conservation of 33 works for the exhibition *Style & Society: Dressing the Georgians*. These include prints, drawings, watercolours, pastels, album pages, portrait miniatures and fans. One fan that required conservation is decorated with precious stones, mother of pearl and painted in watercolour on both sides. Flaking paint was consolidated and the vulnerable areas were stabilised using adhesive.

Conservation treatment was required for several silver gelatin photographs that featured in the Platinum Jubilee display at Buckingham Palace. Repairs were made to edge tears and there was a light surface cleaning to remove dust. In line with recent research into best practice for the mounting of silver gelatin photographs, non-invasive techniques and inert materials were chosen.

Six daguerreotypes were analysed ahead of loans to the Reina Sofia, Madrid and the Bodleian Library, Oxford. This is part of an ongoing collaboration with an external photographic conservation expert.

The stabilisation of ink drawings by Guido Reni and Nicolas Poussin was completed during August and September for their loan to Frankfurt and Lyon. This historical iron gall ink often corrodes paper over time as moisture speeds up the rate of damage. The ink had caused paper fractures along the lines of the drawing. To prevent further damage the weakened areas were supported with an extremely fine repair tissue.

BELOW A conservator examines a daguerreotype.





PAINTINGS

Following cleaning and restoration, a full-length portrait of Anne of Denmark by Paul van Somer was hung in the Queen's Drawing Room at Windsor Castle. The painting was reunited with a portrait of the Queen's husband, James I and VI, also by Van Somer.

A significant project this year was the conservation of nearly 30 paintings in preparation for the exhibition *Style & Society: Dressing the Georgians*. Amongst these, *Portrait of a Woman* by the Scottish artist William Denune was transformed after a thick and discoloured varnish was removed to reveal the shimmering white fabric of the sitter's dress and the delicacy of her flesh tones. Although painted by different artists, the portraits of *Louis XVI* after Joseph Duplessis and *Marie-Antoinette* after Elisabeth Louise Vigée le Brun have been displayed as a pair for over 100 years. Both were dull and discoloured before varnish removal, which has allowed the full splendour of their clothing to be appreciated again. In total 75 paintings were examined and documented for the exhibition. Nearly 50 paintings were substituted for those on display in royal residences and several works were reframed.

Over the year, 33 paintings were examined during the selection of works for the forthcoming Holbein exhibition. Of these, full conservation treatments are underway on several paintings including *Henry VIII* by Joos van Cleve, *Elizabeth I and the three Goddesses* by Hans Eworth and *Derich Born* by Holbein.

Among the paintings treated was *The Field of the Cloth of Gold*. This painting by an unknown 16th-century workshop was probably painted in the 1540s. At 3.5 metres long, transporting it and accommodating it in the conservation studio was a challenge. The thick brown varnish is in the process of being removed, revealing the whole spectacle in extraordinarily refined detail.

OPPOSITE *Anne of Denmark*, c.1617–18, by Paul van Somer is hung in the Queen's Drawing Room, Windsor Castle.

BELOW *Henry VIII*, c.1530–35, by Joos van Cleve, being treated.





RETAIL

~ Retail sales totalling £25,449,836

In April, The Queen's Gallery Shop launched a range of Japan-inspired products, including teapots, calligraphy sets and sake cups, to accompany the exhibition *Japan: Courts and Culture*.

The Platinum Jubilee was celebrated with a wide selection of products, including a range of homeware featuring a design inspired by sculptor Arnold Machin's iconic profile portrait of Queen Elizabeth II.

To mark the Summer Opening of Buckingham Palace, a range of luxury leather handbags was launched in collaboration with the British accessories brand Radley.

In January, a chinaware range commemorating the life of Queen Elizabeth II was launched. The design featured the late Queen's personal cypher when Princess Elizabeth and words spoken by His Majesty The King in his first public tribute to Her late Majesty.

February saw the launch of Royal Windsor Pink Gin, infused with raspberries grown at Windsor Castle and mixed with a blend of fragrant botanicals. This new

spirit joins the popular Buckingham Palace Dry Gin and Buckingham Palace Sloe Gin.

As part of Royal Collection Trust's ongoing commitment to sustainable trading, a range of Buckingham Palace beeswax wraps, a reusable alternative to cling film, was released. Innovations were made to the design of commemorative china to require fewer firings in the kiln, thereby reducing its carbon footprint without compromising on quality.

OPPOSITE Royal Windsor Pink Gin, launched this year, owes its vibrant colour to raspberries hand-picked from the Royal Estate in Windsor.

BELOW A member of staff with a visitor in the Buckingham Palace Garden Shop.





