

Annual Review 2016/17





Historic Royal Palaces

Historic Royal Palaces is the charity that looks after:

Tower of London

Hampton Court Palace

Banqueting House

Kensington Palace

Kew Palace

Hillsborough Castle

We help everyone explore the story of how monarchs and people have shaped society, in some of the greatest palaces ever built.

We raise all our own funds and depend on the support of our visitors, members, donors, sponsors and volunteers.

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Clockwise from top left:
The White Tower, Tower of London; the West Front, Hampton Court Palace; the East Front, Kensington Palace; the South Front, Hillsborough Castle; Kew Palace; Banqueting House.

Welcome to another chapter in our story

This year, the famous gardens of Hampton Court Palace took centre stage. Already a huge attraction in their own right, this year the historic gardens burst into even more vibrant life. Prompted by the 300th anniversary of the birth of Lancelot 'Capability' Brown, we created a spectacular programme of exhibitions, events and activities. A highlight was the royal opening of the Magic Garden; our playful and spectacular 21st century contribution to 500 years of garden history.

Our work is guided by four principles

Guardianship:

We exist for tomorrow, not just for yesterday. Our job is to give these palaces a future as valuable as their past. We know how precious they and their contents are, and we aim to conserve them to the standard they deserve: the best.

Discovery:

We explain the bigger picture, and then encourage people to make their own discoveries, in particular, to find links with their own lives and with the world today.

Showmanship:

We do everything with panache. Palaces have always been places of spectacle, beauty, majesty and pageantry, and we are proud to continue that tradition.

Independence:

We have a unique task, and our own point of view. We challenge ourselves to find new ways to do our work. We are a financially independent charity and welcome everyone who can support us in our Cause.

Historic Royal Palaces was established in 1998 as a Royal Charter Body with charitable status and is contracted by the Secretary of State for Culture, Media and Sport to manage the five London palaces on her behalf. The palaces are owned by The Queen in right of Crown.

Historic Royal Palaces is also contracted by the Secretary of State for Northern Ireland to manage Hillsborough Castle in Northern Ireland. The castle is owned by the Government.

Historic Royal Palaces is governed by a Board of Trustees, all of whom are non-executive. The Chief Executive is accountable to the Board of Trustees.

Chairman's Introduction



This has been my first full year as Chairman and it has been a record year for Historic Royal Palaces.

During the course of the year, we recorded 4,427,000 visits in total to the Palaces in our care. This is the highest number in the history of our organisation - 170,000 higher than the previous peak, created in 2014/15 by the excitement of the Poppies installation at the Tower of London. All our palaces performed especially well, but Hampton Court Palace and Kensington Palace are probably worth singling out for their own record years for visitor numbers.

Highlights of the year were many, varied and significant: some merit special emphasis. In May, HRH The Duchess of Cambridge opened the Magic Garden at Hampton Court Palace to the delight of all adults and children attending, as featured on the cover of this Annual Review. During the summer we welcomed to Hillsborough HM The Queen and HRH The Duke of Edinburgh; HRH The Prince of Wales and HRH The Duchess of Cornwall; and TRH The Duke and Duchess of Cambridge.

In October, the Lord Chamberlain presided over the installation at the Tower of London of the 160th Constable, General Sir Nicholas Houghton, in a magnificent and historic ceremony. In February, we participated with Yale University in the opening of our collaborative project, 'Enlightened Princesses', in New Haven Connecticut. The show comes to Kensington Palace during this summer. Also in February, we launched our new exhibition: 'Diana: Her Fashion Story', as part of the commemoration of the 20th year since her death. The constant queues for this exhibition confirm the continuing public fascination with her fashion-leading style.

Our palaces continued to feature regularly on UK and world television, including landmark series such as 'The Six Wives of Henry VIII', presented by our Joint Chief Curator, Lucy Worsley.

We are proud that HRP manages to play an ever increasing role in the rich fabric of our nation, caring for these great national cultural assets while, at the same time, having the self-sufficiency and independence that allows us to experiment and pioneer in all that we do.

The Board of Trustees brings a remarkable range of skill and wisdom to the organisation's governance. We were sorry to lose Val Gooding CBE at the end of her term but were delighted to welcome Ajay Chowdhury in her stead. Ajay brings a wealth of experience in the entrepreneurial and digital arenas, as well as having been a former non-executive director of the DCMS board.

The most important task of the Board this year has been to conduct the search for HRP's new Chief Executive, in response to Michael Day's announcement of his retirement this year. We mounted an exhaustive search process both externally and internally, and were delighted to announce in December that John Barnes, our current Conservation & Learning Director, will become Chief Executive as of 1 July 2017. John is a hugely respected figure within the heritage world. His appointment will ensure that we build on Michael's extraordinary success, while bringing fresh insight and vision to the organisation.

On behalf of all the Board of Trustees, I would like to thank Michael for fourteen years of exceptional leadership. He leaves HRP in rude good health, and thoroughly transformed from when he originally joined.

None of that success however would have been possible without the total commitment of all our staff, and the full support of our partners, suppliers and stakeholders, all of whom receive our heartfelt thanks.

Rupert Gavin
Chairman

Chief Executive A reflection



This Review tells the story of another splendidly varied and successful year at Historic Royal Palaces. We have made good progress on all our projects, received another record number of visitors and reached millions more through multiple media channels. I hope you enjoy reading about it.

However, I would like to take a few moments here for a final reflection. On 30 June 2017, I shall retire as CEO of Historic Royal Palaces after fourteen wonderful years.

Back at the beginning, I started by asking the most important question: 'What is HRP for? What's the good that we as a charity do for society?' I heard many different answers. It was therefore clear that we needed something in which we could all believe, otherwise it would always be difficult for everyone to pull in the same direction and to attract external support.

We settled on what came to be HRP's Cause - 'We help everyone explore the story of how monarchs and people have shaped society, in some of the greatest palaces ever built'.

It's a simple idea with a challenging ambition - reaching out to 'everyone' for discovery and learning. More than just the sites in our care, we also celebrate the great national 1,000-year 'story' that runs through our palaces. It is not just of kings and queens but of their people too: together, they have 'shaped the society' we have today. Therefore, we have a valuable role in helping people understand the world around them. Finally, we proudly locate our work in (now) six great palaces with wonderful collections and landscapes, which we care for on behalf of the nation.

Everything we have achieved together since then has its foundation in that Cause, and in our determination to make the most of our independence as a charity with no public funding.

There have been many special highlights and memories - the Tower Environs Scheme (2005); the re-opening of Kew Palace (2006); Henry VIII's 500th anniversary with major changes at Hampton Court (2009); opening the restored Kensington Palace and the new display of the Crown Jewels - both for The Queen's Diamond Jubilee (2012); in the same year, playing our special part in the London Olympics; taking on Hillsborough Castle (2014); the epic Poppies installation at the Tower in the same year; the opening of the Magic Garden (2016). All of these projects are responses to the challenge we set ourselves in the Cause. They have added up, alongside many other changes and improvements, to taking our annual visitor numbers from 2.5m to 4.4m.

In the same period, we have undertaken a vast range of conservation work on our buildings, collections and gardens, and taken our learning programmes to millions on site and through other channels. We have also hosted many special visits including, memorably, by HM The Queen, HRH The Prince of Wales and other members of the Royal Family.

None of all that would have been possible without the extraordinary help and commitment of a great number of people. We are proud to say that we rely on our visitors, supporters, donors and members to fund what we do. That work has been done by the most talented, dedicated and creative staff team that it is possible to imagine. Now more than 1,000 strong, it has been the greatest joy and privilege for me to work with them all. Governance has been provided throughout by our Board of Trustees and I am immensely grateful for their sustained support and wise counsel.

The future promises to be equally exciting. We have our largest ever capital programme ahead in the next three years with major projects at Hillsborough Castle, the Great Pagoda at Kew, the new Orangery Wing at Kensington Palace and the completion of our Digital Strategy. All this means that HRP will be able to touch the lives of more people than ever and ensure a future for these palaces as valuable as their past.

