

Annual Review
2021/22



WADDESDON
Rothschild Collections



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Rothschild Collections

ANNUAL REVIEW 2021/22

Review of the year from
March 2021 – February 2022



Riesener Trail in the Morning Room. Photo: Waddesdon Image Library, Chris Lacey.

Front cover: Manco and Parterre at Waddesdon. Photo: Waddesdon Image Library, Chris Lacey.

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Reflecting on 2021/22

A gradual return to normality

As we emerged into a post-pandemic world, there was a cautious, welcome return to more normal conditions and we were finally able to re-open areas of the House and run almost all of our events. As the effects of the pandemic receded, visitor numbers stabilized and more staff returned to work in-house. It was a relief and delight to be able to open the House almost entirely from May; only the Bachelors' Wing remained closed. A phased opening gave time for volunteer numbers, including House Hosts, to build, as more and more people were vaccinated and confidence returned. By the end of the year, we had recorded 422,000 visitors, against a projection of 350,000, which was very pleasing in the circumstances.

Although it was agreed at the start of the year that it would be too risky to run SummerFest, ChillFest did go ahead in September, well attended and well received. Some talks and tours restarted, including to Eythrope Walled Garden. The new permanent walking path from the car park to the Manor was completed, its surface greatly improving accessibility. The Christmas season was also more successful than we had hoped at the start of the year, including an exhibition in the Coach House celebrating the art of Leo Villareal and the completion of the second phase of the RF's *Illuminated River* project. The House however, did not open due to Covid and staffing restrictions.

The success of the exhibition *Gustave Moreau: The Fables*, a partnership with the French Rothschild family and the Musée Nationale Gustave Moreau in Paris, was a huge highlight. It scored highly in terms of visitor, press and critical reception, and also covered its costs, as our first ticketed exhibition. Work continued on the Joana Vasconcelos *Wedding Cake* project, a major new acquisition for the Rothschild Foundation at the Dairy. With the contract signed in August, planning for its installation got underway. This year also saw the completion of the Dairy refurbishment project, which included loans from the private collection and the RF. We also saw the return of specialist visitors to both the House and the Archive. Research and academic activity resumed with staff lecturing externally, and working on publications. Towards the end of the Summer season we launched the Riesener trail in the House, one of the long-awaited outcomes of the Riesener Research Project, and began work on next year's exhibitions, celebrating Miss Alice de Rothschild's centenary, both inside and outside the Manor and at Eythrope.



Above: *Gustave Moreau: The Fables* exhibition in the House.
Right: Gustave Moreau, *The Town Rat and the Country Rat*, 1881 © Private Rothschild Collection/Jean-Yves Lacôte.





RWL (Rothschild Waddesdon Ltd), the trading company for Catering and Retail, had a positive year of recovery, with encouraging sales across the business. WEL (Waddesdon Events Ltd), the new trading company responsible for private events were able to start building its business at the Dairy and Windmill Hill, and the Five Arrows Hotel has also had a very good year with trade improving across the hospitality sector.

The general sense that things were looking up was reinforced by an unexpected bonus: the return of one of the gold boxes stolen in 2003 which reappeared on the art market and was returned to us by Thames Valley Police in September

In the wake of the upheavals of the previous year staffing instability continued at all levels. Mark Blandford-Baker, CEO of the Rothschild Foundation, left in February. The need for more seasonal staff as activity picked up coincided with the national difficulties in recruitment, which also affected all departments.

2021/22 in numbers

VISITORS 

422,101

visitors

158,000

Christmas season visitors

COLLECTIONS 

5,129 visitors to *Gustave Moreau: The Fables*

39,000 visitors to *Nick Knight: Roses from my Garden*

1,750 (Nov to Feb) to *Illumination: The Art of Leo Villareal*

340,918 unique website page views of Collections and Gardens content

298 new object records created

3,800 objects inventoried

2,102 new digital photography records created

FAMILY, EDUCATION & SCHOOLS PROGRAMME

15,910 

school children visits (in person and via Zoom)

7,495 school children across 74 schools took part in the Christmas display

1,559 

school children from 26 schools planted 75,000 bulbs

STAFF & VOLUNTEERS

27,710 volunteer hours

98 days lost to Covid-related illness

137 recipients of Long Service Awards 

DIGITAL REACH 

99,000 regular email campaign subscribers

31% increase in Facebook engagements

1,867,194 YouTube views

11,000 Twitter followers

8,416,634

website page views – a 134% increase on the previous year

MEDIA ACTIVITY 

991 media articles reached over 225 million people

Over £7 million advertising equivalent value

Over £19 million broadcast media audience





Collections

The Rothschild Treasury. Photo: Waddesdon Image Library, Mike Fear.

EXHIBITIONS & DISPLAYS

Our exhibitions programmes are key to Waddesdon's mission to share the wealth of its collections and research activity with everyone.

2021 Exhibitions

A review of the exhibitions programme post-pandemic concluded that in future exhibition content should be drawn to a much greater extent from Waddesdon's core collection, with curatorial activity focused on our own collections.

Nick Knight: Roses from my Garden - May to October, in the Coach House

This exhibition, in collaboration with photographer Nick Knight, re-opened for a second season in the Coach House. Free to Grounds visitors, it was seen by 39,000 people.





Gustave Moreau: The Fables – June to October, in the Exhibition Room

A collaboration with Musée National Gustave Moreau, Paris, and the French Rothschild family, this exhibition showcased for the first time 30 watercolours created from 1870-1885 by Gustave Moreau (1826-98) from a Rothschild private collection. They illustrate the *Fables* of Jean de La Fontaine and are part of the series commissioned by Anthony Roux (1833-1914). They were thought to have been acquired by Baron Edmond de Rothschild after Roux's death, but were in fact bought by his sister, Alexandrine.

The exhibition, curated by Juliet Carey, was accompanied by a beautifully produced catalogue and was designed by Charles Marsden Smedley. It attracted some of the best press coverage ever received for an exhibition. It was listed as one of the *Guardian's* "must see" shows, and the *Art Newspaper*, *Sunday Telegraph*, *Sunday Times*, *Times*, *Country Life*, *The Lady*, *Apollo*, and *Burlington* all reviewed it. It was also received very well by the public, despite it being the first exhibition for which we charged (£5 per head, including NT). Numbers were restricted under Covid regulations for the first month of opening, but these were relaxed in July and by the time the exhibition closed on 17 October, 5,129 visitors had seen it. The income insured that the exhibition covered its costs.

Collecting Stories: private worlds to public spaces - May to October, in the Family Room
 This display looked at how collectors change the way they record their collections over time as objects move from private worlds to public access, and as curatorial input increases and develops. Using the splendours of Rothschild collecting as a case study, the exhibition included the Waddesdon Red book and Alfred de Rothschild's album for Halton, catalogues for the collections at Halton and Mentmore, as well as examples of cataloguing at Waddesdon. It also included papers relating to Baron Edmond's collections in France and how these were listed for the purposes of probate. Also included was the Lietaud regulator clock, newly arrived on loan from a private collection. It was placed opposite the display of Alfred de Rothschild's collection, to whom it belonged.



Riesener Trail in the House - September to October

This marked the final year of the Riesener Project, a collaborative research initiative with the Wallace Collection and the Royal Collection to look collectively at Riesener furniture in all three collections. Marie-Adelaide's roll-top desk (normally in the Tower Drawing Room), four small writing tables, and the recently acquired portrait of Riesener were moved into the Morning Room to join the Comte de Provence's roll-top desk to create a Riesener display there. Visitors could thus compare the pieces side by side as well as seeing them open and close up. Jane Cliffe designed a beautiful accompanying leaflet, highlighting these and pieces elsewhere in the House which was very well received, attracting comments in our visitor surveys. The monograph which was one of the major project outputs was published in 2020. The research is also available through an on-line exhibit and catalogue.





Winter Light 2021: Celebrating the Illuminated River Project – October to February, in the Coach House

Part of the Winter Light season, *Illumination: Work by Leo Villareal*, celebrated the Illuminated River project, funded by the Rothschild Foundation, to light the 12 central London bridges over the Thames. The exhibition was curated by Leo and the Project Director, Sarah Gaventa. Three of Leo's light works were also on display: an early piece, *Blossom* (lent by Lord Rothschild); *Empyrean Tide*, made as a limited edition for the Rothschild Foundation Trustees, and *Radiant Wheel* (on loan via the Pace Gallery from Mollie Dent-Brocklehurst). The film was accompanied by the music specially commissioned and composed to accompany the lighting schemes from the students of the Guildhall School of Music and Drama in London.

The costs of presenting the exhibition were covered by the Rothschild Foundation and the exhibition was seen by 1,750 visitors.



Left: *Illumination: Work by Leo Villareal* exhibition at the Coach House. Photo: Waddesdon Image Library, Derek Pelling

ACQUISITIONS & 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.

Acquisitions

Several new acquisitions were made by the Rothschild Foundation, including two works given by Platon Hadjimichalis, *Composition with pheasant feathers I* and *Composition with pheasant feathers II*. Two Louis Vuitton trunks which belonged to Dorothy de Rothschild were also transferred, along with a number of pieces of furniture and other objects for the Dairy refurbishment.

Loans-in for Exhibition

Gustave Moreau: The Fables - 36 watercolours by Moreau were received for this exhibition. 34 of which on loan from the French branch of the Rothschild family, one from the Musée Nationale Gustave-Moreau and one from Lord Rothschild.

Outward Loans

Steven van der Meulen, Portrait of Lord Leicester (c. 1564), oil on panel, for *Elizabeth I and Mary, Queen of Scots*, 23 October 2020 - 21 February 2021 (original dates), postponed until 8 October 2021 - 20 February 2022 at the British Library, London. This portrait belongs to Lord Rothschild and is usually on display in the Smoking Room.

Returned from Loan

F. Boucher, *Portrait of Madame de Pompadour* - returned from *Francois Boucher: Rococo Artist* at Staatliche Kunsthalle, Karlsruhe, 14 November 2020 - 7 February 2021 (original dates), postponed until 9 March - 30 May 2021. This painting belongs to Lord Rothschild and is now back on display in the Starhemberg Room.

F. Boucher, *The Fountain of Love* - returned from *Francois Boucher: Rococo Artist* at Staatliche Kunsthalle, Karlsruhe, 14 November 2020 - 7 February 2021 (original dates), postponed until 9 March - 30 May 2021. This drawing belongs to Lord Rothschild and is now back in store.

F. Boucher, *The Flagellation of Christ* - returned from *Francois Boucher: Rococo Artist* at Staatliche Kunsthalle, Karlsruhe, 14 November 2020 - 7 February 2021 (original dates), postponed until 9 March - 30 May 2021. This drawing belongs to the National Trust and is now back in store.

