



CHATSWORTH  
HOUSE TRUST  
ANNUAL REVIEW 2021



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Pictured Silk State dining room curtain and tie back

Cover Detail from *The Devonshire Hunting Tapestry: Falconry*  
1430–40, probably made in Arras, France, V&A: T.202-1957  
© Victoria and Albert Museum, London

# CHATSWORTH HOUSE TRUST

Below The Devonshire family motto – *Cavendo Tutus* (Safety through Caution)

The Chatsworth House Trust was established in 1981 and endowed by the Devonshire family. A registered charity, its principal purpose is the long term preservation of the house, its art collection, garden, woodlands and park for the benefit of the public.

Chatsworth comprises a Grade I listed house and stables, a 105-acre garden, a 1,822-acre park and one of Europe's most significant art collections – the Devonshire Collection. It is also home to the Duke and Duchess of Devonshire, who pay a market rent for the rooms they occupy. Chatsworth is a thriving visitor attraction, a nationally significant historic landscape, and a working estate.

The house, much of its contents, the garden and surrounding park are leased to the Chatsworth House Trust. The lease includes many of the chattels on display to visitors, but a significant quantity is loaned temporarily from the family and the Devonshire Collection. The Trust's income is raised from visitor admissions, events, Friends memberships, Patrons of Chatsworth, sponsorship, grants, donations, a franchise fee on the retail and catering operations, and from an investment portfolio.

All income goes directly to pay the operating and running costs – including the staff involved in opening the visitor attractions, the events and exhibitions, caring for the art collection, house maintenance, security, sales and marketing – and for administration and support.

Any surplus the charity generates from its activities is spent on conservation and restoration of the house, garden and park to ensure their preservation for the enjoyment of the public.

The Devonshire family is represented on the charity's Council of Management, but there is a majority of independent members.

The charitable objectives are set out in its governing document, but can be summarised thus:

- To conserve and maintain the house, garden and park
- To ensure the Devonshire Collection is conserved and maintained to the highest standards

- To make appropriate acquisitions to enhance the Devonshire Collection
- To ensure as many people as possible can appreciate and enjoy the house, garden, park and the Devonshire Collection
- To offer a wide variety of educational opportunities for both children and adults

This Chatsworth House Trust Annual Review looks at the activities and achievements in 2021 and how these have helped to enhance Chatsworth for the benefit of the public in line with its charitable objectives.



# 2021 OVERVIEW

This has been another year which kept us all guessing, and responding to the challenging circumstances presented by Covid-19. In spite of everything, our visitors and users did us proud, and we were able to achieve a great deal.



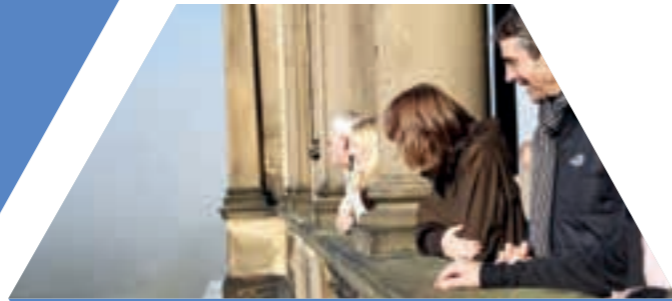
565,530

Visitors to the House, Garden and Farmyard



52,413

Visitors to Events at Chatsworth



472

Participants in our Tours, Talks and Workshops



4,134

Education visitors and participants



14,603

Friends of Chatsworth

*'The finest example of a British stately home which has not only preserved its historical aspects but kept up-to-date with modern arts and artefacts'*

Visitor feedback

## THE COLLECTION



68,854

Visitors have viewed 73 items on loan to 3 exhibitions in the UK and Europe



104

Archive research visits



257

External queries relating to the archive and library

## DIGITAL REACH



4.74M

Visits to the website



172,000

Facebook followers



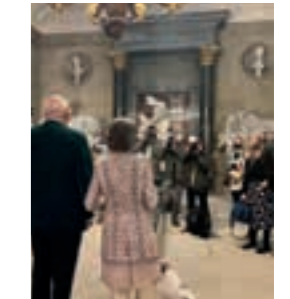
174,000

Instagram followers



46,000

Twitter followers



1,224,000

Video views on social media

## MEDIA REACH



£28,300,000

Advertising Value Equivalent



3,456

Media articles published



560,000,000

Estimated media reach

The public relations industry measure of the benefit to a client from media coverage

The approximate number of people who may see, at least once, some of Chatsworth's promotional materials over the year



# WELCOME FROM THE DUKE AND DUCHESS OF DEVONSHIRE

It is a very powerful testament to the dedication of all the teams here at Chatsworth that the Chatsworth House Trust has survived the two years (so far) of the pandemic in comparatively good financial shape. More importantly Chatsworth House, garden and park must have made a huge contribution to the wellbeing of tens of thousands of visitors who have been able to enjoy the peace and beauty of this extraordinary place.

Our visitor numbers, obviously depending on different regulations at different times, have been extremely robust and we have been inundated with verbal and written thanks for providing the background for all sorts of visits, celebrations and reunions.

The Chatsworth International Horse Trials and the annual Country Fair had to be cancelled but happily the Christmas market happened and was a great success; indeed we had to limit the numbers of visitors to enable it to be safe and enjoyable for everybody.

The loan from the Victoria and Albert Museum of two of the four Devonshire Hunting Tapestries which we displayed in the Sculpture Gallery brought people from all over the country to see these amazing 15th century works of art in all their colourful detail.

Despite the challenging circumstances, we have been also able to lend about 60 Old Master Drawings, initially to Museums Sheffield and then to the Lightbox Gallery in Woking. This programme of outreach will continue with a loan to the National Gallery of Scotland in 2022.

In the gardens the volunteers were able to return in 2021 and they and the full time garden team have continued to work miracles maintaining the highest possible standards and improving the new plantings in Arcadia and the Rock Garden at the appropriate times.

All being well 2022 will be a year of great innovation at Chatsworth. We are hosting 'Radical Horizons', a completely new idea of large works of art presented in various locations in the park and free for everyone to enjoy. Please keep an eye on our website for more information as this will be an unmissable exhibition.



In the house Amanda and I will share a large number of works of art that we have accumulated over the last 40 years – this exhibition will be called Living with Art We Love: An exhibition presented by the Duke and Duchess of Devonshire. We are involved with this on a daily basis as I write and we hope that you will enjoy it.

We are so proud of the teams who make Chatsworth such a friendly place to visit, the amount of work that goes on behind the scenes is mind boggling and never ends. We hope that you will continue to visit or at least follow us through our media channels – there is plenty to look forward to.

*Stoken Devonshire*

*Amanda Devonshire*

# CONSERVATION

Chatsworth houses one of the most important private art collections in Europe. Spanning 4,000 years, from ancient Egyptian sculpture, through Elizabethan needlework, Old Master drawings and works by Rembrandt, Reynolds and Gainsborough, to 21st century art and sculpture, the Devonshire Collection records one family's eclectic tastes and interests over five centuries.

An external panel of specialist advisors – the Devonshire Collection Conservation Committee – oversees the rolling programme of conservation for art and archive materials.

Below The systematic clean of historic statues

## Preventive Conservation

Care of the collection is at the heart of everything the Collections department does at Chatsworth. 2021 saw the creation of a special Preventive Conservation team which is now planning an ambitious programme of work to anticipate and tackle environmental and animal pest threats to the collection before they arise.

This year the team undertook 8 new preventive conservation projects, which included the historic sculpture clean, reorganisation of storage in the cellars, book taping in the Library, as well as the condition checking and deep cleans of six stores. A key part of the team's success is due to a concentration on upgrading skills and familiarisation with the collection. To guide the Conservation Assistants through new aspects of their roles, three conservators carried out training sessions on sculpture care, dusting of painting canvasses and clock care.



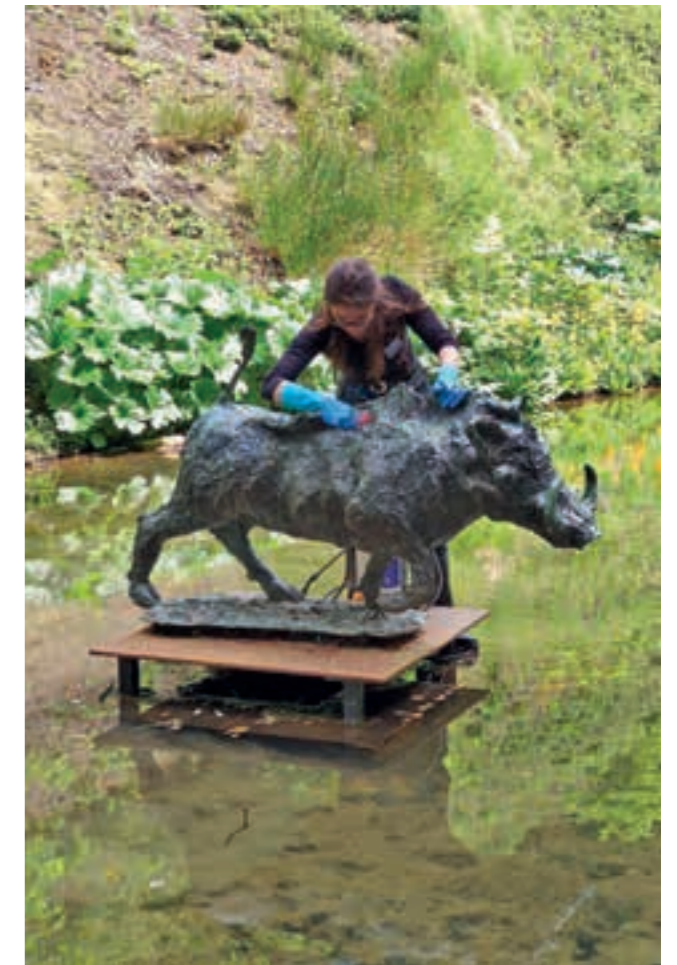
## Historic Sculpture Clean

The cleaning of historic sculptures in the garden was re-started in summer 2021. The Conservation team took inspiration from the existing contemporary sculpture cleaning programme and grouped sculptures into 'patches' within the garden. Our hope is that at least one patch is visited each year, so each sculpture will be cleaned every six years.