STAFF

The year has been an exceptional one for all Royal Collection Trust staff. Teams have worked together to support the Platinum Jubilee celebrations, the first Summer Opening of Buckingham Palace since 2019, and state, ceremonial and memorial events to mark the passing of Queen Elizabeth II. In a year of historic events and challenges, Royal Collection Trust has continued to focus on employee wellbeing, inclusion and development.

After the enforced distancing of the pandemic, this year brought opportunities for employees to come together. Many teams held local events over the summer to celebrate the Platinum Jubilee, including staff fêtes at Buckingham Palace, Windsor Castle and the Palace of Holyroodhouse. By contrast, there were opportunities in September for colleagues to gather to reflect, pay respects and support each other following the death of the late Queen.

Developing and supporting employees' mental wellbeing continues to be a priority and a number of resources and learning opportunities have been made available to support this. Royal Collection Trust's team of Mental Health First Aiders have undertaken a reaccreditation to ensure they remain able to support any employees who may be struggling.

Learning and development has also been a focus throughout the year, and Royal Collection Trust has nominated a number of 'Learning Champions' who help to raise awareness of learning opportunities and encourage idea sharing across the Department.

A new online learning system was launched in February, making it easier for individuals to identify and complete relevant learning and for managers to monitor and support development within their teams. Online learning continues to be a popular option for staff and 4,664 online modules were completed during the year. There has also been a return to in-person learning sessions, ranging from inductions and team days to training on topics including inclusion, coaching, delegation and presentation skills.

Opportunities have been provided for individuals to expand their skill sets and progress their careers within the heritage sector through working with other teams.

Over the past year Visitor Services Wardens undertook opportunities including a six-week placement as a Collections Management Trainee and secondments with the Paintings team as Curatorial Assistants.

Royal Collection Trust, as part of the Royal Household, remains committed to building an inclusive workplace. Following a 'listening' exercise that took place last year, a new Inclusion and Diversity Strategy was launched. This was supported by a range of resources and learning opportunities for all employees, including Active Bystander and Inclusive Leadership training.

Ahead of the reopening of Buckingham Palace for the summer, recruitment strategies were reviewed to ensure that advertisements for staff were reaching the widest-possible pool of applicants. Forty-seven per cent of those offered a role supporting the Summer Opening were from a minority ethnic background. As of 31 March, the proportion of minority ethnic employees across Royal Collection Trust was 9.4 per cent, a slight decrease from 9.6 per cent the previous year.

This year also saw the return of face-to-face Directors' Briefings, which give employees an opportunity to hear from, and pose questions to, Management and Operations Board members. These sessions took place in London, Windsor and Edinburgh in January and covered topics including the organisation's financial position, strategic priorities, the Inclusion and Diversity Strategy and an overview of forthcoming exhibitions.



GOVERNANCE

Patron

His Majesty The King

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

Marc Bolland

Trustees

The Rt Hon. Sir Clive Alderton (from 1 December 2022)

Sir Brian Ivory

Vice Admiral Sir Tony Johnstone-Burt

Dr Anna Keay

Dr Tonya Nelson

The Rt Hon. The Lord Parker of Minsmere

Monisha Shah

Sir Michael Stevens

The Rt Hon. Sir Edward Young (until 1 December 2022)

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 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, which includes the members of Management Board, represents all areas of Royal Collection Trust and focuses on high-level, operational issues and the delivery of Royal Collection Trust's strategy.

Kaneesha Bose, Head of Central Retail

Hannah Boulton, Head of Communications and Engagement

Caroline de Guitaut, Deputy Surveyor of The King'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 King's Pictures