Sculpture of a Rhinoceros (Clara) - returned from *Miss Clara and the Celebrity Beast in Art 1500-1860*, at The Barber Institute of Fine Arts, Birmingham, 6 November 2020 - 31 January 2021 (original dates) postponed until 12 November 2020 - 27 February 2021. This object belongs to Lord Rothschild and is now back on display at the Dairy.

Requests to Borrow

Fine Arts Museum of San Francisco: request to borrow Nicholas Hilliard, *Queen Elizabeth I* (1576-1578), oil on panel and Nicholas Hilliard, *Sir Amias Paulet* (1576-1578), oil on panel, for *The Tudors: Art and Majesty in Renaissance England*, 24 June - 24 September 2023.

These paintings, usually on display in the Smoking Room, belong to a family trust and the loan was approved, subject to conservation checks.

Hans Eworth: Thomas Howard, 4th Duke of Norfolk (1500-1600) - for *Who was the Master of the Countess of Warwick* at Compton Verney Art Gallery & Park, 8 October 2022 to 15 January 2023. This painting, usually on display in the Smoking Room, belongs to a family trust and the loan was approved, subject to conservation checks.

Unknown, attributed to Nicholas Hilliard: *Man in an Armillary Sphere* (1569) - for *Who was the Master of the Countess of Warwick* at Compton Verney Art Gallery & Park, 8 October 2022 to 15 January 2023. This miniature, usually on display in the Low White, belongs to the National Trust and the Academic Committee approved the loan.

James II Five Guineas coin (1687) - for *The Last Voyage of the Gloucester: Norfolk's Royal Shipwreck* at Norwich Castle Museum and Art Gallery, 25 February to 25 July 2023. This coin, usually in store, belongs to Lord Rothschild who approved the loan.

Sculpture of a Rhinoceros (Clara) - for *Clara* at the Rijksmuseum, 30 September 2022 to 15 January 2023. This object, usually on display in the Dairy, is in the private collection. Lord Rothschild agreed to the loan.



NT-owned objects returned

Unknown maker, *Bonbonnière* (1775-1781) - returned to the Manor by Thames Valley Police following the theft in 2003.

ACADEMIC PROGRAMME

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

Collaborations and partnerships

Jewish Country House Project

The AHRC (Arts and Humanities Research Council) major grant for a four-year collaborative research project: *Jewish Country Houses: objects, networks, people*, led by Abigail Green (Oxford), with Tom Stammers (Durham), Jaclyn Granick (Cardiff), Silvia Davoli (Strawberry Hill) and Juliet Carey (Waddesdon) entered its second year.

Juliet and Abigail began editing the first chapters of the project book, *The Lure of the Land: Jewish Country Houses* due for publication in 2024. Juliet also worked with H el ene Binet on photography selection, and attended two academic conference one in Paris in June and another in Seneffe in September.

A thematic route linking a range of properties together, *Palaces, Villas and Country Houses* was launched on the AEPJ (European Association for the Preservation and Promotion of Jewish Culture and Heritage) website. *The Jewish Chronicle* carried an article about the project.

Getty Rothschild Fellowship

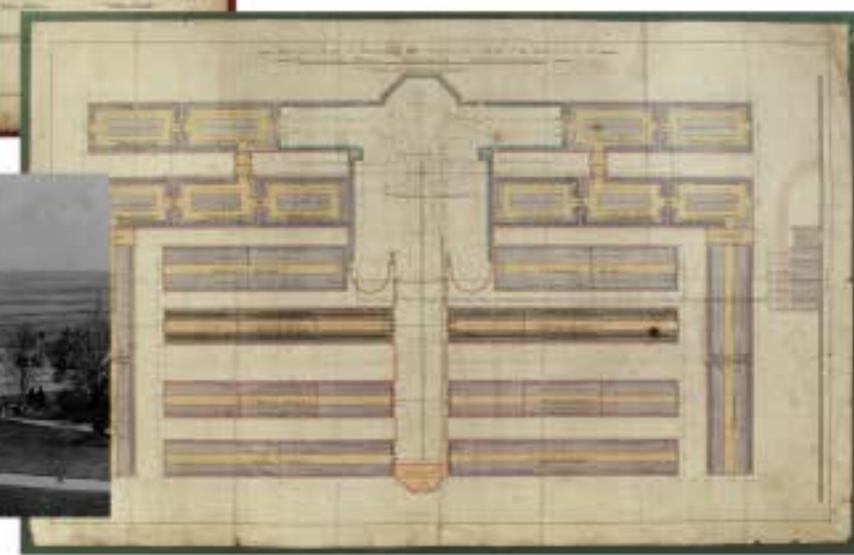
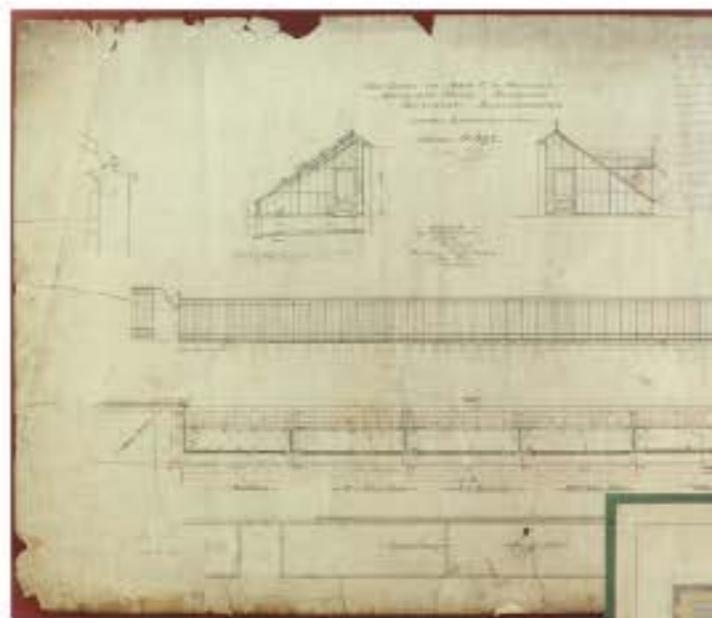
Our five-year Fellowship with the Getty Research Institute in California is coming to the end of its agreed term, and following discussions, it was agreed that it would not be extended. There has been a hiatus in any case due to the pandemic, so the next Fellow, Diana Davis, will therefore be the last. Diana is an independent scholar who has published *The Tastemakers: British Dealers and the Anglo-Gallic Interior, 1785-1865* (Getty Publications and Yale), and her research now focusses on the later period, up to the turn of the century, including several Rothschilds.

Historic Houses Archivists Group

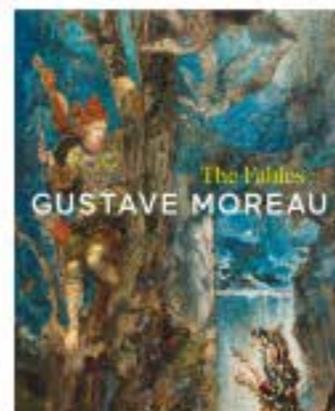
This group exists to promote good practice and offer support and advice to those caring for archives within a historic house setting. It resumed face-to-face meetings at Arundel Castle in October 2021. Catherine Taylor, Head of Archives & Records, re-joined the committee as British Records Association representative.

The Historic Houses Archivist Group archive, based at Waddesdon while Catherine was Secretary, transferred to Chatsworth until a permanent home for it can be found

With support from Sophie Piebenga, Catherine applied for a grant from the National Archives and the Gardens Museums to establish the conservation requirements of the Halliday Company Archive (the builders of the Waddesdon and Eythrope glass houses), which is now under threat and to make recommendations for a permanent home.



Above clockwise: Drawings for Waddesdon Fruitwall 1884 by Halliday; Gardeners in Waddesdon glasshouse c 1910; Autochrome flowers in glasshouse; Ground plan for Waddesdon Topglass c1885 by Halliday; Waddesdon Topglass with central dome, with Fruitwall beyond c.1890.



Publications

Gustave Moreau: The Fables (hardback)
The first publication on the watercolours in English, written by Juliet Carey was published to coincide with the exhibition at Waddesdon.

It illustrates all the watercolours, with essays about the artist and the collecting of Moreau by the Rothschild family.

Higher Education & Specialist Teaching

As Covid restrictions eased, there was a welcome return to face-to-face teaching. Teaching resumed for both the University of Buckingham Art History MA and Sotheby's Institute of Art, both of whom have long standing relationships with Waddesdon.

Mia Jackson, with Professor Kristel Smentek, gave an online seminar on turtleshell to post-graduate students at the Massachusetts Institute of Technology, Boston.

Lectures & Conferences

Mia Jackson gave online talks to the French Porcelain Society, the Furniture History Society, the Institute of Classical Art and Architecture of Southern California, the National Trust Curatorial team and the Amis de Sèvres.

Pippa Shirley spoke to the patrons of the Jewish Museum, London on the Rothschild family.

Specialist Visitors & Groups

It was a pleasure to be able to welcome specialist group visits once again. The Marlay Group, Patrons of the Fitzwilliam Museum, had a tour of the Manor, *Gustave Moreau: The Fables* exhibition and a visit to Eythrope's walled garden. Catherine Taylor and Sarah Dewberry led a visit from the Council of Christians and Jews. Mia Jackson and Rachel Jacobs welcomed researchers from the University of Oxford to look at books and board games, as well as sessions with experts Rosalind Savill, John Whitehead and Michele Beiny on Sèvres. Juliet Carey hosted a number of visits to the Moreau exhibition. Karen Hladik and Tim Cox came to see Jan Wyck 'Swallow', and Michael Tollemache to see Reynolds' *Lady Jane Halliday* (he is a descendant of the sitter).

Research

Research activities also resumed as staffing levels stabilised. Mia Jackson worked with Rachel Jacobs on Alice de Rothschild as a collector, as well as on the decorative arts collection more broadly for cataloguing. She also attended a five-day online summer school run by the Courtauld Institute on Nazi Spoliation, relevant for her research into the portion of the collection that came from Baron Edmond. Catherine Taylor, Pippa Shirley and Colette Warbrick also worked on Miss Alice.



Stewardship

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



CONSERVATION & MAINTENANCE

Sculpture Conservation

Victoria Geddes, Assistant Steward, took on responsibility for managing exterior sculpture, including the regular cleaning and anti-algal treatments before the covers went on in November.

The pair of historic Gasoliers were returned from store and reinstated on the North Front by Cliveden Conservation, following the removal of Joana Vasconcelos' *Lafite*, which is being relocated to the Dairy following the end of their term of planning permission at the Manor.