We like to think of HRP as a big family, something to which many different people can feel they belong. I am delighted to be handing over to John Barnes and in doing so, I offer everyone involved over these last fourteen years my heartfelt thanks; long may this magnificent organisation prosper.

Michael Day CVO
Chief Executive 2003-17



The Year of the Gardens



There was magic in the air this year: all sorts of strange and wonderful things appeared in the grounds of Hampton Court Palace. A fiery dragon, mythical beasts, gnomes, a 3m-high Henry VIII, and a Victorian charabanc, to name but a few!

After over five years in the making, the Magic Garden at Hampton Court Palace finally opened in May 2016. Designed by award-winning landscape architect Robert Myers, the Magic Garden draws inspiration from the Tudor palace and offers families a new and exciting way to explore elements of Hampton Court's history.

Set within Henry VIII's former Tiltyard, the play area comprises battlements, towers, a secret grotto and mythical beasts for children to enjoy, including an 8m-long 'fiery' red dragon.

Every element is designed for discovery and exploration. Curators advised on the history that inspired the design, the gardens team has grown and tended hundreds of child-friendly trees and plants to create a magnificent landscape, planting around 17,000 bulbs and 3,000 shrubs.

In its first year, the Magic Garden attracted over 250,000 delighted family users and helped to boost Hampton Court visitor figures to record levels.

Above: We were delighted to welcome HRH The Duchess of Cambridge on a bright, sunny morning in May. She was met by Chairman Rupert Gavin and Chief Executive Michael Day, who introduced her to the project team and donors. The Duchess also chatted with school children and families invited to this special opening.

Opposite: Elsewhere, the gardens welcomed all sorts of weird and wonderful characters, including a 3m-high Henry VIII made of plants and a small army of rather large gnomes!





The opening of the Magic Garden was the highlight of a year in which the famous Hampton Court Palace Gardens took centre stage. We launched this special year at Easter with a film, *Hampton Court Gardens: A Year in the Life*, featuring amazing new footage of our gardeners at work, filmed mainly by a drone-mounted camera.

We installed new permanent interpretation throughout the gardens. These elegant ironwork graphic panels feature handcrafted tiled panels telling the stories of the different spaces. Our mobile 'Gardeners' Hut', filled with interesting objects for families to investigate, moved throughout the grounds over the summer, highlighting the most interesting work going on.



This page: New graphic panels, a mobile 'Gardeners' Hut' and costumed interpreters helped bring the gardens to life over the summer.

Opposite page: So much choice! Visitors could follow the gnome trail, relax in a decorated deckchair, enjoy a fascinating exhibition or a historic view, or take a charabanc ride around the East Front Gardens.

The Great Garden Game paper trail encouraged adults and children to explore the gardens together. In another kind of family trail, 'Gnomes Unearthed', created with partners Wild in Art, saw decorated statues of Umbriel appear in different locations throughout the gardens. The statues, each reflecting the character of the different spaces, were created with writers and artists working with local schools, youth and adult community groups.



Each statue contained a button-activated recording (read by actor Stephen Mangan) of stories written by community participants and guest writers including poet Michael Rosen, children's author Francesca Simon and our very own Lucy Worsley.

A huge hit with visitors in summer 2015, the character deckchairs returned with a gardening theme. We also reprised the popular historic replica coaches - this time located in the East Front Gardens.

'The Empress and the Gardener' exhibition celebrated the 300th anniversary of Capability Brown's birth. This showcased an extraordinary collection of watercolours, painted by Capability Brown's assistant, John Spyers. On loan from The Hermitage Museum in St Petersburg and on show to the public for the first time, the paintings provide a unique visual record of Hampton Court Palace and its gardens in the 18th century.

Our splendid charabanc was launched at Hampton Court Palace on 4 July and ran daily tours of the gardens over the summer. 'Tudor Rose' is a 24-seater horse-drawn Victorian charabanc, made by a Master Coachmaker and authentic in every detail except for a hidden 21st-century modification that makes it accessible to wheelchairs.





Guaradian Ship City's Jewelry



Guardianship

Our job is to give the palaces a future as valuable as their past.



Previous page and above: One of the spectacular dragons that will adorn the lower levels of the Great Pagoda at Kew.

Top left: Historic drawing of the Great Pagoda at Kew by Sir William Chambers.

Top right: Artist's impression of how the finished Pagoda will appear.

The major project to restore the Great Pagoda at Kew is now well under way, and all the omens are good. On a glorious summer's day in June, we welcomed representatives of the project sponsor House of Fraser, distinguished guests and Master Da Chu, Master Monk of Nanjing, for a ceremony to bless the Great Pagoda at Kew. The £5m restoration project will return the building to its original 1760s splendour, adorned with 80 iridescent dragons and incorporating its original verdigris and white colour scheme. The pagoda will re-open to the public in Easter 2018.

The reinstated dragons will be based on Chambers' original drawings, which depicted 80 rococo dragons adorning the Pagoda. The dragons disappeared without trace in the 1780s when the building was first repaired.

Having investigated various options for their design and fabrication, we will create the 72 upper dragons in lightweight, highly durable polymer material, with eight hand-carved gilded wooden dragons to adorn the lower levels.

HRP's conservation scientists and conservators work continually to minimise harmful visible and ultra-violet light at all of our palaces and have recently been focussing on Hampton Court's Great Watching Chamber, where historic windows make the use of protective filters more difficult. After four years of research we have now installed 'SmartTint'™ film filters to the most vulnerable elevations. This visually discreet liquid crystal film can be switched to turn opaque at certain times to reduce harmful light levels and protect the vulnerable tapestries. We are the first heritage organisation to use this type of technology, and other national and international institutions are now following our lead.



Top: A hand-carved wooden dragon awaiting gilding and painting, with inset showing where the original dragons were once positioned.

Above: The first of our interns (right) funded by the Clothworkers' Foundation, starts work.

Below: A detail of the Bacton Altar Cloth showing the fabulous embroidery.

We also welcomed the first of our three interns funded by the Clothworkers' Foundation, who will be working on the conservation of tapestries, and marked the start of the second of our ten-year State of the Interior Estate treatment strategy and plan.

In December we secured the long-term loan of the Bacton Altar Cloth. Identified by our curators, this astonishing object is the only item to survive with credible provenance to Elizabeth I herself. The cloth, with distinctively 1590s embroidery, was once a skirt panel and is made of the finest cloth of silver, which was reserved by law for members of the royal family. Work has now started on conserving it for display at Hampton Court.





The re-presentation of Hillsborough Castle continues apace. This year saw our conservators working with Royal Collection Trust to prepare paintings for the majestic re-hang in the State Entrance, Candlestick Hall and Throne Room. We have also started to create a conservation studio at Hillsborough, and we recently appointed our first conservator to be based at the Castle.

This year, we rolled out our new Digital Asset Management System, named 'Bowyer' after William Bowyer, Keeper of the Records at the Tower of London in the 16th century. This is a repository for all our production and publication-quality images, video and audio assets, which will prove a great resource for all staff.



This year we acquired a number of outfits worn by Diana, Princess of Wales, including this Emanuel suit, which after conservation, now features in the 'Diana: Her Fashion Story' exhibition at Kensington Palace



Above (Left to right): A conservator undertaking re-gilding work, and the elegantly restored Red Room and two views of the Ante Room at Hillsborough Castle

Below: The HRP team after winning the RICS Building conservation award in May 2017 for work on the Bell Tower (left) and Queen's House at the Tower of London.

The work of our Surveyor of the Fabric teams was recognised at several award ceremonies. The Base Court Conservation project won both the Building Conservation and 'Project of the Year' London Region awards, which were announced in late May 2016. The Queen's House and the Bell Tower conservation projects at the Tower of London have been shortlisted for the May 2017 RICS awards for the London Region in the 'Building Conservation'





Showman'ship



Showmanship

We do everything with panache.

Top and below: Fabulous outfits worn by Diana, Princess of Wales, including several now owned by HRP, are the focus of 'Diana: Her Fashion Story'. The two-year exhibition which opened in February 2017, attracted hugely positive media attention and pleasingly large crowds of visitors.