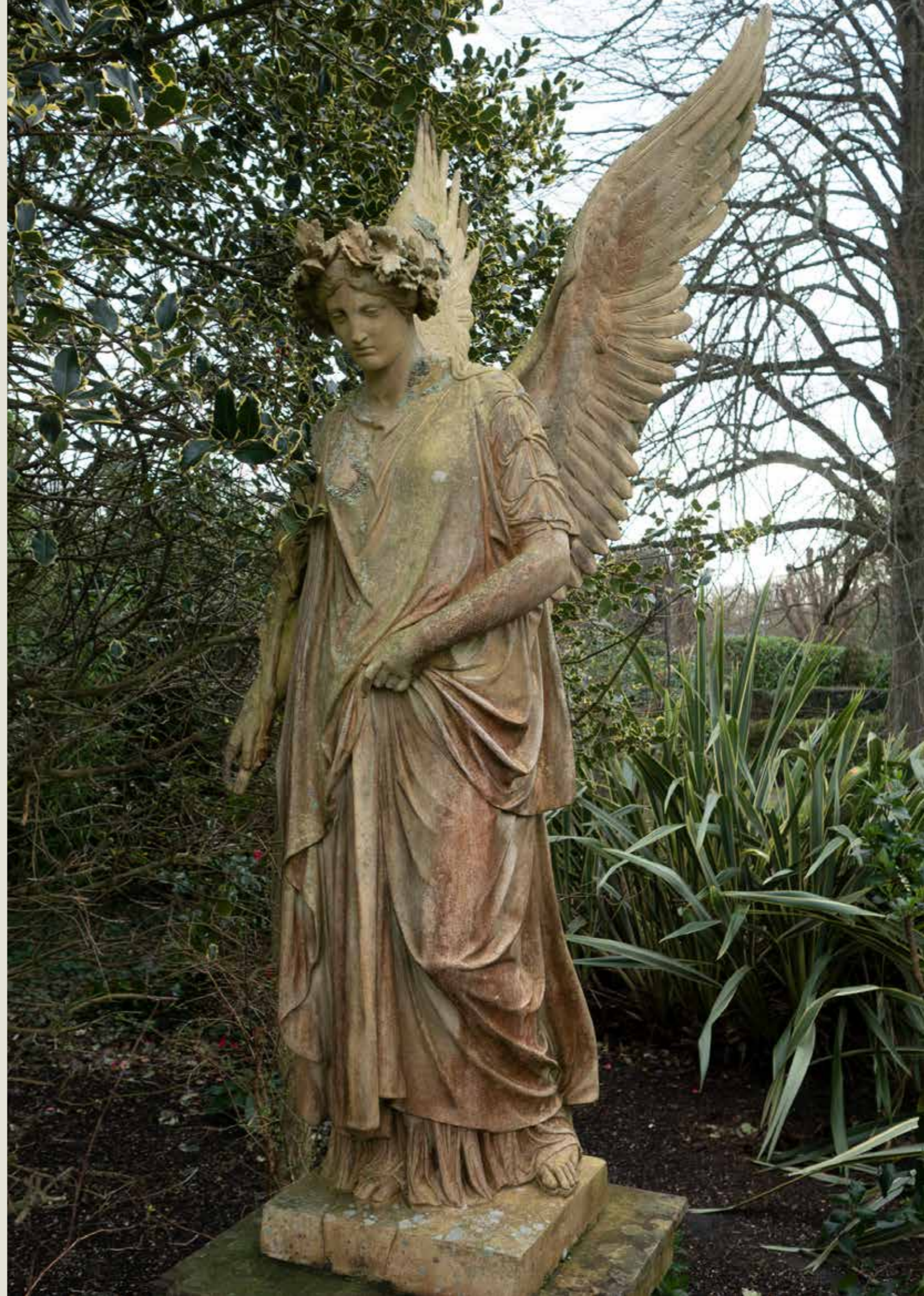
Karen Willemson, People and OD Lead

For information about Royal Collection Trust's key policies, please visit www.rct.uk/about.

SUPPORTERS

The work of Royal Collection Trust has been greatly assisted by the generosity of the members of our Publishing Supporters Scheme and by other donors and supporters, including the following:

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Baillie Gifford	John Morton Morris
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The British Academy	J G Murray
Sir Ewan and Lady Brown	Christopher and Sophie North
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Hugh Langmead Limited	Trevor and Dominica Yang
Ise Foundation	William Zachs
The J W Robertson Charitable Trust	



LOANS TO EXHIBITIONS (listed by date of opening)

1 April 2022 to 31 March 2023

174 loans to 34 exhibitions – 19 UK-based exhibitions and loans to six different countries including France, Spain, Netherlands, United States of America and Germany.

London, Fashion and Textile Museum

150 Years of the Royal School of Needlework:

Crown to Catwalk

1 April – 4 September 2022

Six items

London, Kew Palace

Kew Palace Summer Opening, 2022-25

1 April – 25 September 2022

Three items

Paris, Musée de l'Armée Invalides

Photographies en guerre

6 April – 24 July 2022

Five items

London, The National Gallery

Raphael

9 April – 31 July 2022

Six items

London, Kensington Palace

Victoria: A Royal Childhood

26 April 2022 – 27 March 2023

Twenty-four items

London, Tate Britain

Walter Sickert

28 April – 18 September 2022

One item

London, Dulwich Picture Gallery

Reframed: The Woman in the Window

4 May – 4 September 2022

Six items

Bordeaux, Musée des Beaux-Arts de Bordeaux

Rosa Bonheur (1822-1899)

