

CHATSWORTH HOUSE TRUST

ANNUAL REVIEW 2020



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Pictured Rainbow over Chatsworth
Cover View of Chatsworth from the Cascade looking West towards Edensor

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 2020 and how these have helped to enhance Chatsworth for the benefit of the public in line with its charitable objectives.





WELCOME FROM THE DUKE AND DUCHESS OF DEVONSHIRE

When we completed our annual review for 2019, none of us had any idea how different 2020 was going to be and the challenge that it was to present to all of us and specifically to the Chatsworth House Trust.

We have been overwhelmed by the very many examples of kindness, positivity and care among our colleagues, communities and visitors. The way in which we have seen people care for one another has been truly inspirational.

For much of the year the estate has been mostly closed, meaning we have not been able to welcome visitors. We have greatly missed colleagues, friends and our family. However, the warmth of people's feedback when we have been able to meet has shown what a great community we live in. For us, and I hope for many of you, the Chatsworth House Trust is at the heart of that.

We have shared as much of Chatsworth as we have been able and we were fortunate that, despite a few problems caused by lockdown, our partnership with Museums Sheffield to show a collection of our Old Master Drawings was able to go ahead. This represents the latest single display of these works locally since 1966 when they were shown at the Graves Art Gallery in Sheffield.

2020 also saw the publication of the 6th Duke's handbook. Initially I did this as a member of the bibliophile club, the Roxburghe Club, but then I decided to make this new edition of a fascinating guide to Chatsworth available to everyone, which it now is via the Heywood Hill online bookshop.

The Pandemic meant that Christmas at Chatsworth was cancelled. We did however, thanks to the ingenuity of our in-house team, produce a new experience at Chatsworth – an outdoor Christmas lighting trail. We hope to continue this in 2021. The feedback we had from our visitors showed how delighted families were to have some where to meet outside, safely, to celebrate Christmas.



Missing our colleagues and families was a hard part of 2020 but we managed to be filmed remotely during our isolation for the More4 programme that successfully aired this winter. The film crew, just 3 of them, were a huge pleasure to work with and I hope that some of you enjoyed the programme that they made.

As we look forward into 2021, it will be a very great pleasure to welcome everyone back to Chatsworth.

Stoken Devonshire

Amanda Devonshire

Opposite The Emperor Fountain Above The Duke and Duchess of Devonshire, October 2020, courtesy of More4

Below, from left Children making baubles for the Christmas kits; a Christmas kit being received by Moorland House Care Home, Hathersage

2020 will be remembered not only as a challenging year for the Chatsworth House Trust but also one in which a sense of community and a desire to look out for others was brought to the fore. The extraordinary dedication shown by the team in supporting those within our local communities is something we are incredibly proud of.

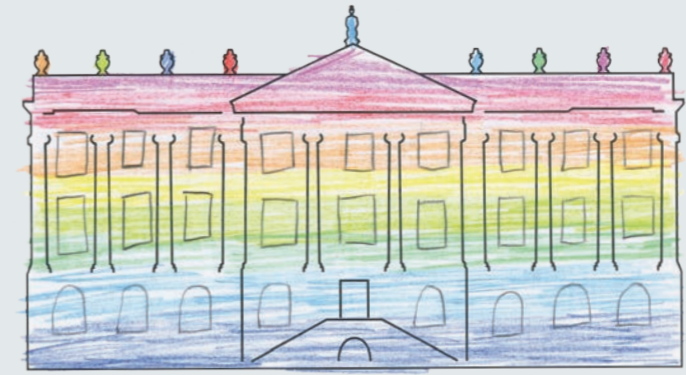
From the beginning of the Covid-19 pandemic, we all had to adjust to new ways of working and to keeping ourselves and those around us safe and well. Having done what was required immediately for the temporary closure of our estates, our thoughts turned to how we might help the wider community and to support those in need.

I was overwhelmed by the level of desire to help; towards the end of March, we established a community forum and worked with local suppliers and businesses, charities and leading figures in local government and healthcare administration to support the NHS, GP surgeries, community health centres, hospices, care homes and foodbanks.

It has been wonderful to see so many people pulling together to support each other, and I'm delighted to report that the forum's work will continue as part of our commitment to our shared future – a positive legacy of a very difficult and challenging episode.

Will Polignat

Earl of Burlington



**STAY HOME, STAY SAFE,
PROTECT THE NHS**

Looking out for others

As the first lockdown began, and with a drastic reduction in the numbers of people on the estate, we realised that one way to make local residents feel safe was by regularly patrolling the local area and checking on empty hotels, pubs and unoccupied holiday cottages.

For some, isolating made it hard to access vital services such as shops. In less than 48 hours, we developed a contactless food collection and delivery service at the estate farm shop. We also supported the local village store in Pilsley, which was unable to open for trade, by adding a selection of their products to our on-line order service. Between April and June, we made nearly 7,000 deliveries, free of charge, to our local communities.

For the most vulnerable in society, we decided we could – and should – do something to support our local foodbanks. In the spring lockdown, over £800 of surplus stock was donated to the Matlock and Chesterfield Foodbanks – as well as 240kg of chocolate eggs that were originally destined for Easter egg hunts at the Chatsworth Farmyard.

Wanting to do more, the catering team at Chatsworth began donating ready meals, producing around 150 meals each week. Over the course of the year, 4,436 meals have been donated to the foodbank, providing essential meals to those who rely on its support.

“It’s not what you would expect from a food bank ... it’s really nice to have a treat.” Jigsaw Foodbank

We were also able to assist Derbyshire County Council by letting a vacant warehouse near Chesterfield to the Council, free of charge, for use as a logistics hub. Working in partnership with the Ministry of Defence, the building was used over the course of the summer to distribute PPE, food and other vital equipment to the vulnerable.

For older and isolated residents of local villages, the Devonshire Educational Trust designed and delivered community packs of wellbeing activities focused on art and nature. At Christmas, the team produced Christmas wellbeing kits which were sent to schools and care homes, reaching 1,142 pupils and 270 care home residents. For schools this included a ‘how to make a bauble’ tutorial and some recycling and natural world themed learning resources. Kits for care homes featured memory and dexterity-based activities for carers or family members to do with residents.



Above Jigsaw Foodbank receiving Chatsworth Ready Meals

Top a poster designed by local children which was displayed at the Chatsworth entrances during lockdown



Above Preparing ready meals for distribution

Supporting the NHS

To show our appreciation for the work of the NHS, colourful signs supporting the 'Stay at Home' message were placed around the estate and Chatsworth House was illuminated blue in a unique 'clap for carers' gesture.

Chatsworth Associate Cards were provided for free to the local NHS Trust, emergency services and community projects as a way of providing local heroes and their families with a well-deserved break.

The catering team at Chatsworth spent the summer months creating delicious sweet treat boxes which were distributed by the Community Health Trust in North Derbyshire, and reached over 900 NHS keyworkers, including staff in surgeries, care homes and hospices.

The team have also been making ready meals and treat boxes for distribution to frontline workers administering vaccines and those working in the Chesterfield Royal Intensive Care Unit. Over 600 boxes have been delivered to Chesterfield Royal, St.Oswald's in Ashbourne, Royal Derby and other vaccination centres along with 900 food boxes to the Chesterfield Royal ICU.

This year saw many staff individually and collectively supporting our communities – from the textiles team making over 500 face masks to the private staff making medical scrubs for the NHS. Members of the Guides team embarked on a sponsored walk, run and cycle to raise funds for Ashgate Hospice, raising £3,733 and Lord Burlington was finally able to undertake his epic 208 mile bike ride around the Derbyshire county border in September in aid of Foundation Derbyshire raising a staggering £51,388.



Above Delivering meals to the vaccination centre at St Oswald's hospital in Ashbourne

Right Images of key workers from Derby with bicycles provided by the charity 'Life Cycle' which enabled key workers to get to work without using public transport. Life Cycle was supported by the Duke of Devonshire's Charitable Trust



The Duke of Devonshire's Charitable Trust

In response to the Covid-19 pandemic the trust identified local charities in urgent need of financial assistance to deal with the immediate effects of the pandemic, helping local food banks, domestic abuse support and children's services to keep operating. The trust also identified 12 schools spread between North East Derbyshire, North Yorkshire and Co. Waterford, Ireland who were in need of funding to purchase laptops to enable disadvantaged children with their home education.

In addition to making these unsolicited grants, the DDCT continued to award grants to a variety of charity applicants including Blythe House Hospicecare, Care for the Carers, Harrogate District Hospice, Relate Chesterfield and North Derbyshire, Samaritans of Derby and District, YMCA Derbyshire, Addingham Youth Council, the Army Benevolent Fund, Dales and Bowland CIC, the Florence Nightingale Foundation, Mentell High Peak and Dales, Riding for Smiles, School-Home Support, the Volunteers Network CIC Eastbourne and nearly 40 other charities.

Below Lord Burlington and his co-riders cycling the Derbyshire county border in September in aid of Foundation Derbyshire



CONSERVATION

Chatsworth houses an art collection which spans 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.

Preventive Conservation

In order to maintain the collection to the highest possible standard, we monitor and carry out a variety of checks. Along with visually assessing the objects along the visitor route, we also monitor light levels, temperature, humidity and pests.

