

REVIEW

2023

CHATSWORTH HOUSE TRUST

*Celebrating the Cascade / Historic Structures / The Devonshire Collections
Mirror Mirror / Lifelong Learning*



Emperor Fountain

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*Chatsworth is more than a house.
It is a home of creativity and community
and a driver of positive change.*

*As a charity, we work with our
communities to address the urgent issues
of our time, from health and wellbeing,
to the climate crisis, to fostering greater
understanding, empathy and inclusion.*

*We want people to feel inspired, to learn
and to enjoy all that Chatsworth has to
offer, onsite, online and around the world.*

*Through the work of Chatsworth House
Trust, we have an opportunity to harness
this ambition to make a tangible positive
impact on everyone's lives, through culture,
nature and learning, creating life-changing
opportunities for those in our immediate
and extended communities.*

Jut, impale, emerge, Samuel Ross, marble, powder-coated steel, 2021



Chatsworth House Trust ('CHT') is a charity established to care for the house, garden, park, woodland, and works on loan from the Devonshire Collections. The charity is responsible for and bears all the costs associated with this duty. An endowment created at that time, financed by the sale of a major old master painting, continues to support the charity, but the majority of income comes from visitors and supporters. CHT's charitable status ensures that Chatsworth and its assets are preserved and shared for the benefit of everyone.

The Devonshire family were both founders and donors when the charity was set up in 1981, and they continue to be supporters of the charity in many significant ways, by lending works of art for display throughout the house and grounds, hosting events, and supporting the fundraising activities of the charity.

The Chatsworth House Trust Review gives an insight into how the activities undertaken throughout 2023 meet our charitable objectives, and demonstrates how they have benefitted our heritage, our people and our shared future.

Chatsworth is a thriving charity and heritage destination with an acclaimed house and garden, leading on learning and engagement, and caring for valued collections, all set within an internationally significant living, working landscape. It is also a dynamic, multi-faceted enterprise, with over 300 colleagues and 200 volunteers working together to welcome over 600,000 visitors a year to the house, garden, farmyard and playground. The park and surrounding landscape are enjoyed for free by over 400,000 people a year. Chatsworth is a public open space, an event and celebration venue, a natural capital resource, a workplace, and home to many.

Chatsworth is a vitally important part of the Devonshire Group – the charities, businesses and assets in the care of the Devonshire family. The Group includes the wider Derbyshire estate, the Bolton Abbey estate in Yorkshire, Compton estate in Eastbourne and Lismore estate in County Waterford, Ireland.



The maze

Our Heritage

We protect and nurture the cultural and natural resources at Chatsworth to create experiences that stimulate and inspire, and make a positive impact on everyone's lives. Using the incredible assets in our care, we work with our communities to address the urgent issues of our time; from health and wellbeing of people and nature, to the climate crisis, to fostering greater understanding, empathy and inclusion. We connect people with art, heritage, and landscape; with ideas, experiences and opportunities, to help them thrive.

We do this with respect for our heritage, our communities, and our planet.

We aim to achieve this vision through the approach we take to management, the investments we make, the projects and initiatives we are able to create, and with the support of our partners, friends, neighbours, tenants, colleagues, Trustees, and the Devonshire family.

Our People

Chatsworth is for everyone. We want each part of Chatsworth, and every experience it offers, to be available, relevant, and accessible to all. We are committed to addressing issues associated with equality, diversity, inclusivity, and accessibility.

We want people to feel inspired, to learn and to enjoy all that Chatsworth has to offer, onsite, online, and around the world.

Broadening and diversifying the range of people we reach is an ongoing goal, and we are working to break down the barriers to engagement, including any preconceived perceptions of what Chatsworth is, and who Chatsworth is for.

Our Shared Future

Our future is a shared future that extends beyond the estate to local businesses, communities and the environment, to which Chatsworth is intrinsically linked. Our vision is to ensure that our natural landscape is sustainably cared for, that our communities are thriving, and that we support local causes and makers. We aim to share our knowledge and expertise as thoroughly as we can, from school children to college students, university researchers, associates, land managers and other interest groups, in order to help people thrive.

The estate has a significant economic impact on the local region as a direct employer and indirectly via the supply chains and associated businesses. We are committed to ensuring we grow this economic benefit to support our communities to prosper. In addition, we want to ensure the natural environment in our care can be enjoyed by everyone as we believe this can improve health and wellbeing.

Addressing modern sustainability issues, such as climate change, resource use and biodiversity concerns, is another priority. We are embedding sustainable practices across Chatsworth, with a focus on supporting local makers and suppliers.

Our overarching ambition is that Chatsworth should be relevant to all and out of reach of no-one.