Paintings & Works on Paper Conservation

Sara Stoll cleaned, retouched and consolidated small areas of the frame for Steven van der Meulen, *Robert Dudley, Earl of Leicester* (c 1564) ahead of its temporary loan to the British Library.

A campaign began to remount over 500 drawings as part of a reorganisation of the drawings collection, to ensure safe storage and easier access. Conservator Celia Bockmuehl began a phased programme of work.

Furniture Conservation

Campbell Norman Smith from Granary Conservation and his intern worked on a number of small conservation repairs and consolidation of furniture in October, notably the frame of Nattier's *A Woman with a Blue Mantle*, a table from the Small Library, a box in the Bachelors' Wing and the Peyrotte monkey screen.

Photograph Conservation

In November, Victoria Stevens (V&A) worked with the Archives team to clean and rehouse the collection of nearly 90 stereoscopic autochrome plates which provide an invaluable record of Eythrope and Waddesdon during Alice's time.

Maintenance & Environmental Control

The Stewards team worked closely with Facilities during the winter on a major capital project to replace pipework on the entire second floor. The pipes were installed as part of the Centenary Restoration in the 1990s and are now developing a number of weaknesses, resulting in an increasing frequency of leaks. A large number of objects had to be moved and carpets taken up. The refit included extra door bars to lobbies and bedrooms to allow better access for future checks and updates, and proper inspection panels.

With no Christmas displays in the House, 'putting to bed' got underway quickly. As the team was depleted through ill health for an extended period, deep cleaning of selective objects, copper, silver and furniture was undertaken only as necessary. The George III Service was put in store for the season.

The rolling programme making new cotton winter covers for furniture continued, and there was also a campaign of remedial work to re-secure braids detaching from wall silks.

The controller for the second floor humidistats was replaced to give more accurate readings and better control of the store rooms. Additional monitoring was undertaken at the Coach House to counteract when necessary the effects of the underfloor heating. Dehumidification was also increased in the Exhibition Room to take account of the range of materials on display.

Over winter, Katie Hicks' work with the Gardens department to clear Stone Store below Tulip Patch identified several important pieces of stonework which are being moved to safe storage. Peter Thorpe's knowledge of the history of the estate was invaluable during this project.



Above: Putting the House to bed. Photo: Waddesdon Image Library.

MANAGING OUR COLLECTIONS



Inventory & Documentation

Nearly 3,800 objects were inventoried during the year in display rooms, stores and domestic areas. Almost 300 new object records were created, including prints in books, temporary exhibition loans, objects at the Dairy transferred from the private collection to the Rothschild Foundation, stereoscopic plates, the Zappenfeld Sèvres drawings and incoming loans for the Leo Villareal exhibition at the Coach House.

Cataloguing

Nearly 400 records were catalogued by the curatorial team. Work continued on updating records published in the Books catalogue, including books to be featured in the *Books of Art* online exhibition. Person records for printmakers, bookbinders and previous owners were also created and updated. Architectural records were edited with the creation of new room records, alongside editing of the panelling records based on the published Panelling catalogue.

Image Library

Over the course of the year 2,102 new digital photography records were created on the Vernon database, working towards the goal of ensuring that all object records contain at least one digital record image.

The Image Library responded to 75 image requests from external institutions and individuals, as well as supplying images in-house, providing captions and copyright clearance online and in print. The Library also organised new images for online exhibitions as well as sourcing images for publications such as the new edition of the Eythrope Guidebook.



Left: *Books of Art* online exhibition. Gabriel Metsu, *La visite d'un Gallant*, 1663-66. Waddesdon (Rothschild Family); acc. no. 138.2009. Photo: Waddesdon Image Library, Mike Fear. Right: Frontispiece by B.L. Prevost, after C.N. Cochin in *Le Mierre, La Peinture, Poème en trois chantes*. Paris. Bequest of James de Rothschild, 1957; acc. no. 5512. Photo: Waddesdon Image Library, Mike Fear.



Book Library

New acquisitions are made through gifts, photographic requests and purchases by the Rothschild Foundation Book Fund as necessary.

During the year 43 titles were added to the Research Libraries of which 32 were gifts or gifts through photographic requests and 11 were purchases. Work continued to catalogue comprehensively books housed in the apartments and bedrooms throughout the Manor.

Collections Staff & Volunteers

By the end of the year most staff were back in the office, although some hybrid working remained where necessary. Megan Boldison joined in September on a short-term contract as Image Library Coordinator so that Heather could transfer to Rothschild Foundation Collections Manager while Chris Stoker was on sick leave for a hip operation.

In December, Rachel Jacobs returned to Canada, to work remotely for Waddesdon two days per week so that we can continue to benefit from her expertise and knowledge of the place.

Although we were sorry to lose Executive Assistant Claire Trower in October, we were very pleased to recruit Leanne Bryant as her replacement in December.

Jane Finch and Matthew Waters now head up a re-structured Steward's team of one full time Assistant Steward, one full time and four part-time Conservation Assistants. Assistant Steward Victoria Geddes joined us in mid-July.

Oxford University Intern

Nandipa Mabere was appointed as the next Intern and joined in September, supporting the Alice exhibition project



ARCHIVES & RECORDS MANAGEMENT

In the first full year since the merger of Archives and Records Management, the team reaped the benefits of operating as one department, with clearer processes for managing records, from creation to inclusion in the archive.

Access & Visitors

Resolving enquiries contributes to our knowledge and understanding of the archives and the history of Waddesdon.

The archives at Windmill Hill re-opened to researchers in May. Over 350 archive enquiries and research queries, both internal and external, were received during the year. These included visits from the Colnaghi Foundation, Tring Historical Society and James McAuley, for his book on Baron Edmond de Rothschild for Yale University Press. There was also a golf course historian who shared new knowledge about Waddesdon's golf course, and a filmmaker researching the Israeli architect, Ada Karmi. Other topics included image and map requests for finds at Butrint; the collection of Alfred de Rothschild; Rothschild properties in Paris; Waddesdon cattle; PICA maps for various colonies and the issue of afforestation in Caesare; the Waddesdon evacuees and the Cedar Boys; Rothschild connections with the Sassoon family; the Rothschilds and the Bath Jewish Cemetery; gardens in the Rothschild communities in early 20th-century Palestine; family history research; the history of Eythrope boat house; a request about Constance Battersea's property, The Pleasaunce, and James de Rothschild's election campaigns of 1929 & 1945.



The resumption of Waddesdon Enterprises Ltd (WEL) corporate and private events, including conferences, symposia and car launches, brought over 700 to visitors to Windmill Hill.

Archive Cataloguing & Administration

The programme to address the backlog of uncatalogued material and to convert paper lists onto the Vernon database continues, bringing the total number of database entries for archival material to over 21,000. PICA maps previously stored in the Manor were moved to Windmill Hill, uniting the PICA archive in one location.

Most of the archive volunteers returned to their usual patterns of volunteering. Projects include creating individual descriptions for letters James sent to Dorothy during the First World War, oral history transcriptions and transcription of an Inventory of Plate from 1899-1902 belonging to Alice de Rothschild, and work on James & Dorothy's Jewish activities and improving catalogue descriptions for a group of PICA files.

Collaborations

Colnaghi
The Colnaghi Foundation continued its project to digitise, transcribe and index the most heavily used of its archives including the Stock Books and photographic stock files. The sharing of indexes and pdfs made it much easier for us to respond to the high number of enquiries and research visits for this material. We receive a fee for housing and administering this loan material.

Butrint Archaeological Archive
Consultant Dr Natasha Harlow returned to work part-time on the Butrint Archive, making significant progress in creating a full list of this archaeological archive. She completed an itemised list of over 1,500 maps and plans and worked on restructuring the digital files and weeding duplicate or corrupt copies. Three volunteers were recruited to help with the deduplication work.

Records Management

More than 450 records management enquiries were answered for the Manor, RF and Estate, many relating to SharePoint database permissions and build requirements, retrieving and accessing files and information from the archive stores.

THE GARDENS



Summer and autumn brought many challenges and opportunities to the garden, as late July and early August saw record high temperatures and low rainfall. The scorching weather coincided with mains water supply issues, compounded by technical problems with our ageing Parterre irrigation system. Plants for the annual bedding schemes arrived too small and had to be grown on for six weeks, delaying planting out. Post Covid and the restructure, we are developing schemes that use more perennial plants, both for time efficiencies and for environmentally-friendly reasons, so that we are not changing the entire bedding scheme to frequently. These were planted at the end of July and into August and continued to flower late into the autumn, beyond the moment when we would normally have switched to winter bedding. The perennial plantings were later enhanced with tulips in the Parterre, alliums in the Aviary beds and imperial fritillaries in the Star Beds.

Using plants grown in the Venlo by Jennifer Thompson and her volunteers, and working with Hannah Lucas, the Gardens team continued to maintain a beautiful display in the Conservatory from May until the House closed at the end of October. These were inspired by plants grown at Waddesdon during Baron Ferdinand and Miss Alice's time, including the flame lily (*Gloriosa rothschildiana*), pitcher plants (*Sarracenia* sp.), elephant's ears (*Caladium* sp.), pelargoniums, foliage begonias and ferns, along with a collection of arid-loving plants such as aeoniums and aloes.

In July, work began in earnest on the creation of the new walking path from the Visitor Pavilion up to the tarmac path below the Lower South Lawn at the edge of Tree Hill. Then, in October, work began on the boardwalk and ticket kiosk section. During part of the investigation works

for the walking path, Mike Buffin was able to establish that the Entrance Drive had been narrowed and straightened. He discovered the base of the original drive which extends beyond the current drive by 600mm on each side.

The team also worked on two other major projects in the gardens: the relocation of the *Little* sculptures from the North Avenue to the south side of the Dairy and the installation of the Wedding Cake in the Dairy Car Park.

The North Front lawns took the brunt of wear and tear from higher than anticipated footfall at Christmas. As soon as the season ended, annual aeration treatment, re-seeding and feeding began, and thankfully the lawns recovered very well.

Eythrope Garden tours resumed with Snowdrop tours in February, and our Garden Guide team restarted Introductory Garden Walks covering aspects of history, design and planting as well as developments in the Manor garden.

Tree management and surveying continues to be a major feature of activity. The cooler, wetter spring was in complete contrast to the unseasonably warm weather the previous year and as a result, there were fewer tree diseases than in 2020. The team continued to monitor Sooty Bark disease on sycamore and Norway maple, horse chestnut leaf miner and bleeding canker, and ash dieback, the latter seemingly very widespread with some hot spots of concern including the Dairy, Green Lane, the Car Park shelter belts and Windmill Hill. In highly visited areas, in accordance with our Tree Safety Management Policy and the National Trust's Ash Dieback Policy, structurally compromised trees (exhibiting a reduction of 50% of their normal canopy cover) are felled.

