

WADDESDON
Rothschild Collections

Annual Review 2015/16



WADDESDON
Rothschild Collections

ANNUAL REVIEW 2015/16

Review of the year
March 2015 – February 2016



Contents

Reflecting on 2015/16	1
2015/16 in numbers	2
Collections	4
Stewardship	20
People	36
Commercial Enterprise	54
Committee Lists	66
Staff List	67

Left: *Resistance is Fertile, Anarchy Ball and Scalpel* © Simon Periton, courtesy Sadie Coles HQ, London, photo: Mike Fear

Cover: *Hill Arches* 1973, reproduced by kind permission of the Henry Moore Foundation

Reflecting on 2015/16

The 2015/16 season was outstanding for visitor numbers – the second best year ever, with 390,129 visitors to the Grounds, following the previous high of 395,515 in 2013/14, an increase of 6%, of which the NT member visits had fallen slightly to 70% from 72%. Pleasingly, the number of grounds paying visitors increased by 14% to 69,402, and the House was also up nearly 10% year on year to 172,057.

Much of this success was due to Christmas, our best ever, with 131,277 grounds visitors (up 10% from 117,943). House visitors were also up, at 60,000. The income from paying admissions increased significantly, from £536,084 in 2014/15 to £650,556 in 2015/16 (nearly 18%), all of which is a welcome contribution to the operating costs of Waddesdon. Alongside this uplift in actual visitors, I am also very pleased that our virtual visitor count is increasing in leaps and bounds, thanks to a greater focus on the website and digital activity. For example, our Facebook engagement has grown to an average of 14,775 likes and 25,291 shares, clicks and comments each month, whilst Waddesdon's YouTube channel hosted 55,584 views and was watched for almost 1,400 hours.

Christmas 2015 saw the final year of Bruce Munro's three year Winter Light residency. A single, immersive work, ...---... *SOS* developed Munro's exploration of Morse code through a circuit of tents, illuminated by shifting coloured lights, to a soundtrack of music and voices

emerging from static radio fuzz. The displays in the House continued the *Lights and Legends* theme, begun in 2014, inspired by light celebrations and festivities from around the world. June featured the inaugural presentation of FEAST, a two- day food and art festival, inspired by the Baron's Treat and celebrating the Manor's traditions of hospitality and entertaining. It included art and performance workshops, inventive street theatre and a food fair. 10,000 visitors enjoyed the spectacle.

2015 was also the year of the opening of the new Waddesdon Bequest Gallery at the British Museum with its accompanying conference and publication, *A Rothschild Renaissance: Treasures from the Waddesdon Bequest*, by Dora Thornton. Funded by the Rothschild Foundation, this has been both exciting and critically acclaimed. Likewise, the exhibitions programme at the Manor has been lively this year, with a major collaboration with the Henry Moore Foundation, *Henry Moore: from paper to bronze*, an exhibition of drawings and sculpture in the Coach House which was very well received (26,423 visitors). Outside, the North Front was transformed by the addition of *Lafite* by Joana Vasconcelos, a Rothschild Foundation commission in the form of a giant pair of candlesticks, celebrating the family's involvement in the world of wine. Several of the displays in the House related to the re-opening of the Waddesdon Bequest Gallery, on the themes of collecting, bequest and memory.



The opening of the new Welcome and Ticketing Pavilion, designed by Carmody Groake, has had a transformative effect on the way in which we handle our visitors. The approach to Waddesdon has also been greatly enhanced by the relocation of the group of four sculptures, the Four Continents, which now announce the arrival at the Manor from a new location on the entry drive. Last but by no means least, the extraordinary Flint House continues to draw attention. Designed by Charlotte Skene Catling, and short-listed for two major architectural prizes, it has generated both filming and press, including *Grand Designs*, a Channel 4 documentary and a photo shoot with *American Vogue*. Filming overall has been particularly buoyant, with eight films and commercial photo shoots through the year, including the Chinese *Top Gear*.

In the House, the roll out of new see-through conservation blinds and lighting upgrades has made a tremendous difference to the way in which visitors experience the interiors, with much positive comment. In August we took on a new role in collaboration with the Foundation in London, supporting the collections management

at Spencer House. Meanwhile, the Archive at Windmill Hill continues to attract increasing visitor numbers - 1,663 this year - for meetings, conferences, concerts and research, and is admired as a venue and for its architecture and setting by all those who visit.

We have also continued to support a range of publishing projects, notably *Paradise and Plenty*, an account of the Eythrope Kitchen Garden by Mary Keen, and a celebration of the work of the Head Gardener, Sue Dickinson, who retired in September. The third book by Norman Carr and Ivor Gurney, *Lest we Forget*, an account of the village of Waddesdon in the first and second World Wars was also supported.

The Trading Company also had a good year, with a clutch of awards for the Five Arrows Hotel, the Manor Restaurant and Retail, and the Wine Company saw an increase in both client numbers and sales.

Lord Rothschild Chair of Trustees

Jacob Rothschild

2015/16 in numbers

VISITORS 
390,129

visitors to the house and gardens, up 6%
131,277 Christmas visitor numbers, up 10%
£250,000 earned from recruitment of National Trust members
112,327 visitors to exhibitions in the House
6% increase in groups over the year
30% increase in groups at Christmas
89 schools visits


EVENTS 
10,000

visitors to our first Feast Weekend
243 people attended Collections events: special interest days, study sessions and curator-led tours of the exhibitions
20,401 visitors on Winter Weekends, an increase of 15%

DIGITAL REACH 
14,775 average monthly Facebook likes

55,584 Waddesdon YouTube channel views
6,749 Twitter followers
45% increase in Facebook fans (28% in first six months; 17% in second)

MEDIA ACTIVITY 
£1,928,477
advertising equivalent value for printed coverage Oct 2015 to March 2016

£208,100
value of Clémence Poésy Harper's Bazaar photoshoot Clémence Poésy
26 unique visits to  online coverage of the discovery of 100 love letters in the roof of the Five Arrows Hotel
MILLION

THE COLLECTION
1,808

new digital records created
9 loans were made to 3 major exhibitions in the UK, Europe
156 specialist groups and visitors to the Manor and Windmill Hill Archive
299 images supplied for academic publications, exhibitions, guidebooks and research purposes
3,532 volumes in Collection library
1,663 visitors to the Windmill Hill Archive for meetings, conferences, concerts and research



Collections



EXHIBITIONS

Our exhibitions programmes are key to Waddesdon’s mission of sharing the wealth of its Collections and research. This year the programme was split into two phases and designed to reflect the connections between the house, its contents and the gardens.



Left: Henry Moore, *Drawings for Sculpture*, 1937. Inv. HMF 1325. Photo: Michel Muller, The Henry Moore Foundation archive. Reproduced by permission of The Henry Moore Foundation
Above: Hair-work flowers © Jane Wildgoose

Above: Gold finger ring commemorating the death of Hannah Rothschild (1783-1850), c 1850; Museum of London; ID no 38.273/2; © Museum of London

The exhibitions in the house opened at the start of the season, followed in June by the opening in the Stables Coach House Gallery of *Henry Moore: From Paper to Bronze*, the first ever monographic exhibition of 100 Henry Moore drawings, in partnership with the Henry Moore Foundation.

Jane Wildgoose's poignant installation *Beyond All Price* centred on archival material relating to Baron Ferdinand de Rothschild's commemoration of his wife Evelina, who died in childbirth in 1866.

Baron Ferdinand de Rothschild's *Renaissance Museum* celebrated the creation of the Smoking Room and its collection and linked to the redisplay of the Waddesdon Bequest at the British Museum.

Continuing from 2014, the *Waddesdon at War* exhibition marked the centenary of the First World War. Drawn from the Archive and Rothschild memorabilia collections, and including loans from other collections, it looked at the Manor and Estate during the war from the perspective of the family and staff. As Europe was fractured by the conflict, the exhibition also explored the impact of the war on the wider Rothschild family, including those in Austria, Germany and France.

The Rothschilds and Waterloo: Myth and Reality was a commemoration of the 200th anniversary of the Battle of Waterloo, centred on the new acquisition of the Waterloo Medal. This small exhibition explored the role played by the Rothschild Bank in the conflict, particularly that of N.M. Rothschild, the head of the London branch.

Glove Collection Trust General Collection - the 2015 small display of gloves in the State Dressing Room featured black or black-edged gloves in reference to Jane Wildgoose's installation *Beyond All Price*.

Saving a Century was a photographic exhibition curated by architectural historian, Gavin Stamp, to mark the 50th anniversary of the Victorian Society and charted the development of the Society, and the battles it won and lost.

The *Riches of the Earth* trail through the Manor explored and celebrated many treasures from the collections, highlighting the wide range of materials from which these were made.