This year the team condition-checked and cleaned 10 historic statues on the South Lawn and Broad Walk. This was completed over a six week period and as well as a great opportunity for the team to develop their knowledge, this was a source of great interest to our visitors.

Meanwhile, inside the house, as part of the *Life Stories* exhibition we conserved and re-identified four pieces by 17th century sculptor Jasper Latham. These sculptures formed part of the display in the Great Dining Room and represent the family depicted in the Daniel Mytens painting hanging in the room; Christian Bruce, Countess of Devonshire (1595–1675), and her sons, William, 3rd Earl of Devonshire (1617–84), Charles (1620–43) and her daughter, Anne, later Lady Anne Rich (1611–38).

Above, from left The Latham sculptures, conserved for the *Life Stories* exhibition, left to right: Lord William, Countess Christian, Lord Charles and Lady Anne; Cleaning of *Warthog*, by Mark Coreth



## Store Cleaning

Due to pressures on available display space and the fragility of certain items, there are many objects within the collection kept in store. Improving our standards of care for these areas was of paramount importance to the new Conservation team, which this year focused on cleaning and checking the objects in six stores. This is very much part of the 'unsung' but essential work carried out by the Trust, which helps us to further safeguard the collection. Next year the team will take on four new stores, as well as checking the work undertaken in 2021.

## Cellars Project

Another project within our 2021 calendar was the cellars. A lot of Chatsworth's social history collection is housed there and a great effort is put into maintaining them at standards suitable for object preservation.

We wanted to try and improve this area of the collection and so set about re-organising the space, making it easier to navigate, by grouping objects together. Our Conservation team cleaned, labelled and wrapped objects in an inert, water-resistant house wrapping material. They also created an inventory of all the objects they came across, enabling much easier reconciliation of the contents of the cellars with our collection management system.

# ARCHIVES & LIBRARY

The archives span more than 450 years, from the Elizabethan era to the present day. They document the history of Chatsworth and many of the other properties owned by the Cavendish family past and present, including Hardwick Hall, Bolton Abbey, Devonshire House, Burlington House, Chiswick House, Compton Place, Londesborough and Lismore Castle, and their associated estates.

In 2021, members of the bibliophile group The Roxburghe Club gathered to mark the publication of a new edition of the 6th Duke's Handbook (originally published in 1845 and for many years the only printed account of Chatsworth). Work on this new edition was directed by the present Duke, working with John Martin Robinson and the Collection team.

**Below** Postcard of the Theatre at Chatsworth in the early 20th century



## PhD research at Chatsworth

We were delighted to welcome two new PhD students to Chatsworth. Embedded in the Archives and wider Collection team, Lucy Brownson and Louise Calf hold Collaborative Doctoral Awards, administered by the White Rose College of the Arts and Humanities – a consortium bringing together the universities of Sheffield, York and Leeds. Their first year of PhD research turned out to be more than they expected, with the first lockdown preventing them from accessing the collections for six months. Despite these highly challenging circumstances, the students have already made a great contribution.

## Archival Practices at Chatsworth

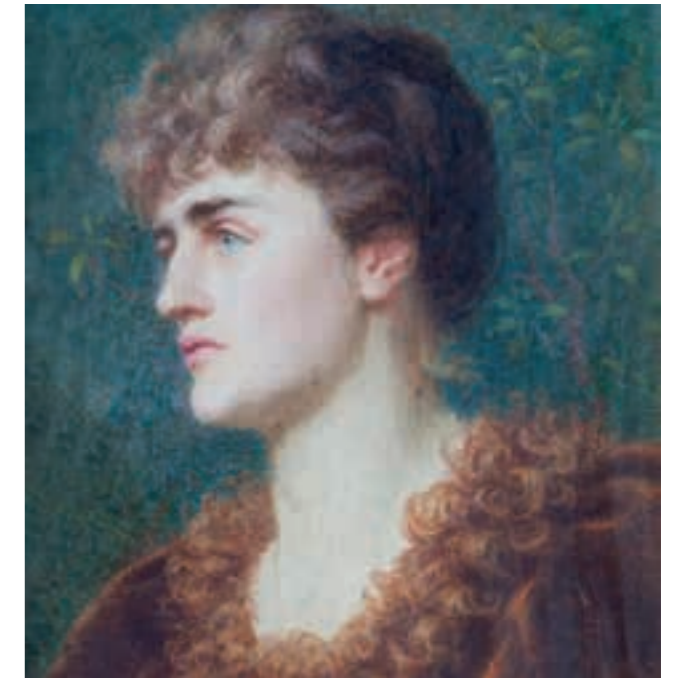
Lucy Brownson's PhD research looks at how and why history has been documented, when the Devonshire Collection Archives were formed, and how they shape our understanding of Chatsworth's history. The former servants' quarters yield rich documentary material – everything from title deeds to scrapbooks – which tell the

stories of many who have lived and worked here over the centuries. They also contain other, less readily accessible stories: those of the people who recorded, curated and took care of this material, preserving it for future generations. Having a particular interest in feminist history, Lucy's work focuses on how women have influenced Chatsworth's archival record – examples being Lady Louisa Egerton, the 6th Duke's great-niece and an expert on art history, and Eugénie Sellers Strong, Chatsworth's first female Librarian. In creating a material record of the House's history, this network of women helped to make Chatsworth the accessible, globally important research site it is today.

## The Chatsworth Theatre

Based in the Archaeology department at the University of York, Louise Calf is researching the history of the theatre in Chatsworth. This takes us from the room's origins in the 1820s, through its hey-day as Chatsworth's 'Theatre Royal' at the turn of the twentieth century, to the many roles it played in the cultural life of Penrhos College in WWII. Drawing on the rich material and archival record of the theatre, Louise is using her background in performance and building conservation to aid visitors' appreciation of this rare and majestic space and the communities and individuals that used it.

**Below** Constance Phillott (1842–1931), *Eugenie Sellers*, oil on canvas. As Eugenie Sellers Strong, she was Chatsworth's first female librarian and later an accomplished archaeologist



## The Devonshire Inheritance: Unlocking the Cavendish Family Papers

Following the successful award of an Archives Revealed grant from the National Archives in 2020, a project archivist has been appointed and begun cataloguing six of the most important archives at Chatsworth. In the last six months two of the collections – The Hardwick Manuscripts and papers relating to Thomas Hobbes – have been fully catalogued. This means descriptions of each item in these archives are now available to access online via The National Archives Discovery website and Archives Hub website.

The project has been aided further by an external academic archival steering group, whose expertise is helping to focus research efforts and suggest further opportunities for study brought to light by the full cataloguing of these collections. It has also enabled us to appoint two new archive volunteers to expand the work. Beginning with his childhood, their study of the correspondence of Spencer Compton Cavendish, 8th Duke of Devonshire, extends over the course of his prolific political career, comprising a total of 3,482 letters.

Separately, we have been successful in grant applications to the National Manuscripts Conservation Trust and the Golden Bottle Trust for vital conservation work on rare 17th century early and modern legal and family papers. Too fragile for researchers to access until now, these include the original 1694 grant of the Dukedom and a 4.5-metre long illuminated family pedigree drawn up for the 1st Earl of Cork in 1626. We look forward to sharing images of these in 2022.



**Above** Title page of the manuscript of *De Cive* by Thomas Hobbes (1641)

# LOANS & ACQUISITIONS

Below, left to right The letter to the 6th Duke, and *Scene in the Olden Time at Bolton Abbey*, Edwin Landseer (1802–1873), 1834, oil on canvas



George Romney, *Portrait of Dorothy Cavendish, Duchess of Portland*, oil, c1774

The late and present dukes and Lord Burlington each donated a significant capital sum as the endowment for an art purchase fund. Under the overall control of the Chatsworth House Trust, income from this fund enables acquisitions for the Devonshire Collection which are added to the house visitor route and garden periodically. These are the property of the Chatsworth House Trust.

## Loans

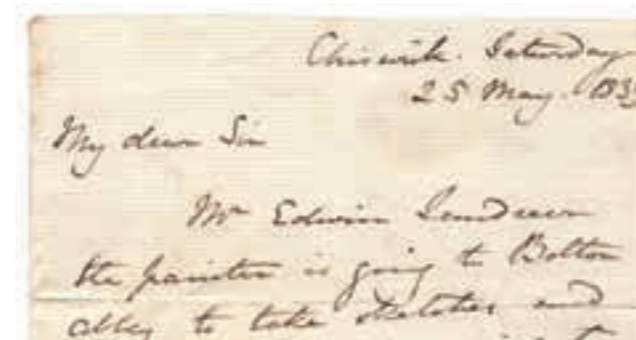
Chatsworth has a far-reaching loans programme, which enables the Devonshire Collection to be shared with a wider audience in this country and across the world.

### ***Grinling Gibbons: Centuries in the making, Compton Verney, 28th September – 19th December 2021***

For this exhibition, Chatsworth loaned the wood carving *A group of limewood reliefs with a point lace cravat, a dead song bird, peapods, foliage and a portrait medallion* by Grinling Gibbons (see page 55). This had been stabilised by a conservator prior to loan. 12,391 people visited the exhibition in 2021.

### ***Vicereines of Ireland: Portraits of Forgotten Women, Dublin Castle State Apartments Galleries, 31st May – 5th September 2021***

This exhibition explored the stories behind the important women who were the figureheads of part of the British administrations in Ireland. We loaned Charles Jervas' oil painting *Portrait of Katherine Hoskins, Duchess of Devonshire (1701–1777), wife of the future 3rd Duke as Saint Catherine*, which was conserved prior to loan. This was accompanied by the loan of a *Portrait of Dorothy Cavendish, Duchess of Portland* an oil painting by George Romney (pictured left). The State Apartments Galleries welcomed 50,024 visitors to the exhibition.



### ***Lines of Beauty: Master Drawings from Chatsworth, The Lightbox, Woking, 21 August – 5th December 2021***

Over 60 Old Master Drawings from the Devonshire Collection featured as part of the continuing exhibition partnership between Chatsworth, Museums Sheffield, and The Lightbox. First shown at Sheffield last year, this exhibition featured works by da Vinci, Poussin, Rembrandt, Rubens, van Dyck, and more, and was the largest display of drawings from the collection in 20 years. 6,439 visitors experienced the exhibition.