These environmental conditions are monitored on a daily basis as any changes in temperature and humidity can have damaging effects on the Collection including cracking and splitting, mould and tarnish.

During the first lockdown the team encountered low humidity throughout the house as all the rooms along the public route were kept closed and shuttered. When the house was able to open – with windows open to keep the air flowing as a health precaution for staff and visitors – the high humidity from outside rushed into the house. Efforts to combat this included the use of fans throughout the State Rooms, and culminated in using a carbon dioxide tester to help assess the air flow in spaces allowing us to mitigate sudden changes to the environment.

Below, from left Cleaning in the Sketch Gallery in April; Conservation Assistant cleaning in the State Bedroom



Wallpaper Conservation

The walls of three of the guest bedrooms are hung with extraordinary hand painted Chinese wallpapers. In 2020, the paper hanging in the Scots Dressing room was treated to address its failing condition. The paper was damaged, stained and torn, had water damage and was coming away from the wall in places.

The paper is an early example of the bird and flower style of paper made in China and exported to Europe and may date to the 1790s, however the paper was not hung until the 1830s when the 6th Duke redecorated the guest rooms. These papers were always rare and highly sought after: the bird and flower style is the most popular and only around 30 of these survive in Europe. Comparative examples can be found at Grimsthorpe Castle and The Chinese Pavilion, Drottningholm Palace Sweden.

For three weeks conservators worked to uncover past repairs, re-line and re-attach where loose, tone in losses and where possible re-adhere lost sections which had been carefully saved. Clearing the room of furniture allowed thorough photography and survey of the paper, uncovering details usually difficult to see; these include a number of Chinese characters which were sometimes used to indicate the hanging sequence for papers, or the colours the painter should use, or, in other examples, summarise the narrative. The characters have been translated and are a series of numbers, however the papers were not hung in sequence, prompting future comparative research to discover how the numbers were read and used by European paper hangers.

Below Paper Conservator Angeliki Kostaki working on the Chinese Wallpaper in the Scots Dressing Room



ARCHIVES & LIBRARY

Below A page from Bess of Hardwick's wage book, 1577–1580

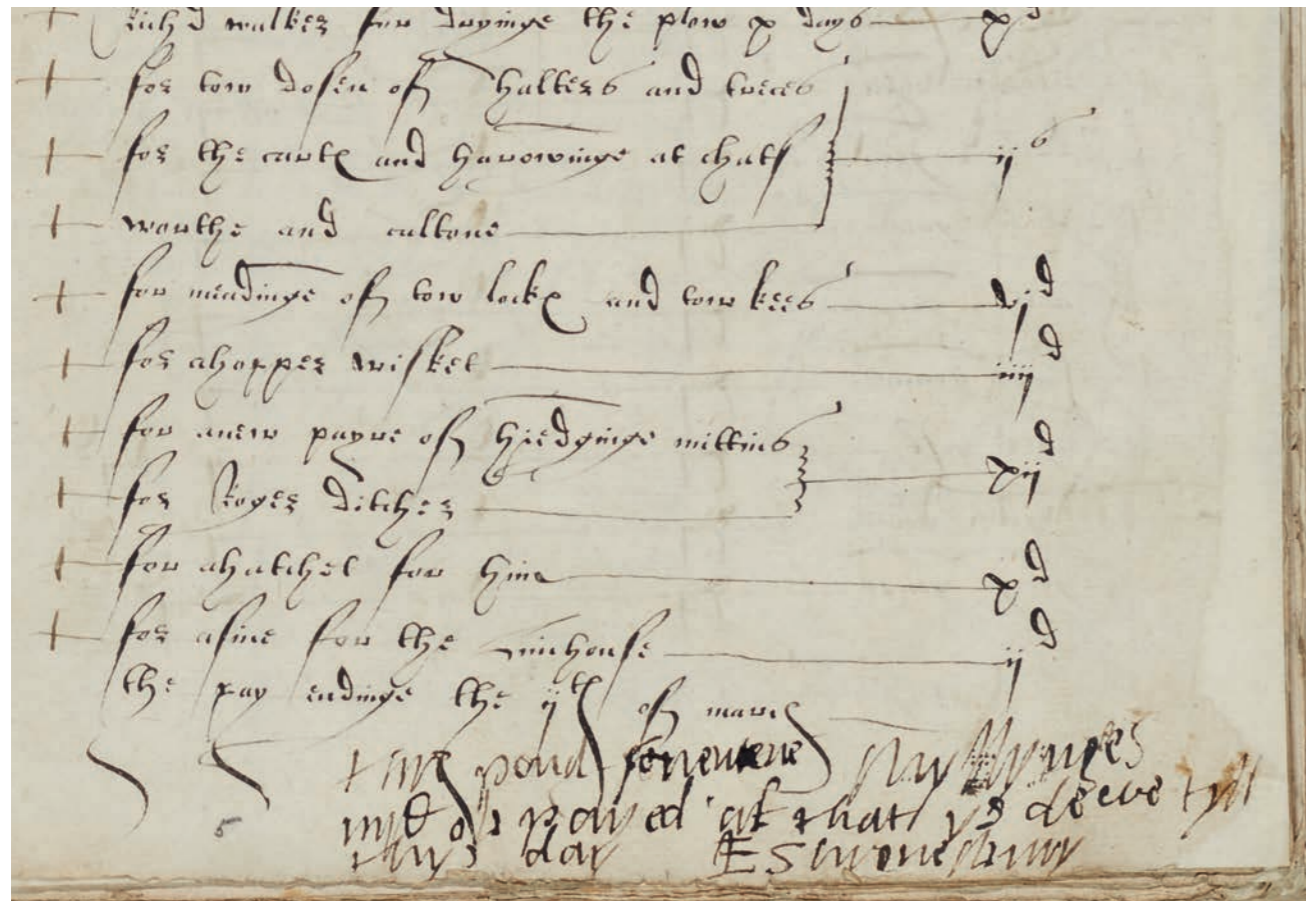
The archives span more than 450 years, from the Elizabethan era to the present day. They document the history of Chatsworth and many of the other properties owned by the Cavendish family past and present, including Hardwick Hall, Bolton Abbey, Devonshire House, Burlington House, Chiswick House, Compton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

The archives also contain the correspondence of the dukes and duchesses of Devonshire and describe their careers, influence, relationships and family lives; they include diaries, personal and political letters, household accounts and many other papers. Of great local, national and international significance, this archive fills over 6,000 boxes.

The Devonshire Inheritance: Unlocking the Cavendish Family Papers

This year we were delighted to receive a grant from the Archives Revealed scheme, administered by The National Archives, to catalogue six of Chatsworth's most important archives. Their content ranges from account books meticulously kept by Bess of Hardwick in the 16th century, through to the late 19th-century political papers of the 8th Duke of Devonshire – a leading Victorian statesman.

The collections include correspondence with other families, several monarchs, eminent politicians and prime ministers, writers, artists, architects and actors. Taken together they provide an unparalleled source of information about political, cultural and social life in the UK over several centuries. The collections extend to around 9,000 documents, descriptions of which will be made freely available online for the first time, via The National Archives Discovery database.



Below A watercolour copy made by Lady Louisa Egerton of an original by W.H. Hunt, showing the Library



Conservation of the 6th Duke's Extra-Illustrated Handbook

One of the most remarkable books in Chatsworth's Library is the six-volume extra-illustrated copy of the 6th Duke of Devonshire's *Handbook of Chatsworth and Hardwick*, privately published in 1845. It was written in the form of a letter to his sister Harriet, Countess Granville, and the Duke intended it for family and close friends only. It reads as an engaging, entertaining and very personal room-by-room tour. Just twelve copies of the Handbook were printed, but the Duke had grand intentions for one of them: deliberately printed on large paper, his plan was to create an extra-illustrated copy of the book. The practice of extra-illustration involved interleaving the pages of a text with engravings, watercolours, letters and other material in order to make a printed book into something truly memorable.

Sadly the Duke never realised this project during his lifetime, but fortunately for us Lady Louisa Egerton, daughter of the 7th Duke, decided to pick up the task a

few decades later. Alongside engravings and artwork by others, Lady Louisa also inserted many of her own pen and ink sketches, and accomplished watercolours. .

As they are so central to Chatsworth's history, the volumes have been heavily used over the years; as a result the bindings were much scuffed, with the poor-quality leather peeling or worn away; many of the pages were very grubby and there were tears to some of the page edges as well as many loose leaves.

In 2020, the current Duke of Devonshire published a beautiful facsimile edition of the Handbook to mark his membership of the Roxburghe Club. It therefore seemed like the perfect time for the 6th Duke's extra-illustrated Handbook to receive the conservation work it needed. Shepherds Bookbinders carefully cleaned the pages, undertook paper repairs, and rebound the volumes so they are now robust and fit to be enjoyed for generations to come.

The Papers of Dora Lee

Over the centuries, thousands of employees have worked in the Cavendish family's houses and on their estates. Whilst official staff records show who worked here and when, they don't tell us very much about the subjective experiences of former employees or provide an insight into their lives outside of work. Personal archives of former staff are so fascinating and bring a new dimension on life at Chatsworth.