Outside, Joana Vasconcelos's *Lafite* 2015 was installed and unveiled in April 2015, accompanied by a short son-et-lumière *Transformation*, commissioned from Woodroffe Bassett to celebrate the completion of their architectural lighting project for the Manor and surrounding landscape.

Simon Periton's installation on the South Parterre, *Resistance is Fertile*, brought a contemporary twist to the three dimensional bedding pioneered by Alice de Rothschild at the beginning of the 20th century, with the vibrant planting colours and design of the Parterre linked to his sculptural artworks. The main carpet bedding was based on a design from a tapestry in Baron Ferdinand's Renaissance Museum exhibition.



Above: Henry Moore, *The Three Fates*, 1943. Inv. HMF 2163.
Photo: Michael Phipps, The Henry Moore Foundation archive.
Reproduced by permission of The Henry Moore Foundation

ACQUISITIONS AND LOANS

Acquisitions are an important expression of Waddesdon’s vitality and are made in the Rothschild spirit. The Rothschild Foundation acquires works for Waddesdon which complement the collections or relate to the Manor and the Rothschild family.

One of the most notable acquisitions this year was Henri-François Riesener (1767-1828), *Jean-Henri Riesener*, a rediscovered portrait of the famous 18th-century French cabinet-maker Jean-Henri Riesener and one of only two known images of the artist. It is particularly relevant to the Collections at Waddesdon which include 12 pieces by the great *ébeniste*. Other acquisitions by the Rothschild Foundation for Waddesdon included:

Léon Bakst; *Portrait of Robert, 1st Marquess of Crewe: Study for The Sleeping Beauty*, 1921, pencil on paper, 405 x 307 mm

Julia Margaret Cameron: *Portrait of Hannah de Rothschild*, 1871, albumen print, 330 x 240 mm

Sèvres Porcelain Manufactory, Maurice-Étienne Falconet: *Annette et Lubin or Le goûter-champêtre*, 1764, soft-past porcelain, 270 x 270 mm.



Left: Henri-François Riesener, *Jean-Henri Riesener*, 1800; oil on canvas; Waddesdon (Rothschild Foundation); on loan since 2016. Above left: Julia Margaret Cameron, *Hannah de Rothschild*, 1871; albumen print; Waddesdon (Rothschild Foundation); acc no. 330.2015. Above right: Léon Bakst, *Robert, 1st Marquess of Crewe*, 1921, pencil on paper; Waddesdon (Rothschild Foundation); acc no: 331.2015; All photographs: Waddesdon Image Library, Mike Fear



Loans

We were delighted to receive on loan the important Conditionally Exempt *The Rialto Bridge from the North and the Palazzo dei Camerlenghi* by Francesco Guardi (1712-1793) from a private collection. It depicts the famous bridge with its bustling stalls, gondoliers transporting goods and people along the Grand Canal, and nearby vegetable market (*Erberia*). At Waddesdon, it complements the existing collection of Guardis, in particular the two great views of Venice in the East Gallery which are the largest known paintings by the artist.

Portraits loaned by James de Rothschild from Rushbrooke Hall, the former Rothschild house in Suffolk, include an important group of family portraits. They depict the wife and young children of Nathan Mayer ("Natty"), 1st Baron Rothschild: *The Hon. Evelina Rothschild* by Louise Jopling, *Lady Rothschild* and *The Hon. Evelina and Charles Rothschild* by George Frederic Watts and *The Hon. Walter Rothschild* by John Everett Millais.

Another highlight of the Rushbrooke loans was a group of three Elizabethan portraits: *The Duke of Norfolk*, by Hans Eworth and a pair of portraits of Elizabeth I and Sir Amias Paulet, attributed to Nicholas Hilliard.

Left: Nicholas Hilliard (1547-1619), Queen Elizabeth I (1533 -1603), 1576-1578; Rothschild Family; acc. no. 27.2017.
Top right: Nicholas Hilliard (1547-1619), Sir Amias Paulet (c. 1533-1588), 1576-1578; oil on panel; Rothschild Family; acc. no. 28.2017. Photos: © Hamilton Kerr Institute.
Right: The Hon. Evelina Rothschild (1877); oil on canvas; Rothschild Family; acc. no. 372.2015 Photo: Waddesdon Image Library, Mike Fear.



ACADEMIC PROGRAMME



Academic Activity

Members of the Collections department hosted and took part in a wide range of academic activities both at Waddesdon and around the world. They spoke at conferences, carried out research and continued to develop specialist collaborations and partnerships with many institutions.

Two key events were the Waddesdon Bequest conference and the annual joint National Trust conference, which, to complement the opening of the gallery, took the theme *The Cabinet of Curiosity in the Country*. The Waddesdon Bequest conference, jointly organised by Dora Thornton, Gina Murphy of the British Museum and Pippa Shirley brought together an international group of speakers and audiences over three days to discuss 19th-century *kunstkammern* and to examine specific groups of material within the Bequest. Both Pippa Shirley and Phillippa Plock spoke, and were joined by Rachel Boak who returned to address the way in which the Bequest was displayed whilst at Waddesdon. Pippa Shirley and Dora Thornton also gave a joint lecture to the Friends of the British Museum.

Ulrich Leben spoke on the *Gobelins* at the *Mobilier National*, Paris and most of the department was involved in specialist teaching sessions for the Attingham 18th-century Arts of France Summer School and sessions for the Bard Graduate Center. Catherine Taylor gave two lectures on the Waddesdon Archive and its contents. Jane Finch and Katie Vials also gave two talks on cleaning and conservation practices to a Thames University of the 3rd Age group.

Right: The Waddesdon Bequest Gallery at the British Museum



Left: Erasmus Hornick *Sea-dragon* 1880 – 1883
Pendant jewel in the Waddesdon Bequest at the British Museum



We were delighted to host a two-day meeting and seminar on conservation epidemiology for the Getty Conservation Institute at Windmill Hill, including a tour of the Manor. We also welcomed many distinguished attendees of Names not Numbers, hosted by Hannah Rothschild and Sarah Weir, who convened at the Dairy and Windmill Hill on Sunday 27 September to discuss *What Sustains Us*.

One of the busiest lecturers was Lord Rothschild, who delivered the annual John Cornforth Lecture at Christie's on Waddesdon to a packed audience, and also reprised the 'In Conversation' first showcased at the Frick last year at the Wallace Collection, with the Duke of Devonshire and His Royal Highness Sheikh Hamad al Thani.

Juliet Carey was invited to speak on Waddesdon's portraits at the Huntington Library, Garden and Art Collection at a major conference, *Portraiture and Interaction: the spaces and interfaces of the British portrait*.

NAMES NOT NUMBERS





Publications and Research

Amongst the plethora of publications this was was *A Rothschild Renaissance: Treasures from the Waddesdon Bequest*, by Dora Thornton, with contributions from Lord Rothschild and Rachel Boak. Juliet Carey published on mineralogy and *caillouté* patterns on Sèvres porcelain in the French Porcelain Society Journal and the Rothschild Foundation published a third book by Norman Carr and Ivor Gurney, *Lest we Forget*, an account of the village of Waddesdon in the first and second world wars, with help from Catherine Taylor.

June also saw the publication by Orchard Press of *Paradise and Plenty*, an account of the Eythrope kitchen garden by Mary Keen and a celebration of the work of the Eythrope Head Gardener, Sue Dickinson, who retired in September.

Research focussed on the Waddesdon Bequest opening and contributions to the lecture programme and publications.

Selma Schwartz was the guest curator for the decorative arts for an exhibition on the fête galante, *Danse, embrassez qui vous voudrez: Fêtes et plaisirs d'amour au siècle de Madame de Pompadour* at the new museum, Louvre-Lens, and contributed an essay and catalogue entries.

Collaborations

British Museum, Waddesdon Bequest Project

The Gallery opened in June to great acclaim, and garnered an excellent level of press coverage. The new Gallery was made possible by a grant to fund the redisplay of the Waddesdon Bequest made by The Alice Trust (a predecessor of The Rothschild Foundation). The Bequest comprises a fine group of Renaissance works of art and objects of virtue collected by Baron Ferdinand de Rothschild (1839-1898) and by his father Baron Anselm (1803-1874) before him and was bequeathed to the British Museum in Baron Ferdinand's will.

The exhibition at Waddesdon exploring the way in which the Bequest was displayed here helped to raise visitors' awareness of the new Gallery in London. Digital links between the British Museum and Waddesdon, included digitising and putting online copies of the *Red Book* and Baron Ferdinand's father Anselm's catalogue of his collections, by Frank Schestag.