As the first full-time Director of Chatsworth House Trust, I am very proud of Chatsworth's commitment to preserving and sharing its incredible heritage and collections, whilst also continually adapting and improving in order to remain relevant to contemporary audiences.

We ensure that learning is at the heart of everything we do. We create innovative programmes of exhibitions and events to deepen engagement with our audiences. We do all of this to demonstrate that Chatsworth is more than a house, it is a place of creativity and community. As a charity, we are committed to having a positive impact, in order to enrich lives, whether that be onsite, online, or all around the world. This commitment runs through everything we do.

A significant achievement this year is the National Lottery Heritage Fund's award of funding to kick start our 'Celebrating the Cascade' project. One of Chatsworth's best-loved historic features, the Cascade is now in urgent need of restoration, and the full cost of the project is estimated at over £7m. The award from the NLHF is an important endorsement of Chatsworth House Trust's vision, and reflects how closely we align with the NLHF's key priorities for investment – those of saving heritage, protecting the environment, organisational sustainability, and inclusion, access and participation.

In order to ensure the long-term resilience of the charity, one of my priorities is to build on the understanding of our status and impact as a registered charity, among colleagues and our wider audiences. An insightful piece of audience research carried out at the start of the year revealed that very few of those surveyed knew that Chatsworth was run by a charity. Significantly, 57% were more willing to support Chatsworth House Trust once they learned that it is a charity. Raising awareness of Chatsworth's charitable status is crucial in order for us to grow our visitor income, membership, sponsorship and donations - every penny of which is reinvested into the charity and our ambitious vision for the future. Our ambition is to grow the resilience of the charity through a more diversified income stream and fundraising, rather than significantly growing visitor numbers beyond existing levels.

I am full of admiration for the team and volunteers at Chatsworth who do an incredible job. The response to *Mirror Mirror*, our exhibition of 16 international designers reflecting on the role of design today, was overwhelmingly positive and this engagement with our audiences was further demonstrated by the record breaking number of visitors who came to *The Palace of Advent* at Christmas. Programming and lifelong learning are key to our success in attracting and engaging with a more diverse audience and to drive loyalty and support of Chatsworth. The team is supported by a wonderful Board of Trustees and the Devonshire family, who have always been vital supporters of Chatsworth House Trust. Lord Burlington is Chair of the charity, a position which his father the Duke of Devonshire held before him. The Devonshire family continue to work closely to support the charitable trust with our Board of Trustees, the majority of whom are independent and experienced directors. Likewise, Lord and Lady Burlington work closely with me and colleagues, and their support is key to ensuring that we achieve our charitable objectives.

We know that not everyone can come to Chatsworth, so we are committed to extending our welcome to new audiences online and with loans from the Devonshire Collections and events around the world. We will stay relevant by responding to the urgent issues of our time affecting us all, and we will do so through exciting and innovative programming and learning.

Together we will ensure that Chatsworth House Trust is resilient, and that the house, garden, collections, and landscape under its care are preserved and shared with everyone, now and forever.



Jane Marriott
Director
Chatsworth House Trust

When I think back to Chatsworth House Trust in 2023 it will always be with a sense of pride and wonder. Among the Trustees and Devonshire family there has been a long-held ambition to grow the charity – to underpin its durability and to increase its reach and impact.

It is thrilling to observe the huge strides that have been taken in 2023, in large part thanks to the charity's first full-time Director, Jane Marriott, and those who work and volunteer at Chatsworth. Put simply, Jane has hit the ground running, and these strides she is devising and overseeing are taking CHT forward and building a platform of resilience that will protect the house, garden, collections and landscape under its care for years to come. One of the most striking aspects of the strides already taken is that they form only the start of an ambitious strategy – a strategy that has not only resilience at its heart, but also reach, relevance and impact.

Last year I thanked my parents for their considerable contribution to CHT over many years and I would also like to add my thanks to Stephen Vickers, Devonshire Group CEO, for his continued support and leadership, and to Andrew Lavery who, as the Devonshire Group's Chief Financial Officer, also agreed to take on the leadership of Chatsworth House Trust, a role he undertook for 4½ years prior to Jane's appointment. Andrew's stewardship of CHT included the immensely challenging period of the pandemic, and yet he never flagged under the enormous workload thrown up by the dual role, for which I am extremely grateful.