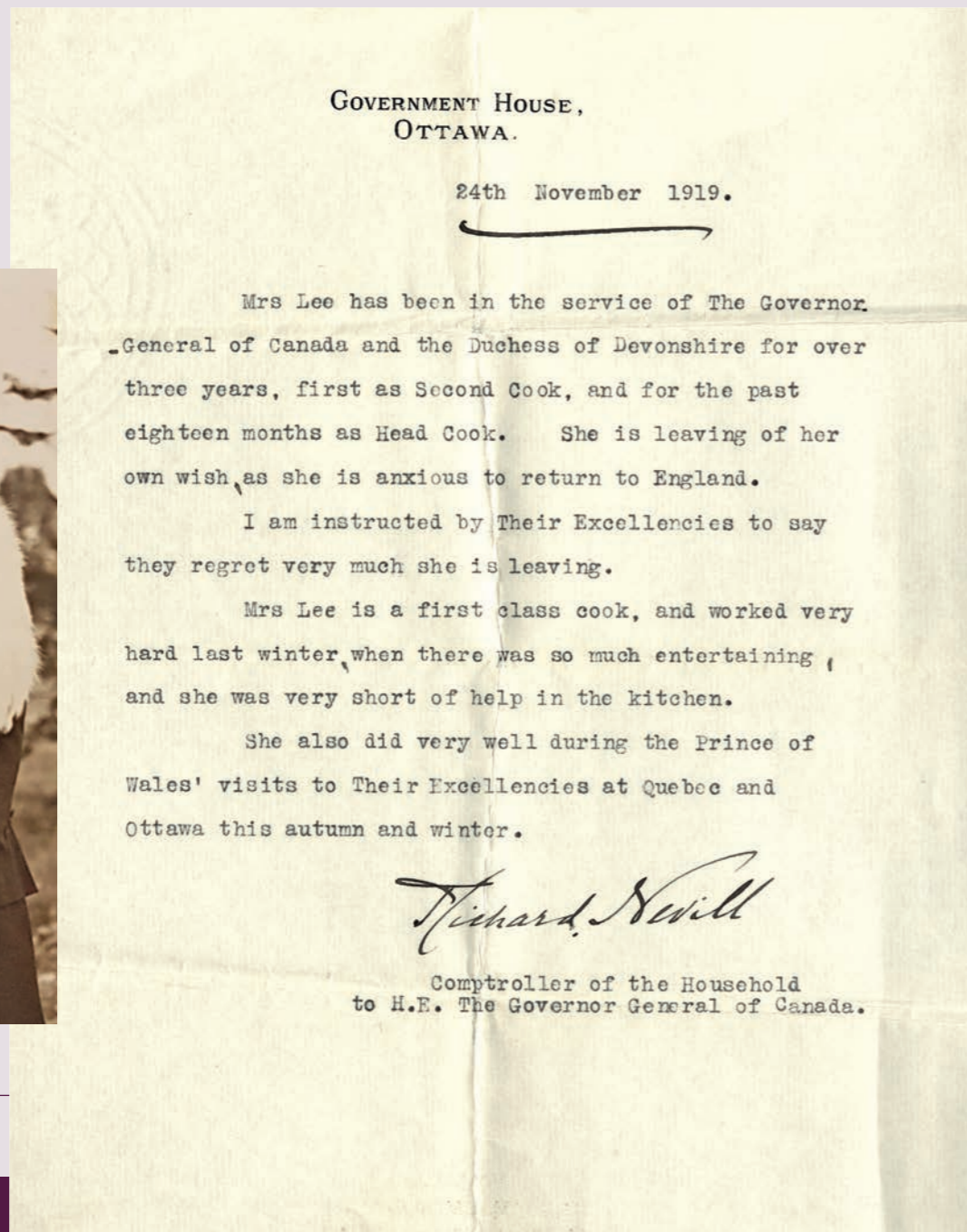
This year we were contacted by Nancy Vince, the granddaughter of Dorothea Mary Lee (1892–1962), known as Dora. Born in Devon, Dora was sent into service as a scullery maid at the age of 13. She was talented and ambitious, and worked her way steadily up the 'downstairs' hierarchy, moving to London and finding employment in larger establishments as a cook. At the age of 19, she travelled to France to train with the great French chef Auguste Escoffier at the Paris Ritz. This was an astonishing achievement for a woman at that time – top chefs were almost always male. Having learnt how to create highly complex dishes, plan menus, and manage a large team,

she was perfectly placed to be appointed as cook to the 9th Duke of Devonshire and Duchess Evelyn in 1916, when they were about to depart for Canada where the Duke had been appointed Governor-General. She worked for the family at Rideau Hall in Ottawa for three years, and ultimately settled in Canada permanently.

Dora's son Stanley became the custodian of her papers after his mother's death and meticulously arranged and catalogued them. Stanley's niece Nancy contacted Chatsworth on behalf of the family to offer this remarkable archive to the Trust as a gift. We are only just beginning to explore its content, but it includes many photographs, hundreds of postcards (which Dora used to keep in touch with her wide network of friends in service), letters, recipes, menus, official papers, and even some of Dora's kitchen clothes which are being cared for by the Textiles team.

It is unusual for such a complete archive to survive for a former employee and Dora's papers will form a rich resource for researchers. We are extremely grateful to Nancy and her family for donating this collection to the Archives.

Pictured Photo of Dora Lee taken between 1916–1919; Letter of recommendation for Dora Lee when she left the service of the Duke and Duchess



GOVERNMENT HOUSE,
OTTAWA.

24th November 1919.

Mrs Lee has been in the service of The Governor-General of Canada and the Duchess of Devonshire for over three years, first as Second Cook, and for the past eighteen months as Head Cook. She is leaving of her own wish, as she is anxious to return to England.

I am instructed by Their Excellencies to say they regret very much she is leaving.

Mrs Lee is a first class cook, and worked very hard last winter, when there was so much entertaining, and she was very short of help in the kitchen.

She also did very well during the Prince of Wales' visits to Their Excellencies at Quebec and Ottawa this autumn and winter.

Richard Nevill

Comptroller of the Household
to H.E. The Governor General of Canada.

LOANS, ACQUISITIONS & COMMISSIONS

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, the income from this fund enables acquisitions for the Devonshire Collection which are added to the house visitor route and garden periodically. These acquisitions 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.

Royal Blue, Kunstmuseum Den Haag

Original Dates 1st June – 22nd November 2020

In March the Devonshire collection loaned two Delftware urns and a four-tiered flower vase (pictured below) to the Kunstmuseum. The exhibition brought together outstanding examples of Delft in a celebration of the creative influence of King William III and Queen Mary II and the continuing support and patronage of Delftware by the Dutch Royal family.

Usually the Collections team travel with items for loan and help install the pieces at the host venue. Being unable to travel due to the Covid-19 pandemic, the Chatsworth team, for the first time, conducted the installation remotely, via a live zoom call, overseeing technicians from The Hague unpacking and condition checking the pieces and their subsequent removal.



**British Baroque – Power and Illusion, Tate Britain London
4th February – 18th March 2020**

Chatsworth lent two important and unusual painted works to the ground-breaking exhibition at Tate Britain London *British Baroque – Power and Illusion*.

The painted *Violin Door* by Jan van der Vaardt from the State Music Room featured in a room devoted to trompe l'oeil painting, and the huge Siberechts oil painting *View of Chatsworth from the East* was displayed to great advantage in a section devoted to country mansions. It probably marked the first time this painting had ever been shown in a public exhibition.

The loan of these two works brought together Chatsworth staff and Tate conservators. Moving the Siberechts involved the dismantling of the painting's wooden stretcher, and rolling the painting on to a large cardboard drum in order for it to negotiate doorways on its travel to Tate Britain. At Tate Britain the technicians constructed an architectural recess in which the Violin door was displayed, based generally on how it is shown at Chatsworth.

Unfortunately, the exhibition was closed to visitors soon after its opening, due to the Covid-19 pandemic, however the Tate still managed to welcome 19,785 visitors to the exhibition.

Right The Tate team installing the Siberechts painting
Below *Violin Door* on display at Tate Britain



Acquisitions & Commissions

The Chatsworth House Trust acquired an ink drawing by David Hockney, *Ossie*, drawn in 1970 and three porcelain vitrines by Edmund de Waal which explore the boundaries between text and sculpture, inspired by the work of the modernist Swiss writer, Robert Walser. Subject to any social distancing requirements, these will be on display on the visitor route in 2021. In the garden, two sculpture commissions are now on display to the public; *Natural Course* by Laura Ellen-Bacon (see page 37) and *Emergence* by Carl Hardman which was originally designed for the RHS Chatsworth Flower Show 2018.



Above David Hockney, *Ossie*, ink on paper, 1970

Opposite, from top Edmund de Waal, *New Years Page II*; Edmund de Waal, *New Years Page I*; Carl Hardman, *Emergence*

LINES OF BEAUTY

MASTER DRAWINGS FROM CHATSWORTH

14th February – 16th March & 14th September – 1st November

This major exhibition in Sheffield's Millennium Gallery of 59 drawings by the Old Masters from the Devonshire Collections was the first major exhibition of Old Master Drawings from Chatsworth since 1993.