Thanks to help from Charles Sebag-Montefiore, the Rothschild Foundation was able to support the acquisition of a copy of Baron Ferdinand's *Red Book* for the British Museum.



Educational Partnerships

We were delighted to launch a new Fellowship in partnership with the Getty Research Institute, initiated by Lord Rothschild and Getty President Jim Cuno. The invitation-only post supports a scholar working for up to three months at both the Getty and Waddesdon, on a subject of relevance to both institutions, whether in the history of collecting, art history, museology, conservation or interpretation and use of new technology. Whilst at Waddesdon the Fellow lives in the Flint House, supported by the Collections Department, but also has Associate Fellow status in the Art History Department at Oxford, giving access to all university library and research facilities. Our inaugural Fellow was David Saunders, formerly Head of Conservation at the British Museum.

For the third year running, Warwick University included a module based at Waddesdon in the first year of its BA course in Art History; our fruitful collaborative intern programme with Oxford University’s Art History Department continued, and Waddesdon joined a partnership with the University of Buckingham and National Gallery to establish a new MA looking at collections through the spectrum of dealers’ archives.

We welcomed the first student intern from the BGC in June to spend four to six weeks with us, in return for a bursary and accommodation. Caroline O’Connell worked on the drawings inventory (which enabled it to be completed) and on preparatory work for the Meissonier/ Oppenord exhibition.

Course members of the Attingham/Wallace Collection/Waddesdon Study Week came in October for a day focussing on the arts of 18th-century France taught by our curators including sessions on drawings from Juliet Carey, porcelain from Selma Schwartz, silver from Pippa Shirley and books from Rachel Jacobs. Pippa Shirley continued to serve on the Attingham Scholarship Committee for the Summer School.

Professor Jason Edwards of York University joined the collaborative project between Waddesdon and Tate Britain, The Natural History Museum, London is no longer involved due to its inability to contribute curatorial time without charge.



Gilles-Marie Oppenord, Design for the chimney-piece of the Galerie d’Enée, Palais-Royal, Paris c 1714–c 1717; pen and brown ink, with wash and black chalk on laid paper; Waddesdon (National Trust) Gift of Dorothy de Rothschild, 1971; acc no. 2119; Photo: Waddesdon Image Library, Mike Fear.

Specialist Visitors and Groups

The new owners of the Colnaghi Archive, housed at Windmill Hill Archive, Jorge Coll and Nicolás Cortés, visited the Manor and Windmill Hill with Katrin Henkel. A history of the firm co-edited by Jeremy Howard included interviews with Pippa and Catherine.

Higher education group visits included Buckingham University (twice) for the new MA in the history of the art market and collecting, Warwick History of Art students and the Courtauld Institute MA students looking at drawings, books, panelling and furniture.

Both Christie’s and Sotheby’s Education brought groups as did the Bard Graduate Center, New York.

Patrons and trustee groups included the Huntington Library, Garden and Art Collection, the Ashmolean, the Getty Conservation Institute the National Gallery (with Hannah Rothschild), Tate, the V&A senior staff and RIBA patrons and trustees. Several of these were keen to see the Flint House. The Historic Properties Directorate from English Heritage came on a fact-finding mission, as did Compton Verney and staff from Woburn.

Academic visitors included Severine Lepage, the curator of the Edmond de Rothschild Collection at the Louvre, Peter Humphrey, retired Professor of Renaissance Art at St Andrews and Lorenza Gay, a manuscript specialist from the Warburg Institute, and colleagues from Rutgers University, Columbia University, INHA, Durham University, Brighton Royal Pavilion, and the Frick.

Other visitors came from the Arts and Heritage Group from the Cercle Drouot, the Friends of the Bodleian Libraries, Trustees and Patrons from, the Apollo Magazine editorial team, the Antiquarian Horology Society and Australians Studying Abroad.

In May David Hockney, who painted *Lord Rothschild and Hannah Rothschild*, 2002, England, visited Waddesdon and planted a hornbeam tree alongside ceremonial plaque in a wooded location close to Aviary Glade.



Flint House. Photo: Sasa Savic

Stewardship

Caring for our Collections, House and Gardens, Now and Forever

Hubert Martinet, Musical automaton 1768?-1772; chased bronze with gilt-bronze; Waddesdon (National Trust), Bequest of James de Rothschild, 1957; acc no. 2202; Photo: Waddesdon Image Library, Chris Lacey.



CONSERVATION, RESTORATION & MAINTENANCE

The annual cycle of conservation continued, some as part of rolling programmes of cleaning and repair, some in response to events or driven by exhibitions.

191 objects cleaned
and conserved
11,373 objects
inventoried

The annual cycle of conservation continued, some as part of rolling programmes of cleaning and repair, some in response to events or driven by exhibitions.

In this latter category was conservation work on three paintings ahead of external exhibitions: *Emma Hart, Lady Hamilton as Circe* by George Romney (104.1995); *Mrs Lloyd Inscribing a Tree* by Reynolds (103.1005) Léon's Bakst's *The Awakening* (89.1995.7).

The first three paintings identified as needing work in Ruth Bubb's 2010 paintings survey, travelled to her studio in January. *Unknown Woman as the Personification of a Spring* by Jean-Marc Nattier (286.1997), *'Swallow' and Old William, Groom to Sir T S Bonnet* by Jan Wyck (290.1997) and *Musicians and Other Figures in a Park* by Jean-Baptiste Pater (296) were cleaned ahead of their canvasses being re-lined.

For the *Bountiful Invention* exhibition, Roy Graf carried out conservation work and arranged remounting for 24 Oppenord and Meissonier drawings.

In November the Stewards wet-cleaned five pieces of *Sèvres biscuit porcelain* ahead of these objects travelling to the Musée du Louvre-Lens for the exhibition *Dansez, embrassez qui vous voudrez' Fêtes et plaisirs d'amour au siècle de Madame de Pompadour*.

The Textiles Conservation Workshop, now overseen by Joan Allen, following Jane Mathew's retirement, worked on the third and final pair of West Gallery curtains and on the first pair of curtains from the Baron's Room. The Green Boudoir curtains were completed and hung ready for the start of the new season.

In the final year of our collaboration with Bucks New University Conservation Dept (their furniture-related courses are now closed), students completed work on the settee from the State Bedroom and two garden seat stands from the Billiard Room and all three objects went back in display.

In-house work on paintings included dusting and removing areas of mould or insects from the canvas surfaces of eight of the Rushbrooke paintings, with our trained guides Annie White and Jenny Richards doing the same in their regular book cleaning programme. Arms and armoury were also checked and dusted as they were removed for measuring and photography for on-line cataloguing.

As part of the Reynolds Technical Analysis project, Rica Jones's samples were analysed by Brian Singer using EDX on an electron microscope at the University of Northumbria to give further information on the pigments.

Peter Watkinson serviced the Organ Clock with a figure of Orpheus playing a Flute as part of the annual clock servicing programme.

Outside, our new Conservation Assistant Beverley Turner led the annual conservation clean of exterior sculpture which this year included the marble column at Windmill Hill and the Xavier Veilhan on the North Front. Cliveden repaired and cleaned the Aviary floor mosaic and deep cleaned the urns around North Fountain. They also worked on *Pluto and Proserpine* and the *Muse Euterpe*.

Newly restored and gilded ironwork brackets were installed on the West Stairs.

The second phase of the mesh blind replacement programme was finished in March just before opening, allowing views to the garden, and visitors to enjoy the building as it was meant to be.

LED re-lighting of the pictures on the Ground Floor was completed, a great improvement in conservation terms. Each fitting can be individually dimmed, so that light levels can be adjusted if necessary

Conservation in Action public sessions took place in the Breakfast Room and several of the bedrooms. Sarah Patch led conservation picture framing and object numbering sessions.





MANAGING OUR COLLECTIONS

Documentation and Inventory

Following a temporary halt following the retirement of Jane Mathews and the departure of Rachel Boak, work resumed on the inventory for all areas of the Manor and key buildings to include previously undocumented fixtures, fittings, household furniture and equipment and architectural salvage. These are items which formed part of the Bequest but were not individually itemised in any of the title deeds. On completion, we will have a complete record of the Manor and its contents with core details recorded.

The main focus for the beginning of the year was the Cavern store. Over a three-week period 394 pieces of architectural salvage were numbered, labelled, photographed and measured before being repacked for long-term storage.

In the second floor store rooms and staff flats much work was done to inventory the architectural features and old service equipment with 40 new records created for these areas. The remaining 200 objects on loan from the Glove Collection Trust were also inventoried and photographed. Fragments from a variety of objects were logged and where possible matched them to the original.