## Acquisitions

An interesting acquisition for the Devonshire Collection Archives in 2021 was a letter written by William George Spencer Cavendish, 6th Duke of Devonshire (1790-1858) to an unidentified recipient – possibly the Reverend William Carr, curate at Bolton Abbey and agent for some of the Duke's Yorkshire estates. Written on 25 May 1833, this letter enables us to date for the first time the visit of painter Edwin Landseer to Bolton Abbey in order to research and make sketches for what would result in his famous painting *Scene in the Olden Time at Bolton Abbey*. The Duke explains that Landseer will be visiting the following week 'to take sketches and see the place with a view to a picture he is about to paint for me... He will want to see every thing'.

Landseer was one of the most popular Victorian artists in the UK, who was particularly well-known for his paintings of animals. The Duke was one of his most important patrons. In 2022, one of the display cases in Chatsworth's Green Satin Room will explore the relationship between the two men, drawing on a selection of documents from Chatsworth's archives.





# EXHIBITIONS



Chatsworth's cultural programme embraces fine and decorative arts, outdoor sculpture, exhibitions and artistic commissions. Chatsworth has always been a centre for artistic endeavour and we continue to work with artists who research, draw inspiration from, and make new work here. We aim to provide new, engaging and stimulating experiences for all our visitors.

**Life Stories: Real people revealed in portraits and objects**  
Postponed because of the pandemic, this much-anticipated exhibition featured the welcome addition of new objects on the visitor route. This was an experience intended to reward close observation, to share themes and stories on a personal, domestic and emotional level; and to show objects rarely seen before at Chatsworth. Sitters in historic portraits were matched with objects relevant to their lives, emphasising human stories of connectivity, folly, legacy and relationships. This exhibition created an opportunity to tell some challenging stories too, including the representation of Black people through two portrait busts by Charles Cordier.



Top Natasha Daintry's *Skin Deep*, part of the exhibition *Life Stories*

Right *Rachel de Ruvigny, Countess of Southampton* by Jean Petitot 1643, enamel on copper

Content for the exhibition was drawn from the Collection, and augmented by objects from other lenders (Burghley House Preservation Trust, The Portland Collection, Dellasposa Gallery) and creative collaboration with one of our supporters (CW Sellors), who created a special necklace of 10,000 pearls. Background research explored topics such as the portrait miniature by Jean Petitot that was accidentally damaged by the 5th Duke; Georgiana, Duchess of Devonshire's interests in science; Bess of Hardwick's riches; and the imagining of the interiors of the Tudor house.

Visitors were reminded of the Chatsworth focus on site-specific design, an aspect reflected in the method of display. Plinths and frames were made in-house and painted in colours drawn from their surroundings, including a rich blue from the velvet coat in the portrait of the 5th Duke of Devonshire, and gold inspired by gilded frames and furniture. Contemporary art was equally prominent, including a piece by ceramicist Natasha Daintry (pictured above).

Overleaf left *The Devonshire Hunting Tapestry: Otter and Swan Hunt* 1430–40, probably made in Arras, France. V&A: T.202-1957 © Victoria and Albert Museum, London

Overleaf right *The Devonshire Hunting Tapestry: Falconry* 1430–40, probably made in Arras, France. V&A: T.202-1957 © Victoria and Albert Museum, London

## ***The Devonshire Hunting Tapestries***

Working in partnership with the Victoria and Albert Museum, this year we presented two of the four huge Devonshire Hunting Tapestries in the Sculpture Gallery. Dating from 1430-50, these tapestries are significant textiles, and rare survivors of their kind from the 15th century.

Probably made in Arras, northern France, the tapestries are called *Falconry* and *Otter and Swan Hunt*, and offer fascinating insights into medieval life, fashion, landscape and leisure. We installed new lighting in the Sculpture Gallery to show the tapestries to their full advantage. New interpretation and research enabled our visitors to learn more about these amazing scenes from the past. They portray a time when hunting was not a hobby, but a central part of medieval courtly life, reflecting hierarchies and etiquette, as well as an important means of acquiring food.

Research by our PhD students also recounted their 'rediscovery' at Hardwick Hall in the late 19th century. By this time, the tapestries had been cut into sections and patchworked together to line the walls at the Hall. Then part of the Devonshire Collection, they were accepted by the government in lieu of tax in the 1950s, and were transferred to the Victoria and Albert Museum, London, where they have been ever since. By displaying them now, Chatsworth has been able to interpret these textiles in relation to the collection's longer history, and to help draw attention to our wider textile collection.



# VISITOR EXPERIENCE

*'Other visitor attractions need to learn from Chatsworth and their customer service. The care they show in every aspect of the visit is amazing'*

Visitor feedback

In recognition of the 40th anniversary of the Chatsworth House Trust, we produced a short film marking the achievements of the charity and its ambitions for the future, and it is planned to show this on our website. We were also pleased to welcome back Channel 4, who filmed a new 'Christmas at Chatsworth' programme, which was broadcast at the end of the year.

## YouTube Channel

As part of our efforts to widen our audiences, during the second lock down, we refreshed our YouTube channel, giving it a new look and promoting it as a way to connect with Chatsworth, wherever you are. We shared short films under the themes of Art & Sculpture, Garden & Nature, Heritage & History and Make & Create, giving people new ways to understand more about Chatsworth. We also branched out into film-making, creating our first film *Orchidelirium: the Victorian passion for Orchids* about these plants at Chatsworth. Over 1,300 people have watched so far our passionate and knowledgeable team share the history of orchids, understanding that we still follow Joseph Paxton's instructions for caring for the orchid collection today.

## Virtual Tours

In response to demand from visitors eager, but unable, to visit in person, we worked with an experienced film crew to create a virtual walk-through of Chatsworth House. Attendees are led around the house by an expert guide who brings the house and its collection to life with stories, history and plenty of time for questions at the end. Now available to book on our website, this allows Chatsworth fans all over the world to visit, providing an option for those who may, for many different reasons, be unable to get here. See [www.chatsworth.org/your-visit/groups/chatsworth-house-online-tour/](http://www.chatsworth.org/your-visit/groups/chatsworth-house-online-tour/).

## Covid-19 and Digital Interpretation in the House

With continued disruption due to the pandemic, the effective digital presence of Chatsworth and the Devonshire Collections is as important as ever. We have enhanced this as part of overall visitor experience.

When the house re-opened in May, room cards and multimedia guides were not available due to Covid-19 restrictions. In response, we launched a new digital guide for visitors to access on their own devices, to help them

Right Part of the new waymarked trail around Stand Wood

Below, from opposite left Young visitors at Chatsworth; The new YouTube films enable our passionate and knowledgeable team to share the history of these remarkable plants, demonstrating how Joseph Paxton's instructions for caring for the orchid collection are followed to this day; Channel 4 returned to carry out more filming for their popular behind-the-scenes series



understand and appreciate key objects and rooms. This simple-to-read PDF was available to download before a visit, or via QR codes on banners at the entrance and displayed around the house. The amount of content increased every two weeks, as restrictions lifted and confidence increased. In addition, a simplified Chinese version was made available on-line in July.

The content included details from the *Life Stories* exhibition and continued with an introduction to the garden and a link to the interactive map. The resulting increased use of the digital guide has given us the confidence to work on a new downloadable Web app that will provide richer interpretation for visitors.

## Stand Wood

We have been keen to take advantage of our visitors' natural desires to explore the park beyond the garden walls, and as part of the recent 10 year Park Management Plan, we were pleased to launch a new waymarked route to better reveal the delights of the steep Stand Wood area that creates the backdrop to the house.

Over the last few months we have worked with Lord and Lady Burlington to identify three new circular routes, all starting and finishing at the house car park. These vary in length from 1.5 miles to 4.2 miles, cater for varying abilities and interests, and are now all signed with newly designed waymarkers featuring three different colours and shapes.

As well as these routes there still remain many miles of footpaths for people to explore and create their own walks. Our current work involves removing rhododendron from the wood, allowing the discovery of long-lost footpaths that, over the coming years, we hope to reopen.



# LEARNING & ENGAGEMENT

In September, the Devonshire Educational Trust (DET) merged with the Chatsworth House Trust (CHT) to create the new Learning and Engagement department.

Since my father founded it in 2004, DET has operated as an independent charity, delivering around 200,000 learning experiences at Chatsworth, Bolton Abbey and Lismore Castle. There are many success stories to celebrate, including:

- A growth in capacity that saw us reach over 30,000 participants in school workshops, self-led visits, family learning experiences, and adult and community learning sessions in 2019.
- The opening of two designated Learning Centres at Chatsworth, in 2015 and 2018.
- Supporting the transition from primary to secondary education through a programme of activities for incoming Year 7s. Originating at Bolton Abbey, this inspired a similar project at Chatsworth.
- A joint bid for the Department for Education (Ireland) Creative Cluster scheme, enabling five local rural primary schools to attend art workshops held regularly at Lismore Castle Arts.

It has been a tremendous honour to have been involved with DET's progress for the past 12 years. I would like to express my gratitude and thanks to our supporters and to the DET Trustees, without whom these achievements would not have been possible.

Looking ahead, DET's education strategy has been adopted by the new Learning and Engagement department, whose remit will include continuing a service at both Bolton Abbey and Lismore, as well as leading on one of CHT's primary objectives - "Advancing education for the public in the arts and sciences".

The merger with CHT will create opportunities to further embed learning and more in-depth ways of working with audiences, and I look forward to many more successful learning opportunities in the future.

Lord Burlington

## Chatsworth

The Chatsworth team adapted their offer to deliver outdoor-based sessions for schools, and increased the number of partnerships with local schools. This has led to an increase in outreach work.

We were awarded funding from *The Mighty Creatives* - an Arts Council England 'bridge' organisation - as part of their 'Return to school' fund. Designed to help schools and educators work together to support pupils during this challenging year, we partnered with Spire Junior School in Chesterfield. At the end of this art-based project, 187 pupils achieved the 'Discover Arts Award' certificate, in which young people aged between 5 and 25 log their experiences of participating in and sharing art.