The drawings were by major masters from the Renaissance and Baroque periods, such as Sebastiano del Piombo, Andrea del Sarto, Parmigianino, Veronese, Carracci, Poussin, Rembrandt and van Dyck, but also by some less well-known artists.

The drawings were supplemented by the loans of a newly acquired painting by John Riley of the 2nd Duke of Devonshire, the collector of the drawings, a letter to him, and his gold signet ring. Sheffield Museums put on a thematic display, finishing with a case of the materials used in drawing.

An imaginative programme of events was put together in collaboration with Sheffield University; whilst some of the talks and workshops had to be cancelled due to Covid restrictions, a number of events were successfully moved online for visitors to book and take part in. Despite the restrictions 26,580 visitors were able to see the exhibition with 1,537 people taking part in events in person and online.

The exhibition will be shown again in a variant form in The Lightbox, Woking in the summer of 2021.

Below Visitors at the Lines of Beauty exhibition at the Millennium Gallery
Opposite Federico Zuccaro (1540/42–1609), *Head and shoulders of a bearded man wearing a cap*, possibly a self-portrait, red and brownish yellow chalks on paper, 285 x 205mm



DIGITAL ENGAGEMENT

Below, from left Post from @Chatsworthart Instagram account of a conservation assistant taking a light reading in the State Bedchamber; Post from the Chatsworth Art Instagram account commemorating the anniversary of John Singer Sargent's death

After the complete closure of Chatsworth in March 2020, and with physical access for visitors and researchers impossible, strengthening The Devonshire Collections' digital presence became a key and urgent priority.

Fortunately, we have thousands of images on which to draw from our Photo Library and historic photographic archive. On Instagram via our @Chatsworthart account we were able to share stories ranging from decorative arts to social history to the finest Old Master drawings. A diverse range of voices and interests, from staff to PhD students to the family, contributed personal asides and insights into the Collections.

Colleagues from across the Collections team contributed to a series of short films produced by the Devonshire Educational Trust under the strapline Culture Comforts, addressing the wish to maintain and increase access to the collections. Colleagues filmed themselves talking about their favourite pieces for our audiences to enjoy from the

comfort of their own homes. Contributions included –a Raphael drawing, a David Nash sculpture in the garden, an illustrated copy of the sixth Duke's Handbook and Natasha Daintry's large-scale ceramic installation. The homespun, personal nature of these productions proved extremely popular.

Throughout the year we've also linked our @Chatsworthart Instagram account to the Chatsworth website, signposting blog posts by our team as well as the Devonshire Collections web pages. As part of a digital content review, most of The Devonshire Collections pages have since been updated and rationalised, to make more sense of the depth and breadth we have to offer, and ease navigation for digital visitors.

Such has been the appetite for engaging content that since the first lockdown, by posting daily stories alongside arresting images, the number of followers of our arts Instagram account has increased by 65%.



Left Phil Spencer standing on the South Lawn as part of his Channel 4 series *Phil Spencer's Stately Homes*

Filming

Following the success of the Channel 4 *Christmas at Chatsworth* special in 2019, More4 commissioned ITN Productions to film a six-part documentary series about the estate, *Chatsworth House: A Great British Year*.

Originally, the idea was for Chatsworth to host ITN Productions until early November with each episode focussed around key events in the Chatsworth calendar – season opening, horse trials, RHS Chatsworth Flower Show, country fair, Halloween and bonfire night.

Filming began on 10 March with the annual litter pick, however, within the first two-weeks of filming lockdown struck, the film crew packed up and everything changed. In the coming days and weeks, as one by one events were cancelled, the gravity of the situation we all found ourselves in hit home.

Below More4 film crew on the South Lawn



The change in circumstance allowed us to film a wider range of stories from across the estate throughout lockdown. There were animals to care for in the farmyard, tens of thousands of plants waiting to go in the ground in the garden for the Arcadia project, woodlands to manage to mitigate the devastating effects of ash dieback, rivers to keep clear of invasive species and 2,000 ewes to lamb. While these aren't the stories we initially planned to share in this series, we hope viewers enjoyed the opportunity to have a glimpse behind the scenes at some of the lesser known activities which take place on the wider estate.

We are immensely proud of the series and hope it is testimony to everybody's tenacity, hard work and dedication at Chatsworth. The series aired on More4 throughout January and February 2021, please visit channel4.com/programmes/chatsworth-house for more details.

We were also thrilled to welcome Phil Spencer to film for *Phil Spencer's Stately Homes* for Channel 4 which was aired on 20th February 2020.



The Devonshire Educational Trust is an independent charity that works in partnership with the Chatsworth House Trust, Bolton Abbey Estate and Lismore Castle to provide learning opportunities across the Devonshire Group. The charity was established in 2004 and exists to ensure that learning excellence and opportunities take place at Chatsworth, Bolton Abbey and Lismore Castle and are available offsite through outreach work and digital programmes.

With the onset of the pandemic, the Learning team had to quickly adapt the planned onsite learning programme for delivery online – writing and illustrating resources to support cross-curricular learning and creative play at home.

Learning Resources

Lockdown brought forward the completion of one of the objectives identified in our new education strategy: to develop and publish a suite of learning resources.

Our family learning resources were inspired by a popular learning campaign from 2019, Get Drawing at Chatsworth. These resources were designed to encourage families to engage with nature on their doorstep and promoted the health and wellbeing benefits of art and nature. We made virtual contributions to Children's Art Week (an annual campaign run by Engage, the lead advocacy and training network for gallery education) and to the Big Green Draw: A Climate of Change 2020.

Our curriculum-linked resources cover science, geography, English, maths, art and PSHE, arranged according to key-stage. Our most popular resources were for Key Stage 1 (age 5–7), including topics covering pollination, growing food and using compass directions and maps.

Resources providing insight into a selection of Old Master drawings from the Devonshire Collections have also been popular downloads in 2020. Support from the Tavolozza Foundation enabled the creation of Art History resources, linking to the A Level specification and more broadly covering history, art history and contextual studies.

In total there were 9,985 downloads from the website and 4,431 film views on Facebook and @Chatsworthart Instagram account.

Below Snapshot from the DET webpage
Opposite Children using the education resources



Projects

Alongside the *Culture Comforts* films produced for a general audience, the learning team also produced film content for children's activities and for school projects. Video tutorials to support children learning and making at home were produced for the festive season and tied in with the Christmas theme at Chatsworth.

Arts Council England funded a project delivered with the artist Michael Landy which was delivered remotely. Films of Landy in his studio, talking directly to students, were produced for the school partners. The project reached over 300 students from a range of secondary schools in Sheffield and Chesterfield. Despite lockdowns and restrictions, the project was successfully completed and participating students will all receive a Discover Arts Award certificate. This is the first Arts Award project that we have delivered since becoming an Arts Award provider.

One of the benefits of working remotely is the potential to reach a larger number of students than would have been possible onsite.

Face to face encounters

In a year dominated by virtual learning experiences, it was a joy to welcome some participants into our learning centres in August and December to take part in sessions adapted to the necessary social distance and safety measures.

Budding printmakers participated in introductory sessions as part of our arts engagement programme. These socially distanced sessions for small groups were our first onsite workshops of the year and each session was full.



Above Children looking at Richard Long's *Cornish Slate Line* sculpture

Pupils from Howitt Community Primary School and Chaucer Junior School (both part of the Embark Federation) visited in class bubbles to take part in outdoor-based art in nature sessions, enjoying the gardens, some fresh air, taking part in art-based enquiry-led learning and for some, their first ever visit to Chatsworth.

Below Children from the Embark Federation at the Cascade in December 2020



Below Delivering a print making workshop



OUR FRIENDS & VISITORS

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.

The lockdowns have greatly restricted the number of days Chatsworth has been able to open this year. Whilst we have been fortunate to have been able to keep the garden open for more days than the house (the garden opened for 209 days while the house opened for 108), visitor numbers have been much lower than usual totalling 294,181 – over 50% fewer than a normal year.

For our Friends, at the start of the lockdown, we offered a six month membership extension in order to gain back the lost days. Pleasingly, the majority of our Friends took up the offer with 94% of members renewing or extending their membership.

Understandably, our programme of talks, tours and workshops was cut short with many being postponed or moved online in line with Covid-19 guidance. We were able to deliver our Winter talks for 214 participants, and 86 people attended our Seasonal Floristry workshop and 'Exploring the Kitchen Garden' tour.

Below Visitors in the Painted Hall post lockdown



Above Member of the guiding team wearing the new uniform
Below Children enjoying the garden in the summer

When we were able to open, the experience for visitors was somewhat different to a normal year. With Covid-19 safety measures an absolute priority, the team pulled together to ensure Chatsworth was as safe as possible for both staff and visitors. Over 690 signs were produced in-house and 60 new safety procedures instigated including 7 hand wash and 12 sanitising stations set up within the house, stables, farmyard and grounds. The joiners even designed and installed a new handrail for the Painted Hall stairs, as the covid-secure cleaning products would have damaged the original brass railings.