Image Library

Work continued towards the goal of ensuring all object records have at least one digital image, with invaluable contributions from volunteers Fi Paine and Charlotte Dickinson This included the digitisation of the Red Book and the Schestag catalogue of Anselm’s collection.

We welcomed Emma Gilliland as the new full-time Image & Research Libraries Co-ordinator, taking over from Rachel Jacobs.

Library

The department Library continued to grow, with new acquisitions arriving through gift and photographic requests but most significantly through the Rothschild Foundation Book Fund (formerly the Alice Trust Book Fund) which covers book purchases and places the books on loan at the Manor. Eighty-seven books were added, bringing the total to 1,3,532 volumes (not including the historic book collections in the Morning Room and Small Library, which are designated as part of the Collection). Acquisitions are made on the basis of relevance to the Manor, Rothschild family and collections generally and the needs research, exhibition and other projects.

All books are catalogued as part of our fully searchable database.

GARDENS

12,200 bulbs planted

118,800 bedding plants

50 chicks reared in Aviary

Despite an unusually dry and cold start to the year, the spring bedding fared well and looked at its best for the Easter weekend. Head Gardener Paul Farnell's plan of putting the Spring/Summer bedding changeover back a couple of weeks proved prudent, given the late frosts, but it created a very tight timeframe for the new planting. Fortunately, with good weather and the help of the National Trust Working Holiday, corporate volunteers and our own pool of volunteers, the entire bedding changeover was completed on time. The dry spring and early summer led to more watering to ensure the displays continued to look their best. The weather conditions also put trees under greater stress, and late June saw a spate of sudden branch drop. Chestnut (common and red) as well as Beech trees dropped limbs for no apparent reason.

In the Diamond Jubilee Wood some areas of the woodland began to look quite established, five years in, with Bird Cherry and Birch getting away particularly well. The slower to establish trees, Oak and Beech also began to put on good extension growth.

The dry spring and early summer proved a challenge at Windmill Hill, where the willow (*Salix rosmarinifolia*) was slow to put on new growth after spring pruning. Extra resources were needed to increase irrigation on all the formal lawns to ensure the garden looked sharp all summer.

At the Waddesdon Welcome Pavilion Paul's team was involved in the planning and implementation of the planting and landscaping around the new ticket pavilion and car park, overseen by the Gardens Committee, joined by Kim Wilkie, David Mlinaric and Mary Keen. Largely British native trees and shrubs including Field Maple, Hazel, Lime and Oak were used in the plan to filter the view of the building from the surrounding parkland.

Simon Periton's three-dimensional carpet bedding sculptures, *Resistance is Fertile*, were very well engineered but their greater-than-anticipated weight meant heli-piles were needed for stability and safety. The sculptures received good reviews from visitors and the specialist gardening press.

The Henry Moore sculpture, *Hill Arches*, on loan for the season, was installed on the Aviary Glade. The Gardens Department excavated the foundations for the sculpture and made good after it was installed.

The Aviary garden flower beds were re-soiled and profiled and planted with violas for the spring season.





AVIARY

The Aviary was restored to its full glory, with its external metal work and internal shelters all newly painted for the first time since 2004. This paintwork restoration is undertaken roughly once every decade and while essential it did, as expected, disturb some of the birds resulting in a below average breeding season.

The installation of Wi-Fi around the Aviary, allowed visitors to access the internet from portable devices.

The two most notable breeding successes were the recently arrived Silver-Eared Mesia *Mesia argenteauris* which reared a chick in its first season with us, and the hand-raising of a Blue-Crowned Laughing Thrush *Dryonastes courtoisi*. This chick was filmed and shared on social media sites where it was viewed over 50,000 times. In total 50 birds from 23 species were reared to independence, a slight drop on the previous year probably due in part to disturbance caused by the restoration of the Aviary’s paintwork. Birds were dispositioned to 14 collections.

Moustached chicks

The arrival of two pairs of Painted Buntings *Passerina ciris* from Royal Burgers’ Zoo in Arnhem saw the return to Waddesdon of a species noted in our oldest records. This now near-threatened Central and North American species is described at Waddesdon in an article in 1905 Cage and Aviary Birds Magazine as “Flying around like gorgeous butterflies, quite friendly and fearless with visitors.”

Wider conservation work is a requirement of Waddesdon’s zoo licence, and the Aviary team continued to support both the Begawan Foundation on Bali and Cikananga on Java.

The project for the critically endangered Superb Pitta *Pitta superba* officially started in October 2015, with the field survey commencing in mid-November for fifteen weeks on Manus Island, Papua New Guinea.

Thanks to the Aviary’s success with Pittas, our Curator of Birds, Ian Edmans was asked by the European Association of Zoos and Aquaria to take on the Hooded Pitta *Pitta sordida* European Studbook.

In May 2015, Ian took part in discussions at the Threatened Asian Songbird Alliance (TASA) held in Prague. This project is now completely financially supported by Chester Zoo, Waddesdon Manor, London Zoo, Köln Zoo, Los Angeles Zoo and Heidelberg Zoo, and it is hoped others will also support it in the future.

Keepers from London and Paignton Zoos spent a week with us to learn our methods of hand-rearing passerine species.

During August four behind-the-scenes tours were held at the Aviary including one children’s only session, all of which proved very popular.

At the beginning of September we hosted the World Pheasant Association (WPA) meeting in their 40th Anniversary. Ian Edmans joined others from Europe, China and the USA in Lyon for the Global Species Management Plan for the critically endangered Blue-crowned Laughingthrush *Dryonastes courtoisi*. Over the two days the entire captive population was analysed and both national and international moves were organised and decisions on breeding birds were taken for 2016.

Senior Aviculturalist Gavin Harrison attended a meeting at the RSBP London office in January about a planned £7 million project on Gough Island in the Atlantic Ocean where many endemic birds have been threatened with extinction due to the introduction of house mice. Gavin was asked to help formulate the husbandry plan for this project thanks to his experience of a similar project on Henderson Island in the Pacific Ocean.

In December, Waddesdon hosted a workshop on the nutritional needs of the Black-and-White Laughingthrush *Garrulax bicolor*. A dozen bird curators and nutritionists from several collections came together to discuss the problems this species faces, including obesity and the difficulty of artificial rearing.

WINDMILL HILL ARCHIVE

Windmill Hill continues to be admired as an architectural gem by all those who visit. We welcomed a number of visitors looking at it as an example of best practice for new archive building design, including a group representing the Rausing Family Foundation, a group from Lambeth Palace and the Church Commissioners. We also welcomed a group of patrons and the director of RIBA, who visited both Windmill Hill and the Flint House with Stephen Marshall and Charlotte Skene Catling respectively, and hosted the Trustees and Director of the National Gallery’s strategy day.

Overall, there were 1,663 visitors to Windmill Hill for meetings, conferences, concerts and research. Fifteen academics, curators from other institutions and dealers made over 29 visits to use the archives. There was significant use of the Colnaghi and PICA archives. A number of researchers came to study Ferdinand’s writings, garden history and country houses during the Second World War. We also had family history enquiries for local families, staff and tenants of the estate and many internal enquiries including the Waddesdon Estate’s research into past estate, grounds and property management.

Work continued on adding detail and depth to the catalogue for the James and Dorothy de Rothschild archive, in particular improving our understanding of Dorothy’s Hanadiv records and how they relate to the PICA archive and to later Trust files. The addition of records relating to the probate of Baron Edmond de Rothschild’s estate greatly enhanced our understanding of these files. We also continued to work on providing an online finding aid for the Colnaghi, PICA, and Estate archives.

Our volunteers made invaluable contributions to the cataloguing process, including work on the transcription of the Waddesdon Visitors’ Book and those who signed it; the creation of a full list of all the title deeds held for Waddesdon, Eythrope and Tring, and the recording of nearly 5,000 pre-1939 letters received by James and Dorothy de Rothschild. Other projects included numbering and repackaging Dorothy’s personal diaries and files relating to the probate of James’ estate; transcription of estate staff records; mapping individual land purchases by Baron Ferdinand, and the cataloguing of the Inskip and Jenkins architectural records.

Digital record storage system Preservica was acquired and installed, and initial training and preparatory work carried out with Collections and Archive staff to establish the framework for the long term and permanent preservation of digital records.



ENVIRONMENTAL INITIATIVES

Waddesdon continued to strive to improve its ‘green’ credentials, conscious of the importance of caring for the wider environment.

Following the reorganisation of the Middle Yard central refuse area on site, a new arrangement was reached with Aylesbury Vale District Council (AVDC) to recycle all newspaper, paper, brochures, glass, bottles/jars, mixed cans, plastics, tetra packaging and cardboard. Visitor rubbish was separated into ‘general waste’ or ‘mixed recycling’, with plans to introduce a similar regime through all main office and staff kitchen areas.