During the summer, Chatsworth delivered a pilot project with the Widening Participation team from the University of Derby and teachers from Highfields Secondary School, Matlock. 'Rise High Highfields' was a summer school designed for primary school leavers about to join Highfields. The start of a three-year project, this enabled students to build a rapport with peers and staff, to develop skills and confidence, and to broaden horizons around future careers and vocations. Impact evaluation revealed increases in all three areas and this will inform the full project as it develops over the next two years.

Through a continuing partnership with the Ernest Cook Trust, Chatsworth has a new team member overseeing a Landscape Engagement programme. The Ernest Cook Trust is a leading UK educational charity focusing on children and young people, nurturing a lifelong journey of learning, appreciation and respect for the countryside.

The landscape engagement programme got off to a strong start with autumn activities in Stand Wood and in the garden, working alongside colleagues from the landscape and floristry teams.

Opposite Children from Scallywags Pre-school group enjoying their Art and garden walk at Lismore Castle



### Bolton Abbey

Post-pandemic, Bolton Abbey welcomed back 1,055 participants. It resumed the connecting-to-nature programme, receiving funding for this from the Yorkshire Dales National Park. Partnering with Ilkley Grammar School, this project facilitated exclusive access for a small group of students, designed to help with improving concentration spans. Led by the Outdoor Learning Officer, students participated in varied activities and engaged with colleagues from across the estate including the River Keeper, who introduced them to 'kick sampling' in river beds and species identification.

### Lismore Castle

Lismore Castle Arts welcomed over 800 education visits across all age groups from pre-schools to university. Since September 2021, every art class from the local secondary school has started the year by visiting a Lismore Castle Arts exhibition. An additional 140 second level students (aged 15-16 years) took part in Artifice, the annual art project and student exhibition held at the castle, supported by Waterford City and County Council. Our Arts Engagement Facilitator livestreamed art classes for Liosmór Mochuda Primary School. Pupils from all year groups attended, and sessions combined practical art skills with learning about birds.

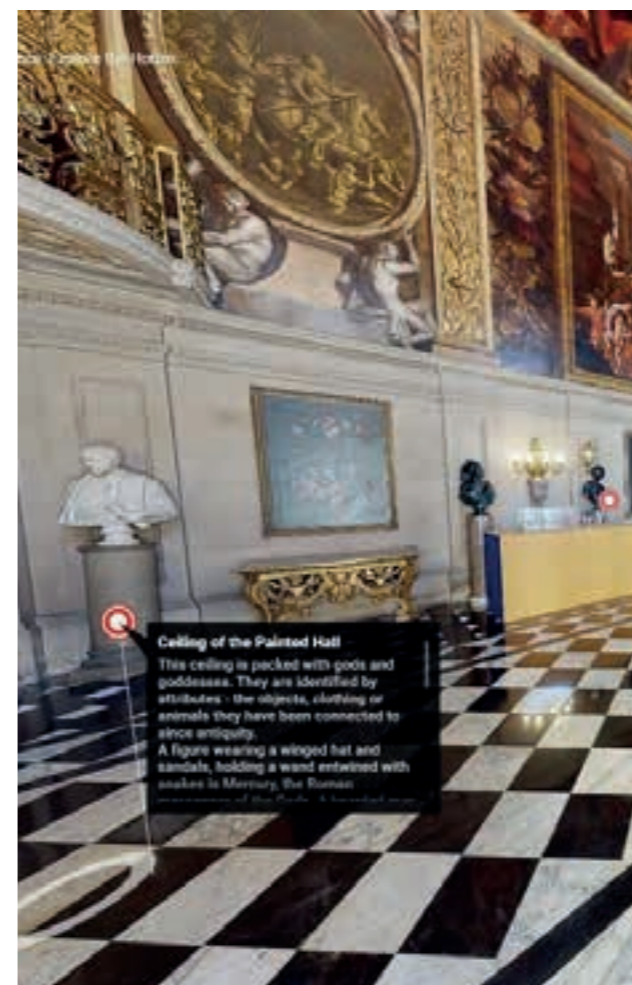
### Christmas 2021

The Learning and Engagement team delivered the day-time family experience and a community outreach offer for Christmas at Chatsworth. The Elf trail experience - a virtual trail activating fun facts about how we look after the garden during the winter months, was scanned around 14,500 times.

Following the need in 2020 to deliver our service remotely and digitally, now our approach to learning at all our locations blends digital and on-site experiences. An innovative example of this is the 'Explore the House' experience, developed using Matterport scanning technology. The platform hosts an immersive digital model of Chatsworth; participants can choose their own route and zoom in for close ups of objects. The learning content layered onto the model has been co-designed with a group of primary school teachers and the experience is currently in the process of being rolled out across all Derbyshire primary schools.

As most educational institutions once again had to close their doors due to the pandemic, Chatsworth produced a virtual learning experience in partnership with the University of the Arts, London (UAL) awarding body.

Below Arts Engagement Facilitator Rachel O'Hara providing an on-line 'Make More Space for Nature'; class for Liosmór Mochuda Primary School



This delivered on-line CPD (Continuing Professional Development) for college lecturers teaching art and design courses. Taking inspiration from selected objects from the Devonshire Collection, participants created work exploring visual connections from a personal viewpoint. This live-streamed event followed a one-day workshop held for teachers at Chatsworth in 2019. Our team also ran practical and theoretical art workshops for teachers at Totley Primary School, near Sheffield.

### Making More Space for Nature

This new Devonshire Group initiative provided the perfect opportunity for the Learning and Engagement team to work across all sites in collaboration with colleagues from other departments. Activities and short films engaged the public in 'making more space for nature' in light touch and fun ways. Starting with birds, and referring to some established research pathways into wellbeing and nature-connection, activities and resources were designed, illustrated and filmed, making them user- and learner-friendly.

Linking with making more space for nature, our Outdoor Learning Officer at Bolton Abbey delivered The John Muir Award. This is an environmental scheme encouraging families to spend quality time together outdoors. This was carried out remotely during Covid-19 restrictions; participating families completed 25 hours of outdoor activity resulting in their paying more attention to nature.

Above, left to right Matterport technology enables on-line visitors to have an immersive experience of Chatsworth; Children potting up seeds at an event at Chatsworth Below Artwork from the new Christmas Elf trail



# OUR FRIENDS & VISITORS

Opposite The Painted Hall in its Christmas finery

It is a source of great pride that Chatsworth is championed by such a large number of Friends of Chatsworth and the charity is immensely grateful for their continued support. Every penny from a Friends of Chatsworth membership supports the work of the charity.

Following national guidelines, the house was able to open to the public from May 2021. With timed ticketing and restricted numbers, it was far from business as usual for Friends and visitors. The Trust is extremely appreciative of their incredible support, patience and goodwill, as the operating conditions changed throughout the year to keep pace with the course of the pandemic.

In order to allow visitors the greatest comfort and reassurance, the route in the house was adapted to meet new Covid-19 safety measures. Objects were pared back to provide more space for visitors and guides, and were replaced or adapted so that they could be regularly cleaned. Greatly enhanced cleaning and sanitisation also helped ensure confidence and safety in both front- and back-of-house areas.

As part of Covid safety protocols, all tickets to visit the estate between May 2020 and early August 2021 had to be booked on-line. As well as making it easier to safely control the number of visitors on site, there were two other very significant benefits; our conversion rate for on-line Gift Aid donors rose from 25% pre-pandemic to 37% in 2021, and there was a huge increase in respondents to the Chatsworth post-visit survey (this was 12,000 between April and September 2021, compared to 2,000 in the same period in 2019).

Below The welcome return of the outdoor Luna Cinema



## Events

Over 1,000 people attended *Shine a Light*, a multi-sensory presentation of Derbyshire's history in spectacular night-time shows projected onto the south face of Chatsworth House. Delivered by internationally-renowned, Derbyshire-born, video projection artists Illuminos, *Shine a Light* brought together illuminations music and sound in a stunning experiential display inspired by *Voices from the Peak* – a celebration of the county in sound created by poet Mark Gwynne Jones to mark the Peak District National Park's 70th birthday in 2021.

After such a challenging time for Derbyshire's tourism industry, we were delighted to have the opportunity to play a leading role in the launch of the Derbyshire Cultural Framework, which took place alongside *Shine a Light*. We are members of the Derbyshire Culture, Heritage and Tourism Board, chaired by James Berresford of the Buxton Crescent Thermal Spa Heritage Trust, and partnering with Derbyshire County Council.

We also hosted a visit by Lord McLoughlin, the Chair of the British Tourist Authority, who was keen to hear our ideas for re-opening after the succession of Covid-19 lockdowns. This was a great opportunity to discuss steps that the government are planning to rebuild and strengthen the visitor economy and hospitality sector.

Despite not being able to hold the Chatsworth International Horse Trials and the Country Fair in 2021, these were some of the other highlights that we were delighted to be able to host:

The amazing outdoor Luna Cinema ran over four nights this year. All of these were well supported, with guests truly entering into the spirit of *Pride and Prejudice* and *Star Wars*, one even dressing as Darth Vader!

The talented Lord Chamberlain's Men entertained a sell-out audience on the Salisbury Lawns with their summer evening performance of *Macbeth*.

For the first time in two years we were able to welcome guests back for the Friends of Chatsworth garden party in August. Over 3,000 enjoyed live music from the Hallamshire Military Concert Band, family games at the Maze, and the finale with some cracking fireworks above the Cascade.

## Christmas

Christmas 2021 celebrated 20 magical years of the festive season at Chatsworth, with decorations around the house inspired by themes from the past two decades. Following the disappointment of the house closure in 2020, our teams created an enchanting, immersive experience which delighted visitors and staff alike.

Highlights included a life-size musical box in the Chapel featuring a dancing ballerina and music from *The Nutcracker*, as well as a flurry of snow which continued to fall and settle in the Inner Court for the entire festive season, and not just when it was really snowing! There was a hint of nostalgia as we transported visitors back to favourite moments of past Christmases at Chatsworth; scenes from *Alice in Wonderland* greeted visitors in the North Entrance, Jack's beanstalk from 2016 climbed high into the Lantern on the Oak Stairs and Su Blackwell's specially commissioned intricate paper sculptures returned to the house in a nod to our 2017 theme, *Oh Dickens! It's Christmas*.