Marking 20 years since the tragic death of Diana, Princess of Wales, our exhibition, 'Diana: Her Fashion Story' opened on 24 February, 2017. The launch attracted worldwide media attention and 'Diana: Designing a Princess', a BBC Two documentary, attracted an audience of 1.3 million - a record for a BBC Arts production. All advance tickets were snapped up, and the opening month was a sell-out. The two-year exhibition traces Diana's style journey from shy teenager to one of the most glamorous and celebrated women in the world. Twenty-five of Diana's dresses are on display, including several now owned by Historic Royal Palaces, along with 13 fashion sketches and four famous portraits of the Princess by Mario Testino from her last official photo shoot for *Vanity Fair* in 1997.



Above and above right: 'Encounters' went a step further than last year's successful 'Timeplays'. This year actors engaged visitors directly in conversation and encouraged participation.
Below right: 'East Wall' dancers in action.

We staged a series of linked concerts during May and June in each of the Chapels Royal to celebrate HM The Queen's 90th Birthday. Following a concert of Purcell, Handel and Mozart at The Queen's Chapel, St James's in May, the Choir of the Chapel Royal Hampton Court Palace performed 'Grant Her a Long Life', a programme of royal choral music from the 16th century to the present day. In June, the Choir of the Chapel Royal of St Peter ad Vincula at the Tower of London performed *A Garland for the Queen*, comprising works written during The Queen's lifetime.



Above (and previous page): On 5 October, General Sir Nicholas Houghton was installed as the 160th Constable of the Tower of London, in front of 600 spectators. Through live news broadcasts and other digital media (including our first use of Facebook Live) this unique ceremony reached an audience of millions.



June also saw the launch of 'East Wall', our exciting two-year partnership with world-renowned choreographer Hofesh Shechter, London International Festival of Theatre and East London Dance. The project, part-funded by the Arts Council, is intended to develop up-and-coming young artists from Tower Hamlets and East London Boroughs through a wide-reaching youth engagement programme.



Above: The Tudor Joust at Hampton Court attracted record numbers of visitors attending on both days. There were numerous activities in addition to the spectacular 'tilts', including falconry displays, sword fighting, live period music and Tudor-style alfresco meat roasting.

Below and bottom: Families enjoying 'The Lost Palace' experience at Banqueting House.

Below right: The newly restored interior of the Chapel Royal of St Peter ad Vincula.

Opposite page clockwise from top: Christmas celebrations at Hampton Court; Georgian mummies at Hillsborough Castle; a decorative Christmas light box at Kensington Palace; *Enlightened Princesses*, co-published with Yale.



In July we launched an unusual new visitor experience based around the Banqueting House, the last remaining part of Whitehall Palace. From 1530 to its destruction in the great fire of 1698, this huge palace was the principal royal residence and seat of power. 'The Lost Palace', the result of two years' research into digital storytelling techniques, used binaural sound to give visitors the impression of being immersed in a living, resonating world. Headphone-wearing participants followed a GPS-guided audio tour throughout the modern streets of Whitehall, virtually exploring all the spaces that existed centuries before. 'The Lost Palace' won the 'Innovation' award at the Museums & Heritage Awards 2017 and will return to the Banqueting House in summer 2017.

In the autumn, we opened a Research and Development (R&D) Studio at Hampton Court, a new onsite facility enabling us to collaborate with contemporary artists in developing creative programming for the palaces. Examples of work supported by the



R&D Studio include a collaboration with performance artist Scottee and playwright Mark Ravenhill culminating in 'Long Live Queen James', the first event in our Palace Pride series, held at the Banqueting House in February.

The new 'Armouries in Action' interactive gallery, jointly funded by HRP and the Royal Armouries, opened in the White Tower in December. And also at the Tower, beautiful newly crafted wooden furniture was installed in the Chapel of St John the Evangelist in time for Easter 2017.

'Enlightened Princesses: Caroline, Augusta, Charlotte and the Shaping of the Modern World', a collaborative exhibition and publication project between Historic Royal Palaces and the Yale Center for British Art, opened in New Haven, USA in February and will transfer to Kensington Place in June 2017. The exhibition explores the role of the three princesses in the promotion of the arts and sciences in 18th-century Britain. An accompanying Yale book of the same name has been edited by Senior Curator Joanna Marschner and contains a collection of essays by our curators, as well as other notable scholars from around the world.

There were magical celebrations at all the palaces, with a glorious Elizabethan theme at Hampton Court, while at the Tower, visitors celebrated in medieval style. At Kensington, we created a series of decorative light boxes, telling the story of Queen Victoria's Christmas. Our event at Hillsborough Castle was a Georgian-themed Christmas complete with music, wassailing, traditional Irish St Stephen's day mumming and general merry-making. Belfast-based early music ensemble Sestina entertained visitors with Handel's *Messiah*.



Discovery



Discovery Learning is at the heart of everything we do.

Previous page: One of 15 specially commissioned storytelling gnomes, who appeared over the summer to guide and entertain visitors to the gardens at Hampton Court.

Above: Our first public archaeology project at Hillsborough Castle hit the headlines when children uncovered a 1,000-year-old female skeleton, on what turned out to be an ancient burial ground. Almost 400 volunteers took part, working alongside professional archaeologists.

Above right, clockwise from top left: Families learn the 'fashion rules' at Kensington; a visiting school group; the winning Time Explorers Challenge school from Kenningtons Primary Academy (members of the Royal Opera House Thurrock Trailblazers project) were the overall winners of the 2015-16 Time Explorers Challenge programme, producing some extraordinary work on the theme of 'Young Victoria'.

Throughout the year, the focus of our events programmes was on groups of adults and children together, as we work towards realising our ambition to be the most 'family friendly' destinations in heritage.

Programmed events for families included our first 'big weekend' at Hillsborough; over four days visitors took part in a wide range of activities inside the palace and throughout the gardens. At Hampton Court Palace, The Great Garden Game saw around 500 adults and children a day romping through our self-guided activity trail. At Kew Palace, children made hats and listened to princesses recounting stories, while at Kensington families explored royal fashion rules. At the Tower the interactive family trail Story Scramble ran for ten days over Easter and entertained thousands of visitors.

A highlight of the schools programme was this year's week-long 'Music at the Tower', held in June in partnership with Water City Music Festival of Arts. It began with a special programme to celebrate HM The Queen's official 90th birthday. Over 1,500 young people from schools across east London took part, with their families looking on. When not performing, participants took part in learning activities to discover more about the Tower.

At the end of May 2016 we hosted our first ever series of *Horrible Histories*™ performances, 'Terrible Tudors' at Hampton Court

Above, clockwise from top left: 'Tudors on Tour' at Bestival: over the August Bank holiday, Historic Royal Palaces (Tudor) flags flew proudly over Lulworth Castle in Dorset during this famous three-day family festival. Over 15,000 people participated in the Tudor experience, with fantastic feedback from families; children from local schools perform at the Tower during the Water City Music Festival; families on The Great Garden Game trail at Hampton Court Palace; our new digital 'Saxons Attack the Tower' was released in June 2016.



Palace. The eight-day run of ticketed daily shows in the East Front gardens delighted family audiences with guts, gore and truly terrible puns. With over 12,500 people attending, we hope to repeat this success in 2017.

In another first – this time in our adult programme – we launched a MOOC (Massive Open Online Course) on 'Royal Food And Feasting', in partnership with FutureLearn and the University of Reading. This free, widely accessible course for adults went live on 20 June with 15,000 people taking part, with a further 8,000 signing up for its second run over Christmas. A second course on a new subject is planned for 2017.

We continue to develop Sensory Palaces, our free programme that supports local people living with dementia and their carers. Fortnightly sessions at Hampton Court Palace were fully booked with plans for more sessions at other palaces. In July we hosted Dementia Action Alliance's flagship event during Dementia Awareness Week, and are establishing a network with six other local heritage sites to share best practice.