A survey conducted in June and July identified 36 trees requiring removal within six months.

Other tree safety works undertaken around the gardens included raising of the canopy of trees along the Entrance and Exit drives above vehicle height; clearing branches away from the lights and the Bothy in the Staff and Volunteer Car Park; shaping of yew trees along the Avenue on the North Front; and clearing of the view from the Top Deer Pen to the Flint House. The inner ring of London plane trees was cleared from the Dairy car park ahead of the planned installation of the Wedding Cake.

The important meadow species yellow rattle (*Rhinanthus major*), in its second season, established itself in extensive colonies on Spring Hill, Tulip Patch and the Top Deer Pen. Peter Turski successfully propagated wildflowers in preparation for planting in winter 2021.

In line with Waddesdon's commitment to sustainable working and environmental protection, we are reducing pollution and waste wherever possible. We work with the Estates Team to recycle and reuse all garden green waste, and also reclaimed and reused bark mulch from the temporary wood chip walking path. Permanent planting of many of the annual beds means a reduction in the need for green manures, so no soil improvers were used for bedding in 2021.

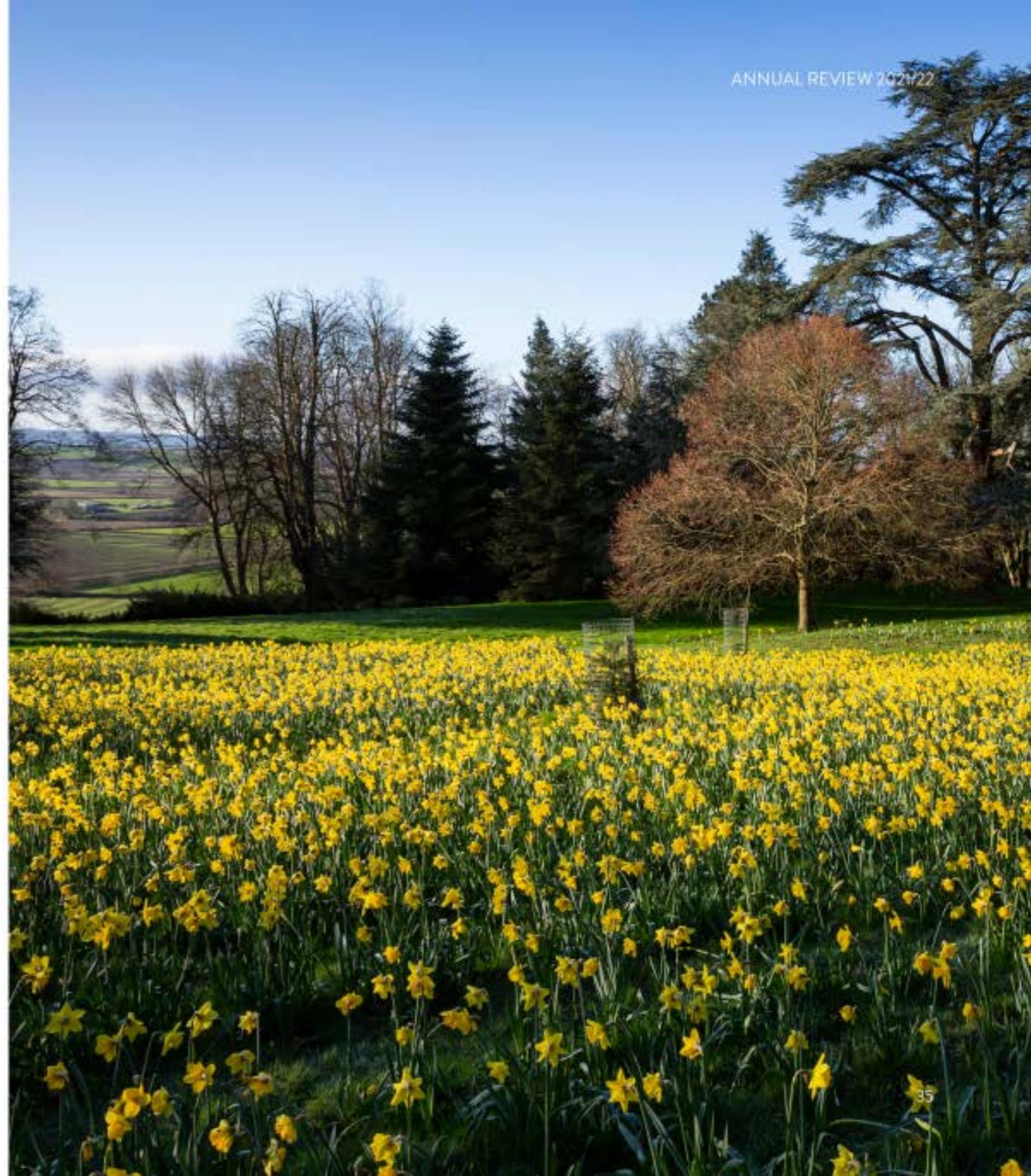
We are also committed to replacing two-stroke petrol powered equipment with electrical and battery powered equipment and this year added two new self-propelled, Pellenc pedestrian mowers, two Husqvarna strimmers, two long

handled hedge cutters, two short handled hedge cutters and two battery chainsaws. Quieter and less polluting, this equipment, with its lower vibration levels also has a much lower Health & Safety risk.

In common with many other departments at Waddesdon, the Gardens team saw further staff changes throughout the year. We were sorry to say goodbye to Mike Buffin who left us in December to take up his next challenge as Mount Stewart's Head Gardener and Gardens and Parks Consultant for National Trust gardens in Northern Ireland. However, we were delighted that Suzie Hanson, formerly Head Gardener at Eythrope, has taken over as Gardens Manager for both Waddesdon and Eythrope Gardens. Combining the two will bring great benefits in terms of shared working and training.

We were very pleased to welcome Nicola Claiden and Isabella Mooney (Skilled Gardeners), Tom Smith (Seasonal Gardener) and Sarah Bateman (Gardens and Aviary Administrator) to the Gardens team. A bench-marking exercise between similar gardening roles within the National Trust was carried out, with the aim of creating a clear development between the Gardener and Craft Gardener roles and the skills and experience needed to transition. Following a formal consultation process several roles were modified, and staff regraded.

The 2021 intern Chloe Roberts moved through the ranks very quickly, rising to full time, permanent Gardener. Jennifer Thompson, Nursery Manager, was made up to Craft Gardener level, in recognition of the responsibility she had taken on in the Venlo,





AVIARY

During the 2021 season, 40 birds from 14 species were reared to independence (one month old), over half of which were of International Union for the Conservation of Nature (IUCN) conservation concern. Notable successes were from three of the species managed on behalf of the European Association of Zoos and Aquaria's (EAZA) breeding programme. They included five Fischer's Turacos, four Rothschild Peacock-pheasants and five Asian Fairy-bluebirds, one of whom was parent-reared, the first time this had been achieved since 1990.

Following the successes with the Rothschild Peacock-Pheasant, Assistant Curator Gavin Harrison was key in the creation of a new specialist Polyplectron (Peacock-Pheasant) group within EAZA's Galliform Taxon Advisory Group. As co-chair of the group, Gavin gave a presentation to the mid-year EAZA conference, held on Zoom, on the group's aims, objectives and success so far.

New techniques involving blood sampling and DNA were trialled to help manage populations where the sex ratio is massively skewed.

Sadly, there was a higher than average number of deaths for the Aviary during 2021. Post mortems carried out on all birds revealed no unusual trends, although Avian TB was detected again. The higher figures were probably the consequence of the collection ageing.

The Aviary's continued management of five European studbooks was hampered by post-Brexit difficulties in transferring zoo birds to and from EU counterparts, and the reduction of many UK bird collections due to lost revenue during Covid. Curator Ian Edmans joined the Red-tailed laughingthrush and Omei shan locihla studbook committees and continued to co-ordinate the Silver eared mesia population.

Ian also became a member of the International Union for Conservation of Nature's (IUCN) Species Survival Commission (SSC), specifically focusing on the imminent threats caused by unsustainable trapping of wild birds.

In February the Aviary hosted the World Pheasant Association Conservation Breeding Advisory Group. The main topics covered include the conservation of the critically endangered Edwards pheasant *Lophura edwardsi* and the peacock pheasant *Polyplectron* Genus.

Transfers took place between Waddesdon and Newquay Zoo, Paradise Park (Hayle), Harewood House, Jersey Zoo, Paignton Zoo and five private UK aviculturists.

Two newcomers to the collection were a pair of Hill Myna *Gracula religiosa*. Once very common in captivity, the species was not well managed and all but disappeared from European collections.

The two birds at Waddesdon are offspring from a breeding programme of confiscated birds which had been smuggled into the country.



The Aviary also set up young second pairs of both Orange headed thrushes *Geokichla citrina* and Red tailed laughingthrushes *Trochalopteron milnei* due to the age of the original pairs.



Above: Pair of Hill Myna, Rothschild's Peacock-Pheasants, 5-day-old Asian Fairy-bluebird. Photo: Waddesdon Image Library.

MAJOR PROJECTS

Capital Projects come out of our long-term strategy to maintain and develop Waddesdon for the future.

The Quinquennial Survey covers the state of the historic buildings and garden structures owned by the National Trust and in our care, and allows us to create an annual programme for their repair, maintenance and conservation. Projects in progress during the course of the year included:

- Replacement of Manor top floor under-floor water pipes
- Road and footpath repairs
- Power upgrade and fixed wiring works to the Aviary
- Exterior Manor decorations and stonework repairs
- Replacement boiler in the Stables
- Partial rebuilding of the Bothy
- Pulham Rock works at the Dairy
- Machine bulb planting
- Lighting upgrades in the Manor
- Ongoing conservation projects

One of the biggest projects was the new permanent walking path from the car park to the Manor: a robust, accessible, all-weather path, to encourage walking and enjoyment of landscape and views. The path replaced the temporary woodchip path which had been costly to maintain.

A contract was signed with the Joana Vasconcelos Studio to create and build the *Wedding Cake* at the Dairy. It will not only form a unique centrepiece to the collections of sculpture there, but will also be an important element in WEL's wedding and hospitality offer, as a setting for photographs, receptions and bridal visits.