For our visitors in the house, our challenge was how to continue to provide a great experience with no tours, no room cards, no multimedia guides and no written interpretation in the rooms. The Guides coped admirably well with the challenge of social distancing and masks. In September, we launched the option for visitors to download the room cards onto their own devices using QR codes, which proved very popular and is something we shall continue to offer in the future.

Something that did bring joy to both visitors and staff was the launch of the new Guide uniform! Based on the 19th century livery uniforms, the designs have been very well received with one visitor commenting 'we were welcomed by a gentleman in a lovely jacket and waistcoat, very fitting for the surroundings'.





Christmas

Christmas in the garden unexpectedly became the focus of our visitor offer during November and December as staff gradually realised we were unable to share the indoor Christmas decorations with our visitors.

A simple light trail ran through the garden with key features illuminated and festive music played in the background. A carousel and helter-skelter at the Stables also proved incredibly popular with families. Visitor feedback was strong with many saying how much it had lifted their spirits through a difficult second lockdown.

The production of a 10 minute film showing the highlights of the Christmas exhibition allowed visitors to see, for free, inside the decorated house. For the first time it also enabled us to promote the work of the charity and visitors who enjoyed the video were asked to consider donating to the Chatsworth House Trust. We received fantastic feedback from Friends and visitors on our website and social channels and the trust has received £3,000 and counting, in donations.



Opposite, from top The Christmas Carousel; the Ring Pond lit up

Above Christmas lights in the garden

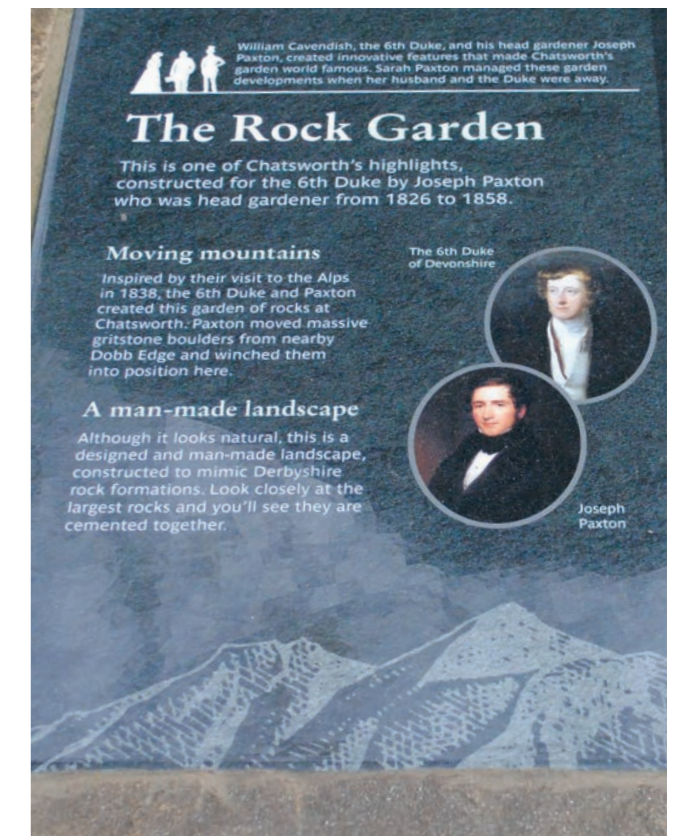


Telling the Stories of Chatsworth

In 2019 Chatsworth was awarded the Association of Independent Museums (AIM) Biffa History Makers award which provides grants to cultural organisations enabling them to tell the stories of lesser known historical figures and bring them to life. The grant has enabled us to fully explore the life and work of Sarah and Joseph Paxton during their time at Chatsworth.

As head gardener from 1826 – 1858 Joseph played a fundamental role in creating many of the garden features and plant collections that form much of the garden our visitors know today.

The funding received has enabled us to catalogue over 2,000 papers and letters relating to the Paxton's within them over 2,000 papers and letters relating to the Paxtons, within them over 400 letters written by Sarah, full of information on her day-to-day activities when Joseph and the 6th Duke of Devonshire were travelling. Through this research a new suite of innovative interpretation and learning resources have been produced to engage our visitors imagination and interest in the Paxtons.



Above An example of the new interpretation in the garden
Following page Chatsworth House illuminated for Christmas 2020



STEWARDSHIP

Below, from left Damage to The Case that has been repaired over the last 2 years; the finished renovation

House & Stables

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.

High Voltage Cable

In October, Chatsworth House Trust was awarded just over £200,000 by Historic England as part of their *Programmes of Major Works Grant* funded by the Government's Culture Recovery Fund.

The funding supported a vital project to replace a high voltage cable which provides Chatsworth House and stables with electricity.

The original cable was over 70 years old and had been jointed in several places over the years which made it less efficient. In addition to its age, the route the original cable followed was not optimal by modern day safety standards – the new cable has been re-routed to improve access and safety.

Substantial research was conducted into the new route to minimise disruption to visitors and to maintain the historic fabric of the house and stables.

The Case

Originally called the Conservative Wall, the Case was designed and built by Joseph Paxton and the 6th Duke of Devonshire in 1838. It is backed by an ingenious system of flues and hot-water pipes, to keep the temperature high enough in the winter for half-hardy plants to grow successfully. Today you will find figs, peaches, and various shrubs protected from the unpredictable Derbyshire climate.

Over the last two years, we have been undertaking repairs and repainting of the huge 100m long building. Unfortunately, we have continued to find rotten timber and problems with the structure that needs to be rectified; this is expensive and slow-going but essential to safeguard this wonderful glasshouse. This will continue in 2021 alongside moving onto essential maintenance work of Paxton's Vinery.



Below, clockwise from top left Family enjoying the Adventure Playground; Landrace pigs in the farmyard; Bri and Charlie enjoying the paddock; child enjoying feeding the sheep

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.

In 2020 we welcomed an array of traditional and rare breed animals including the historic flock of Jacob sheep who have resided on the estate for over 250 years, Bagot goats, Landrace pigs and Albion cattle. We look forward to the patter of tiny hooves in the spring!

Visitor experience improvements have included a new farmyard trail to tell our farming stories. Whilst we have been unable to carry out demonstrations due to Covid-19, a brand new visitor area 'the paddocks' has

been opened to enable our visitors to see our animals in their natural environment and enjoy the view across the estate. Animal feeding was introduced and has been much enjoyed by visitors and animals alike.

There have been a lot of changes introduced to ensure staff are able to follow the government guidelines for social distancing, including relocating the team mess room to the farmyard picnic room. During lockdown the team carried out essential site repairs as well as lots of tasks, such as pressure washing areas in the playground which cannot normally be done when open for visitors.

Just before the lockdown we sold our young Suffolk Punch mare Bea to a family experienced in showing and breeding Suffolk Punches, the oldest English breed of working horse. The family are going to breed Bea in the future to help preserve the critically endangered breed.