As ever, our talented team of makers created handmade decorations throughout the house, from paper angels and garlands to sustainable baubles made from bottlecaps and corks, no detail was overlooked and every corner of the house was brought to life with the magic of Christmas.

### Illuminated walk and festive lighting

Building on the success of last year's first foray into festive lights, a new lighting design partner helped transform the festive lights experience in the garden. Colleagues from across Chatsworth worked together with the family to develop ideas to enhance the natural environment, using light to give a new perspective on some of our best-loved areas. Colour, movement and sound engaged and delighted visitors, with two new interactive areas where visitors controlled the lights. The spectacular Cascade was surrounded by 800 individual flickering lights, the Rock Garden rocks appeared to dance in time to Mozart whilst the Red Oak appeared to glitter with thousands of fireflies!

The rest of the estate was given a sprinkling of lights too, with the North Gate columns twinkling warm white and a sparkling, 6 metre tall light tree in the Stables bringing festive cheer and wonder to all visitors.

**Opposite, clockwise from top left** Lord McLoughlin's visit to Chatsworth; The Lord Chamberlain's Men at Chatsworth; Fireworks in November; Christmas festivities; The *Shine a Light* event at the launch of the Derbyshire Cultural Framework



Pictured The Broad Walk lit as part of the Christmas lights display





# STEWARDSHIP



Right Paine's Bridge

Since it was established in 1981, the principal responsibility of the Chatsworth House Trust has been to act as custodian of the Grade I listed house, along with its garden, park and a number of other buildings, including the Stables, Queen Mary's Bower and the Hunting Tower.

This year the Trust carried out its five-yearly survey and report of the house, stables, farmyard, garden and various other park buildings and structures. The purpose of the survey is to inspect our property to identify any urgent repair works, potential health and safety issues and establish the general condition of built structures to protect against heritage and financial loss.

As well as covering general condition and structural integrity, the report helps in identifying budget costs and a recommended timetable for works. This key document helps us to identify and compile lists of repairs, planned preventative maintenance routines, and funding applications.

Given the age of most of the structures and the level of present wear and use that was unforeseen when they were built, there is a considerable cost in money and staff time attached to conservation and restoration. The report highlighted in particular important work that will need to be carried out on the Cascade and Paine's Mill over the next few years.

### Emperor Main pipework repair

An unwelcome indication of how suddenly Chatsworth can be affected by the sheer age of its infrastructure came in summer 2021 when a serious crack developed in the main pipework feeding the Emperor Fountain, Cascade, Willow Tree Fountain and hydroelectric turbine. The water supply to the cast iron pipes is fed from the Emperor Lake and falls with gravity through the garden, mostly underground, to the Canal Pond. It took several days to expose and repair the failed section of 18 inch diameter pipework, believed to date from the original installation in 1843/44.

Below The failed pipe feeding the Emperor Fountain (right)



# Farmyard

The Chatsworth Farmyard has been a popular family destination since Duchess Deborah established it in 1973. Her aim was for it to be an educational showcase of our farming and forestry activities through which our visitors can learn about how the estate's land is used.

An important change this year has seen us widening the farming story across the Chatsworth Estate. The Farmyard team is receiving more training and is increasing in both confidence and competence with animal husbandry. At a practical level these changes mean the Farmyard is working more closely with the estate farm team and the Farms Manager to improve the livestock and farming standards. This spring we joined forces to care for over 100 orphan, or 'cade' lambs; this took pressure off the commercial farming team and, in turn, significantly increased our offer at the Farmyard with lamb feeding sessions for family visitors.

The Farmyard team also assisted with huge task of lambing Chatsworth's main flock. This gave them valuable experience and training in the commercial environment. We are aware that we have an important role in sharing the 'Farm-to-fork' story with our visitors, and the Farmyard now breeds Gloucestershire Old Spot pigs in our outdoor paddocks to supply the Chatsworth Estate Farm Shop.

We have also renewed our efforts to help conserve and sustain some of the country's rarest native animals. As a result, this year the Farmyard was delighted to be awarded accreditation as a Rare Breed Survival Trust Farm Park. The team has worked hard to increase our breeds with three main goals in mind; a link to the Cavendish family; a link to our local area; and critically endangered British breeds. The Farmyard now cares for four of these priority breeds – Suffolk Punch horses, Eriskay ponies, Landrace pigs and Albion cattle (originally called 'Bakewell Blues'). We have also taken over the care of the estate's Jacob sheep. The flock has over 250 years of history here and it is fantastic to be able to continue the tradition.

In 2021 the Farmyard expanded the visitor experience, opening up the paddock and adding additional animal areas around the site. Work has begun on renewing the Adventure Playground, parts of which are now over 20 years old. We have started premium bookable events,

Below, from top A new arrival at the Farmyard; Gloucester Old Spots are one of the Rare Breeds at Chatsworth



and animal feeding sessions were introduced for the first time, which have been very popular with our visitors. Upgrading and improving some areas of the Farmyard as well as working practices meant that we were ultimately successful in gaining Animal Attraction Assured certification. This scheme provides farm attractions with an independent assessment for correctly implementing the industry code of practice and meeting high animal welfare standards.

Opposite, from top Star performers in the kitchen garden were these pumpkins; The Rock Garden in autumn

## Garden and Landscape

For nearly 500 years the Cavendish family has cultivated the garden and landscape at Chatsworth, enlarging, adding and developing the grounds, and being influenced by their own taste, fashion of the day and the best gardeners and designers. The garden and park provided much needed relief and breathing space to everyone during the earlier part of 2021, before we were able to reopen the house to visitors.

We are currently working on a 10 year update of our Park Management Plan, which sets out the importance of each area of the landscape, as well as direction and priorities of our work. The focus of the plan has shifted to include where habitat can be improved, and now also includes Stand Wood, on the eastern slopes behind the house, where new waymarked walks have been installed.

### Development of the Garden

Following work to improve and replant the Trout Stream, we have extended the project to cover the Rock Garden, Arcadia and other areas, providing better access, seating, irrigation, and more interest for visitors.

A significant new layer of planting is broadening horticultural interest and extending colour over the length of the season. We have now planted over 200,000 perennials, trees, shrubs and a growing layer of spring bulbs in these targeted areas. An ambitious addition of a half-acre perennial meadow, in association with James Hitchmough from the University of Sheffield, will gradually help create large-scale impact.

Below, from left Repairs underway on the complex roof of Paxton's glasshouse, We were able to welcome back our team of enthusiastic volunteer gardeners (Image taken as part of photo shoot by our partners, Gucci)



We have been very pleased with progress made to make the plantings as sustainable as possible. The Hundred Steps glade contained 40,000 plants, with 100% being grown in peat-free compost (not always the case in commercial growing) and over 90% being delivered without plastic pots.

The project has already attracted lots of media interest, with a visit by the Garden Media Guild as well as articles in 'Country Life' and 'Gardens Illustrated'. We have also seen a significant growth in interest from new and returning visitors in this area, and our garden team are increasingly being asked about the plantings and how to care for them.

Other areas where we have been very active are with the introduction of hundreds of new Rhododendrons into the garden, refining and improving planting within the ravine. We are now planning to replant the Rose Garden and Orangery borders in 2022.

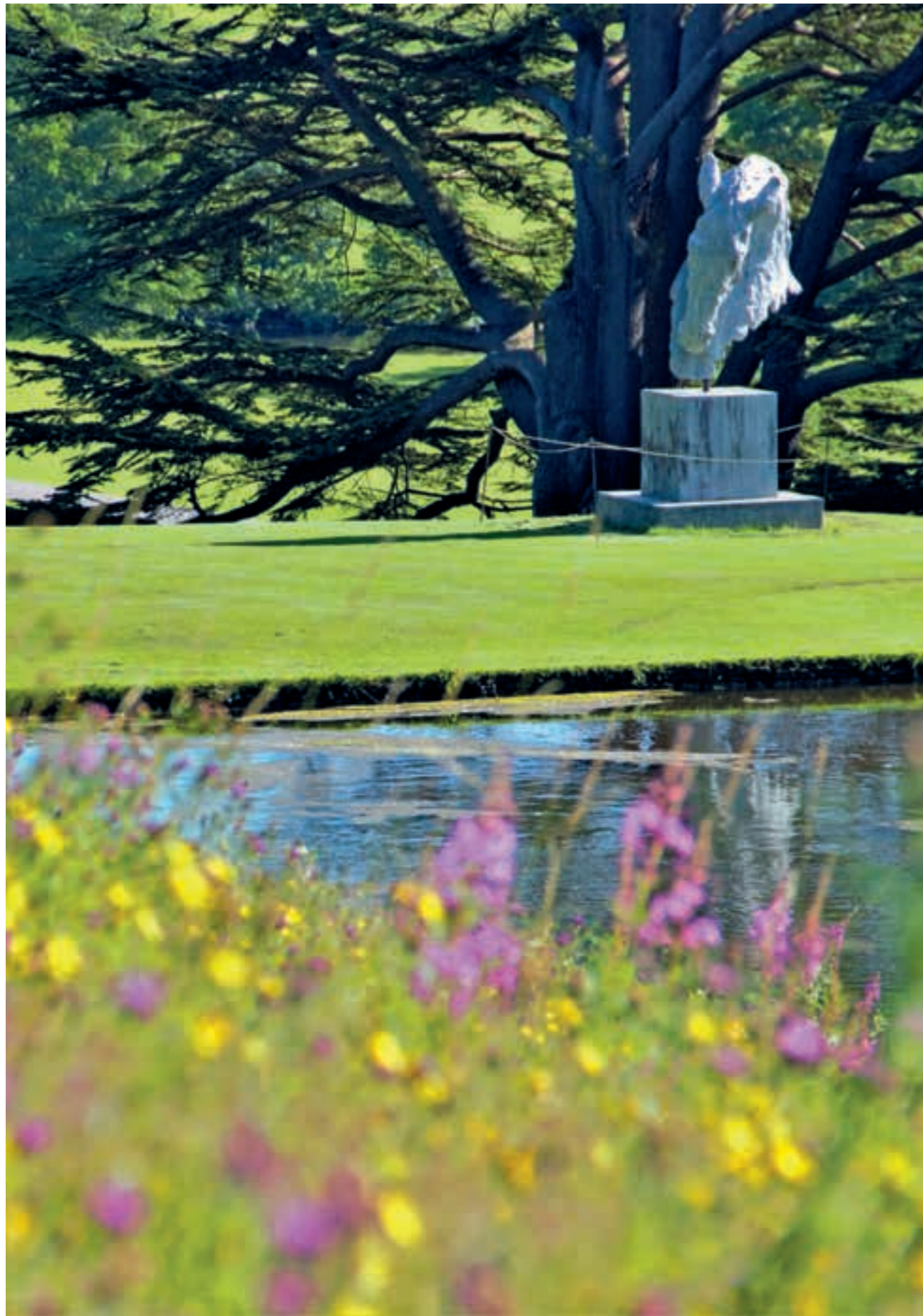
### Produce

Alongside the wider garden developments, the garden team has cultivated a large range of crops outside and under glass. Wherever possible these are utilised at Chatsworth or by carefully selected partners. Produce is now appearing in gin and Limoncello as well as in our kitchens on site; beer and vodka is under development. We also supply flowers and foliage for fresh bouquets at the Farm Shop, to decorate our hotels and pubs, and for weddings and events within the stables and house.