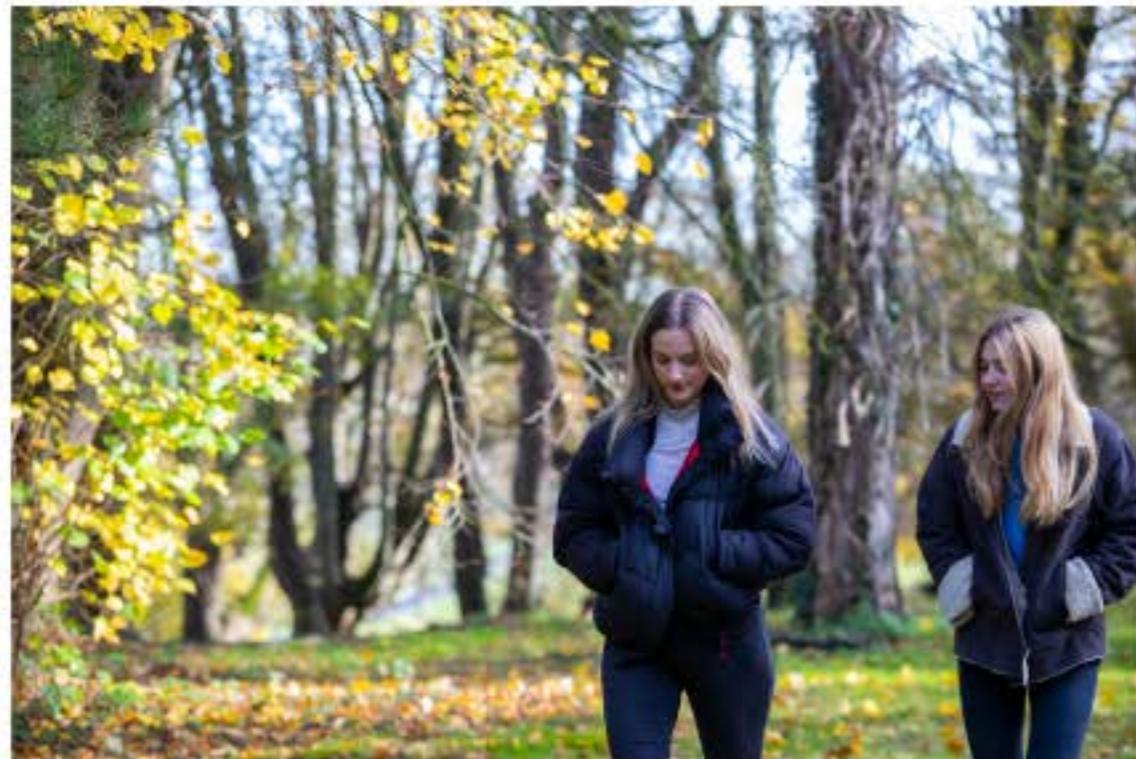
With refurbishment of the Dairy complete, and following the removal of Covid restrictions, events and weddings resumed. An interesting Coade stone group of Charity, attributed to John Bacon, which came from the Marine Society of London was installed in the Wintergarden, where it complements the Coade stone vase and the bust of Elizabeth I, also by Bacon. A leaflet about the refurbishment and the principal works of art was produced.



People

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

VISITOR NUMBERS



In total we welcomed 422,101 visitors to Waddesdon during the year,

Waddesdon moved up from 11th to 7th in ALVA's (Association of Leading Visitor Attractions) list of most-visited National Trust site with 389,435 visitors (Jan to Dec 2021). Waddesdon also moved up two places in the overall list.

National Trust membership recruitment to paying visitors resumed from Autumn 2021 onwards.

The admission windows at the Welcome Pavilion in the visitor car park were re-purposed with new artwork for messaging and orientation to meet the needs for the increasing percentage of visitors booking tickets in advance of arrival under Covid restrictions.





EVENTS

As Covid restrictions gradually relaxed, we moved from advanced booking only to on-the-day and were also able to reintroduce some of the major public events, postponed from the Summer, including Colourscape (which moved from May to August 2021), ChilliFest weekend, held over three days for the first time, the Luna Cinema evenings, and Halloween family activities.

The first events allowed under government Covid guidelines were Easter Trails in April. All the trails were pre-sold via our See Tickets advance booking platform.

The Eythrope Walled Garden tours every Wednesday resumed on 6 May and ran until mid-October. 686 people booked, combined with a catering offer.

On 6 July the Buckinghamshire Women's Institute held a special day of celebration at Waddesdon (postponed from summer 2020).

A planned new ticketed grounds event, Auto Royale on 16 to 18 July, an international *Concours d'Elegance* of classic cars was one casualty of the continuing uncertainty. The organisers were not able to sell sufficient tickets to justify the investment.

Waddesdon was the venue for a large outdoor concert on 24 July given by the young musicians of the Buckinghamshire Music Trust. Funded by the Rothschild Foundation, the free concert took place on the North Front.

Colourscape was staged from 28 July to 8 August in its Avlary Glade location, working to a reduced capacity and a new advance system for booking entry slots. Feedback from visitors remained very positive. It also delivered a number of SEN school workshop sessions, also funded by The Rothschild Foundation.

ChilliFest was held from September 3-5, spread over three days for the first time, on the North Front in a new formation. Another first was a grounds event charge of £5 per adult visitor (£2.50 per child) in addition to the regular grounds admission arrangements. Stallholders reported strong sales throughout the weekend, the entertainment was well received, and the additional event charge was accepted with very little comment in advance or on the day.

Luna Cinema returned in September for four rights of open-air cinema. Despite slightly reduced ticket sales compared with previous years (in line with many Luna locations), it remained a popular and profitable event.

In November, to mark Remembrance, we hosted an installation by Standing with Giants of silhouettes of soldiers and poppy wreaths on fields beside the Entry Drive to the Manor. This not-for-profit organization installs the displays at a number of sites nationally as part of the commemorations. The massed silhouettes create a moving tribute to the fallen, which was much appreciated by visitors.



Christmas

The Christmas season was an outdoor-only offer for the second year running, with the House remaining closed. Both the Winter Light Trail and the Christmas Fair proved to be very popular. A small grounds charge was also payable for the first time by all Christmas visitors including NT members. Set at £5.00 for off-peak and £7.50 for peak days, paying visitors paid this as an event charge in addition to standard grounds admission, making a total ticket price of £19.50.

Christmas grounds visitor numbers from Saturday 13 November 2021 to Monday 3 January 2022 were 158,000. A cap of 5,000 tickets was set for each day, split over timed-entry slots, to even out traffic flow and improve the visitor experience. Although demand far exceeded supply on most weekends in December, the cap limited wear and tear as well as reducing the need for additional parking infrastructure and additional external staffing teams.

The Winter Light Trail was extended through January, to make up the shortfall, opening for evening visits from Thursday to Sunday up to Sunday 23 January.

MARKETING & PR

The first half of the year remained dominated by activity in response to changing Covid regulations requiring continuous amending of messaging, websites, ticketing and maps.

Campaigns

As lockdown eased the promotional focus started with a drive to attract new, paying audiences for gardens visits, highlighting the seasonal bulbs and walks, followed by messaging the staggered re-opening of different areas such as the Aviary, House, Moreau and Nick Knight exhibitions, and the Eythrope Garden tours.

Our summer campaign messaging in 2021 looked to target 'staycationers' as well as Londoners and wider commuter belt audiences who might appreciate a day away from the city. Using the strapline 'Find France in the Chilterns' we were able to market ourselves as a vacation destination at a time when consumers were not able to or confident in travelling abroad.

As ever, our Christmas campaign was our most extensive. An integrated multi-channel marketing campaign supporting staggered Christmas ticket releases in July, September and November included YouTube campaigns, programmatic adverts, social media advertising, external emails to See Tickets subscribers, railway advertising (both print and digital with trackable QR codes), as well as the distribution of the Christmas flyer to local households. Without the House as a draw, we saw a 19% reduction in visitor numbers but did manage to attract a new paying audience (33% of visitors).

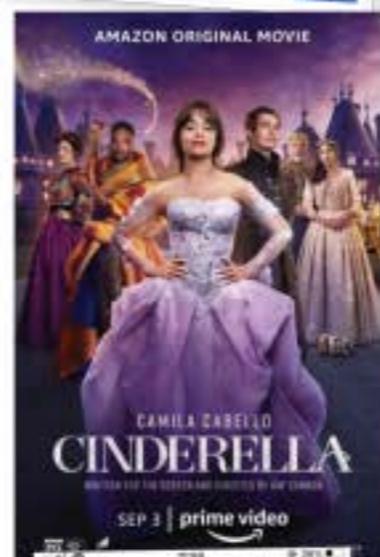
Groups and travel trade marketing suffered from the loss of a dedicated groups bookings team member in 2020 but existing memberships and adverts were maintained, and promotion continued. Despite a reduced offer (no group tours or catering), there was nevertheless significant interest from mostly UK groups. From January 2022, an external consultant working with a newly appointed groups-focused team member, was able to develop a new groups offering, and advise on advertising.

Press & PR

In the 12 months from 1 March 2021 to 28 February 2022, the number of press items featuring Waddesdon totaled 990 and reached over 225 million people. The advertising equivalent value was (AVE) of £7,055,599 - up 43% on the previous year. The highest value single output, estimated to have an AVE of £637,000 was an article in *The Independent* entitled 'Queen Victoria's six courses and then back for seconds', featuring an online exhibition about the Queen's visit in 1890.

Although online coverage once again surpassed both print and broadcast, there was nevertheless a 71% increase in traditional print coverage, with placements in key print media such as *The Week*, *The Sunday Times*, *The Daily Telegraph*, *Country Life* and *Apollo Magazine*.

Waddesdon had a strong presence on broadcast media. In May, September and November, ITV's *Good Morning Britain* broadcast their weather segments from locations around the Manor grounds, reaching over 12 million people collectively. Regionally, Christmas at Waddesdon was featured on several local radio stations, including *BBC Three Counties Radio* and *BBC Radio Oxford*.



Channel 4's *George Clarke's Amazing Spaces* featuring Waddesdon aired in the New Year, reaching over 2.5 million viewers, and, in February 2022, the Manor and two Reynolds paintings from the Rothschild Collection were featured on BBC's *Britain's Lost Masterpieces*, again reaching an audience of over 2.5 million. Helping to raise the profile of the wider estate, Windmill Hill made an appearance on BBC's *Your Home Made Perfect* in May 2021, reaching another 2.5 million people.

We also saw good local pick-up off from the release of Amazon Prime's adaptation of *Cinderella*, filmed in 2020, in which the Manor played a starring role as the fairytale castle. Our supporting campaign secured features in *Group Travel World* and *Group Leisure & Travel*, two national travel trade titles, as well as local newspapers and magazines, such as *Bucks Herald*, *Bucks Free Press*, *Vale Life*, *Muddy Stiletos* and *Daily Record*.