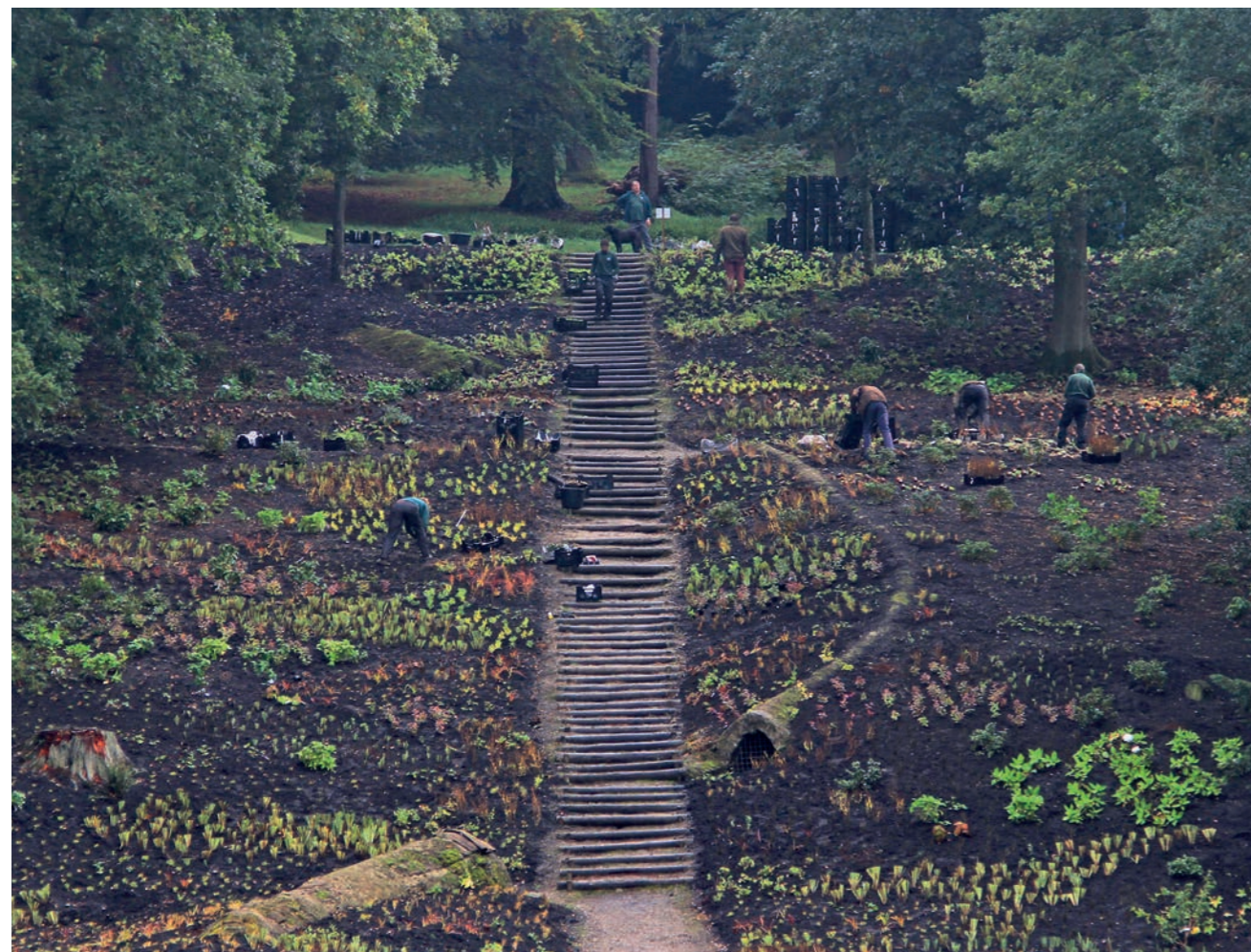
Garden and Park

2020 will certainly be a memorable year in many ways, and within the garden it is no different. Following several years of planning, clearance, landscaping and preparation we have now completed the majority of planting through Arcadia, our new woodland garden, as well as the Rock Garden.

The final phase of work over recent months has included our largest single planting of around 40,000 plants. This has filled the 100 steps glade that runs from above the maze to the Arboretum walk, and spreads into the surrounding woodland areas. It connects to planting already establishing in the Rabbit Glade and the Meadow Glade located towards the Grotto Pond. This planting

was meticulously planned with our main supplier, Crocus, with the aspiration to make it one of the most sustainable large scale plantings undertaken to date. Not only were 99% of the plants grown in peat free compost, but over 90% were supplied without single use plastic; either being grown in the open ground and delivered bare root or grown in a biodegradable rice husk pots.

Work is now underway to establish the Meadow Glade. This half-acre site, which sits at the southernmost end of Arcadia, is being sown to create a perennial meadow to provide a naturalistic, colourful and long lasting display for visitors and insects alike. Sown under a protective biodegradable jute mat, the seed mix has been selected and developed by Professor James Hitchmough of Sheffield University. James has chosen a selection of



species that will enjoy the conditions, and add a diverse new flora to the garden. It will establish over the coming seasons with lots of gardener input to keep it on track!

This Autumn we have also added another 50,000 bulbs across the garden, continuing to add early colour and interest through the Arcadia glades and Rock Garden. As always, other areas continue to see improvements and new planting, in particular landscaping and planting

around the Jack Pond has been extended. Working with Dan Pearson, the planting in this area will now establish ahead of the planned re-development of the actual Jack Pond in the coming years.

Above The Rock Garden

Below The sculpture *Natural Course* by Laura Ellen-Bacon



On the north drive, immediately outside the entrance to the house stands a weeping ash (*Fraxinus excelsior* 'Pendula'), which for nearly 200 years has been enjoyed by visitors to Chatsworth. Brought to Chatsworth in 1830 by Joseph Paxton, head gardener to the 6th Duke, it was already a large and heavy tree of around 40 years old, it was a challenge to transport from Derby. Its roots alone were 28 feet in diameter and it weighed eight tons. Paxton took with him 40 labourers, at least six horses and a new machine constructed to his own design to enable them to lift it out of the ground. To allow it onto site, the park gates had to be lifted off their hinges, parts of the walls taken down, and several branches removed. It then took 450 labourers to heave it into position and plant it.

Unfortunately, the tree has been suffering from ash dieback (*Hymenoscyphus fraxineus*), a non-native invasive fungal disease that is predicted to kill 95% of UK ash trees. The decision was taken in early 2020 to reduce its height to ensure the safety of our visitors. We will continue to monitor its health for the duration of this season, but it is likely that the disease will kill the tree and it will need to be removed. We hope to propagate from the ash tree later this year, ensuring that we retain some genetically identical plants, which once the initial disease phase has moved through the country, and the inoculum levels drop off, will be able to grow into mature descendants of this special tree.

Below Reducing the height of the ash tree



Environment

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.

In 2020, the coronavirus pandemic affected all aspects of our day-to-day lives. It drew into sharp focus the importance of having a vibrant local economy and the value of spending time outdoors in nature.

Tree planting

Do you have a favourite type of tree? In spring 2019, colleagues and volunteers were asked this very question. As part of Lord Burlington's 50th birthday celebrations, a swathe of tree planting was planned for both estates, and staff and volunteers were invited to get involved. As well as suggesting species, colleagues were going to be given the opportunity to get their hands dirty and help plant some trees.

Sadly, coronavirus restrictions meant that, for most people, this was not possible. However, before lockdown, a small number of colleagues were able to help with planting. Joined by Lord Burlington and his family, the team of 21 planted over 1,000 oak and sweet chestnut trees on the site in Stand Wood.

The top 3 tree species, as chosen by colleagues, were oak, sycamore and silver birch. These made up the majority of the wood, with 10,500 planted in total. An array of other species were also suggested, around 30 of which were selected as suitable for the British climate. In December 2020, 166 trees of these more unusual species joined the planting scheme, including specimens of dogwood and ginkgo. As the planting matures, we look forward to seeing the site develop into a diverse woodland.

Making more space for nature

As part of our commitment to preserve Chatsworth for the long-term benefit of the public, we have been looking at the key role played by nature and the positive impact it has on wellbeing. In 2020, we began setting the stage for a new strand of work we are calling *Making more space for nature*.

The Chatsworth Estate is a working landscape, supporting hundreds of families and welcoming hundreds of

Below Walking group in the Dell; fallow deer in the park

thousands of visitors every year. For generations, the estate's communities have tended to the farmland, moorland, forests and waterways that make up this historic and beautiful landscape.

Making more space for nature will bring together and build upon these longstanding efforts to manage the land responsibly. It is underpinned by three key themes:

- Improving the way our landscape functions for nature.
- Monitoring the species that call our estates home.
- Helping our visitors and communities connect with the nature on their doorstep.

At its heart, *Making more space for nature* is about looking forwards, to build a future in which people and wildlife prosper. Further details, including opportunities to get involved, will be shared in the months and years to come.





Above Paine's Bridge

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

2020 update

To date, we have secured deals that will deliver over 250 new homes for families in Derbyshire and Yorkshire. Plans are in progress to enable the creation of further places to live and work, including around 20,000 square feet of starter units for new businesses.



2. Double the benefit to local economies from our organisations

2020 update

In partnership with the University of Derby, we have begun developing a methodology for measuring our economic impact year on year. Work to date has looked at the direct economic impact of the Devonshire Group's operations, which equates to £44.5m in 2019/20. In 2021, we will be measuring the indirect and enabled impacts of our employees' and visitors' activities.



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

2020 update

We believe Chatsworth has a positive impact on its local economy and conduct a comprehensive supply chain assessment each year. In 2019/20, 48% of the Devonshire Group's spend was with businesses located less than 30 miles away by road. This represents a small decrease from 49% in the previous year.



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

2020 update

In 2019/20, across the Devonshire Group, a total of £6.5m was spent on repair and restoration. This includes £3.1m of spending by the Chatsworth House Trust. Elsewhere on the estate, work has been carried out to rebuild drystone walls and restore field barns, including installing nesting boxes for resident barn owls.



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

2020 update

During lockdown, the programme of onsite learning at Chatsworth was accelerated for online delivery. A suite of curriculum-linked learning resources was developed and published online. We have reached out in non-digital ways, sharing wellbeing and enrichment resources with schoolchildren and residents of local care homes.



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

2020 update

Since the pandemic, our primary objective has been ensuring the safety and wellbeing of our visitors. We scored 84% and 92% for value for money and overall enjoyment, respectively, and achieved a Net Promoter Score of +79. The hotels group achieved 78% and 86%, with a Net Promoter Score of +45. This valuable data helps inform long-term plans on enhancing visitor experience and interpretation.



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

2020 update

Survey questions relating to satisfaction and engagement scored highly in 2020, with only 3 questions out of 12 scoring lower than 80%. The average scores for questions on satisfaction and engagement were 86% and 85% respectively. Each year, the survey results help deliver measures to further improve engagement in the workplace.



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

2020 update

We were unfortunately unable to host any pre-GCSE work experience placements in 2020. However, across the Devonshire Group we welcomed 6 trainees, 2 apprentices and 1 recent graduate. In 2021, by making use of the Government's Kickstart Scheme, we will be significantly increasing the number of placements on offer.

9. Reduce our impact on the environment

2020 update

At Chatsworth, a large proportion of the waste we generate is packaging from food and drink. Due to drastically lower visitor activity, the total amount of waste we generated in 2020 fell by 161 tonnes. We are looking forward to welcoming back visitors in 2021 and will be working to ensure the packaging we use is easily recyclable or compostable.