In January 2017 we achieved success with our first independent application for funding as an Independent Research Organisation (IRO). The Arts and Humanities Research Council (AHRC) awarded Alden Gregory, Historic Buildings Curator, an Early Career



Leadership Fellowship for an 21-month research project, Portable Palaces: Royal Tents and Timber Lodgings. This AHRC grant confirms HRP's high academic research standards.

In July, we acquired at auction two dresses worn by Diana, Princess of Wales – one of them a stunning full-length evening gown covered in sea-green sequins. We also purchased a stylish tweed suit belonging to The Duke of Windsor dating from 1951, an Elizabethan-style doublet and hose worn by The 2nd Earl of Camden at the coronation of George IV in 1821.

Television appearances throughout the year were almost too numerous to mention. Among the highlights was 'Who Do You Think You Are?' in November, featuring Joint Chief Curator Tracy Borman, who helped 'Eastenders' star Danny Dyer to uncover his surprising connections to Thomas Cromwell, and ultimately King Edward III! Tracy also presented 'The Private Lives of the Tudors', a series filmed extensively at Hampton Court and broadcast on UKTV Yesterday Channel to accompany her new book of the same title. Joint Chief Curator Lucy Worsley presented the ambitious three-part series, BBC One's 'Six Wives of Henry VIII', broadcast in December.

Among our new books for children, we co-published with Walker books the third *Rex* adventure book and a new *Pop-up Crown Jewels. The Story of the Gardens at Hampton Court Palace* accompanied our 'Year of the Gardens'.



New titles from the publication team included several children's books, a new history of the gardens and an updated book on Diana to coincide with the Kensington exhibition.

Opposite: Recent HRP additions to our collections included this stunning portrait of Princess Augusta, painted in around 1754, a sequined Catherine Walker gown worn by Diana, Princess of Wales, and a pink jacket, petticoat and shoes once belonging to Queen Victoria.



Above left: Lucy Worsley was among many of the curators who appeared on television this year; she presented BBC One's 'Six Wives of Henry VIII'.



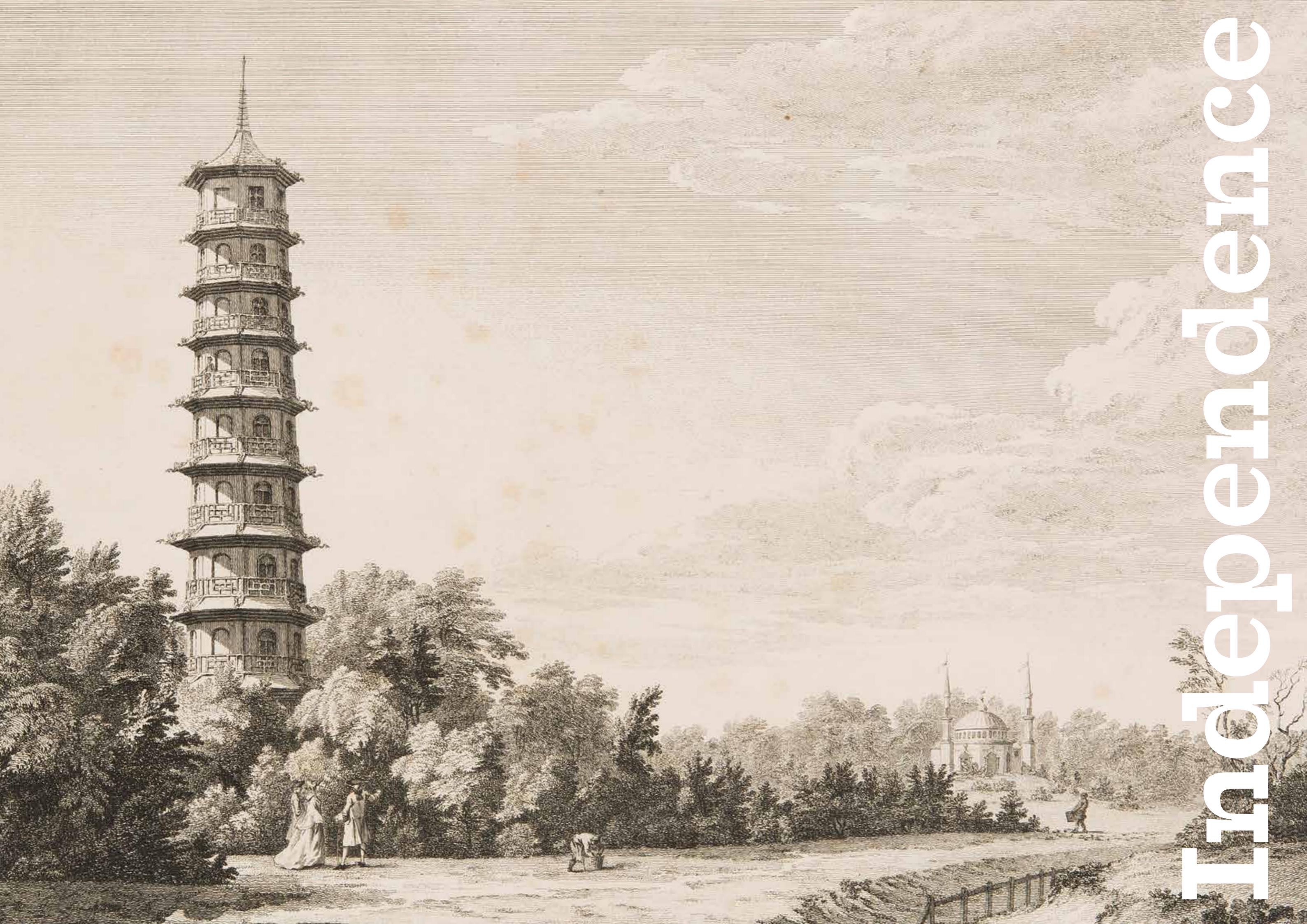
Above right: A blast from the past: one of the Image Library's archived memories, this one from the 1940s Tower of London.

We co-published an updated, bespoke edition of *Diana, Her Fashion Story* with Pitkin to accompany the exhibition at Kensington. And we were delighted when *Time for Fun*, our first activity comic, won Best New Children's Publication of the Year 2016 at the ACE awards.

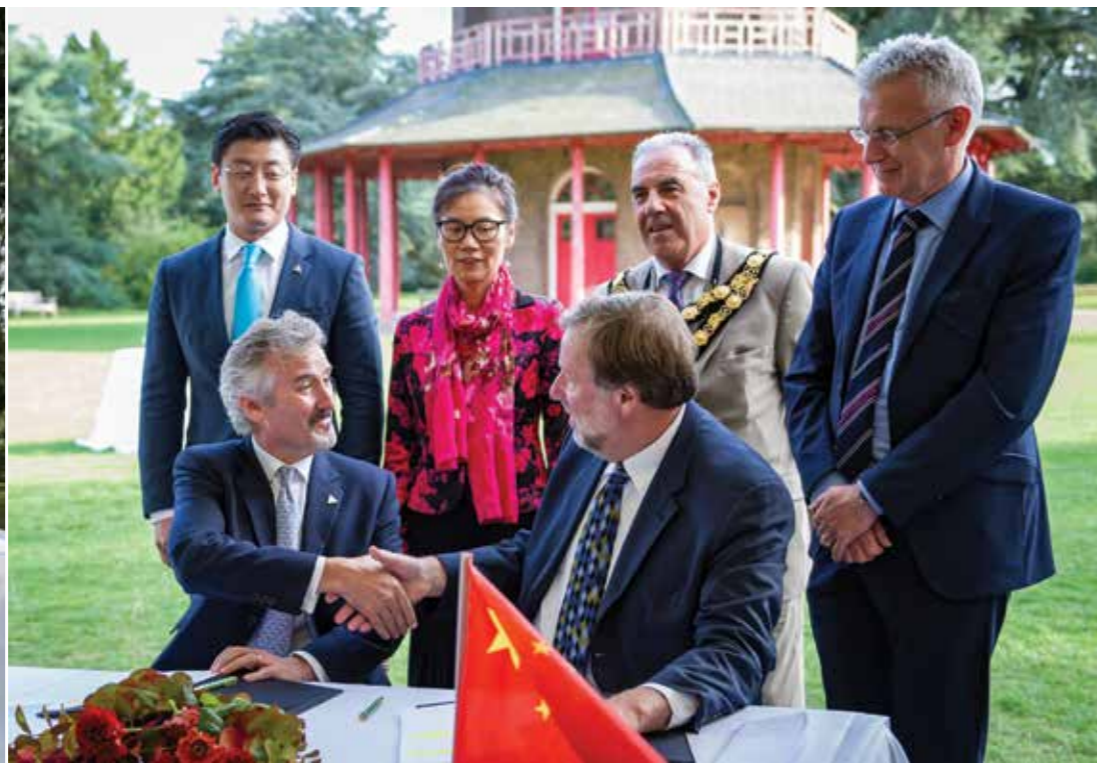
Our Image Library now boasts over 17,000 historic and present-day images of the palaces.