As we look through the pages of this publication you get a sense not just of the achievements of CHT over the past year but also the scale of the hard work ahead, as well as how much there is to look forward to and get enthused about in 2024 and beyond. Not least the hugely exciting project to begin the renovation of the Cascade, and to welcome new audiences through its lens, with the fantastic support of the National Lottery Heritage Fund. It is exciting to note the way the team has embraced the leadership of a new Director and Chair, and how everyone is adapting so brilliantly to a new way of articulating the charity message. Be they small steps, or indeed huge strides, all contribute to the future of Chatsworth and Chatsworth House Trust as a thriving cultural and creative community.

Of course, none of this would be effective without partners, supporters, sponsors, visitors and donors, to all of which I offer my grateful thanks. I look forward to taking the next steps with you.



Lord Burlington
Chair
Chatsworth House Trust

Right. Lord & Lady Burlington



“We believe that everyone should be able to access the incredible art, design and heritage in the charity’s care, including those who are unable to travel to Chatsworth. By sharing our experience, our stories and our learning resources online, we can help more people to find inspiration at Chatsworth, and feel it is a place for them.”

Lord Burlington

OUR HERITAGE

*Salvage Series Chatsworth Chair,
Jay Sae Jung Oh, various plastics,
leather cord, plywood, 2021
in the State Music Room*





CELEBRATING

THE
CASCADE

The ‘Celebrating the Cascade’ project aims to save and restore one of Chatsworth’s most important and much-loved water features.

Carrying water through the heart of the garden, the 17th century Cascade features 24 steps descending for 60 metres in a design that mimics a natural waterfall. An impressive feat of engineering and an early example of sustainability, the structure uses the natural flow of the landscape to power water systems across the Chatsworth Estate.

As part of a complex system of waterworks, the Cascade takes advantage of the steeply pitched landscape, channelling water from man-made lakes on the moor above Chatsworth down into the garden’s water features, through a water turbine that provides electricity for the house, and back into the River Derwent.

Centuries of use have weakened the structure, to the point where more water leaks *through* the historic steps than flows over them, severely disrupting the water’s virtuous flow, and putting the historic structure at significant risk.



*We are delighted
to have received
£422,111
of funding from the National
Lottery Heritage Fund*



Left. Cascade House

Right. Cascade with Chatsworth and landscape beyond

Restoring History

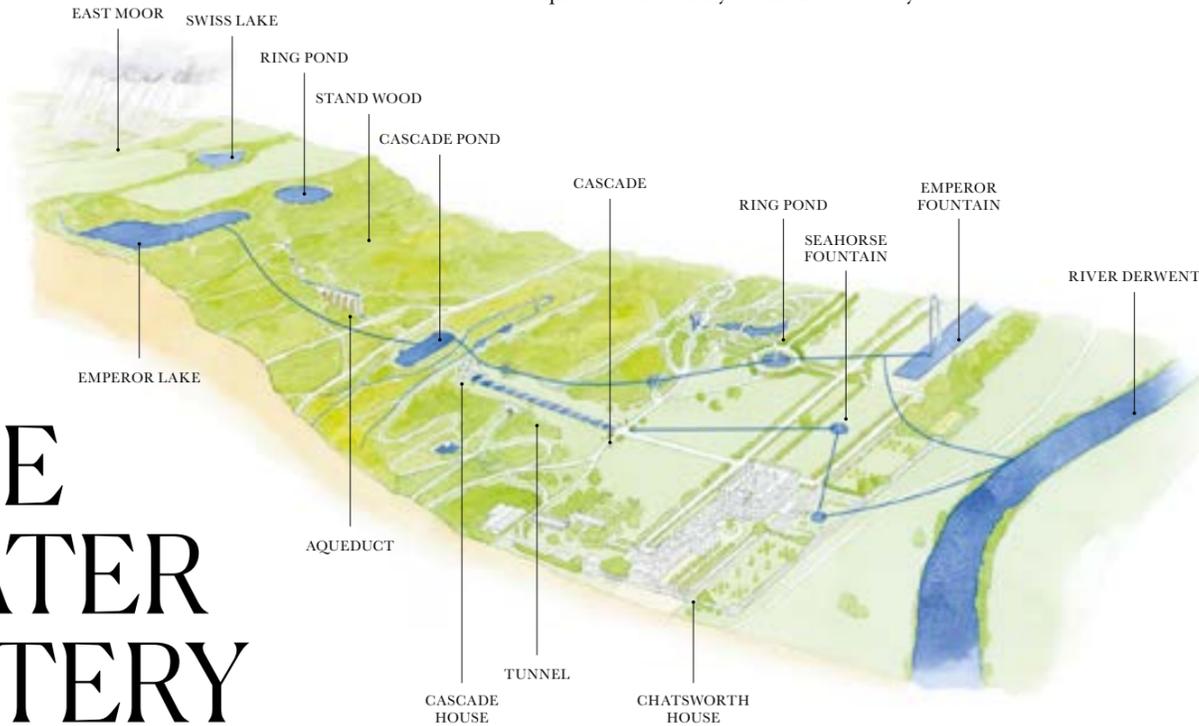
The National Lottery Heritage Fund grant will support the project's Development phase, which runs from March 2023 to October 2024. During this phase, we will undertake exploratory work to assess the full extent of the damage, conduct archaeological and archival research on the site, and develop a learning programme around the Cascade and the story of water at Chatsworth for visitors of all ages. In spring 2025, we will apply to the NLHF for a further £4.5m to fund the Delivery phase. This will include full restoration of the historic landmark and significant work in engaging new and diverse audiences in the stories of water, sustainability, landscape and great feats of engineering, in order to celebrate our heritage. The total project cost is estimated to be in the region of £7.5m, with Chatsworth House Trust launching a fundraising campaign to raise the vital £2.5m shortfall in the summer of 2024.