10. Minimise disruption to local communities

2020 update

The pandemic, which has disrupted our daily lives in unprecedented ways, continues to place increasing pressure on the most vulnerable members of our society. As a result, the estate and its local communities have been working more closely than ever. In spring 2020, we established a community engagement forum, bringing together colleagues from across the organisation to help provide support for those in need.



OUR STAFF

The challenges of the Covid-19 pandemic have been felt across all departments working for the Chatsworth House Trust. The loss of income as a result of forced closures and non-running of key events has sadly resulted in a number of redundancies across various teams.

Fortunately, we have been able to make use of the Government furlough scheme to safeguard many jobs, including those on casual contracts such as casual workers in the visitor experience team, farmyard and gardens. Over the course of 2020 the Chatsworth House Trust has furloughed or flexi-furloughed 151 staff with many continuing to be on the scheme.

With all staff working from home, apart from those essential roles which were required on-site, the IT department played an extraordinary role in early Spring ensuring all staff were able to work from home, procuring over 100 laptops in a two-week time-frame and enabling remote access to 80 IT systems which are used across the group.

Being very aware of the mental health needs of our staff in this challenging year, we made sure our colleagues were aware of our employee assistance programme, provided by Care First. Employees can access via a dedicated helpline or online, help, advice and support on a range of issues including finance, relationships and mental health. We also provided a whole month of online activities in March to help physical and mental health, including running tuition; yoga; pilates; talks; art; exercise and creative sessions with children.

The Triple A scheme (our employee recognition scheme) continued throughout 2020 with over 200 nominations for employees and volunteers. In addition, in response to stories of individuals and teams demonstrating such exemplary commitment to our core values (Always Improving, Decency and Being Inclusive) we launched our 'Lockdown Hero Nominations'.

Following in the wake of the 'Black Lives Matter' campaign, the Devonshire Group, including the Chatsworth House Trust have re-iterated their commitment to inclusivity and diversity with the drafting of a Devonshire Group Diversity and Inclusion Statement, diversity and unconscious bias training for managers, staff and volunteers and are working towards an anonymous job application process.

Below Collage of Visitor Welcome team with a message to our visitors and friends



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

This year has been anything but ordinary for the Chatsworth House Trust, however the continued support from our Friends, patrons, partners and supporters has been wonderful.

Patrons of Chatsworth

With sincere thanks to our Patrons of Chatsworth:

Martin and Marie Bonyng
 Andy and Sarah Bruce
 Stefan Cars
 Sally Hall
 Andrew Lavery
 Vanessa McCristall
 Kate and Roddie MacLean
 Helen Wigglesworth
 Kim Youd

And those who wish to remain anonymous.

Gift Aid

Gift Aid is one of the simplest and most effective ways of giving to charity. Gift Aid 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 membership fee. The element eligible for Gift Aid is calculated by deducting the value of the membership benefits received from the total fee.

Gift Aid is incredibly important to the income of the Chatsworth House Trust generating an additional £495,826 for the Trust in 2019. Despite many cancelled visits in 2020, we were grateful that a number of visitors chose to donate their ticket price to the charity. Thank you for your support.

“Thank you for providing a programme for patrons over the last few months, in such extraordinary circumstances – planting in Arcadia was one of the real highlights of our year!”

Patron’s comment on 2020 event programme



Above Patrons enjoying a day gardening with Tom Stuart-Smith

Partners

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

Funders

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

Sponsors

Dodson & Horrell

Corporate Donors

Laurent-Perrier

Corporate Members

Henry Boot
 Vaillant

Donors

Richard Reynolds
 Dianne M Jeffrey, CBE, DL
 Roger and Susie 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

In place of their Christmas Wishes showcase, C W Sellors employed the help of Father Christmas to bring their clients special festive messages from Chatsworth. Recorded in the Painted Hall they showcased some of their beautiful jewellery and watches.



GUCCI

Gucci is supporting the development of Arcadia in the garden. 2021 will see the project come into bloom with a range of exciting events both online and in person.



In order to bring Chatsworth to their clients Investec conducted a series of Q&A sessions with Chatsworth staff. This included a *Gardener’s Question Time* with the Head of Gardens and Landscape as well as an in depth interview with the Duke and Duchess about some of their favourite paintings and sculpture.



Sotheby’s EST. 1744

As part of Sotheby’s Summer Talks programme the Duke of Devonshire and world renowned artist Kehinde Wiley discussed the history of portraiture and the power of image, bringing together art from the past and the present.

Please note the financial statements shown relate to the audited accounts for the financial year ending 31 March 2020. The accounts for the year to March 2021 have not yet been finalised, however, the impact of the Coronavirus pandemic across the estate was something no one could have foreseen. For the charity, national and regional lockdowns required full or partial closure, often at short notice, throughout the year. When we were able to open, social distancing requirements meant a drastic reduction in visitor numbers.

In 2020 we welcomed 294,000 visitors to Chatsworth, which compares to an annual average of c.600,000. Visitors to Chatsworth generate over 80% of our total income, and with the cancellation of our major events including the Horse Trials, the Country Fair and the Christmas Markets, the loss of income to the Chatsworth House Trust, as a result of the pandemic, is likely to be in the region of £8.1m.

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 each year, including income from our Friends Memberships. In the year ended March 2020, £9.4m was generated through admissions (65% of the charity's total income). This represents a fall in both visitor numbers (down 6% to 580,528) and admission revenue (down 3% from 2018–19), which resulted from a) a muted performance during October to December due to severe wet weather, which restricted our ability to park cars which limited the number of visitors entering the attraction and b) the forced closure in March 2020 due to the Covid-19 pandemic.

The second main income stream is trading activities, which represents 27% of the charity's total income and includes major park events such as the Chatsworth Country Fair and Chatsworth International Horse Trials; rental income from retail and catering outlets operating in premises located at Chatsworth, as well as other income from our partners of Chatsworth and other sponsors. Income from trading activities increased to £3.9m in 2019–20, increasing by 2% from 2018–19.

In addition to this, a donation from the Trustees of the Chatsworth Settlement 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 £1.2m of income. Total total income for the year ended March 2019 was £14.6m (down 1% compared to 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, such as the major events held in the park each year. This accounted for 101% of all expenditure in 2019–20 (92% in 2018–19).

The charity recovered a prior year vat debtor that had been written off in full, leaving a net credit balance of £0.2m (2018/19: £1.1m expended) for the essential preservation and maintenance of the house and grounds including the ten year 'Masterplan' project which was completed in 2019. The 'Masterplan', which has total projected costs of £33.1m, has been funded by the operating surpluses of the charity and by donations from the Duke of Devonshire's Charitable Trust. Total expenditure for the year ended March 2020 at £13.7m, which increased by £0.1m or 1% compared to the previous year.

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

Consolidated Statement of Financial Activities for the year ended 31 March 2020

		Total Year ended March 2020 £000	Total Year ended March 2019 £000
Income			
Charitable activities	<i>Admissions</i>	9,430	9,729
Trading activities	<i>Park events</i>	2,197	2,215
	<i>Rental income</i>	744	752
	<i>Other income</i>	956	848
Donations and legacies	<i>Staff/pensioner housing</i>	389	429
	<i>Other donations and legacies</i>	48	22
Investments		793	794
Total Income		14,557	14,789
Expenditure			
Charitable activities	<i>Admission expenses</i>	3,628	3,047
	<i>Maintenance, repair and general upkeep of the house, garden and park</i>	4,508	3,828
	<i>Maintenance of the art collection</i>	462	449
	<i>Governance costs</i>	197	229
	<i>Other costs, including support costs</i>	3,146	3,015
Raising funds	<i>Subsidiary trading operations</i>	1,840	1,785
	<i>Investment fees</i>	92	88
Preservation and maintenance		(172)	1,115
Total Expenditure		13,701	13,556
Net Income / (Expenditure)		856	1,233
	<i>Net (loss) / gain on investments</i>	(2,060)	422
	<i>Actuarial (loss) / gain on pension scheme</i>	1,362	(429)
	<i>(Loss) / gain on investment properties</i>	(281)	500
Net movement in funds		(123)	1,726
Total funds brought forward at 1 April		25,550	23,824
Total funds carried forward at 31 March		25,427	25,550

The Chatsworth House Trust Council of Management

The Earl of Burlington – *Chairman*
The Duke of Devonshire, KCVO, CBE, DL
The Hon Mrs Christopher Chetwode, DL
Mark Fane, Esq.
Guy Monson, Esq.
Edward Perks, Esq.
Henry Wyndham, Esq.
John Booth, Esq. DL

The Devonshire Educational Trust

The Earl of Burlington – *Chairman*
Dr Dianne Jeffrey, CBE, DL
Mrs Emma Sayer
Dan Waller, Esq.