'500 Words', BBC Radio 2's annual short story competition for children aged 5-13 was launched in January by Radio 2 'Breakfast Show' presenter Chris Evans, assisted by special guests, former Chief Yeoman Warder Alan Kingshott (above) and Joint Chief Curator Lucy Worsley. The final will also take place at the Tower of London and be broadcast live on Radio 2.



Imperialdence



Independence

We challenge ourselves to find new ways to do our work.

This was the penultimate year in our five-year fundraising campaign, 'The Next Chapter in our Story'. The wonderfully generous support we have received from many different sources throughout 2016/17 means that we are well placed to reach our £30m goal by March 2018.

We were delighted to welcome House of Fraser to our historic royal family as the lead supporter of the restoration of the Great Pagoda at Kew. The contract was signed as part of a celebration of Anglo-Chinese relations. This ceremony, which included a blessing of the Pagoda itself, was attended by representatives of the Foreign Office, the Embassy of the People's Republic of China and municipal government of Nanjing, together with guests from House of Fraser and its parent company Sanpower.

Our appeal in support of the transformation of Hillsborough Castle received considerable support from the Foyle Foundation and the Wolfson Foundation, two of our most generous and long-standing supporters. Meanwhile, at Kensington Palace, Estée Lauder Companies Inc. continued their support for our exhibition programme through their sponsorship of Diana: Her Fashion Story.

Membership proved an attractive choice for many of those visiting the Magic Garden and we ended the year, with 96,000 members, our highest total to date. The support of our Patrons and American supporters remains as important as ever, and we were delighted to offer them a full programme of unique experiences during the year.

It was wall to wall glamour at our second fundraising Summer Party at Kensington Palace in June, held in support of the Royal Ceremonial Dress Collection. We hosted the event in partnership with Harper's Bazaar editor-in chief Glenda Bailey and fashion entrepreneur Marigay McKee. Well-known guests included movie

Above: Actor Demi Moore, one of the many well-known guests who attended the Kensington Palace summer party.

Above right: Guests enjoyed a dinner in the glorious King's Apartments at Kensington Palace.

Below: Coldplay perform at the Sentebale Concert.

star Demi Moore, music mogul Simon Fuller, artist Marc Quinn and Lady Kitty Spencer.

A few days earlier, Kensington Palace hosted a very different event – the Sentebale Concert. This is the first time a public concert has taken place on the East Front. It was the biggest event ever held at Kensington Palace. Over 3,000 concert-goers enjoyed headliners Coldplay and a host of other performers including Laura Mvula, Joss Stone and a children's choir from Lesotho.



Previous page: A View of the Wilderness, with the Alhambra, Pagoda and the Mosque in the Royal Gardens, Kew by engraver Edward Rooker, after William Marlow.

This page: The ceremony to bless the restoration of the Great Pagoda at Kew culminated in a contract signing between Frank Slevin, Executive Chairman of House of Fraser and HRP's Chairman Rupert Gavin, overseen by representatives of various organisations, including Yue Lei, Senior Vice President of Sanpower and HRP's CEO Michael Day. The blessing itself was given by Master Da Chu, Master Monk of Nanjing.





Above and above right: June was a busy month for royal visits at Hillsborough Castle. TRH The Duke and Duchess of Cambridge attended the annual garden party on 14 June, during which The Duchess planted a magnolia tree in the grounds. Later that month we were delighted to have the opportunity to give a tour of recent works in the house and gardens to HM The Queen and HRH The Duke of Edinburgh.

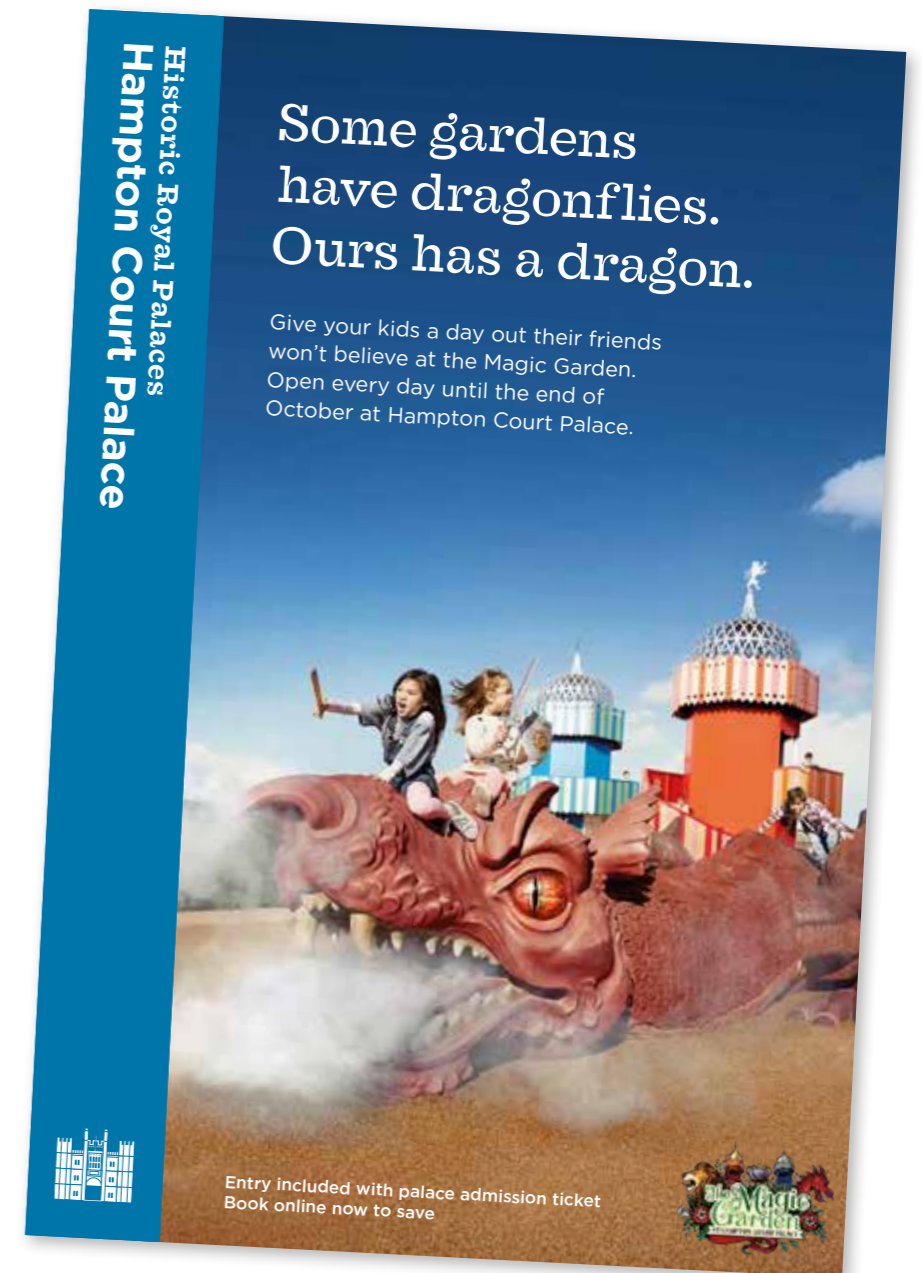
Below: Award-winning fabrics and fashions, inspired by the palaces, were among HRP licensing successes.