Improvements to water systems and installation of more efficient hand dryers in the Manor and Stables visitor toilet facilities were carried out to reduce water and power usage. Efforts continued to include the house in the green energy National Trust-brokered contract which covers the Stables, Dairy, former Plant Centre areas, Windmill Hill and the gardens offices, until September 2018.

The Dairy boilers were replaced with a biomass system, with a conventional boiler back-up.



MAJOR PROJECTS

This was a year of major projects: the finalising of Woodroffe Bassett’s architectural lighting scheme, the installation of Joana Vasconcelos’ *Lafite* and the opening of Carmody Groake’s Waddesdon Welcome Pavilion.

In the House, the installation of our new analytics system was completed, ready to go live from the beginning of the 2016 season.

Trialled during Christmas 2014, the full impact of Woodroffe Bassett’s architectural lighting scheme could be appreciated this year. The scheme encompasses the Manor, North Front, landscaping, paths and roadways, replacing Pierre Bideau’s 1994 scheme. It transforms the facades of Waddesdon with coloured LEDs, allowing choreographed colour changes. Overall electricity costs are some 60% lower than the previous lighting system and maintenance is minimal.

A specially commissioned short *son-et-lumière* from Woodroffe Bassett, *Transformations* heralded the unveiling of Joana Vasconcelos’ candlestick sculptures *Lafite*, in front of the House. At the same time, a film of Lord Rothschild and Joana Vasconcelos discussing the commission was shot.

The new ticketing building in the visitor car park was ‘topped out’ by Lord Rothschild at a ceremony on 30 July 2015, with practical completion achieved on 10 August. A soft launch test weekend was held for our Chilli Festival on 5/6 September followed by our official opening to the public on 9 September; a successful culmination of eighteen months’ work on this project.

Cliveden Conservation Ltd installed *The Four Continents* by Giacomo Cassettii in their new position on the entrance drive, the final element in the new visitor’s arrival experience. Originally these 18th-century statues were positioned inside the Grand Lodge gates, marking the entrance to the park. Now on either side of the main entrance drive, beyond the turning to Windmill hill, they once again heighten the sense of arrival at Waddesdon. The area around them was re-landscaped, trees planted and a short line of fencing along the new filled-in ditch was erected with a gate added for pedestrian access to the Manor grounds. Thanks to David Landau, we had a visit from Simone Guerrino and Monica di Vincenti, Venetian sculpture experts with a particular specialism in Cassetti, which informed the interpretation.



People

With its newly-opened car park and shuttle bus service, the Manor is now a more attractive family day out... As always the House is a delight, and we will always be happy to return again. Trip Advisor, 5 October, from WorldTraveler196148

The purpose of my communication is to compliment you on the amazing staff and volunteers that you have attracted to Waddesdon. All of them, the Guides, the stewards, the staff in the ticket office, the bus drivers and though we didn't meet with them, the personnel who look after the grounds - all richly deserve praise.

We were overwhelmed by the contents of the Wine Cellars and the Guide who gave the talk was so very knowledgeable and charming too. If there is a way of passing on our compliments I am sure you will find it, kind regards. Paddy Seligman (via email 16 July 2015)



VISITOR EXPERIENCE

Through its exhibitions programme, educational and special events, Waddesdon strives to engage, inspire and inform.

Once again, the Visitor Services team, under the leadership of Simon Wales, worked hard to ensure visitors had the best possible experience of Waddesdon. Their efforts were rewarded with recognition for outstanding customer service and excellent feedback.

In their second year as a multi-tasking team, Visitor Services Assistants tackled everything from ticket sales, traffic direction, visitor welcome and driving mobility buggys, transforming the visitor arrival experience.

From March onwards we comprehensively recorded and tracked all visitor comments, enabling us to benchmark progress and respond to visitor feedback. Our 2015 TripAdvisor certificate of excellence was further external recognition of the high quality of our visitor experience.

VISITOR NUMBERS

390,129
visitors to the house and gardens, up 6%

The percentage of National Trust member visits fell 2% to 70%. The number of grounds paying visitors increased by 14% to 69,402. Overall, house visitors increased by nearly 10% year on year to 172,057, with house paying visitors up by nearly 12% to 27,994.

Much of these increases were due to the success of the Christmas season which attracted the second highest number of visitors to date, with 131,277 grounds visitors, an increase of 10%. Income from admissions also increased significantly to £650,556, up nearly 18%. House visitors were up across the Christmas season, with 60,000 visitors (up from 54,000 in 2014/15). The theme of Lights and Legends in the House for the second year was well received.

However, even without the Christmas figures, at the end of the main season, grounds visitor numbers were still up, nearly 4% on the previous year with total house visitor numbers up 9% and paying house visitors up 11%. Much of the strong showing for the house came from the new ticketing arrangements at the car park, since visitors now make their decisions about whether to buy at house ticket at the same time as their grounds admission. The team in the Welcome Pavilion did an excellent job in up-selling house entry.

By the end of the year, group visitor numbers had increased too, by 6% overall, with an increase at Christmas of 30% in group visitors and 30% in catering spend. The number of groups during the Christmas period rose from 144 to 189. Most (157 groups) timed their visit to coincide with the Christmas Fair, proving the popularity of this kind of an event at that time of the year.

Work undertaken in the meetings and incentive travel market (MICE) helped deliver over £11,000 worth of business to the Private Events team, up 30% on last year.

In the calendar year January to December 2015 Waddesdon jumped five places from 79th to 75th in the Association of Leading Visitor Attractions’ most visited list. Amongst National Trust properties only, Waddesdon was the fifth most visited, behind Giant’s Causeway, Stourhead, Cliveden and Attingham Park.

Our bi-annual benchmarking price exercise showed Waddesdon admission prices to have fallen below comparable properties. Gardens pricing had not increased since 2013 despite a greatly enhanced offer for visitors, and a Gardens ticket was in any case a misnomer, including in addition to gardens an exhibition at the Stables for some of the year, the Aviary, extensive children’s play space, regular children’s and family activities, the Wine Cellars and a Christmas Fair and Winter Light. It was agreed therefore that with effect from 2016 the Gardens ticket prices from 2016/17 should be increased by £2 and re-named General Admission.

MEMBERSHIP NUMBERS

2,672

new National Trust memberships signed up, a total of 6,318

It was a record year for Waddesdon’s recruitment on-site of new National Trust members, increasing revenue for Waddesdon by 39% (£70,000) on the previous year. Enthusiastic and motivated, the Visitor Services team are passionate advocates for Waddesdon and for National Trust membership, consistently scoring the top marks of 98% and 99%, so much so that the first National Trust mystery shopper actually joined up during their visit! The team signed up 2,672 new memberships, a total of 6,318 new members.

Consequently, Waddesdon for the first time moved up into the top ten National Trust recruitment properties.

Revenue from gift-aid also increased, by 18%, to over £66,000



EVENTS

900 visitors a day enjoyed the Colourscape experience

70% Colourscape visitors came specifically for it

Colourscape, the inflatable labyrinth of light and sound returned over the Easter holidays. Consisting of 66 interlinked chambers and three times the size of the smaller version which we hosted in June 2014, it was positioned on the North Front. The event was a partnership with the Eye Music Trust, who are funded by Arts Council England to present contemporary music and arts to new audiences.

Over 9,000 visitors, most of whom came specifically, experienced it, and many were on their first visit to Waddesdon.



It was wonderful to see all ages enjoying themselves, especially the entertainment and sampling different foods

The decoration of the table and the avenue was superb

It was so well organised and we loved the many stalls

Summer saw our inaugural Feast Weekend on 20 and 21 June, a food and art festival inspired by the Baron's Treat and celebrating the Manor's traditions of hospitality and entertaining. The concept embodied a feast for all the senses, and included art and performance workshops, a food fair, a walk through part of the Ground Floor, a Baron Ferdinand character and a handling collection. Attendance exceeded expectations and we received excellent feedback, with more than 500 Feast visitors completing an online survey.

Our second Chilli Festival, combined with a second year of summer cinema and (for the first time) opera over the weekend was a hit despite some inclement weather.



Christmas

Christmas admission income up **18%** to

£**650,556**

85% of Christmas visitors found their visit enjoyable or very enjoyable

40% more visitors took part in the family activity at the Stables

In the final year of his three year *Winter Light* residency, Bruce Munro created a single, immersive work, departing from the trail format of previous years. SOS developed Munro's exploration of Morse code, begun at Waddesdon in 2014 with *Ferryman's Crossing* at the Aviary and Snow Code in the White Drawing Room. The work consisted of a circuit round Ash Tree Walk, Rose Garden and Aviary Glade of 162 tents, illuminated by shifting coloured lights, to a nostalgic soundtrack of snippets of music and voices emerging from static radio fuzz.