This is a hugely exciting project that will aid the restoration of one of the most significant water features in the country whilst supporting our ambitions around inclusion, accessibility, sustainability and learning.

A House Ahead of Its Time

The history of Chatsworth's water artery from the moors to the river is fascinating, and our research is helping us to understand how this natural resource has been used sustainably over the centuries.

The Cascade and other garden water features demonstrate that sustainability and the environment are central to the story of this water artery, especially since the early 1800s when additional lakes were built and pipework laid to bring water from the moors, through the garden and finally to the River Derwent. Such huge feats of engineering required many days and months of manual labour as well as sourcing materials from our natural resources. In 1893 the 8th Duke (1833-1908) commissioned water-powered turbines to harness the gravity-fed water system that already existed, to feed Chatsworth's fountains. Gilkes of Kendal installed three vortex turbines and a generator in an underground chamber, 400 feet down the hill from the man-made lakes. Chatsworth was one of the first country houses to generate its own electricity, and the house was powered by this green electricity until 1936, when the estate connected into the National Grid. In the 1980s the 11th Duke (1920- 2004) commissioned a new turbine from Gilkes, fed by the same 19th-century pipes, and it is this turbine that continues to provide electricity to the house today.



THE WATER ARTERY

1696

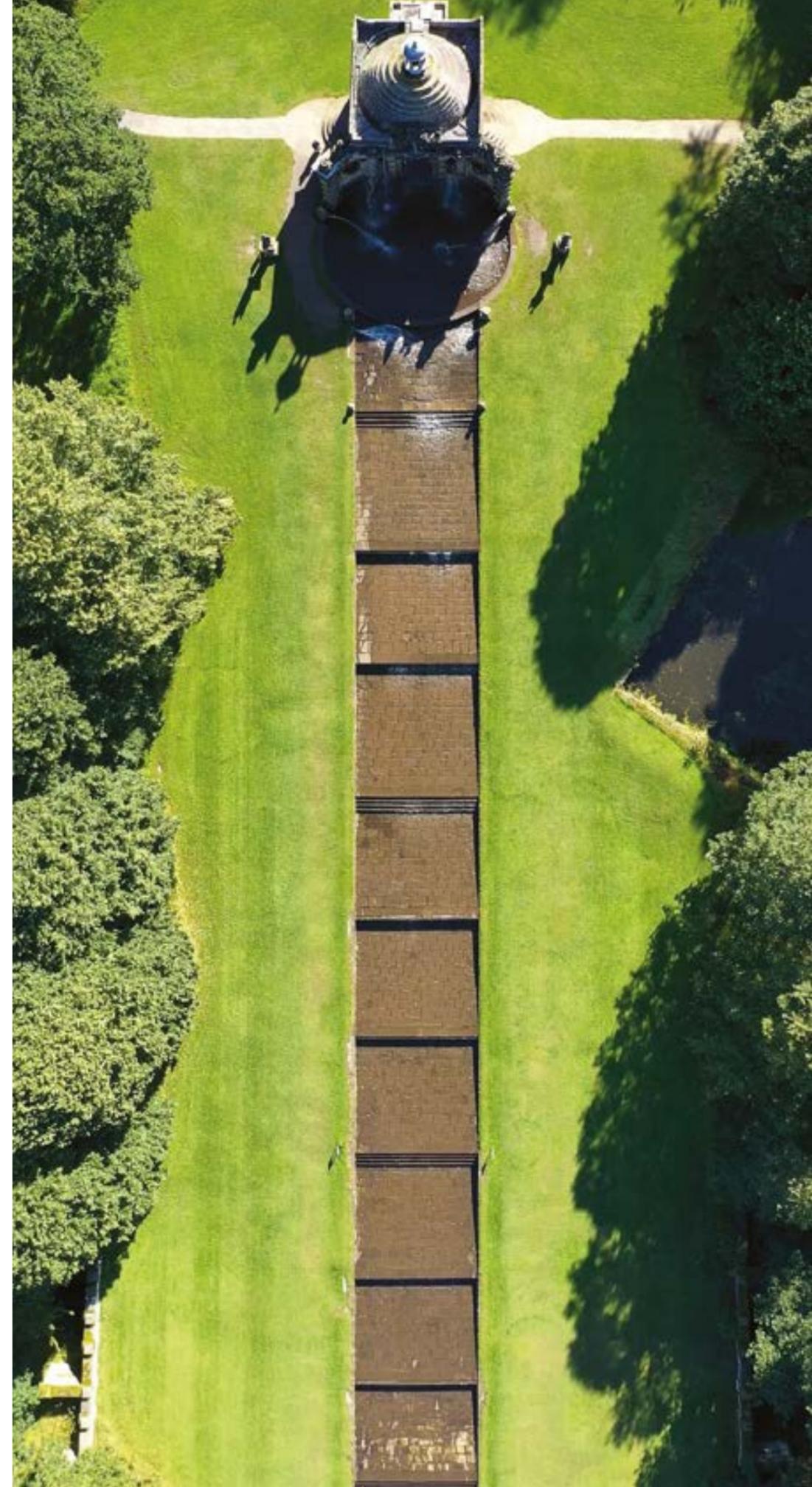
The original design was completed by Monsieur Grillet