The press campaign for *Gustave Moreau: The Fables* generated coverage in a plethora of publications including *Country Life*, *Financial Times*, *The Sunday Times*, *The Week*, *Church Times*, *Apollo*, *The Guardian* (print and online), *The Sunday Times* (print and online), *The Week* (print and online), *The Daily Telegraph* (print and online), *Financial Times* (print and online) and *The Arts Society Magazine*. Overall, the PR campaign resulted in 41 pieces of coverage, with an advertising equivalent value of £834,000 and a reach in excess of 8.6 million. The press campaign for *Nick Knight: Roses from my Garden* generated coverage with an advertising equivalent value of £982,426 in publications including *i* (the paper for today), *Financial Times* (online) and *Marie Claire* (online), *Art Quarterly*,

Financial Times (online), *i* News (online) and *The World of Interiors*. The Christmas exhibition *Illumination: Works by Leo Villareal* was featured by both *The Times* (online) and *Artdaily.org*.

Print

To avoid waste and improve our environmental footprint we continued to streamline print production and concentrate efforts on digital activity, which is also easier to monitor and measure.

Our only print campaigns were a TIC leaflet, groups and volunteer leaflets, and ChilliFest, Halloween and Christmas flyers. In addition to this campaign-specific material, we created our standard visitor tri-fold piece of print highlighting exhibitions, what's on and catering, with the maps visitors require for navigating the site.



Digital

Digital access was a lifeline during lockdowns, and even after we were open to the public once more, engagement with digital content continued to grow.

The number of subscribers to our email campaigns increased 125% year on year to 99,000. An embedded pop-up window on the website and opt-in data collection through online ticketing operation helped to increase audiences. Partnerships with other institutions such as Compton Verney, the Wallace Collection, Bicester Village, the Ashmolean Museum, and the Fitzwilliam Museum broadened our reach through reciprocal email promotions.

Facebook remained our most effective social media channel, with the most website conversions from our social platforms. Our number of followers increased by 8%, and website referrals grew by 51% (to over 53,000). Engagement with our content has increased by 31% year-on-year to an average of 634,760 engagements (shares, clicks and comments). One of our best performing posts was about the disused Waddesdon Manor station, reaching 63,523 people and attracting 8,537 engagements, closely followed by the Michael Bublé concert planned for summer 2022 which had a reach of 51,645 and 8,047 engagements.

The most successful online paid advertisement was for the Christmas ticket launch, reaching 149,151 users, which also had the best cost per result with 4,354 link clicks (costing just £0.06 per engagement).

User-reviews via Facebook, TripAdvisor and Google continued to multiply, with over 6,000 reviews on Google alone, and an average score of 4.6 out of 5.

'Our second visit and it's one of those special houses that stands out from the rest. You won't be disappointed' Google review

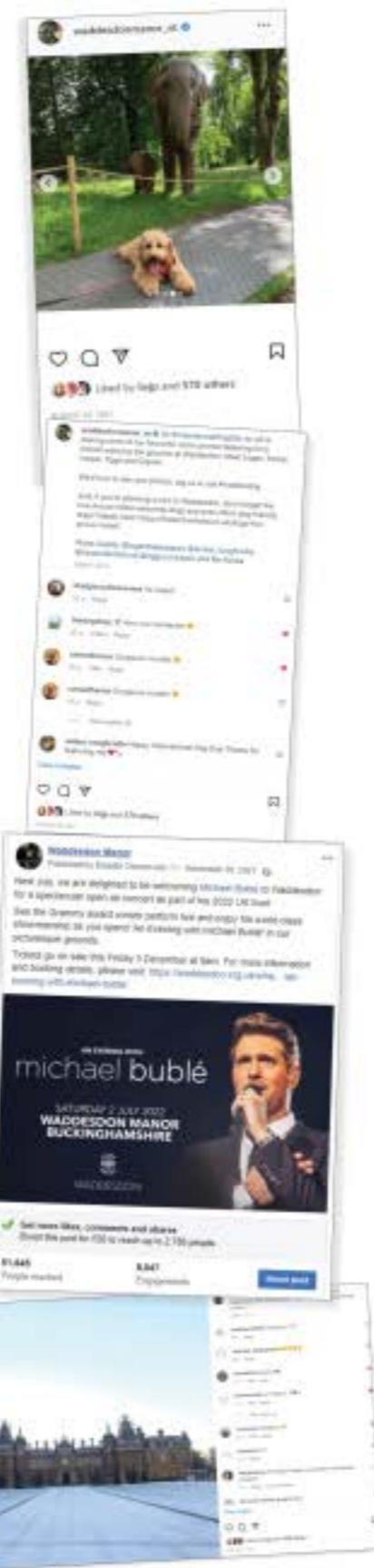
'Absolutely fabulous place. The National Trust along with the Rothschild family run the manor and display many treasures the Rothschilds have collected. Of all the places we have visited this was by far the most spectacular.' Google review

Our main Twitter account reached over 11,000 followers, and we continued to tailor content for this audience focusing on cultural content that is fun and sparks conversation, leading to a 25% increase in web referrals for the period.

Our Instagram channel grew 18% year on year. User-generated content consistently performed well – particularly #DogsOfWaddesdon. The post announcing our involvement in the Cinderella movie was our most successful ever, receiving 25,812 impressions, 2,795 likes, 629 actions and 115 saves.

We benefitted from £97,428 worth of free search advertising through Google Ads. This alone attracted 89,415 click-throughs to our website from web searchers.

The introduction of a series of paid-for online talks and tours given by curators and historians proved popular, with Pippa Shirley's talk about Waddesdon's Jewish history, *Jewish Connections* attracting 73 attendees.



Virtual visitors were treated to a tour of Spring colour in the gardens with Mike Buffin, and a planting workshop with BBC *Gardeners' World* presenter, Nick Bailey. Juliet Carey and Rachel Jacobs both also gave live online talks.

In partnership with Smartify, we created two desktop online collections tours with audio elements to bring a home visit to the Treasury and Waddesdon's collection of Reynold's paintings to life.

Discussions began with Bloomberg Connect for a highlights of Waddesdon tour as a starting point with this new platform. Available on mobile devices, it would feature Waddesdon in the company of high profile art venues in the UK and worldwide.

Website

A new homepage was created with more active referrals to new hotel and entertaining content, as well as flagging up ticketing and revenue generating activity at the Manor such as ticketed exhibitions, events and wine offers.

The continued shift online saw a 188% increase in sessions on our main site – and similar increases for our online shop and collections area. Over 8,416,634 pages were viewed across the site - a 134% increase on the previous year. Christmas content was most viewed, with 668,315 total page views, including 173,789 views of the Christmas Fair page. Our public event pages performed well with Chilli Fest being the next most viewed after Christmas with 38,249 views. After a huge year of growth for our online shop during the 2020/21 lockdown period, this year saw the shop return to a more standard rate of growth in web sessions at 20%.

340,918 unique page views of Collections and Gardens content were accessed, with the pages about the Virtual 360 degree room tours (12,073), History of the House (14,999) and Highlights of the House (21,629) being the most popular. In addition, 101,186 pages of the Collections database were viewed.

There were 65,984 page views about the exhibitions, with 20,745 for Gustave Moreau, 13,359 for Nick Knight *Roses from my Garden* and 11,803 for the Elephant Family.

Waddesdon's YouTube channel hosted 1,867,194 views in the year, a 24% increase on the previous year. The total watch time of 82,967 hours saw a peak viewing day on 31 December 2021 with over 14,634 views in the day for a Winter Light 2022 trailer. 32% of films viewed were found within the channel's search and suggestions. We continued advertising on the channel this year and found it performed well, with the online talks campaign having above benchmark average view-through and click-through rates. The Rothschild family history film continued to be most popular film (991,418 views).

Following the departure of Chloe Wells to the RHS press team in late August, we recruited Imogen Plumridge as the new Media Officer. However, Olivia Parker's move to Dulwich Picture Gallery and Regan Murphy's move to full time work for WEL, prompted a review of the structure and responsibilities of the Marketing Manager and Officers in order to bring e-commerce, online ticketing and travel



FAMILY, EDUCATION & SCHOOLS PROGRAMME

Schools Programme

Over the course of the year 15,910 school children visited Waddesdon, either via Zoom, or increasingly as Covid restrictions eased, in person. Online learning proved to be immensely useful in delivering large-scale engagement projects, such as the one at Christmas, with local schools.

Of the eight full-day workshops for Primary schools and five full-day workshops for Secondary schools offered by the Learning team, the most popular was Garden Explorers' focusing on insect and plant life cycles. A total of 1,210 children took part in these workshops which also included *Who Lives in a House Like This?*, *Riches of the Earth*, *Fun with Fairytales*, *Myths and Legends*, *Birds of a Feather and Life during WW2*.

Bulb Planting



In October, the Learning team worked closely with the Gardens department to plant new daffodil bulbs in Daffodil Valley. 1,559 school children from 26 schools planted 75,000 bulbs over a four week period. They planted tulips and daffodils in pots too, ready for a Spring display of many varieties in the Stables. Pupils learned about the history and social significance of the tulip, as well as creating their own paper daffodils to take home.

Seven of the participating schools returned in Spring to see the fruits of their labours and take part in a Spring orienteering course.

Christmas Projects



The biggest project delivered by the Learning team was *Illuminated River: Bridges, Boats and Beyond*, a display for the Christmas period along Miss Alice's Drive. In total, 7,495 children from 74 schools took part.

Linking to the exhibition in the Coach House, it celebrated the Illuminated River project funded by the Rothschild Foundation. Via Zoom, pupils learned about the project, and the history, geography and importance in national life of the Thames. Children chose the journey they would most like take, with the answers written on specially-made metal boats, hung in the branches of a tree at the top of Miss Alice's Drive. Answers ranged from 'a trip to Tesco' to 'the bottom of the ocean'!

The Christmas projects also included elements familiar from other years. There were lightboxes by 18 local schools, each representing a different London bridge. They received a fact pack about their bridge, and used interesting and unusual stories as a stimulus for their design.

Five hundred lanterns were also decorated by children from 15 schools, each taking inspiration from a London landmark.

New for 2021, five local secondary schools created wooden reindeer painted in homage to famous paintings of the Thames. Each school received a different artwork as their starting point, including works by Spencer, Monet and Turner.

Garden Explorers

Workshop length: 3 hours

Summary
Children will learn about the garden, including the life cycle of plants and animals in the garden, and how to grow them.

Learning Outcomes
- To know what plants and animals are growing in the garden.
- To understand the life cycle of plants and animals.
- To know the different types of plants and animals in the garden.




Who Lives in a House Like This?