The displays in the house continued the *Lights and Legends* theme, begun in 2014. This broad concept allowed us significant scope to introduce contemporary strands, and draw in light celebrations and festivities from around the world to broaden the appeal of the presentations. Highlights this year included a giant Hannukah lamp in the Smoking Room and a modern sculpture in Bedroom Corridor celebrating the invention of the light bulb, in reference to the United Nations International Year of Light 2015.

Myths and legends from around the world were also explored, including Theia, the ancient Greek goddess of light and mother of the sun, moon and dawn. The White Drawing Room was set for a feast for the Sun King, Louis XIV. The Education Team devised a children's sticker trail, collecting 'ornaments' to help Mimi the Rothschild Mynah decorate the Aviary. They also worked with four local schools on a collaborative art project for the Bachelors' Wing Staircase on the theme of the light festivals of Myanmar.

Outside, the Christmas Fair ran for three weeks on the South Terrace and Woodroffe Bassett's *Transformation* son et lumière illuminated the front of the House.

At the Stables, both letter writing to Father Christmas and hand-decorating Christmas baubles were very popular.

Right: SOS, Bruce Munro

Winter Weekends

1,397

children took on an orienteering challenge over February half term, an increase of 40% on the previous year

6,562

visitors in February half term, 31% more than in 2015

Our ‘Winter Weekend’ initiative, focussing on outdoor walks and children’s activities, based around the Stables, boosted visitor numbers in the traditionally quiet period following Christmas. The wine cellars and wine shop, Stables café and shop were all open.

The February school half term was another area of growth for us, and for the third year we ran family activities including an orienteering challenge in partnership with the Thames Valley Orienteering Club.



MARKETING & PR

FOUR NEW films completed
£1,928,477

advertising equivalent value for printed coverage Oct 2015 to March 2016

Marketing strategy focussed on increasing new media marketing activity to reach out to new audiences, while reducing costs of print and mailings.

This encompassed a closely targeted marketing print programme, communications campaigns targeting Colourscape, Feast, Summer Fun visitors and Halloween half-term, to maximise integrated opportunities, and an advertising campaign to raise awareness of *Henry Moore: From Paper to Bronze*. We had additional support from the Art Fund through their email newsletter recommending our exhibitions in their top five for autumn. An integrated marketing, press and social media campaign for Christmas saw visitor numbers exceeding targets.

Four new films were completed: one of aerial footage shot at the end of the summer and a further three commissioned from film maker Leah Kharibian for rolling programme presentation in the Powerhouse. These short films about history, art and the aviary were also made available on our website and via our YouTube channel, where they had 2,200 views in the first month.

Support for initiatives including Flint House filming and PR, and Spencer House’s Benjamin West exhibition helped secure wider exposure for Waddesdon.

Waddesdon twice appeared on national TV, as host for one of heats of the new Sky Arts *Landscape Painter of the Year* programme in April and as the venue for ITV’s Good Morning Britain live weather forecasts in May. We subsequently hosted the final exhibition of winners for the Sky Arts programme as a part of our new ‘early bird offer’ in our first week of Christmas.

Other filming included Lord Rothschild at the Manor and Flint House for a series on Great Collectors presented by Gordon Watson for BBC2.

Press & PR

Co-ordinating PR and maximising its benefits for us, during an especially crowded spring for Waddesdon, brought considerable challenges to the Press team. The 2015 Waddesdon season launch, *Lafite* and *Transformation* launches, plus Waddesdon Bequest and Simon Periton/Henry Moore exhibition openings all took place over a period of just 12 weeks. The early decision to work with Bolton & Quinn and the British Museum to maximise exposure through the Foundation’s investment in Waddesdon Bequest, resulted in substantial media coverage.



In September, we subscribed to a new online media monitoring service in order to provide more comprehensive reporting and analysis of media coverage.

Highlights were *Flint House* on Grand Designs, the episode of *Endeavour* filmed outside the house, and the hour-long documentary *The Most Beautiful Moment* transmitted on Japan’s national television channel over Christmas. The latter was almost certainly the trigger for the 189% increase in visits to our website from Japan in the weeks following.

The season launch press day was attended by 11 London-based international correspondents who were new to Waddesdon. They were most impressed by the bus service from Aylesbury Vale Parkway, which was welcomed as an attractive incentive for independent visitors.

Press highlights included pieces in *The Lancet*, *World of Interiors*, *Financial Times*, *Country Life*, *Daily Mail*, *Architectural Review*, *the Times*, *The Art Newspaper* and *Art Quarterly*.

Digital Marketing

A Digital Marketing Coordinator was appointed to manage engagement with a wider range of Waddesdon content across our social media channels. Additionally, a new Marketing Executive for RWL was appointed in September, and a dedicated Twitterfeed @WManorWeddings and a new Facebook platform for weddings at Waddesdon created.

New email newsletter templates, automated replies, list cleaning and engagement monitoring, along with data capture and segmentation initiatives increased the effectiveness of email campaigns.

Facebook proved our most effective social media platform, with an average of 14,775 likes and 25,291 engagements (shares, clicks and comments) each month. Results have been best for our video content, notably the *Day in the Life* film, reaching 16,900 users. During Christmas our promoted posts cost around £0.06 per click and were reaching in excess of 100,000 users.

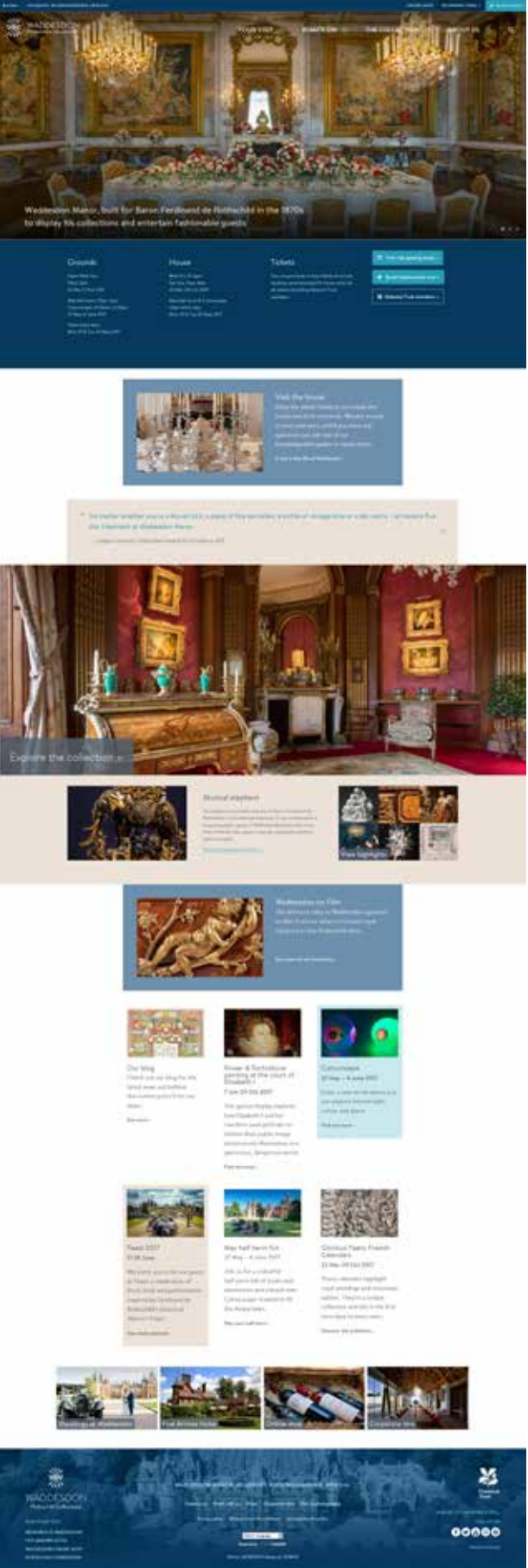
A one-year dedicated post was created in the Marketing Department for digital initiatives and social media, and Jo Fells, Head of Marketing, worked with Collections’ Philippa Plock to enhance, extend and edit our Wikipedia and Google profiles, thus driving more people to our website. On Twitter the curators set up their own account (@WMCurators) and the elephant automaton (@WMelephant) also joined and is part of a lively international group of other museum mascots ranging from mummies to a jar of preserved moles in the Grant Museum. There was also greatly increased Collections activity on Facebook and Instagram and links to videos with collections content on YouTube, including footage about the Smoking Room exhibition, the Elephant Automaton in action and links to the various British Museum films about the Waddesdon Bequest.