During 2020 and 2021 we have continued a substantial investment in the repair and repainting of glasshouses within the garden. This ongoing task has been complicated by considerable rot and deterioration of the timber structures, much of which is not visible or easily accessible, and although we have now tackled many areas the task is ongoing and considerable.

Pictured The Maze in Chatsworth garden





Above The results of 'No Mow May'

Below Green-veined White butterfly in the garden

## Environment and Sustainability

With a spirit of stewardship inherent to life on the estate, the Chatsworth House Trust recognises its duty to address modern sustainability challenges such as natural resource shortages, enhanced threats to biodiversity and the impacts of climate change.

### Environment

At Chatsworth we are increasingly aware of the value of the natural world and the multitude of ways that it benefits everyone. Nature provides food, fuels and fibres; it provides clean air, water and a stable climate; and it can positively affect physical and mental wellbeing.

### Making more space for nature

The landscape at Chatsworth is a stunning tapestry of farmland, parkland, forests and moors. For generations, the estate's communities have worked hard to maintain and preserve this natural heritage. Making more space for nature is a strand of work that brings together and celebrates these efforts to manage our landscape responsibly. By working in collaboration, we will build upon these achievements, further benefiting the nature on our doorstep.

### 'No Mow May'

Large areas of the garden at Chatsworth have long been managed using traditional methods and with nature in mind. For example, the Salisbury Lawns, which date back to the 1730s, never receive fertilisers or weed killers. As a result, the lawns contain a rich variety of grasses, mosses, sedges and wildflowers, and nearly 200 species of fungi. Where possible, wildflowers in grassy areas are allowed to flower in spring before being mown. In 2021, sparked by the 'No Mow May' campaign, we decided to extend this management regime to further areas of the garden. Species like betony, harebell and hawkbit, which were already present in the lawns, have been able to flower, providing nectar for pollinators like bees and butterflies.

### Woodland management

The forests at Chatsworth are sustainably managed to produce fuel and timber, provide a home for wildlife and maintain the feel of the historic landscape. In August, the presence of *Phytophthora ramorum*, a highly infectious plant disease, was confirmed on the estate. Primarily affecting larch and sweet chestnut, a felling program has been designed to remove infected and 'at risk' trees and to prevent the spread of disease.

In deciding how to replant felled areas, consideration is being given to the challenges that trees of the future are likely to face. The aim is to ensure the estate's woodlands are resilient to the effects of climate change, new pests and diseases.

### Biodiversity surveys

In order to understand how the estate functions for nature, we have begun baseline surveys of birds and butterflies. As indicators of ecosystem health, the surveys will help us identify opportunities to improve the landscape by creating, connecting and restoring habitats. The surveys in the garden, for example, found 15 species of butterfly, as well as dragonflies, damselflies and even a common lizard. Many of these records come from citizen science surveys, which are undertaken by volunteers with permission from the estate. The surveys are suitable for anybody with an interest in the natural world. Biological surveys will begin again in spring 2022, and we intend to increase the number of opportunities for participation.

Hosting citizen science surveys is just one way we are helping people connect with nature on the estate. We are also doing this through interpretation and the development of accessible learning opportunities. For example, our learning and engagement team has created a number of resources to help us think about and appreciate the natural world (see page 23).



# OUR COMMITMENT TO OUR SHARED FUTURE

## 10 Goals for 10 Years

The vision of the Devonshire Group, of which Chatsworth is a part, is to benefit our heritage, our people and our shared future. Every part of the Devonshire Group is intrinsically linked to our local communities, employees, visitors, suppliers and partners.

If these groups thrive, then so will the Devonshire Group and vice-versa. Launched in early 2019, our 10 goals have been set to help us fulfil this purpose.

### 1. Enable the creation of 1,000 homes for local families and 1,000 jobs for local people

#### 2021 update

The acquisition by the Devonshire Group of the Peak Village retail and leisure destination in January 2021 has helped to secure between 80–100 jobs. With investment and proactive management, we aim to increase this further over the coming years.



### 2. Double the benefit to local economies from our organisations

#### 2021 update

Our economic impact assessment highlighted not only the ways in which the pandemic affected our operations, but also the benefit these bring to our local economies. Our direct economic benefit was £25.5m in 2020/21, a fall from £43.4m in the previous year. In 2022, we will have expanded our methodology to include the indirect and enabled impacts of our colleagues' and visitors' activities.



### 3. Buy at least 50% of our supplies and services locally

#### 2021 update

We define local businesses as those located less than 30 miles away by road. Each year we conduct a comprehensive supply chain assessment to determine our impact on the local economy. In 2020/21, 48.1% of the Devonshire Group's spend was with local businesses, a slight increase from 47.4% in the previous year.



### 4. Invest £50m in our heritage properties and landscapes

#### 2021 update

In 2020/21, across the Devonshire Group, a total of £5.3m was spent on repair and restoration. This includes £2.3m of spending by the Chatsworth House Trust. In the past 3 years, almost £18m has been invested, helping secure the future of our natural and built heritage.



### 5. Enable every child in local schools to experience our estates as part of their primary education

#### 2021 update

We are proud to offer a diverse and blended range of learning opportunities, ranging from on-site visits to outreach work delivered in school and community settings. Since 2020, we have also delivered virtually through live-streamed sessions, pre-recorded film and downloadable resources.



**6. Achieve excellence in our visitor feedback scores, by scoring 90%+ for value for money, overall enjoyment and likelihood to recommend**

**2021 update**

The health, safety, and wellbeing of our colleagues, visitors and local communities has always been our highest priority. Led by these principles, feedback from visitors during the pandemic was overwhelmingly positive. At Chatsworth, we achieved 84%, 91% and 76% for the three visitor feedback scores respectively.



**7. Achieve scores of 80%+ for all measures of satisfaction and engagement in our staff and volunteer survey**

**2021 update**

As in previous years, questions relating to satisfaction and engagement performed strongly, with 10 out of the 12 questions achieving scores of 80% or above. Even those questions that did not meet the target scored higher than they had the year before. The average scores for questions on satisfaction and engagement were 86% and 87% respectively.



**8. Take on 250 trainees, apprentices and paid graduates, and enable 250 pre-GCSE work experience placements**

**2021 update**

We have been making full use of the Government's Kickstart scheme, which funds 6-month long work experience placements for young people. The Devonshire Group has been able to welcome 13 people, in placements in the garden, farmyard, collections, catering, forestry, operations and sustainability teams.



**9. Reduce our impact on the environment**

**2021 update**

We track environmental performance by measuring the energy we consume and the waste we handle. Biomass boilers, fuelled by woodchip from the estate, help heat the house, and a hydroelectric turbine provides green electricity. To continue in the fight against climate change, we are exploring further opportunities for renewable energy generation.



**10. Improve the quality of life and wellbeing of our local communities**

**2021 update**

The wording of this target has been updated to better reflect our desire to have a positive impact on those around us. We will do this by: providing green spaces everyone can access, with more space for nature; reducing the number of car journeys to our estates; and increasing our support and charitable contributions within our communities.



# OUR COLLEAGUES

**Opposite** Just some of the managers who have gained 'Stepping Up' qualifications with us this year

**Below** The 'Triple A' scheme, which rewards staff for going above and beyond what is expected, was revised and improved this year

Whilst 2021 was challenging for our employees in the shadow of a second year dominated by Covid, there have been a variety of exciting developments and practical small steps forward with a 'People Agenda' that involves all the Chatsworth House Trust departments.

Following leaps forward during 2020 with more remote working we tried to hold onto the "best bits" of the pandemic, and providing a more flexible approach to work has been one of those. Our Hybrid Working Policy allows colleagues in roles that do not directly deal with the public to balance their week between working at home and working on site, along with a more general culture of flexibility when recruiting new colleagues. The feedback about this has been extremely positive.

The focus on wellbeing was another positive step forward following the pandemic (when our Care First Employee Assistance programme was launched). With support

from the Devonshire family and senior management, we were delighted to be able to run a whole month of wellness events for staff in March to bolster energy levels, soothe minds and provide much needed relief during lockdown. There were a total of 75 classes, workshops (including recipe suggestions from our chefs) and talks over the course of the month, all generously arranged by colleagues across the Devonshire Group. With the appointment of a 'Wellbeing Champion' we are seeing new initiatives focused even more on looking after our colleagues. Recruiting for Mental Health First Aiders in the last part of this year has been very positive, and will eventually provide a stronger level of support to any team members struggling with mental ill health.

2021 has also seen further safeguarding training designed to help all colleagues be aware of the meaning of safeguarding for young people and adults, and to recognise danger signs. The re-launch of our policy also helps colleagues to understand what to do in the event of a safeguarding issue.



During the latter months of the year we have seen a return in bringing teams safely back together, running colleague listening forums and 'Vision and Values' sessions. These have been a great way of checking in to see how team members are feeling and also for colleagues from different teams to meet up again after such a challenging two years. At the same time we saw the reintroduction of the Group Induction sessions to support new team members who have started over the last few months with their new employment at Chatsworth, all the time picking up suggestions as to how we can improve this process.