Workshop length: 3 hours

Learning Objectives
- To provide an understanding of how households worked in the past and compare to today.
- To gain an understanding of different classes of people in the house and how they lived.
- To know how the house was built and how it was used.
- To know how the house was built and how it was used.

National Curriculum Links
- A study of an aspect of history or a celebration from beyond 1066 that is significant to the locality.
- Address and sometimes focus on issues such as change, social, equality and diversity, and citizenship.
- Utilised first-hand knowledge of the past or contrasted from a range of sources.



Fun with Fairytales

Workshop length: 3 hours

Summary
Children will learn about the story of Cinderella, Snow White and Little Red Riding Hood. They will also learn about the history of the story and how it has been adapted for film, television and stage.

Learning Outcomes
- To understand the story of Cinderella, Snow White and Little Red Riding Hood.
- To know how the story has been adapted for film, television and stage.
- To know the history of the story and how it has been adapted for film, television and stage.

Background
The story of Cinderella is a classic fairy tale which has been told for centuries. It is a story of a young girl who is mistreated by her stepmother and two stepsisters, but who is eventually rescued by a prince. The story has been adapted for film, television and stage many times. The most famous version is the 1950 film 'Cinderella' starring Faye Dunaway.




Twenty volunteers knitted brightly coloured 'tree cosies' for display along Miss Alice's Drive, an initiative which originally started life as a way of keeping in touch with volunteers throughout the January 2021 lockdown.

Holocaust Education Trust (HET) partnership

Waddesdon hosted its first familiarisation session in its partnership with the Holocaust Education Trust (HET) which draws on Waddesdon and its collections in creating resource packs for teachers teaching the Holocaust. The partnership is made possible thanks to funding from a Knowledge Exchange Seed Fund grant from Oxford University through the Jewish Country House project.

Rothschild Foundation Learning Projects at Waddesdon

The Learning team continued to work closely with the Rothschild Foundation Grants team in its mission to deliver education through the Arts. Together they continued to identify and facilitate access for hard-to-reach local people and schools, to help maximise the support Waddesdon can offer. Collaboration continued with the Buckinghamshire Cultural Outreach Group (developing a partnership with the South Bucks Jewish Community), the National Gallery (ARTiculation public speaking prize), Action4 Youth (in its fifth year), and the Pop Up literacy organisation.

A new Schools Access Fund was set up with the Rothschild Foundation to facilitate visits from schools who struggle to physically get to Waddesdon, sometimes for very prosaic reasons such as not being able to afford a coach. Following the creation of the Fund, school bookings increased.



Top to bottom: Bulb planting; Wooden reindeer and lanterns; South Bucks Jewish visit. Photo: Waddesdon Image Library.

STAFF & VOLUNTEERS & INTERNSHIPS

Staff

One of the biggest challenges this year was undoubtedly recruitment and retention of staff. There were a number of staff departures, as the pandemic reset many people's expectations of work and working culture. Post pandemic it was clear there were some struggles with health and stress resilience in our teams. Attention to staff engagement and wellbeing was therefore paramount.

Head of Gardens, Mike Buffin left Waddesdon in December after four years with us. He returned to the National Trust, working for Mount Stewart in Northern Ireland, combining the Head Gardener role with Consultancy Manager for the region.

Mark Blandford Baker stepped down as Chief Executive of the Rothschild Foundation in February 2022 and was replaced by Ben Avigdor as Acting CEO.

Almost no department remained untouched by staff changes and restructures.

The number of permanent bus drivers in the Transport department reduced from three to one; staff roles were standardised within the Gardens department, and a Senior Grants Manager post was created. Departures within the Catering team resulted in a recasting of roles, promoting Dan Caterer to Catering Manager, and Amie Sadler to Assistant Catering Manager. Paul Hewes, Head of IT, departed in August and Tony Conway stepped up to IT Manager.

In the Finance department a reorganisation of workloads led to a division of the Waddesdon Wine Ltd (WWL) portfolio. Visitor Services was particularly hard hit by staff absence due to illness. Simon Parsons and Francesca Page-Smith deserve a significant note for the support they provided the department in challenging times. Executive Assistant to SMT Claire Trower left in October, replaced by Leanne Bryant in a slightly altered role supporting Core Business. Meghann Sherwood, Grant Operations & Data Manager left in the summer, replaced by Rowena Mitchell in November.

The departure of Security Manager, Basharat Ali, resulted in a review of the Security Department structure, with two joint managerial positions were created to share responsibility for both Technical and Operational requirements across the 24/7 department. Long-term team members Dawn Kingsley and Donna Allen were confirmed into these posts.

A hybrid working policy was introduced in the summer following the end to the work from home requirements from the government. Staff were strongly encouraged to work a minimum of two days on site where home working is possible.

Following the easing of all restrictions we continued to feel the impact of Covid-19 with contacts from Track and Trace and staff members needing to isolate or take time off. 98 working days were lost this year due to Covid.





Training & Events

The leadership course – Future, Engage, Deliver ran on site again, with a group of 10 managers working through the programme with an external facilitator and support from Simon Wales.

The Long Service awards had a popular return in September, with a special afternoon tea hosted for the first time at the Manor Restaurant. Staff and Volunteers were honoured on two days, 78 in the 2020 cohort who ‘missed’ their ceremony due to COVID, and a further 59 for 2021. The awards included one for 40 years, to House Guide Ingrid Brown.

Internships

For the first time we experienced very low levels of applications for our internship schemes, reflecting the recruitment challenges nationwide. Instead of our usual cohort of six trainee positions, only three posts were filled – two for Education & Learning and one for Marketing. The internships ran from September to March (rather than January to May and July to December in the past). Discussions began about applications for grant funding for future development of the scheme, ideally appealing to and enabling a wider demographic to have access to the opportunity.

Volunteering Overview

Despite pandemic lockdowns and consequent suspension of volunteering in many areas, a total of 27,710 hours were given between March 2021 and February 2022. With the House closed, many volunteers undertook new roles over the

Christmas season. For the first time, a team of Catering Hosts supported the Catering team, meeting and greeting visitors, managing queues and showing visitors to their tables. Winter Light Volunteers roamed the light trail, acting as a visual point of contact, assisting visitors and providing information for them outside.

In September we were able to reinstate our Annual Volunteers’ Outing, kindly hosted this year by Blenheim Palace. 70 volunteers attended and enjoyed a lovely sunny day with a tour of the State rooms. The annual outing is one of the major ways of saying thank you to our volunteers and we felt it particularly important to acknowledge the loyalty and staying power of the team through the pandemic and beyond.

Staff & Volunteers’ Charity of the Year

Waddesdon staff and volunteers enjoyed supporting the Charity of the Year, Hector’s House throughout 2021, joining a walk of the Greenway and a summer picnic. The Hector’s House leadership team came to Waddesdon in September to deliver two sessions of their workshop *Eat, Move, Love* for staff. Given the priority of mental health and wellbeing in a post pandemic world, the messaging and guidance provided in these sessions was invaluable.

Commercial Enterprise

Every penny generated by commercial activity is re-invested in the running of Waddesdon Manor

Public Events & Filming

September saw the release of the musical film of *Cinderella*, shot partly at Waddesdon in August 2020. Filming was originally scheduled in March 2020, and in fact the sets at Waddesdon were already built when the first lockdown was announced.

The film was eventually released exclusively on Amazon Prime, and Waddesdon featured extensively as the exterior of the royal castle.

It was popular and a very useful calling card for our future commercial filming profile. We even featured on the poster. Following the departure of filming consultant Kim Hallett, responsibility for filming co-ordination passed to Marie Stewart, Head of Public Events & Filming.

The large-scale public events such as ChillFest also contributed, and we also received a cancellation fee for the Auto Royale car event. Filming was particularly successful, delivering £260,000 net profit, partly thanks to filming for *The Crown* Series 5 for Netflix.



Rothschild Waddesdon Ltd: Catering & Retail

RWL, the trading company for Catering and Retail, under its new head, Andy Bloomer, had a positive year of recovery, with encouraging sales in Catering. Retail had a less positive year, thanks in part to the loss of high value sales to high net worth individuals (often from China) visiting the Manor and shops. We resumed the monthly Artisan Food Market and spend per visitor improved through the year, but more needs to be done to increase this. The impact of what became known as the 'Great Resignation' was keenly felt in RWL with a noticeable slowing in ability to recruit front of house and kitchen staff. Consequently, some outlets remained closed for longer than planned. In June it was decided to move the Five Arrows Hotel out of RWL and into WEL, since a large proportion of its business is generated by private events. However, by the end of the year, RWL had delivered a profit of £190,000 to Waddesdon.



The Christmas season is hugely important to RWL and this year was no different. The Christmas market was very profitable due to income from stall holders.