The Retail team was delighted to learn in September that two fabrics inspired by our palaces and produced by GP & J Baker had won two prestigious design awards. The Historic Royal Palaces Collection won the Best Fabric Collection and the Queen's Sampler design won the Best Embroidered Fabric award. Other retail licensing successes included Hobbs' Collection No. 5 winning the Best Adult Apparel award at the Brand and Licensing Awards.

Hampton Court Palace won the award for Best Historical House and/or Garden for Groups at the 20th Group Travel Awards, which are voted for by the public. The work of the Commercial Events



Above: A selection of HRP marketing posters promoting the year's attractions.



team was recognised when HRP venues won an unprecedented three trophies at the Prestigious Venue Awards, again voted for by the public, including the splendidly named prize for 'The World's Most Prestigious Venue' for Kensington Palace!

We were very pleased to learn in December that Historic Royal Palaces has now attained the Investors in People Gold standard. This is an independent recognition of our work over the past 12 years since we put ourselves forward for the first assessment.

In January 2017 we received the extremely welcome news that the Trustees of Heritage Lottery Fund Trust had approved our application for a grant of £4.95m towards the Hillsborough Castle project. This grant - the result of a two-year application process and rigorous scrutiny - provides essential funds for our work to continue and a ringing endorsement of what we want to achieve at Hillsborough Castle and in Northern Ireland. Work began on site in April 2017 and we expect to be fully open to the public in 2019.

Money matters

With 4.427 million visits to our palaces in 2016/17 we surpassed all our targets in year with an increase of 12% on 2015/16. It was a record year for Hampton Court Palace, Kensington Palace and Hillsborough Castle.

Admissions income was £57.2m – 62% of total income and nearly 3% more than 2015/16.

Income from Retail, Functions & Events, catering and other concessions, and sponsorship totalled £27.2m, an increase of nearly 12% from £24.4m in 2015/16.

Fundraising had another successful year, attracting generous donations for our major projects: income in the year reached £6.6m. In the fourth year of our major five-year fundraising campaign, 'The Next Chapter in our Story', we are well on the way to achieving our target of raising £30m by 2018.

All of this activity was achieved within budgeted expenditure and we have maintained our free reserves target of £5m.

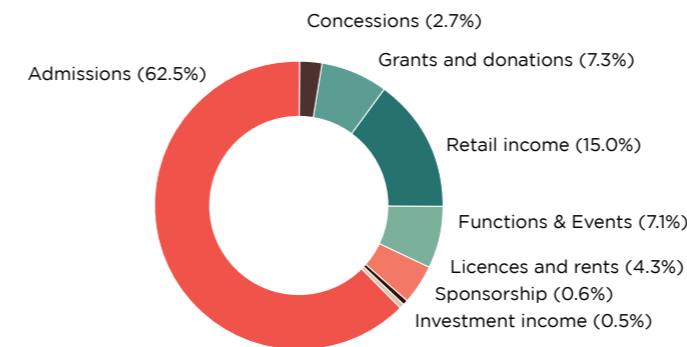
The strong financial performance in the year meant that we could designate more funds towards the cost of projects in our ambitious strategy for the next three years and beyond, including our programme of work at Hillsborough Castle to increase public access and improve the visitor experience, and conserving and representing the Great Pagoda at Kew.

The full statutory accounts were given an unqualified audit opinion on 27 June 2017 and will be filed with the Charity Commission. The full statutory accounts can be obtained from our website www.hrp.org.uk or by writing to:

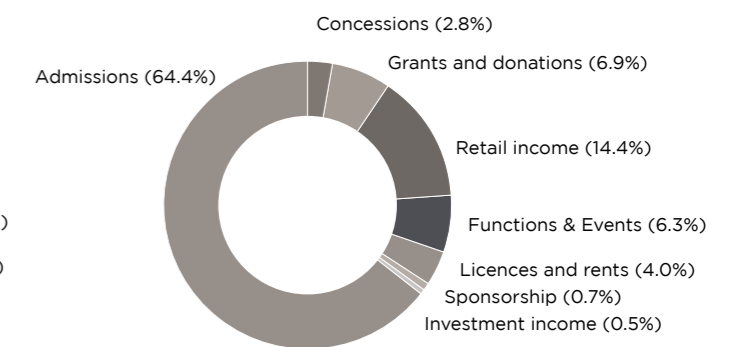
The Chief Executive's Office
Historic Royal Palaces
Hampton Court Palace
Surrey
KT8 9AU

Our performance is measured by the Secretary of State by submission of the annual Strategic Plan and by this report.

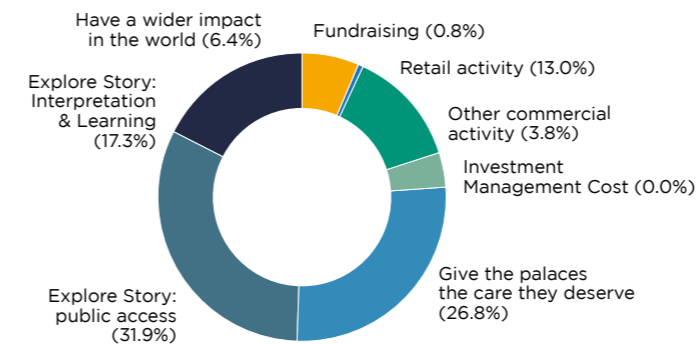
Income 2016/17
(Total £91 million)



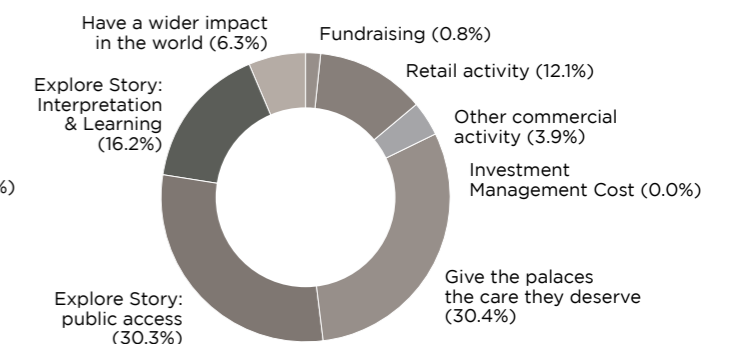
Income 2015/16
(Total £87 million)



Expenditure 2016/17
(Total £86 million)



Expenditure 2015/16
(Total £88 million)



Visitor trends

	2012/13 (000's)	2013/14 (000's)	2014/15 (000's)	2015/16 (000's)	2016/17 (000's)
Tower of London	2,507	2,859	3,077	2,794	2,781
Hampton Court Palace	524	562	582	595	934
Kensington Palace	405	408	400	394	424
Banqueting House	31	51	58	42	52
Kew Palace	31	152	134	138	222
Hillsborough Castle	-	-	3	6	14
Total	3,498	4,032	4,254	3,969	4,427

Note on visitor definition:

In 2016/17 we have changed our reporting of visitor numbers to more accurately reflect the volume of visits. We now include visitors to our gardens, to all parts of the Kew Palace estate managed by us and to public programming events. We assume an average number of members per membership visit. On a like-for-like basis, 2016/17 showed increased visits over 2015/16 by 303k (7%).