Opposite: Joana Vasconcelos, *Lafite*, 2015

Website

Work began with digital agency Substraket in January to scope the plans for the development of the website and online content and support the Collections database, online ticketing, online shop, hotel bookings, grant management, image and video hosting. The target date for the launch of the first phase of the new site is September 2016.

In April we uploaded Waddesdon’s first solely online exhibition, on the Smoking Room collections, to complement the Smoking Room exhibition and the opening of the new Waddesdon Bequest Gallery at the British Museum. A further exhibition went online at the end of May, to coincide with the re-opening of the Bequest. Research for this project provided material for an article for the Journal of the History of Collections.



FAMILY, EDUCATION & SCHOOLS PROGRAMME

12,809

children visited Waddesdon in August, nearly 3,000 more than in august 2014

89 schools visited Waddesdon during the 2015/16 season

A year full of activities ensured the continued success of Waddesdon’s schools and families programme.

Children had a choice of a different craft activity each day in August. Activities included kite making, art, ‘mud’ pies, woodland crowns, mini-beast homes and bird design, based in the new Activity Room in the Stables Courtyard, created from what was previously a storage room. A Pirate Weekend on 7 & 8 August, thematically linked to our outdoor theatre performance of ‘Treasure Island was also very well attended. In total, £2,716 income was generated by these summer activities.

A weekend in July for Brownies earning their Out & About and Wildlife Explorer and Waddesdon Wanderer badge sold out.

The decision not to offer ‘kids go free’ in August had no discernible negative effect on the number of family visits and in fact significantly increased our numbers of new NT family memberships and meant we earned additional admissions income from paying visitors.

The programme of curriculum-based sessions for schools continued to grow, with six sessions offered on a regular basis to mainly primary schools: Fun with Fairy Tales, Garden Explorers, Who Lives in a House Like This?, Riches of the Earth, Tremendous Trees and Myths and Legends. The Education team also responded to specific requests for bespoke sessions.

Working closely with Collections colleagues, the Education team developed schools resources for the Henry Moore and the Riches of the Earth exhibitions.



STAFF & VOLUNTEERS

247

staff and volunteers received long- service badges at the first ceremony at the Dairy. Altogether, these recipients had given 2,080 years’ service to Waddesdon

In February, Sarah Weir, Waddesdon’s CEO, left to pursue other projects. Her time at Waddesdon saw a number of exciting new initiatives, including the new building and arrangements in the car park, the Woodroffe Bassett lighting scheme and the refining of the management team. She also brought a new focus to communication with all our staff and volunteer teams.

In March, Simon Wales was promoted from Head of Visitor Experience to General Manager with a remit covering Visitor Services, Marketing, Facilities, Security and Transport, Housekeeping, Education, Events and Volunteering. Pippa Shirley’s role was broadened to include Gardens in addition to Collections and Archive. HR moved under the leadership of Dave Silvester, in addition to that of Finance, Records Management and IT. A new Head of Marketing & Communications, Jo Fells, was recruited and Kim Hallett moved to a newly created four day a week position as Head of Business Development and Tourism.

Following the commissioning of the new analytics security system for the House and Collection, a new staff structure was introduced to replace the former room warden arrangements, with the aim of removing the necessity to close rooms in future.



The development of staff talent remained a key focus and our monthly induction programme was re-worked with input from the curatorial team, a third year of Service Promise training which continued to the rewards of positive visitor feedback, and the addition of Powerhouse Monthly sessions, attending by around 30 key staff, designed to grow better inter-departmental relationships.

Three days of Insights training delivered for us by a National Trust trainer focused on staff maximising their talents and working methods.

Quarterly volunteer coffee mornings were introduced as an opportunity for volunteers to give feedback or raise questions, and to reinforce their inclusion as an integral part of the Waddesdon ‘family’.



Our regular student programmes train four Garden Students each year, two as part of the Professional Gardeners Guild Training programme and two attached to local Horticultural courses, and our annual Internship Programme with Oxford University selects one final year student (History/History of Art) to work as part of the Collections team for three months.

For nearly four weeks in May, Catherine Taylor, Head Archivist, and Sarah Dewberry, Education and Learning Manager visited Longwood Gardens in Philadelphia, shadowing their counterparts. The aim of the trip was to enhance their personal development, observe best practice work in a similar exemplar site, and bring lessons learned back to Waddesdon. As well as a full schedule at Longwood itself, Sarah and Catherine also benefited from field trips the other two Du Pont properties in Washington DC and Philadelphia.



Every penny generated by commercial activity is reinvested in the running of Waddesdon Manor



Commercial Enterprise

WADDESDON TRADING

Commercial income is earned by the Rothschild Waddesdon Limited Group, comprising a range of retail and catering outlets at Waddesdon, together with private events, the Five Arrows Hotel and public events (including filming).

Catering

Waddesdon was voted winner in the Best Eating Out category of the 2016 Hudson's Heritage Awards

10,7609

afternoon teas were served

Catering had an excellent year with net profit and sales up, margins strong and the wage to sales ratio the lowest ever achieved. Afternoon teas continued to perform particularly well, and a children's afternoon tea was introduced for the first time

Public Events

The Christmas market had a nice range of items for sale as well as seasonal food and drink. The classical background music added to the atmosphere

Trip Advisor, 30 November 2015

...congratulations on a truly first class fair, we really enjoyed it and the atmosphere was simply wonderful and really put us in the spirit of the season

December 2015

Public Events performed well in its second full year of trading in RWL. A combination of strong filming revenue and the addition of an extra week of the Christmas Fair produced good results. 87% of TripAdvisor comments about the fair were positive, with great feedback from exhibitors and visitors too. Stall holders at the both the Feast Food Fair and the Chilli Festival reported healthy profits.





WADDESDON MANOR

The Five Arrows Hotel

March, April, May, August and December were all record breaking months for the hotel

Awarded AA gold stars putting the hotel in the top 5-10% of AA properties in their guest accommodation scheme

In the top three of 100 hotels in Buckinghamshire (behind Stoke Park and Cliveden House)

Awarded TripAdvisor certificate of Excellence

The extensive refurbishment programme at the hotel was completed for all 16 bedrooms, the Old Coach House and the restaurant.



Private Events

Our bi-annual wedding open days were completely re-launched, to feature fashion shows, make-up and hair demonstrations, cocktail workshops, inspiring table settings and a number of wedding florists demonstrating their works. The first of these was scheduled for March 2016.

We hosted two wedding proposals outside the Manor in 2015, generating significant social media coverage for Waddesdon, and the Asiana Wedding Magazine, with a readership of 432,000 held a photoshoot in the House for their summer 2016 edition, raising our profile in the Asian market as a potential venue for Indian weddings.

We worked with two corporate consultants Ben Harrison and Charlotte Picot to continue to build our corporate business, hosting a corporate evening in May 2015 to showcase our venues to new clients and build upon established relationships for repeat business.

Waddesdon exhibited at Square Meal in 2015 and the Summer Show in January 2016 both generating several interesting leads.



ANNUAL REVIEW 2015/16



Retail

The Manor Shop a finalist in the best museum/visitor attraction retailer category in the 2016 Gift Retailer Awards

*TripAdvisor comments:
Do allow time to visit their shop
which often has unusual things chosen
with taste (1 January 2016)*

*The shops were well stocked with lots
of ideas for presents and the wine
selection was excellent (21 November 2015)*

*We bought some homemade fudge
too which was to die for! (10 January 2016)*

As a precursor to thoughts on how we might move closer to the aspiration of an exemplary museum shop in the Manor, ladies' accessories and much of the homeware stock were moved from the Manor shop down to the Stables to create a lifestyle shop in what was the toy shop. Children's toys and books were moved into the sweet shop to give a more dense and colourful display.



WADDESDON WINES LIMITED

22% up headline revenue
25% up corporate gifts
9% up wholesale clients

Waddesdon’s wine company saw continued growth with increased sales volumes and a growing number of clients. Private client business returned sales after the slowdown in the fine wine market through 2012 to 2014.

In January 2016 the company was designated the sole importer for the Baron Edmond de Rothschild portfolio in the UK, enhancing Waddesdon Wines’ reputation.

The 2014 en primeur campaign was the most successful since the 2010 vintage with good release prices, small margins for the importers, and fair end prices to private clients. Revenues through en primeur were £405,000, with a gross margin of £65,000, 16%. The top performing wine of the campaign, Lafite Rothschild, generated £45,000 gross profit.



DEVELOPING OUR GROUPS & TOURIST MARKETS

The 2015/2016 financial year saw the first full year of operation for the newly created Business Development and Tourism department, led by Kim Hallett. We created this department to focus attention on developing the domestic and international groups market, addressing the need to increase secondary spend in the shops and restaurants and to develop our MICE (meetings and incentive market) business from overseas. .