In terms of the Diversity and Inclusion agenda there have been many small moves forward, including awareness raising visits to understand other faiths and cultures, updating the wording of recruitment adverts to appeal to all audiences, and improving the content of our website to show that Chatsworth is a workplace where everyone will be respected. Recently colleagues have been filmed talking about their experience working at Chatsworth and these films will give a much better idea to potential candidates of who we are as an employer in Derbyshire, and that we encourage career development for all.

**Below** After such a long break, it was a pleasure to welcome colleagues to this summer's staff party

There were over 230 'Triple A' Nominations in 2021 – these are awarded to staff who show outstanding efforts to demonstrate the Devonshire Group core values of 'always improving', 'decency' and 'being inclusive'. There were also 16 managers who attended the Stepping up Course, which prepares managers who are promoted within the organisation.

In the Colleague Engagement Survey over the last few years it has often been said that appraisals and one-to-one discussions do not happen enough. After a full review, there are now new ways of carrying out annual reviews, discussions and probationary review meetings, with planned management training to support. We hope that this will improve the regularity and quality of Manager/ Colleague conversations for the benefit of all.

In keeping with our Core Values, the Devonshire Group was thrilled to take on 13 candidates as part of the government's Kickstart scheme. In the Chatsworth House Trust we supported three placements in the gardens team, two in the Farmyard and adventure playground, two in collections and one in operations. These quality placements provide experiences and employability skills to equip candidates for their future careers. We were very impressed with the attitude they demonstrated to working with us and they settled into their teams well.



# OUR COMMUNITY

**Opposite** Landscape work by Yorkshire Dales Millennium Trust, a recipient of funding from the Duke of Devonshire's Charitable Trust

The Cavendish family has maintained a commitment to charity and community for generations. The Duke and Duchess act as Patron, President or Governor of over 120 charities, sporting clubs and community groups, a role that has been brought to the fore throughout the difficulties of the pandemic. Chatsworth House Trust also works closely with local people through a range of outreach activity.

## Covid-19

Chatsworth continued to play a leading part in the Derbyshire response to Covid, with food deliveries to Intensive Care Units and vaccination centres, and with support to local food banks. Another positive legacy of the pandemic has been the community engagement forum. Formed in response to the lockdown and its impact on our communities, the forum brings together colleagues from across the Devonshire Group (which includes Chatsworth) to provide support for those in need. Another key priority has been working to encourage active travel and bus use, and support colleagues and visitors in adopting sustainable methods of transport.

**Below** The volunteer group from HSBC carrying out undergrowth clearance and tasks in Stand Wood

## Chatsworth House Trust

As a large local organisation, Chatsworth House Trust works closely with other employers and community groups to provide team-based development opportunities. In 2021, the landscape team hosted enthusiastic volunteer groups from HSBC and the Derbyshire High Sheriff in Nomination, who helped clear *Rhododendron ponticum* and bracken in Stand Wood on two glorious end of summer days. This was done with the hope of increasing biodiversity, as the removal of these species opens up the ground and allows light to reach the forest floor.

Each year the Trust supports local charities by the donation of complimentary tickets for the house, garden and Farmyard. In 2021, 34 tickets were contributed for raffle prizes and similar fundraising efforts.

Once again, Chatsworth helped to spread a little Christmas cheer. 600 children in 15 infant, primary and special education needs schools across Sheffield, Chesterfield, Ripley and surrounding villages, as well as one care home, enjoyed festive baking using cookie kits donated by Chatsworth. The kits included everything needed to make around 60 gingerbread cookies; each kit included ingredients from Chatsworth Estate Farm Shop, baking trays, icing bags, sprinkles and decorations plus cookie cutters in the shape of Chatsworth House as well as stars and Christmas trees.







Left Christmas cookie kits distributed to hundreds of children

In order to encourage access to the park in the closed season, the Trust agreed for the car parks at the house and at Calton Lees to be free of charge to the public until 25th March 2022.

**The Duke of Devonshire's Charitable Trust**

The Duke of Devonshire is chairman to the Duke of Devonshire's 1949 Charitable Trust (DDCT) along with fellow trustees, The Duchess of Devonshire, Earl of Burlington and Oliver Stephenson DL.

The charity makes grants principally to the local community groups and charities in Derbyshire, and those close to Bolton Abbey in North Yorkshire, Eastbourne in Sussex and Lismore in Ireland, as well as occasionally further afield in the UK.

**The charity's work during 2021**

2021 saw a high number of applications to the Duke of Devonshire's Charitable Trust as charities, schools and community organisations continued to struggle with the effects of the pandemic on their service provision and their fundraising. Happily, however, many charities were looking to the future with some exciting projects, many of them reaching out to new audiences in Covid-safe ways.

In 2021 DDCT were able to support over 50 charities including Darley Dale Cricket Club, the Harley Jae Trust, Hope for Justice, Mastin Moor Gardens and Allotments, the Yorkshire Dales Millennium Trust, Young Women's Trust, Homes for the Homeless, Underwired Theatre, Alzheimer's Research UK, Safe and Sound Homes, St Carthage's Rest Home, Ilkley Community Enterprises, the Just Good Friends Club, and Watersafe UK Search and Rescue.



We were also pleased to hear from some of the hard hit charities supported by DDCT in 2020. These included Baby Basics in Chesterfield, who were able to help 69 families with newly bought Moses basket starter packs for new-borns, clothes for older siblings, and cots and prams for those without. Kids Out in Yorkshire was able to help 27 children who moved with their mothers into refuge accommodation, with brand new toy packs aimed at supporting their mental health at such a challenging time. In Eastbourne, Care for Carers used their grant to train all of their 18 counsellors to deliver on-line and telephone remote support to over 428 carers. This meant that carers who would otherwise have been more isolated, were able to carry on caring for vulnerable people during the national lockdowns.

One of the other charities Chatsworth supports is Ashgate Hospice. In June the north drive of the house was home to a poignant display of Forget-Me-Not flowers. As President of Ashgate Hospicecare, the Duke was instrumental in this fundraising campaign on behalf of families living with the impacts of a life-limiting illness.

We have been actively forging community links as part of our efforts to broaden our understanding of the needs of people living within easy travelling distance of Chatsworth. This year saw staff from Chatsworth House Trust and the wider Devonshire Group visit the Islamic Centre in Sheffield.

With the aid of funding from the Duke of Devonshire Charitable Trust MMGA Trustees and volunteers have erected a concrete wall and composting bins structure. This will improve the landscaping of the site around an area where farmyard compost is received and stored and aid allotment holders in recycling green waste. The project was undertaken entirely by MMGA people and successfully erected during Autumn 2021.

Left The Forget-Me-Not appeal for Ashgate Hospice

Opposite, clockwise from top The Young Women's Trust, the Mastin Moor Gardens and Allotments group, Watersafe UK Search and Rescue (seen here at Whaley Bridge dam) and Oxcroft Centre's Over 50s and Veterans Group are among recipients of the Duke of Devonshire's Charitable Trust. Staff from Chatsworth on their visit to Sheffield Islamic Centre



# OUR SUPPORTERS

*'We are deeply grateful to all our visitors, Friends, Patrons, partners, sponsors, funders and donors, without whose generous support the many projects completed, and those in the pipeline, simply could not happen. Every penny ensures the continuation of the vital work of the Chatsworth House Trust. Thank you very much' The Duke of Devonshire*

## Patrons of Chatsworth

With sincere thanks to our Patrons of Chatsworth:

Jill & Paul Atha  
 Martin & Marie Bonyngé  
 Andy and Sarah Bruce  
 Stefan Cars  
 Richard & Fiona Earl  
 Elizabeth Guilder  
 Sally Hall  
 Andrew Lavery  
 Vanessa McCristall  
 Kate and Roddie MacLean  
 Helen Wigglesworth  
 Edward Wint  
 Kim Youd



Above Prospective patrons are shown behind the scenes

And those who wish to remain anonymous

## Gift Aid

Gift Aid is one of the simplest and most effective ways of giving to charity. It is a tax incentive that enables charities such as the Chatsworth House Trust to claim back the basic rate of tax from the government on every pound that has been donated by our supporters.

Any visitor to Chatsworth, who is a UK tax payer, can choose to Gift Aid their admission to the House, Garden and Farmyard by donating a minimum 10% extra of the entry cost. This enables the entire amount (entry cost plus the donation) to be treated as a donation for Gift Aid purposes (not just the additional 10%).

On certain Friends' memberships and with the Patrons' scheme, we are able to proportionally claim Gift Aid on the joining fee.

Gift Aid is incredibly important to the income of the Chatsworth House Trust generating an additional £280,341 for the Trust in 2020–21.

Despite many cancelled visits in 2021, we were incredibly grateful that a number of visitors chose to donate their ticket price and gift aid donation. Thank you for your support.

### Partners

C W Sellors Fine Jewellery  
 Gucci  
 Investec Wealth & Investment  
 Sotheby's

### Funders

AIM Biffa Award  
 Art Fund  
 Arts Council England  
 Department of Culture, Media and Sport  
 The Ernest Cook Trust  
 Golden Bottle Trust  
 Historic England  
 National Archives

### Corporate Donors

Laurent-Perrier

### Corporate Members

Henry Boot  
 Vaillant

### Donors

John Booth  
 Susan Greenwood

# PARTNERS OF CHATSWORTH

Chatsworth House Trust is proud to have established multi-year, mutually beneficial partnerships with a select number of organisations.



## C·W·SELLORS

FINE JEWELLERY & LUXURY WATCHES

CW Sellors held their first in-person event at Chatsworth since 2019, guests were invited to view the house decorated in all its Christmas finery whilst enjoying a private view of seasonal jewellery.



## GUCCI

To celebrate the launch of Arcadia this year, Gucci held a photoshoot in the garden featuring some of Chatsworth's very own gardeners and volunteers. The images featured in 'The Plant', a high end gardening magazine.



## Investec

Investec has delivered a series of interesting talks to their clients in lieu of in-person events, including a talk on the Devonshire Hunting Tapestries, hints and tips on decorating your home for Christmas as well as in-depth interviews with the Duke.