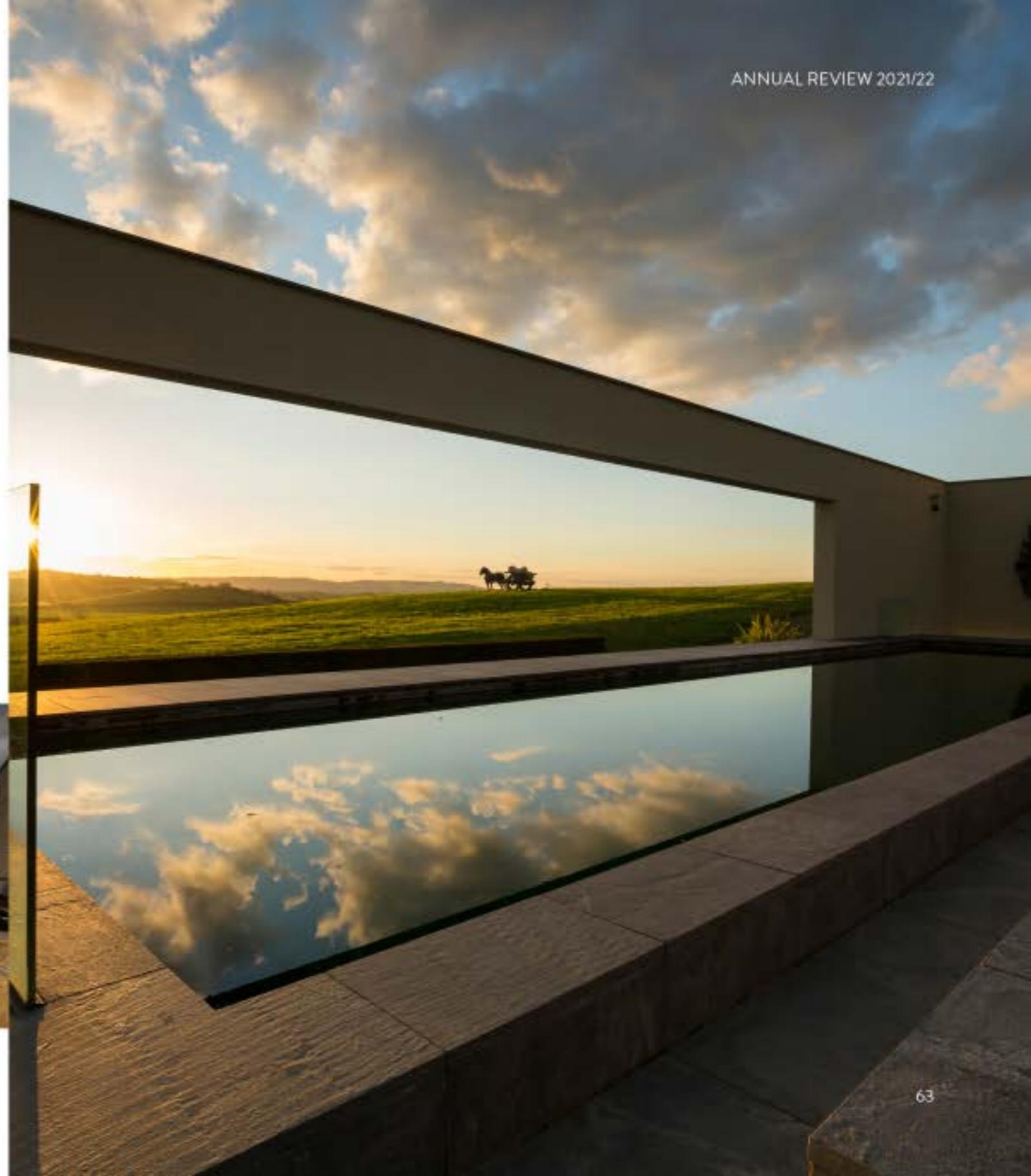
Waddesdon Events Ltd

WEL was created in 2020 to run private events at the Dairy and other locations including Windmill Hill. With refurbishment of the Dairy complete, and the removal of Covid restrictions, it was once again able to hold events and weddings there. Wedding bookings were inevitably less than pre-pandemic, since their booking lead-times are long and were affected by the previous year's lock-down, but this business did return strongly in the second part of the year. However, the year also saw a return to corporate and private events held at the Manor and Windmill Hill, including conferences, symposia and car launches, six course dinners in the Wine Cellars at the Manor and charitable events, such as a lunch for the Lady Garden Foundation.

Our 'Responsible Business Forum' model continued to develop alongside our relationship with Tortoise Media, which allowed us to welcome some pivotal thinkers from around the

world to Windmill Hill to discuss responsible developments, the use and benefits of AI and environmental matters. The Responsible Food Forum, held at the end of April, was a particular highlight - bringing together all parts of the Rothschild Foundation and using seasonal produce from the Waddesdon Estate. Other partners included Smith School and Chatham House.

The addition of the Five Arrows Hotel also helped and business built throughout the second half of the year including a number of initiatives focused on bringing back local costumers. The management were flexible in responding to changes in customer demand as confidence grew, for example the reintroduction of set lunch menus and a reduction in room rates which drove an increase in bookings. The strengthening of the private events business also helped the hotel. Together, it meant that WEL also delivered a profit back to Waddesdon by the year end.



COMMITTEES

Management Committee

Mark Blandford Baker
 Nicola Briggs
 Jo Fells
 Suzie Hanson
 Victoria Lovatt-Morris
 Pippa Shirley
 Dave Silvester
 Simon Wales

Academic Committee

Lord Rothschild
 Mark Blandford Baker
 Alastair Laing
 Christopher Rowell
 Rosalind Savill
 Pippa Shirley
 Peter Troughton

RWL Board

Mark Blandford Baker
 Dave Silvester
 Simon Wales

STAFF LIST 1 March 2021 to 28 February 2022

Mark	Blandford-Baker	CEO	Georgia	Watkin	Catering
Ben	Avigdor	Interim CEO	Lauren	O'Sullivan	Catering
Dave	Silvester	Financial Controller	Andrew	Bloomer	Catering & Retail
Simon	Wales	CEO of Waddesdon	Stewart	Davies	Catering & Retail
Pippa	Shirley	Director of Collections, Gardens and Historic Landscapes	Heather	Dawson-Mains	Collections
			Michael	Shrive	Collections
Barry	Dunbar	Accounts	Mia	Jackson	Collections
Kayleigh	Mott	Accounts	Juliet	Carey	Collections
Hassan	Mukhtar	Accounts	Colette	Warbrick	Collections
Samantha	Jarvis	Accounts	Nandipa	Mabone	Collections
Susan	Rapley	Accounts	Megan	Boldison	Collections
Debbie	Payne	Accounts	Rachel	Jacobs	Collections
Ben	Taylor	Archives & Records	Christopher	Stoker	Collections
Ellen	Higgs	Archives & Records	Christopher	Campbell-Kelly	EA
Catharine	Taylor	Archives & Records	Leanne	Bryant	EA
Gavin	Harrison	Aviary	Claire	Trower	EA
Llyr	Davies	Aviary	Fiona	Sinclair	EA
Ian	Edmans	Aviary	Sarah	Dawberry	Education
Anna	Janakova	Catering	Sophie	Wolstencroft	Education
Ibrahim	Oguirih	Catering	Laura	Quinlan	Eythrope
Sally	Skinner	Catering	Thomas	Baird	Eythrope
Amie	Sadler	Catering	Paul	Calingham	Eythrope
Harry	Cox	Catering	Jonathan	Cooke	Eythrope
Daniel	Caterer	Catering	Suzie	Hanson	Eythrope/Waddesdon
Daniel	Skinner	Catering	Adam	Cook	Facilities
James	Boothaway	Catering	Stuart	Howard	Facilities
Ben	Thurkettle	Catering	Gary	Hatchman	Facilities
Craig	Clark	Catering	John	Iapino	Facilities
Matthew	Williamson	Catering	Ian	Smith	Facilities
Connor	Martin	Catering	Paul	Hobley	Facilities

Chloe	Roberts	Gardens
Nicola	Claiden	Gardens
Isabella	Moonney	Gardens
Peter	Turski	Gardens
Hannah	Lucas	Gardens
Jennifer	Thompson	Gardens
Ian	Whita	Gardens
Simon	Lewis	Gardens
Andrew	Batten	Gardens
Peter	Thorp	Gardens
David	Wilson	Gardens
Thomas	Smith	Gardens
Mike	Buffin	Gardens
Sarah	Beteman	Gardens/Aviary
Rowena	Mitchell	Grants
Karen	Walker	Grants
Ellie	Stout	Grants
Leona	Forsyth	Grants
Meghann	Sherwood	Grants
Amanda	Hart	Grants
Eloize	Ridgeway	Health & Safety
Elaine	Fallon	Housekeeping
Samantha	Duffett	Housekeeping
Rodney	Donmall	Housekeeping
Lauren	Quinn	Housekeeping
Pauline	Turnbull	Housekeeping
Beverley	Northway	Housekeeping
Deborah	Tearle	Housekeeping
Michelle	Knight	Housekeeping
Julie	Quinn	Housekeeping
Sheena	Foley	Housekeeping
Katie	Smith	HR
Hayley	Featherstone	HR

Sheena	Cox	HR
Victoria	Lovatt-Morris	HR
Andrew	Jackson	IT
Tony	Conway	IT
Rafael	Puleo	IT
Suhaib	Chaudhry	IT
Nicholas	Bavington	IT
Paul	Hewes	IT
Kayleigh	Kingsley	IT
Lucy	Ray-Chaudhuri	Marketing
Imogen	Plumridge	Marketing
Elspeth	Osman-Allu	Marketing
Hannah	Hopkinson	Marketing
Jo	Fells	Marketing
Olivia	Parker	Marketing
Chloe	Wells	Marketing
Marie	Stewart	Public Events
Katie	Bullenthorpe	Public Events
Nicola	Mertens	Retail
Peter	Tompkins	Retail
Oliver	Waddon	Retail
Donna	Allen	Security
Dawn	Kingsley	Security
Ray	Raby	Security
Basharat	Ali	Security
Steve	Brackley	Security
Paul	Welch	Security
Connor	Cooper	Security
Artur	Da Costa	Security
Wesley	McFarland	Security
Elaine	Clark	Security
Timothy	Hall	Security
Steven	Conroy	Security

Damian	Clarke	Security
Dan	Tudoreanu	Security
Henry	Welch	Security
Simon	Launchbury	Security
Scott	Evans	Security
Paul	Worsley	Security & Transport
Jennifer	Judge	Security & Transport
Victoria	Geddes	Stewards
Nicholas	Featherstone	Stewards
Sarah	Tucker	Stewards
Laura	Holbrooke	Stewards
Teryn	Dear	Stewards
Olivia	Flaxton	Stewards
Andrea	Routledge	Stewards
Matthew	Waters	Stewards
Katie	Hicks	Stewards
Jane	Finch	Stewards
Ron	Harrington	Transport
Jane	Boylan	Transport
Kevin	Conroy	Transport
Francesca	Page-Smith	Visitor Services
Joel	Fox	Visitor Services
Simon	Parsons	Visitor Services
Matthew	Hulme	Visitor Services
Gemma	Coton	Volunteering
Helen	Franklin	Volunteering
Jack	Thomson	WEL
George	Newman	WEL
Sandra	Bullivant	WEL
Holly	Saunders	WEL
Angus	Keeley	WEL
Adam	Parsons	WEL
Michele	Foster	WEL

Edoardo	Tomissini	WEL
Margaret	Wright	WEL
Regan	Murphy	WEL
David	Barrios Castillo	WEL
Karl	Tearle	WEL
Sophie	Harris	WEL
Matthew	Butcher	WEL
Alastair	Dudley	WEL
Claire	Holland	WEL
Connie	Saunders	WEL
Julie	Chalmers	WEL
Amber	Chalmers	WEL
Lewis	Brigginshaw	WEL
Janet	Youssef	WEL
Alexandru	Petrache	WEL
Shaunagh	Holden	WWL
Kelly	Burt	WWL
Andrew	Bartlett	WWL
Sarah	Harrison	WWL
Lauren	Boyes	WWL
Georgina	Wetton	WWL
Helen	Miller	WWL
Katie	Murray	WWL
Joe	Wray	WWL
Mick	Lord	WWL
Chris	Campbell	WWL
Elizabeth	Harrison	WWL
Kimberley	Stevens	WWL
Georgia	Langridge	WWL



Nick Knight, *Sunday 9th July, 2017 (2019)*, Hand-painted pigment print. © Nick Knight. Courtesy of the Artist and Aileen Barn.