£7.5m

Estimated total cost of the renovation

24

Steps descend to mimic natural waterfalls





It is a hugely exciting project for Chatsworth House Trust that will aid restoration of one of the most significant water features in the country, whilst supporting our ambitions around inclusion, accessibility, sustainability and learning.

Learning & Engagement

Learning and Engagement is at the heart of the Development stage of *Celebrating the Cascade*. Alongside an in-depth programme founded on partnership and co-production with local schools and mental health charities, an innovative interpretation scheme is underway. We will be developing a good practice guide for access to Chatsworth, and designing lifelong learning and tailored opportunities for people to experience the water features and wider garden and landscape in ways that suit them.

As we gather this research, we are excited to be able to share stories with our visitors, encouraging deeper connections with Chatsworth's past and helping all to feel part of its future.

During the Development phase, we will work with specialists to further explore these stories and bring them to life in compelling ways for our visitors onsite and online. Interpretation of the water artery, charting the journey from the moors through the garden to the river, will bring this story to life.

Through the project, we will work to ensure that those who may not think of Chatsworth as a place for them, feel welcome. We know that the Cascade is one of the most loved features in the garden – people of all ages love to picnic next to it, even to paddle in it, and this informality and relaxed setting in which to spend time with family and friends is something visitors really value.

Finally, in line with our commitment to inclusion, we are reviewing how accessible the garden is for those with physical or sensory needs and undertaking in-depth research into our visitors, most notably, those audiences who do not engage with us. We believe the garden and the Cascade could be an inviting way to encourage different audiences to visit Chatsworth, but we know that cost is the biggest barrier for many. In 2024 and beyond we will explore access initiatives to acknowledge and overcome this obstacle.



Bottom. Work started with Cavendish Learning Trust schools in September 2023 and we are now running in-depth teacher consultations with four schools



Home of the Devonshire family since 1549, the Chatsworth estate encompasses 48 listed buildings and structures, nine of which are Grade I listed, meaning they hold exceptional national, historical or architectural importance.



Chatsworth is a site of historical and environmental significance, featuring built structures dating from the 16th century Hunting Tower to the 20th century display greenhouse. This complex and fascinating mosaic reflects the layering of ideas and innovation over the centuries.

Foremost among these is the house, originally built on medieval foundations as the Tudor home of Bess of Hardwick (c1527-1608) in 1552. The house was remodelled under the direction of the 1st Duke (1641-1707) and completed in 1707. In the 1820s the 6th Duke (1790-1858) added the North Wing and Sculpture Gallery and, under the current Duke and Duchess, the house underwent a £32m restoration programme from 2005 to 2018.

Throughout the most recent restoration, a team of archaeologists was on hand in all weathers as holes were dug, window openings revealed, and floorboards lifted, to carefully record, photograph and document their finds. One important legacy of this hugely significant project is the extensive archive of archaeological photographs, detailed records and numerous artefacts that were discovered during the restoration work – all part of a report commissioned by CHT to explain the discoveries and provide a lasting record of the hidden histories of the house.