## Sotheby's EST. 1744

As main exhibition sponsor, Sotheby's support was instrumental in ensuring the success of our 2021 exhibition *Life Stories: Real people revealed in portraits and objects*. They have also hosted lunches for clients at Chatsworth, with viewings of treasures from the archives.

Please note the financial statements shown relate to the audited accounts for the financial year ending 31 March 2021.

## Incoming Resources

The charity's main source of income is from visitor admissions to the house, garden, Farmyard and adventure playground during its open season from mid-March to early January, including income from our Friends Memberships. However, in the year ended March 2021, the forced closures and subsequent restrictions placed during the Covid-19 pandemic caused a significant fall in visitor numbers (down 48% from 580,528 in 2019–20 to 304,001). This reduced admissions income to £4.1m (2019–20: £9.4m), which represented 56% of the charity's total income, decreasing from 65% in 2019–20.

The second main income stream is trading activities, which would usually include major park events such as the Chatsworth Country Fair and Chatsworth International Horse Trials, but these had to be cancelled due to the Covid-19 pandemic. However, we still had rental income from retail and catering outlets operating in premises located at Chatsworth, as well as other income from our partners of Chatsworth, grant funding and income received from the government to support the charity through the Covid-19 pandemic. Income from trading activities was £2.2m in 2020–21, decreasing from £3.9m in 2019–20.

In addition to this, a donation from the Trustees of the Chatsworth Settlement is represented by the provision of housing occupied by Chatsworth House Trust staff for which rent is not charged; and one off donations and income from investments generated £0.9m of income. Total income for the year ended March 2019 was £7.2m (decreasing from £14.6m the previous year).

## Charitable Expenditure

The charity's income has been applied in pursuance of its charitable objectives. The largest proportion of expenditure is on the cost of operating the house, garden, Farmyard and adventure playground to support public access; maintenance, repair and general upkeep of these assets and the art collection, as well as costs of operating subsidiary trading operations. This accounted for 102% of all expenditure in 2020–21, which was similar to 2019–20.

The charity recovered a prior year debt that had been written off in full, leaving a net credit balance of £0.2m for the essential preservation and maintenance of the house and grounds (similar to 2019–20 when a prior year VAT debt was recovered, leaving a net credit balance of £0.2m). Total expenditure for the year ended March 2021 was £9.8m, decreasing from £13.7m in 2019–20.

Over the long term, all net income generated is reinvested in the conservation and restoration of the house, gardens, park and art collection. During years where major works are undertaken, some of the funding may come from reserves which are replenished in years where there are fewer restoration or other major projects underway.

The 'Masterplan' project, which incurred total costs of £33.4m between 2007 and 2019, was funded by the operating surpluses of the charity and by donations from the Duke of Devonshire's Charitable Trust.

The accounts for the year to March 2022 have not yet been finalised however, the impact of the Coronavirus pandemic across the estate continued to have an effect. For the charity, national and regional lockdowns required full or partial closure of an unpredictable nature. The decision was taken to postpone large gatherings such as the Chatsworth International Horse Trials and the Chatsworth Country Fair. When we were able to open, we chose to maintain social distancing requirements as part of our efforts to restrict the transmission of Coronavirus, meaning that we experienced a significant reduction in visitor numbers compared to pre-2020 levels. In total in 2021 we welcomed 565,530 visitors to Chatsworth, which compares to an annual average of c.615,000.

## Consolidated Statement of Financial Activities for the year ended 31 March 2021

		Total Year ended March 2021 £000	Total Year ended March 2020 £000
<b>Income</b>			
Charitable activities	<i>Admissions</i>	4,068	9,430
Trading activities	<i>Park events</i>	226	2,197
	<i>Rental income</i>	279	744
	<i>Other income</i>	1,686	956
Donations and legacies	<i>Staff/pensioner housing</i>	370	389
	<i>Other donations and legacies</i>	34	48
Investments		539	793
<b>Total Income</b>		<b>7,201</b>	<b>14,557</b>
<b>Expenditure</b>			
Charitable activities	<i>Admission expenses</i>	2,120	3,628
	<i>Maintenance, repair and general upkeep of the house, garden and park</i>	3,827	4,508
	<i>Maintenance of the art collection</i>	401	462
	<i>Governance costs</i>	180	197
	<i>Other costs, including support costs</i>	3,016	3,146
Raising funds	<i>Subsidiary trading operations</i>	381	1,840
	<i>Investment fees</i>	95	92
Preservation and maintenance		(184)	(172)
<b>Total Expenditure</b>		<b>9,836</b>	<b>13,701</b>
<b>Net Income / (Expenditure)</b>		<b>(2,635)</b>	<b>856</b>
	<i>Net (loss) / gain on investments</i>	3,293	(2,060)
	<i>Actuarial (loss) / gain on pension scheme</i>	(3,694)	1,362
	<i>(Loss) / gain on investment properties</i>	0	(281)
<b>Net movement in funds</b>		<b>(3,036)</b>	<b>(123)</b>
Total funds brought forward at 1 April		25,427	25,550
<b>Total funds carried forward at 31 March</b>		<b>22,391</b>	<b>25,427</b>

# TRUSTEES

Opposite Neverending snow in the Inner Court, as part of Christmas 2021

## The Chatsworth House Trust Council of Management

The Earl of Burlington – *Chairman*  
The Duke of Devonshire, KCVO, CBE  
The Hon Mrs Christopher Chetwode, DL  
Mark Fane, Esq.  
Guy Monson, Esq. (Retired 2021)  
Edward Perks, Esq.  
Henry Wyndham, Esq.  
John Booth, Esq. DL (Retired April 2021)  
Nishi Somaiya (Started August 2021)

## The Devonshire Educational Trust

(Merged into Chatsworth House Trust August 2021)  
The Earl of Burlington – *Chairman*  
Dr Dianne Jeffrey, CBE, DL  
Mrs Emma Sayer  
Dan Waller, Esq.

## The Duke of Devonshire's Charitable Trust

The Duke of Devonshire – *Chairman*  
The Duchess of Devonshire  
The Earl of Burlington  
Oliver Stephenson, DL, Esq.

## The Devonshire Collection Conservation Committee

Sir Hugh Roberts GCVO, CBE, FSA – *Chairman*  
Jonathan Bourne, Esq.  
The Hon Mrs Christopher Chetwode, DL  
Alastair Laing, Esq. FSA  
Henry Wyndham, Esq.



Right Charles Jervas, *Portrait of Katherine Hoskins, Duchess of Devonshire (1701-1777), wife of the future 3rd Duke as Saint Catherine. This was part of our loan to Dublin Castle in 2021*



# APPENDICES



## Loans in 2021

Exhibition	Museum	Dates	Works loaned
<i>Vicereines of Ireland: Portraits of Forgotten Women</i>	Dublin Castle	31 May – 5 September 2021	Charles Jervas, <i>Portrait of Katherine Hoskins, Duchess of Devonshire, wife of the 3rd Duke (1701–1777), as Saint Catherine</i> , oil on canvas; 127 × 101.8 cm  George Romney, <i>Portrait of Dorothy Cavendish, Duchess of Portland (1750–1794)</i> , oil on canvas; 98.5 × 85 cm
<i>Lines of Beauty: Master Drawings from Chatsworth</i>	The Lightbox	21 August – 5 December 2021	67 Old Master Drawings from the Devonshire Collection, including works by da Vinci, Poussin, Rembrandt, Rubens, and van Dyck
<i>Grinling Gibbons: Centuries in the making</i>	Compton Verney House Trust	28 September 2021 – 30 January 2022	Grinling Gibbons, <i>A group of limewood reliefs with a point lace cravat, a dead song bird, peapods, foliage and a portrait medallion</i> , circa 1685–1699; 59.5 × 43.5 cm  Samuel Watson, <i>A swag of flowers beside a trophy centrepiece of musical instruments</i> , circa 1690–1712, drawing in pen and ink over graphite; 95 × 189 mm  Samuel Watson, <i>Drawings Volumes 28 and 33</i> , the majority in black chalk; 414 × 523 mm
<i>Fabergé in London: Romance to Revolution</i>	Victoria and Albert Museum	20 November 2021 – May 2022	Fabergé, <i>A Fabergé gold and guilloché enamel snuff-box</i> , circa 1899–1908

## Awards received



## Conservation for loans

The following objects have been conserved for loans during 2021:

Grinling Gibbons, *A group of limewood reliefs with a point lace cravat, a dead song bird, peapods, foliage and a portrait medallion*; 59.5 cm × 43.5 cm. For exhibition *Grinling Gibbons: Centuries in the making* at Compton Verney House. Conserved by Tracy Jeffreys, Senior Conservator, Campbell Smith and Co. to stabilise the object prior to loan (pictured below).

Charles Jervas, *Portrait of Katherine Hoskins, Duchess of Devonshire (1701–1777), wife of the future 3rd Duke as Saint Catherine*; oil on canvas, 127 cm × 101.8 cm. For exhibition *Vicereines of Ireland: The Women behind the Throne*, at Dublin Castle. Conserved by Lucy Critchlow and Eeva Kukkonen prior to loan. Cleaned and consolidated the painting surface and reverse. Retouching carried out on microlosses and areas of old damage (pictured on page 52).



# FURTHER INFORMATION

If you would like further information, please contact us:

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Website: [www.chatsworth.org](http://www.chatsworth.org)  
Email: [info@chatsworth.org](mailto:info@chatsworth.org)

#### Patrons of Chatsworth

For further details about this scheme and its associated benefits, please contact our Development team:  
Email: [info@chatsworth.org](mailto:info@chatsworth.org)  
Tel: 01246 565300.

#### Photography credits

Matthew Bullen  
Kerry Fernandez  
Christine Gregory  
Gucci  
India Hobson  
Mastin Moor Gardens and Allotments  
The Mistress and Fellows, Girton College, Cambridge  
Nick Wood  
Victoria and Albert Museum, London  
Watersafe UK Search and Rescue  
Yorkshire Dales Millennium Trust  
Young Women's Trust

We offer our apologies to anyone omitted from the list above.

#### Design

Level Partnership

#### Printing

Empress Litho Ltd



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**Opposite** Rolls-Royce RB211 fan installation in the Conservative Wall at Chatsworth