Consolidated Statement of Financial Activities for the year ended 31 March 2017

		Total 2017 £000	Total 2016 £000 (Restated)
INCOME			
Donations and legacies	Grants	2,775	2,987
	Donations	2,479	2,361
	Gifts in Kind	1,411	643
		6,665	5,991
Income from other trading activities	Retail income	13,725	12,435
	Functions and events	6,519	5,487
	Licences and rents	3,905	3,470
	Sponsorship	586	580
		24,735	21,972
Investments		424	415
Income from charitable activities	Admissions	57,176	55,736
	Concessions	2,497	2,441
Total income		91,497	86,555
EXPENDITURE			
Costs of generating funds	Fundraising	705	714
	Retail activities	11,131	10,670
	Other commercial activities	3,277	3,475
	Investment management costs	23	24
		15,136	14,883
Expenditure on charitable activities	Give the palaces the care they deserve Transform the way visitors explore their story:	22,947	26,825
	Public access	27,349	26,684
	Interpretation and learning	14,843	14,270
	Have a wider impact in the world	5,463	5,570
		70,602	73,349
Other	Defined Pension scheme net interest cost	116	231
Total Expenditure		85,854	88,463
Net Income/(Expenditure)		5,643	(1,908)
	Actuarial (loss)/gain on pension plan	(4,628)	3,625
	Net (loss)/gain on investments	(17)	-
Net movement in funds		998	1,717
Fund balances brought forward at 1 April		42,013	40,296
Fund balances carried forward at 31 March		43,011	42,013

Note on 2016 Restatement:

Membership sales are treated as Admissions income. The costs of the membership scheme have been categorised as Public access for consistency. These were previously treated as fundraising costs, which has resulted in a restatement of the 2016 categorisation.

Summary Consolidated Balance Sheet as at 31 March 2017

	Group 2017 £000	Group 2016 £000	
Fixed assets	26,799	25,498	
Net current assets	24,218	19,825	
Creditors: amounts falling due after more than one year	-	(7)	
Provision for liabilities and charges	(62)	(12)	
Pension plan liability	(7,944)	(3,291)	
Net assets	43,011	42,013	
Represented by:			
Restricted funds	8,808	6,419	
Unrestricted funds			
	Pension plan General fund	(7,944)	(3,291)
		42,147	38,885
Total funds	43,011	42,013	

The summary financial statements of Historic Royal Palaces were approved by the Trustees and the Accounting Officer on 16 June 2017 and signed on their behalf by:

Rupert Gavin

Chairman of the Board of Trustees

Michael Day CVO

Chief Executive and Accounting Officer

Independent Auditor's Statement to the Trustees of Historic Royal Palaces: I have examined the summarised financial statements of Historic Royal Palaces for the year ended 31 March 2017 on pages 38-39.

Respective responsibilities of the Trustees, the Chief Executive and the Auditor:

The Trustees and the Chief Executive as Accounting Officer are responsible for preparing the summarised financial statements.

My responsibility is to report to you my opinion on the consistency of the summarised financial statements with the full annual financial statements. I also read the other information contained in the Annual Review and consider the implications for my report if I become aware of any apparent misstatements or material inconsistencies with the summary financial statements.

Basis of opinion: My examination involved agreeing the transactions and balances in the summary financial statements to the full annual financial statements. My report on Historic Royal Palaces' full annual financial statements describes the basis of my opinions on those financial statements and the Trustees' Report.

Opinion: In my opinion the summarised financial statements are consistent with the full financial statements and Trustees' Report of Historic Royal Palaces for the year ended 31 March 2017.

Sir Amyas C E Morse

Comptroller and Auditor General

27 June 2017

National Audit Office
157-197 Buckingham Palace Road
Victoria, London, SW1W 9SP

The Board of Trustees for the year ended 31 March 2017

Rupert Gavin – Chairman

Rupert Gavin is a British business leader and theatre impresario. He is currently Chairman of Historic Royal Palaces and is a former CEO of BBC Worldwide and of Odeon & UCI Cinemas Group. He is also Chairman of the Honours Committee for Arts and Media. As a producer he is notable for a long series of successful plays and musicals over 30 years, principally through his company Incidental Colman. His productions/co-productions have won ten Olivier awards.

He is a Non-Executive Director of Wyevale Garden Centres and Countrywide plc. He is also a co-owner of L'Escargot restaurant and an advisory board member of the Founders Forum, a community for global entrepreneurs, CEOs, and investors. He is Warden of the Worshipful Company of Grocers and a Governor of Oundle School.

Rupert read economics at Magdalene College, University of Cambridge. After graduation he took a copywriting role at Sharps advertising agency, becoming an equity partner in the firm before it was sold to Saatchi & Saatchi. While working at Sharps he established close links with Dixons Store Group, and would eventually go on to become Deputy Managing Director. In 1994, he joined British Telecom to work on its internet and multimedia strategy; he went on to become Managing Director of the firm's consumer division. In 1998 he was appointed Chief Executive of BBC Worldwide and was a member of the BBC Executive Committee for seven years.

Zeinab Badawi

Zeinab Badawi is a well-known broadcast journalist. She hosts BBC's Hard Talk and presents Global Questions and World Debates on BBC World TV. Through her own production company she has made many programmes. In 2009 she was named International TV Personality of the Year by the Association of International Broadcasters, and was in Powerlist 2012 and 2015 as one of Britain's top 100 influential members of the black community. Zeinab is a former Trustee of the National Portrait Gallery and has

been a board member of the British Council and the Centre for Contemporary British History. She is currently Chair of the Royal African Society, a Trustee of BBC Media Action (the charitable arm of the BBC), a Vice-President of the United Nations Association UK and a board member of the African Union Foundation. She is also a member of the World Economic Forum's Global Agenda Council for Africa.

Professor Sir David Cannadine

Sir David Cannadine is Dodge Professor of History at Princeton University, Visiting Professor of History at the University of Oxford, and Editor of the Dictionary of National Biography. He is the author of fifteen books, including *The Decline and Fall of the British Aristocracy*, *G.M. Trevelyan: A Life in History*, *Mellon: An American Life* and, most recently, *George V: The Unexpected King* and *Margaret Thatcher: Life and Legacy*. Sir David has also served as a Commissioner of English Heritage, a member of the Eastern Regional Committee of the National Trust, a member of the Royal Mint Advisory Committee, and is a former Chair of the Trustees of the National Portrait Gallery. He is the Vice-Chairman of the Westminster Abbey Fabric Commission, a Trustee of the Wolfson Foundation and, from July 2017, will be President of the British Academy.

Bruce Carnegie-Brown

Bruce Carnegie-Brown is Chairman of Moneysupermarket.com Group plc, Vice Chairman of Banco Santander SA and a Non-Executive Director of Santander UK plc. He is President-elect of the Chartered Management Institute, a Deputy Lieutenant of Greater London, a Fellow of the Chartered Institute of Bankers and a Companion of the Chartered Institute of Management. In June 2017 he will become the Chairman of Lloyd's of London.

Ajay Chowdhury (from 1 August 2016)

Ajay Chowdhury is Partner and Managing Director at BCG Digital Ventures. He was formerly CEO of Seatwave, a European online ticketing marketplace that was sold to Ticketmaster. Prior to this, he was CEO of ComQi, a global omni-channel retail technology company before which he co-founded IDG Ventures Europe (IDGVE), a \$100m European venture

capital fund. At IDGVE he was the founder investor and Chairman of Shazam and also invested in and served on the board of Lionhead, a games developer. Prior to IDGVE, Ajay was CEO of LineOne - a joint venture between United News and Media and British Telecom - which he grew into one of the UK's largest portals and ISPs. He was Deputy Chairman of the British Screen Advisory Council and has been Non-Executive Director of the Department for Culture, Media and Sport.

Liz Cleaver

Liz Cleaver is an experienced media professional with a long and distinguished career at the BBC. Here she fulfilled a variety of roles from radio and television production to launching BBC Knowledge, the forerunner of BBC 4, setting up the interactive capability for all factual and learning programmes and as Controller, BBC Learning, having responsibility for the BBC's learning output and activity. Before moving to the BBC, Liz originally worked as a history teacher. Liz is currently a Digital Consultant, Chair of The Reading Agency, Chair at Wac Arts and also a Trustee of the Royal Free Charity and the Imperial War Museum.