Making extensive use of documents and accounts in the Devonshire Collections Archives, the first stage of the report is due out in early 2025 and will present a new historical summary and timeline of Chatsworth's construction. The second stage, expected in late 2025, will describe and interpret the archaeological phases of change within the core of the house, from its origins in the 16th century to the present day. The focus of the analysis is on the constructional sequence of the building, understanding how it was built, and by whom. On completion of both reports there will be a programme of events to celebrate the findings.



Aqueduct in Stand Wood above Chatsworth



The archaeological recording has established that parts of the Elizabethan building survive within the cellars, the exterior of which was highly ornamented as evidenced by damaged sections of terracotta mouldings, many unearthed from the excavations along the West Terrace and South Front.

When pieced together, two of the terracotta fragments form an exquisite monogram with the letters W E C intertwined – William and Elizabeth Cavendish, putting a stamp on their new home in 1552.

HISTORIC STRUCTURES

GARDEN & LANDSCAPE

The garden at Chatsworth has been tended for hundreds of years, and is constantly evolving to embrace new thinking, technology, and design. Covering 105 acres, the garden includes lawns, floral borders, pathways, rock gardens, waterworks and sculptures, and is a rich and diverse habitat of considerable ecological importance.

The surrounding parkland and wider landscape are open to all, and we welcome thousands of people every year who take the opportunity to get outside and spend time in the natural environment.

The garden and park play host to events and much of our lifelong learning programme, led by the Learning and Engagement team and supported by volunteers.

Expanding the Plant Collection

Alongside the everyday care, maintenance, and development of new areas of interest, we continue to improve and expand our plant collections across the garden and glasshouses. These include a large collection of snowdrops (over one hundred named varieties) added to the Rose Garden, Rock Garden and Arcadia, designed by Tom Stuart-Smith and generously supported by Gucci.

Across the wider garden, we are adding hundreds of Rhododendrons annually - varieties suited to the conditions and to provide a longer stretch of bright spring colour. These will, over the long term, fill the gaps left by removal of all the invasive Rhododendron Ponticum which previously dominated.

Under glass, our most recent acquisition is a large number of Pelargoniums, gifted from the Royal Horticultural Society, which will add colour to floral displays across Chatsworth when in bloom.

1,822

*acres of park and
105 acres of garden*



Left. Canal Pond, Chatsworth Garden

Top left. The Old Glasshouse, from the Rose Garden

Top right. Pelargoniums in the Service Glasshouse

Right. Chatsworth Kitchen Garden





The maze and surrounding landscape

THE EDIBLE GARDEN

The garden team works with colleagues across the estate, and producers local to Chatsworth, to supply fruit, vegetables and herbs grown in the Kitchen and Cutting Garden and the glasshouses.

These are sold through Chatsworth's shops and restaurants, and to local artisan makers who craft small-batch food and drink products: green tomatoes made into chutney; blueberries into vodka; and peaches into schnapps, all of which are available in the Chatsworth Farm Shop. This homegrown produce strengthens our links between what we grow, the wider estate and community, and is an opportunity to champion Derbyshire producers.

Herbs - lemon verbena, rosemary, fennel, sage, mint, thyme and oregano Edible flowers - violas and nasturtiums Fruit - blueberries and passion fruit 15 varieties of beetroot, as well as courgettes, tomatoes, cucumbers, spinach, radish, potatoes, kale, cabbage and cauliflower



Left. Spirits made using ingredients from the Kitchen Gardens at Chatsworth and Edensor

Chatsworth is a place of creativity – where art is alive, and cultural heritage is not only preserved, but created for the future.

The Devonshire Collections are an ever-changing record of tastes and interests over 400 years - from Elizabethan needlework and Age of Enlightenment scientific instruments, to Old Master Drawings, rare books, historical documents, contemporary art and sculpture. They are a hugely important artistic and cultural resource - one of the most significant in Britain.

The collections are cared for by a team of more than 20 skilled specialists, including archivists, curators, conservation assistants, housekeepers, an in-house textiles conservation team and registrars. Their remit covers protection in storage and preparation for display, conservation, restoration, cataloguing, cleaning, transportation and installation.