The domestic market

Awards: Runner- up in the Best Historic House and/or Gardens for Groups category in the Group Travel Awards Highly Commended Beautiful South Tourism Awards 2015, Event and Large Attraction category

In the six months from November 2015 to end March 2016 Kim attended 10 UK Groups Fairs and Trade Shows all over the UK, promoting Waddesdon to the UK Group and Travel Trade market and continuing our partnership with Blenheim Palace, sharing exhibition space and stands to reduce costs. Kim was also appointed Chair of the local tourism group, Visit Bucks, in February, helping to develop the strategy for tourism in Buckinghamshire in which Waddesdon will have a key role.

International and MICE Markets

Sales and marketing activity took place in all of our overseas markets: China, North America, Germany and Scandinavia. Kim attended the China Sales Mission in Beijing in November securing scheduled appointments with some 60+ tour operators. In April Kim spoke at a conference run by East Song Consulting who work with 300+ Chinese Tourist Guides based in the UK who are influential in helping to decide itineraries for in-bound Chinese groups. Our ‘Day in the Life of Waddesdon’ film, subtitled into Chinese, was funded, promoted and supported by the British Council in Beijing and Culture 24.

The Explore GB event in Liverpool in February, organised by Visit Britain and aimed at global tour operators, delivered four bookings for Christmas from one Canadian operator and three from Japan. The film shot at Waddesdon in the run up to Christmas, shown on Japanese NHK television in December, together with some marketing activity which Kim organised with the Visit Britain Japan office, rekindled interest from Japanese tour operators. The Germans and Scandinavians continued to be interested in the Gardens. An image of Waddesdon featured on one of Tourism South East’s main posters for the National GREAT campaign for Scandinavia which was sanctioned and signed off by Downing Street. These images are usually the national icons such as Tower of London, St Pauls, and Chatsworth. This was a further indication that we are increasingly considered by Visit Britain as a member of that group.



Following the terrorist attacks in Paris and Brussels, the North American market continued to be a challenge with many groups cancelling plans to travel outside of the USA. Kim attended IMEX in Frankfurt again and met over 70 companies.

Overall, it was an encouraging first year with potential for growth from the Chinese, Japanese and European markets.

FILM, TV & OTHER MEDIA

8 films and photo shoots beat budget with a revenue of

£44,680

It was a good year for filming revenue. Programmes filmed at Waddesdon included the Chinese version of Top Gear and a Christmas film by Japanese broadcaster NHK which featured interviews with our stewards and Bruce Munro. Publicity for the Flint House, the new building below Windmill Hill on the Rothschild estate, its selection for the RIBA architectural prize and entry for the Manser Prize for domestic architecture, also generated filming activity and interviews with Lord Rothschild including *Grand Designs*, a Channel 4 documentary and a photo shoot with American Vogue. Sky filmed an episode of its competition *Landscape Artist of the Year* at Waddesdon, including several short segments about the history and management of the house which featured Pippa Shirley and the stewards.

COMMITTEES

Academic Committee

Lord Rothschild
(Chair)

Lady Rothschild

David Landau

Alastair Laing

Neil McGregor

The Hon. Hannah Rothschild

Dame Rosalind Savill CBE

Sarah Staniforth

Patricia Williams

Other attendees

Pippa Shirley

Sarah Weir OBE

Fabia Bromovsky

Gardens Committee

Lord Rothschild
(Chair)

Mike Calnan

Sarah Cook

Peter Inskip

Jim Marshall

The Hon Beth Rothschild

Candida Lycett-Green

Peter Inskip

Kim Wilkie

Other attendees

Fabia Bromovsky

Pippa Shirley

Sarah Weir OBE

Paul Farnell

Management Committee

The Hon Hannah Rothschild
(Chair)

Nicola Briggs

Other attendees

Sarah Weir OBE

Fabia Bromovsky

Kim Hallett

Edward Parsons

Sara Sweetland

Simon Wales

Pippa Shirley

Dave Silvester

June Primmer

STAFF LIST 1 March 2015 to 28 February 2016

David	Hebburn	Accounts	Katie	Vials	Collection
Samantha	Jarvis	Accounts	Colette	Warbrick	Collection
Rosemarie	Jones	Accounts	Joan	Allen	Conservation
Debbie	Payne	Accounts	Christine	Burnham	Conservation
Sue	Rapley	Accounts	Karen	Featonby	Conservation
Catherine	Taylor	Archive	Julie	Isherwood	Conservation
Llyr	Davies	Aviary	Katherine	Cassels	Education
Ian	Edmans	Aviary	Sarah	Dewberry	Education
Gavin	Harrison	Aviary	Emma	Backwell	Events
Josh	Bargrove	Catering	Hollie	Barr	Events
James	Boothaway	Catering	Claire	Holland	Events
Elis	Carani	Catering	Mihai	Moscu	Events
Daniel	Caterer	Catering	Cristian	Spalanzino	Events
Craig	Clark	Catering	Gary	Hatchman	Facilities
Harry	Cox	Catering	Stuart	Howard	Facilities
Stewart	Davies	Catering	John	Iapino	Facilities
Andrew	George	Catering	Kevin	Rees	Facilities
Niamh	Malewicz	Catering	Ian	Smith	Facilities
Przemyslaw	Nadolski	Catering	Lewis	Brigginshaw	Five Arrows Hotel
Stelica	Scarlat	Catering	Wioletta	Brooke-Ward	Five Arrows Hotel
Zachery	Selwood	Catering	Julie	Chalmers	Five Arrows Hotel
Sally	Skinner	Catering	Amber	Chalmers	Five Arrows Hotel
Daniel	Skinner	Catering	Alastair	Dudley	Five Arrows Hotel
Ben	Thurkettle	Catering	Bryan	George	Five Arrows Hotel
Oliver	Waddon	Catering	Robert	Goraj	Five Arrows Hotel
Diane	Bellis	Collection	Karl	Penny	Five Arrows Hotel
Juliet	Carey	Collection	Connie	Saunders	Five Arrows Hotel
Rachel	Jacobs	Collection	Andrew	Batten	Garden
Ulrich	Leben	Collection	Mark	Chambers	Garden
Phillippa	Plock	Collection	Richard	Ernst	Garden
Nicola	Tinsley	Collection	Andy	Flitney	Garden

WADDESDON MANOR

Rick	Foster	Garden	Sheena	Cox	Retail
Chris	Gibson	Garden	Juliet	Hall	Retail
Ben	Hignell	Garden	Nicola	Mertens	Retail
Simon	Lewis	Garden	Peter	Tompkins	Retail
Hannah	Lucas	Garden	Lishman	Young	Retail
Jennifer	Thompson	Garden	Donna	Allen	Security
Peter	Thorp	Garden	Steve	Brackley	Security
Ian	White	Garden	Dawn	Kingsley	Security
David	Wilson	Garden	Ray	Raby	Security
Christine	Benton	Housekeeping	Paul	Worsley	Security
Tracy	Gibson	Housekeeping	Carol	Bradbury	Stewards
Christine	Howe	Housekeeping	Margaret	Clarke	Stewards
Pauline	Johnstone	Housekeeping	Jane	Finch	Stewards
Michelle	Knight	Housekeeping	Ann	Newbold	Stewards
Beverley	Northway	Housekeeping	Harriet	Nichols	Stewards
Varsha	Parmar	Housekeeping	Sarah	Patch	Stewards
Julie	Quinn	Housekeeping	Matthew	Waters	Stewards
Deborah	Tearle	Housekeeping	Kim	Hallett	Travel Trade
Jane	Cliffe	Marketing	Helen	Franklin	Visitor Services
Catherine	Conisbee	Marketing	Matthew	Hulme	Visitor Services
Vicky	Darby	Marketing	Victoria	Lovatt-Morris	Visitor Services
Jo	Fells	Marketing	Francesca	Page-Smith	Visitor Services
Emma	Gilliland	Marketing	Cheryl	Richardson	Visitor Services
Alison	Hill	Marketing	Hayley	Rowe	Visitor Services
Emma	Mason	Marketing	Hannah	Walker	Visitor Services
Olivia	Parker	Marketing	Andrew	Bartlett	Wine Company
June	Primmer	Marketing	Lucy	Bonson	Wine Company
Marie	Stewart	Public Events	Christopher	Campbell	Wine Company
Eleanor	Burgess	Records & IT	Stephen	Lane	Wine Company
Kayleigh	Creser	Records & IT	Michael	Lord	Wine Company
Steve	Rumsey	Records & IT	Katie	Murray	Wine Company
Joan	Adams	Retail	Joe	Wray	Wine Company
Roddy	Bedford	Retail			