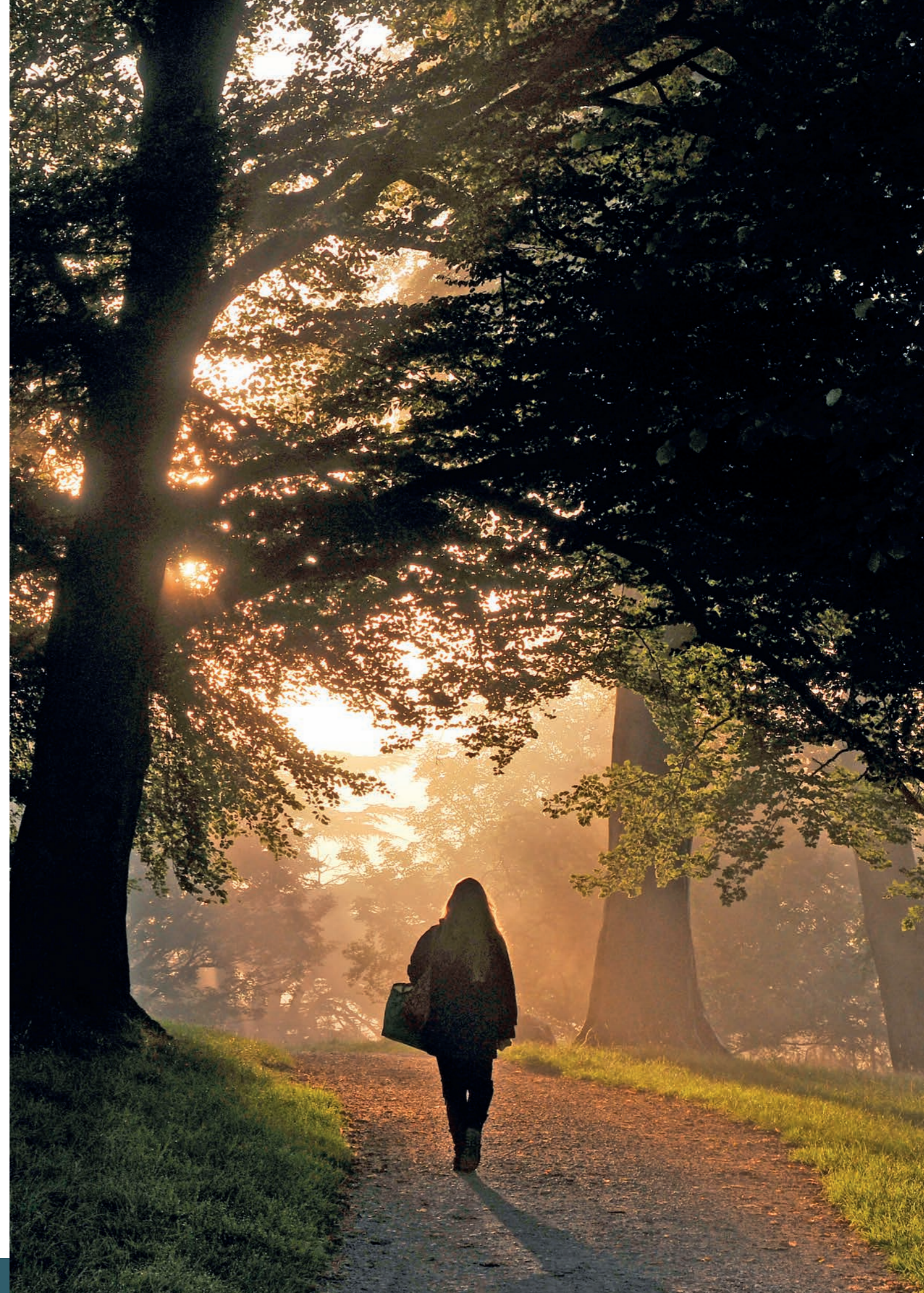
The Duke of Devonshire's Charitable Trust

The Duke of Devonshire – *Chairman*
The Duchess of Devonshire
Oliver Stephenson, 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
The Hon Lady Roberts, DCVO
Henry Wyndham, Esq.

Below Section of damage to the Chinese Wallpaper prior to conservation in 2020



APPENDICES



Loans in 2020

Exhibition	Museum	Dates	Works loaned
<i>David Hockney: Ways of Working</i>	The Lightbox, Woking	25 January – 19 April 2020	David Hockney, <i>Le Parc des Sources, Vichy</i> , 1970, oil on canvas (pictured above)
<i>British Baroque – Power and Illusion</i>	Tate Britain, London	3 February – 19 April 2020	Jan Siberechts, <i>View of Chatsworth from the East</i> , oil on canvas Jan van der Vaardt, <i>Trompe l'oeil of a violin and box hanging on a door</i> , oil on canvas on a wood panel
<i>Royal Blue</i>	Kunstmuseum Den Haag	1 June – 22 November 2020 (dates changed due to COVID-19)	A pair of Adriaan Kocks campana-shaped vases A Dutch Delft tulip vase, Adriaan Kocks
<i>The Raphael Tapestries – Inspiration and Representation</i>	Staatliche Kunstsammlungen, Dresden	6 June – 30 August 2020 (dates changed due to COVID-19)	Parmigianino, <i>Christ, Surrounded by Apostles, Healing Lepers</i>

Awards received



Digital reach

3.3m website visits, 152,424 Facebook, 146,425 Instagram, and 45,125 Twitter followers

Conservation for loans

The following objects have been conserved for loans during 2020:

Siberechts, *View of Chatsworth from the East*, oil on canvas; 315 x 307 cm. For *British Baroque – Power and Illusion* at Tate Britain, February–April 2020. Tate technicians made and fitted a replacement stretcher for the painting.

Parmigianino, *Christ, Surrounded by Apostles, Healing Lepers*, pen and brown ink with brown wash, heightened with white body colour; 300 x 445 mm.

For *The Raphael Tapestries – Inspiration and Representation* at Semperbau Dresden Staatliche Museen, June–August 2020. Conserved by Roy Graf prior to loan.

Old Master Drawings selected for conservation by Roy Graf and conserved prior to exhibition in Sheffield and later Woking:

Beccafumi, *A standing nude and a reclining nude in a landscape*, red chalk, 224 x 158 mm.

Guercino, *Venus scolding Cupid, while an older cupid binds him to a tree*, black and red chalks, both with stumping, 192 x 262 mm.

Moretto, *A woman's head with braided hair*, charcoal touched with white chalk, 263 x 190 mm. (Pictured top right)

Cambiaso, *Holy Family on the Flight with the Infant St John adoring the Child*, pen and brown ink, 430 x 295 mm.

Lorrain, *Wooded landscape with Diana and Callisto*, pen and brown ink with brown and grey washes, heightened with white bodycolour, 257 x 335 mm.

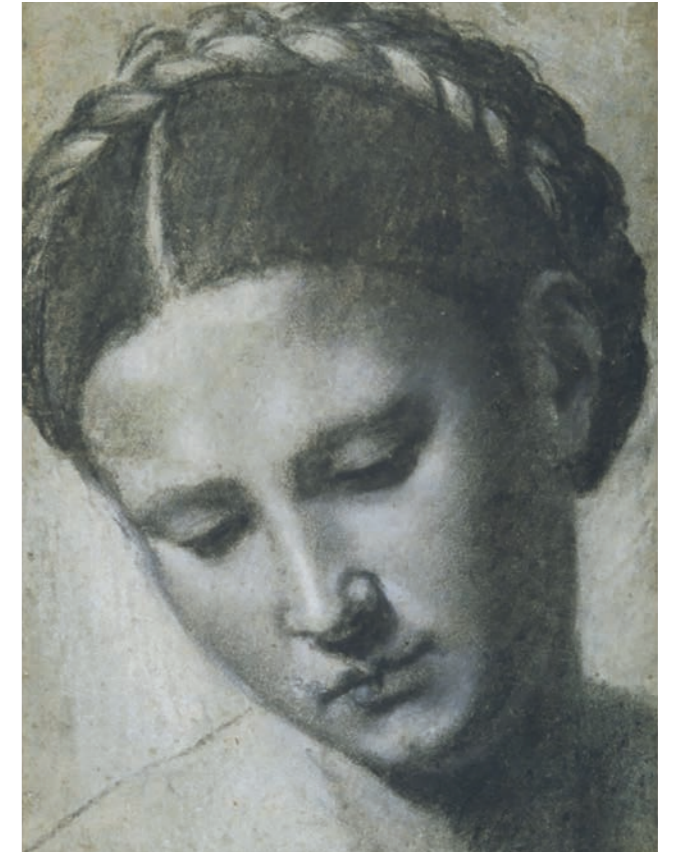
Parmigianino, *The Virgin and Child*, half-length, red chalk, 112 x 88 mm.

Burgkmair, *Wolfgang von Maen*, black chalk, 352 x 272 mm. Further conservation to reduce the undulations of the post-conservation paper support.

Returning works:

Murillo, *The Holy Family* (Pictured right)

For the Murillo IV Centenary exhibition at Museo de Bellas Artes de Sevilla, 29 November 2018–17 March 2019. On its return from exhibition at Seville, condition checking of the painting revealed a varnish scratch in the lower half of the painting. After agreement with the borrowing institution, conservator Lucy Critchlow checked it was only a varnish scratch and applied varnish to regain the usual unblemished varnish surface.



FURTHER INFORMATION

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Opposite Annibale Carracci (1560–1609), *Portrait of a youth, bust length*, red chalk on grey paper, heightened with white body colour, 397 x 270mm



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