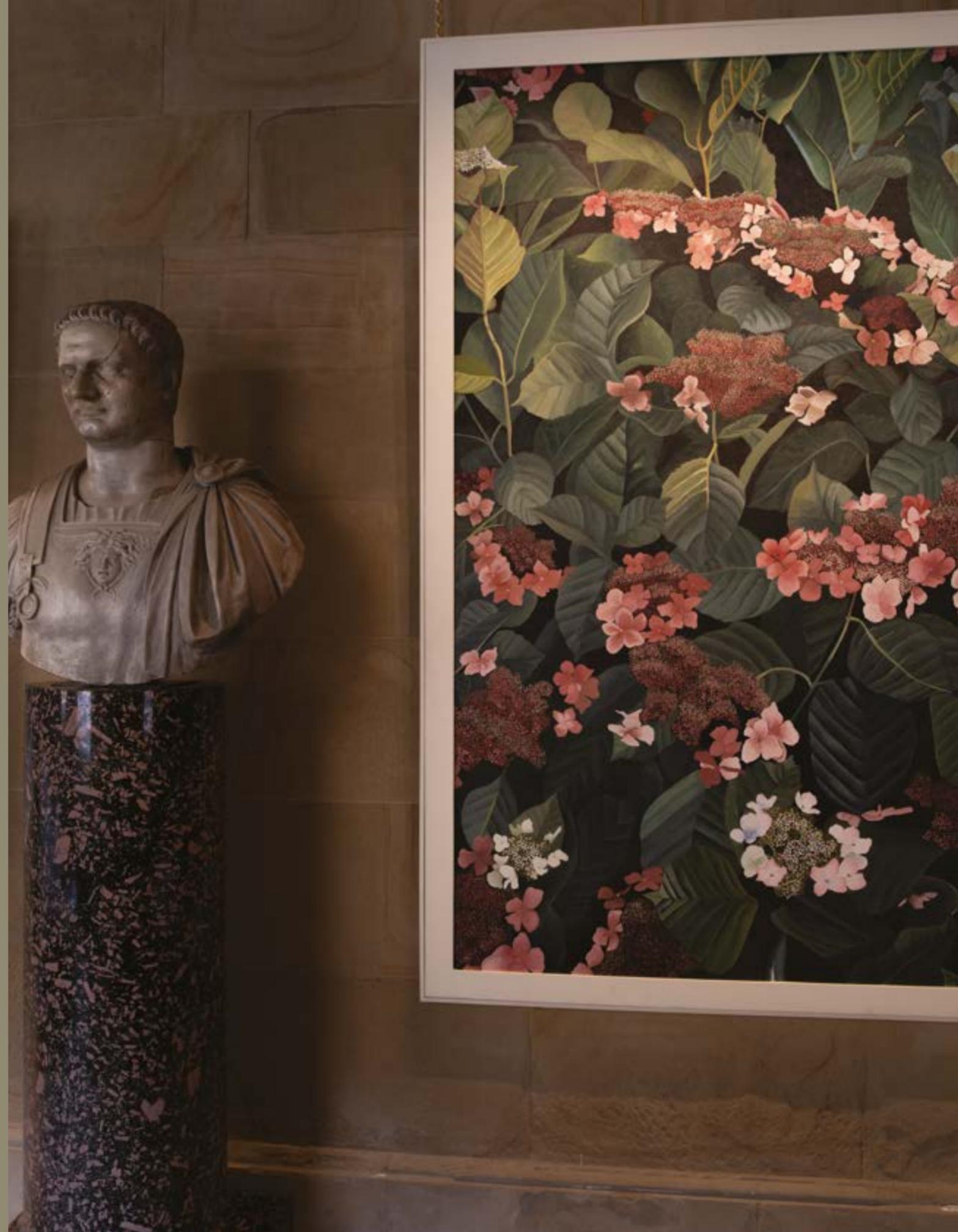
As well as caring for the collections, the team's role involves sharing the collections with audiences onsite, nationally, and internationally, in order to welcome the world to Chatsworth. Our extensive loans programme has enabled audiences in London to see seven portraits from the Devonshire Collections at Sotheby's, displayed to coincide with the reopening of the National Portrait Gallery. Antonio Canova's *Madame Mère* was enjoyed by visitors in Washington and Chicago, and two paintings by Frans Hals travelled to Amsterdam as part of a touring exhibition. The collections are also shared for research and academic study, and form an important part of the charity's learning and engagement programmes, encouraging everyone to use them as a source of inspiration and storytelling.

In 2023 we were delighted to open a new Study Room for research using our rich and varied library and archive collections.

THE DEVONSHIRE COLLECTIONS

Portrait Head of the Emperor Domitian, Roman (Antique), marble, 81-96 AD

Portrait of my sister, Endellion Lycett-Green, oil on canvas, 2007



PREVENTIVE CONSERVATION

Safeguarding the Devonshire Collections

Due to their age, historic objects need constant care. Issues such as pests, temperature and bright light can cause irreparable damage if not monitored.

The Preventive Conservation team keeps a watchful eye over the collections, monitoring these environmental factors on a daily basis alongside undertaking a number of specialist projects to help record, store and document the works in our care.