18 May – 18 September 2022

One item

London, The Kennel Club

The Art of the Earl Family

18 May 2022 – 20 January 2023

One item

Birmingham, The Barber Institute of Fine Arts

Dürer: The Making of a Renaissance Master

17 June – 25 September 2022

Nineteen items

Cowes, Classic Boat Museum

Tribute to Uffa Fox

1 July – 31 August 2022

One item

Edinburgh, National Museum of Scotland

Anatomy: A Matter of Death and Life

2 July – 30 October 2022

Three items

Barcelona, Museu Nacional d'Art de Catalunya

Annibale Carracci. Els frescos de la capella Herrera

8 July – 9 October 2022

Eleven items

Amsterdam, Rijksmuseum

Onderkruipsels

30 September 2022 – 15 January 2023

Three items

London, The National Gallery

Lucian Freud: New Perspectives

1 October 2022 – 22 January 2023

One item

New York, The Metropolitan Museum of Art

The Tudors: Art and Majesty in Renaissance England

10 October 2022 – 8 January 2023

Seven items

Paris, Petit Palais

Walter Sickert: Peindre et Transgresser

14 October 2022 – 29 January 2023

One item

Paris, Musée d'Orsay

Rosa Bonheur (1822- 1899)

18 October 2022 - 15 January 2023

One item

Hull, Ferens Art Gallery

Queen Victoria and Hull

21 October 2022 – 19 February 2023

One item

Madrid, Museo Nacional Centro de Arte Reina Sofía

Genealogías documentales: Fotografía 1848–1917

16 November 2022 – 27 February 2023

One item

Frankfurt, Städel Museum

Guido Reni: Der Göttliche

23 November 2022 – 5 March 2023

Eleven items

Leeds, Henry Moore Institute

The Colour of Anxiety: Race, Sexuality

and Disorder in Victorian Sculpture

25 November 2022 – 26 February 2023

One item

Ghent, STAM Ghent City Museum

SkYline. Highrise in the Low Countries

25 November 2022 – 10 September 2023

Two items

Lyon, Musée des Beaux-Arts de Lyon

Poussin et l'amour

26 November 2022 – 5 March 2023

Nine items

Oxford, Bodleian Libraries

A New Power: Photography in Britain 1800-1850

1 February – 7 May 2023

Five items

Cleveland, The Cleveland Museum of Art

The Tudors: Art and Majesty in Renaissance England

26 February 2023- 14 May 2023

Seven items

London, Queen's House, Royal Museums Greenwich

The Van De Weldes: Greenwich, Art and the Sea

2 March 2023 – 14 January 2024

Four items

New York, Jewish Museum

The Sassoons

3 March – 13 August 2023

Eleven items

Derby, Derby Museum and Art Gallery

Hogarth's Britons: Succession, Patriotism

and the Jacobite Rebellion

10 March – 4 June 2023

Three items

Norwich, Sainsbury Centre for Visual Arts

Empowering Art: Indigenous Creativity and Activism

from North America's Northwest Coast

12 March – 30 July 2023

Five items

London, The National Gallery

The Ugly Duchess: Beauty and Satire

in the Renaissance

16 March – 11 June 2023

Two items

Madrid, Museo Nacional del Prado

Guido Reni

28 March – 9 July 2023

Three items

London, The Wallace Collection

Portraits of Dogs: From Gainsborough to Hockney

29 March – 15 October 2023

Eight items

Berlin, Gemäldegalerie

Hugo van der Goes: Zwischen Schmerz