General the Lord Dannatt GCB CBE MC DL (until 31 July 2016)

159th Constable of the Tower of London, following 40 years in the British Army. Final appointment was as Chief of the General Staff from 2006 to 2009. He is Interim Chair of the Royal Armouries; President and Founder Patron, Help for Heroes; Patron, Royal British Legion Norfolk; Patron, Hope and Homes for Children; Patron, Street Child of Sierra Leone; Army President, The Not Forgotten Association; Governor, Sutton's Hospital in Charterhouse; President, ABF / The Soldier's Charity Norfolk; President of YMCA Norfolk, Veterans Norfolk and President of the Norfolk Churches Trust. He is a Senior Adviser to a number of companies in the defence and security sectors and Chairman of the Durham Global Security Institute Strategic Advisory Board. He is a Crossbench Member of The House of Lords and a Deputy Lieutenant for the counties of Greater London and Norfolk.

Val Gooding CBE (until 31 July 2016)

Val Gooding is currently Chairman of Premier Farnell plc, and a Non-Executive Director of Tui Travel plc and Vodaphone

plc. She is also a Trustee of the Royal Botanic Gardens at Kew and English National Ballet. She was Non-Executive Director of Standard Chartered Bank plc, the Lawn Tennis Association and Lead Non-Executive Director at the Home Office. She was previously Chief Executive of Bupa for ten years until 2008 and served as Deputy Chairman and Trustee of the British Museum for eight years. Her earlier career was in general management, customer service and marketing roles at British Airways, where she was latterly Director Business Units and Director Asia Pacific.

General Sir Nicholas Houghton GCB CBE ADC Gen (from 1 August 2016)

General Houghton commanded 39 Infantry Brigade in Belfast during the period which led to the Good Friday Agreement. He was the Director of Military Operations in the Ministry of Defence at the time of 9/11; at the outset of operations in Afghanistan; and during the Foot and Mouth Crisis. Subsequently, he was Chief of Staff of the ACE Rapid Reaction Corps and Assistant Chief of Defence Staff (Operations). General Houghton was the Senior British Military Representative and Deputy Commanding General of the Multi-National Force-Iraq from October 2005. He became Chief of Joint Operations in April 2006. He was appointed both OBE and CBE for his time in Command in Northern Ireland and awarded the US Legion of Merit for his service in Iraq. He was appointed KCB for his time as CJO.

General Houghton became Vice Chief of the Defence Staff in 2009. He was central to implementing the outcomes of the 2010 Strategic Defence and Security Review and was the sole military member of Lord Levene's Defence Reform team. He was advanced to GCB in 2011. He was Chief of the Defence Staff from 2013 to 2016.

General Houghton joined the Board of Trustees in August 2016. He was installed as the 160th Constable of the Tower of London in October 2016.

Jane Kennedy

Jane Kennedy is a senior partner and former Chairman of Purcell, a large international firm of architects specialising in the conservation and development of historic buildings and places. She has over 35 years' experience in the care and development of historic buildings and has played a key role in securing the future of some of the finest historic buildings in the country. Jane has

been Surveyor to the Fabric of Ely Cathedral since 1994, and has overseen a period of major restoration within the Cathedral and its precincts. Jane has also served as a Commissioner for English Heritage and is a Trustee of the Chiswick House and Gardens Trust and a member of the Canal and River Trust's Heritage Advisory Committee.

Jonathan Marsden CVO FSA

Jonathan Marsden has been Director, Royal Collection Trust and Surveyor of The Queen's Works of Art since May 2010. He was Deputy Surveyor of The Queen's Works of Art from 1996 to 2010, with curatorial responsibility for the decorative arts in the Royal Collection. He is a Council Member of the Attingham Trust. He was a Trustee of the Georgian Group for ten years until 2005 and is currently a Trustee of the City and Guilds of London Art School and the Royal Yacht Britannia Trust.

Carole Souter CBE

Carole Souter was Chief Executive of the Heritage Lottery Fund from 2003 to 2016. She worked in the Departments of Health, Social Security and the Cabinet Office, before moving out of the Civil Service and is a Non-Executive Director of the National Communities Resource Centre. She was elected a Fellow of the Society of Antiquaries of London in 2014. Carole became Master of St Cross College, University of Oxford, in 2016 and is a Trustee of the Oxford Preservation Trust and the Chair of the Board of Visitors of the Oxford Museum of Natural History. She is also a Trustee of the Horniman Museum.

Sir Michael Stevens KCVO

Sir Michael Stevens has been Deputy Treasurer to The Queen since April 2007 and Deputy Keeper of the Privy Purse since April 2011. Sir Michael was Finance Director of Royal Collection Trust from 1995 to 2014. He has also been a Governor and Member of Council, King Edward VII Sister Agnes Hospital since 2011 and Chairman of the hospital's Audit and Investment Committee since 2013. Formerly a Senior Manager with KPMG, his career included working in the UK and the Middle East between 1979 and 1995. Sir Michael is a Trustee for a number of small charities and Chairman of Trustees for several pension funds.

M Louise Wilson FRSA

Louise Wilson is currently a Fellow in Advanced Global Leadership at Harvard University. She established her career at

Accenture and gained her marketing and commercial expertise at Procter & Gamble, Pepsi-Co and The Coca Cola Company. Louise founded Signature Sponsorship Limited, an international marketing and sponsorship company, and following London's successful bid, was appointed as the Client Services Director for the 2012 Olympic and Paralympic Games. A Non-Executive Director of the University of Nottingham and a Trustee on the DRET Academy Trust, Louise is a Fellow of the Royal Society of Arts, a Board Member of The Marketing Group of Great Britain and the International Women's Forum, and an award winning contributor to the European Sponsorship Association.

Directors

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Director of Conservation and Learning

Gina George

Retail and Catering Director

Paul Gray

Palace Group Director

Sue Hall

Finance Director

Richard Harrold OBE

Tower Group Director

Graham Josephs

Human Resources Director

Dan Wolfe

Director of Communication and Development

A full register of interests is available from the Head of Governance.

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Historic Royal Palaces is grateful to all those who gave their support in 2016/17

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Mrs Donna Ockenden
George & Patti White
and those that wish to remain anonymous

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Mark & Priscilla Austen
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Dr & Mrs Stuart Blackie
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Robin Saunders

Matthew & Lucinda Webber

Chris Gorman & Sarah Whiteley

John Wills

and those that wish to remain anonymous

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Mr Gavin Shipley

Mrs Barbara Clauson

Museum of Style Icons, Newbridge Silverware, Co. Kildare, Ireland

National Museums and Galleries on Merseyside (Lady Lever Art Gallery)

National Museums, Northern Ireland

National Portrait Gallery, London

National Trust

Northern Ireland Office

Olivia Davenport

Pat Kerr Tigrett

Roberta Hurtig and Linda Sarna

Roland Klein

Rotherham Heritage Services

Royal Academy of Arts

Royal Albert Memorial Museum & Art Gallery

Royal Botanical Gardens, Kew

Royal Collection Trust

Royal College of Physicians

Royal Commission for the Exhibition of 1851

Royal Navy Trophy Centre

Royal United Services Institute

Ruth Deacon

Second Earl of Snowdon and Lady Sarah Chatto

The Board of Governors of the Museum of London

The Board of Trustees of the Royal Armouries

The Board of Trustees of the Science Museum

The Board of Trustees of the Victoria and Albert Museum

The Bowes Museum

The British Library

The Earl of Roden

The Government Art Collection

The Marquess of Downshire

The Northern Ireland Assembly

The Parochial Church Council of the Parish of Bacton in the County and Diocese of Hereford

The Representative Church Body

The Royal Irish Regiment

The Royal Mint Museum

The Schorr Collection

The State Hermitage Museum

The Stuyck-Plant Family

The Trustees of the AH Whiteley Settlement Silver

The Trustees of the Earl of Scarborough Trust

The Trustees of the British Museum

The Trustees of the Fifth Marquess of Camden

The Trustees of the Ilchester Second Deed of Family Arrangement Trust

The Trustees of the NR Colville Will Trust

The Visitors of the Ashmolean Museum

The Whipple Museum of the History of Science

Trevor Tyler Ltd

University of Reading

Viscount Jocelyn

Warwickshire County Council

Wartski

And Private Collections

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This page: Newly appointed in 2017: Chief Yeoman Warder Chris Morton (left) and his deputy, Yeoman Gaoler Peter McGowran, who will continue centuries-old traditions and duties at the Tower of London.



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