und Seligkeit

31 March – 16 July 2023

One item

FINANCIAL OVERVIEW

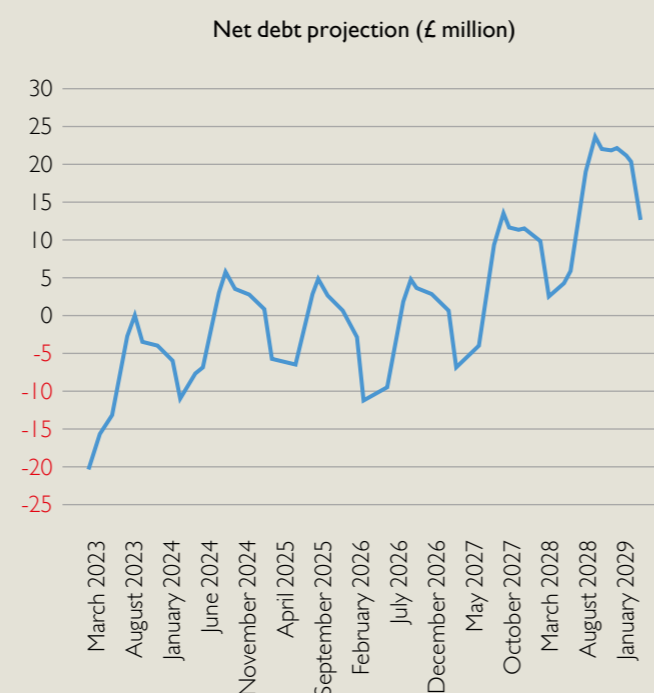
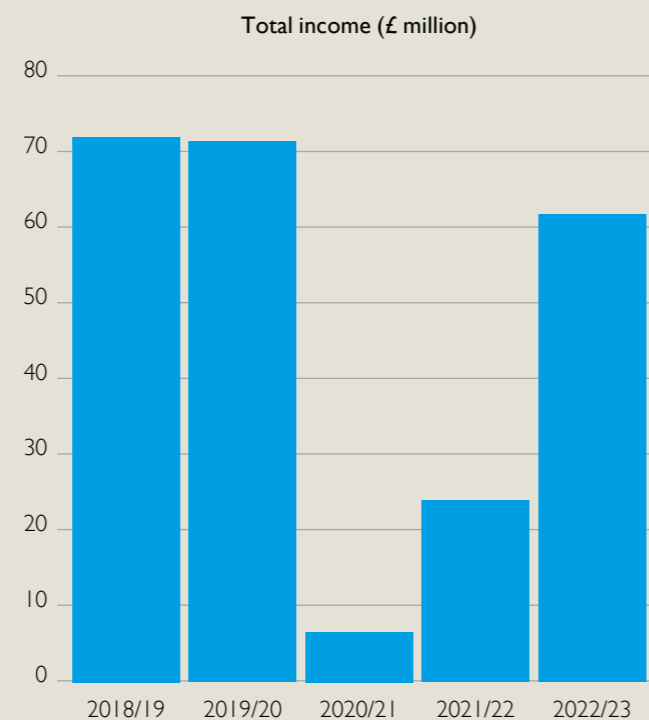
The year to 31 March 2023 saw very good progress in the financial recovery of Royal Collection Trust, following the impact of the pandemic.

Aside from a closure period following the death of Queen Elizabeth II, sites were open throughout the year for the first time since March 2020. The State Rooms at Buckingham Palace opened to visitors for the first time since 2019. Visitor levels at Windsor Castle in particular increased noticeably in the period following the reopening of the site in late September.

Retail sales were boosted by the Platinum Jubilee range and a commemorative range celebrating the life of Her late Majesty. The increased visitor numbers on site meant additional footfall in store, whilst online sales maintained the levels achieved during the pandemic. Overall retail and publishing sales for the year totalled £24.1 million (2021/22: £10.8 million).

Overall, total income for the year was £61.9 million and the net surplus was £8 million. This generated cash from operations of £13.5 million, which enabled Royal Collection Trust to reduce its total loan facilities by £12 million to £40 million. Drawn borrowing was reduced from £33.5 million at the start of the year to £22.5 million at the end of the year.

Projections for 2023–24 and beyond show continued recovery and Royal Collection Trust remains confident that it will be able to service and repay its debt in accordance with the loan facility.



Admissions numbers	2018–19	2019–20	2020–21	2021–22	2022–23
	000	000	000	000	000
Windsor Castle and Frogmore House	1,751	1,592	104	426	1,092
Buckingham Palace	573	578	–	121	304
The Queen’s Gallery, London	198	266	9	49	97
The Royal Mews	204	237	5	–	90
Clarence House	12	–	–	–	–
Palace of Holyroodhouse	455	496	31	129	329
The Queen’s Gallery, Edinburgh	79	116	6	12	34
Total visitors	3,272	3,285	155	737	1,946

The Trustees’ Report and Consolidated Financial Statements for 2022–23 are published on the Trust’s website, www.rctt.uk. Copies are also available from Companies House and from the Charity Commission.



FRONT COVER *HM Queen Elizabeth II*, 1952, by Dorothy Wilding, from the special display *Platinum Jubilee: The Queen's Accession* at the Summer Opening of the State Rooms at Buckingham Palace.

BACK COVER Detail of *Lacquer box decorated with a heron*, c.1890 – 1905, by Shirayama Shōsai; the first post-war diplomatic gift between Japan and Britain.

PAGE 46 A young visitor explores St George's Hall during a day out at Windsor Castle.

PAGE 49 *Victory*, 1861, by Christian Daniel Rauch, photographed for an upcoming catalogue raisonné of European sculpture in the Royal Collection.

ABOVE Children enjoying arts and crafts activities in the gardens of the Palace of Holyroodhouse during a screening of the Platinum Jubilee Pageant for local schools and community groups.

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