Furniture Store Inventory

With thousands of objects in our largest store, and furniture coming and going at regular intervals, proper documentation for each move is vital in protecting and caring for the collections. Over the course of three months this year, the team worked through the huge racks lined with tables, chairs, wardrobes, beds, mirrors and more. All were given a thorough health check and any changes in condition reflected on our collections management system. Such care, alongside diligent record keeping, means that we can maintain a pipeline of conservation needs for the years ahead, as well as improve access to the collections for visiting researchers, curators, designers and artists.

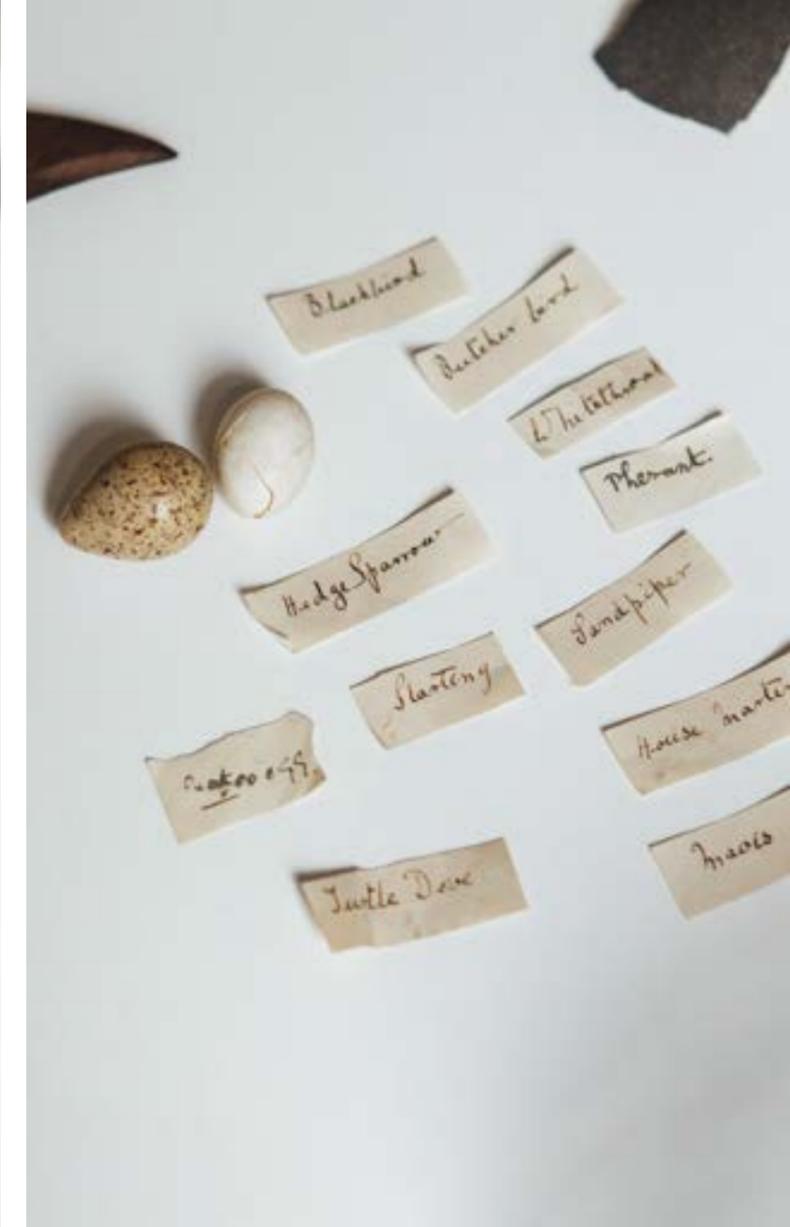
Lost Property

Inevitable breakages over the decades have resulted in the so called Bits Box – in fact a stack of boxes full of fragments labelled Gilded Wood, Gilded Metal, Stone, Social History, and the enigmatic Miscellaneous to name but a few. These fragments all have a story to tell and, though many have been identified and matched with their rightful owners for future conservation, many others are yet to be researched and remain a treasure trove for the decades ahead.

The team has this year opened every box, recorded its contents and repackaged everything by material and size in a new store. One discovery in the Miscellaneous boxes this year was a collection of delicate birds' eggs with beautifully handwritten and evocative labels – the butcherbird, the whitethroat and others. Where and who these came from is a mystery, but they are now documented, appropriately stored, and available for the researchers of the future.

Top right. Fragments of egg with handwritten labels

Bottom right. Stone fragment



PREVENTIVE CONSERVATION

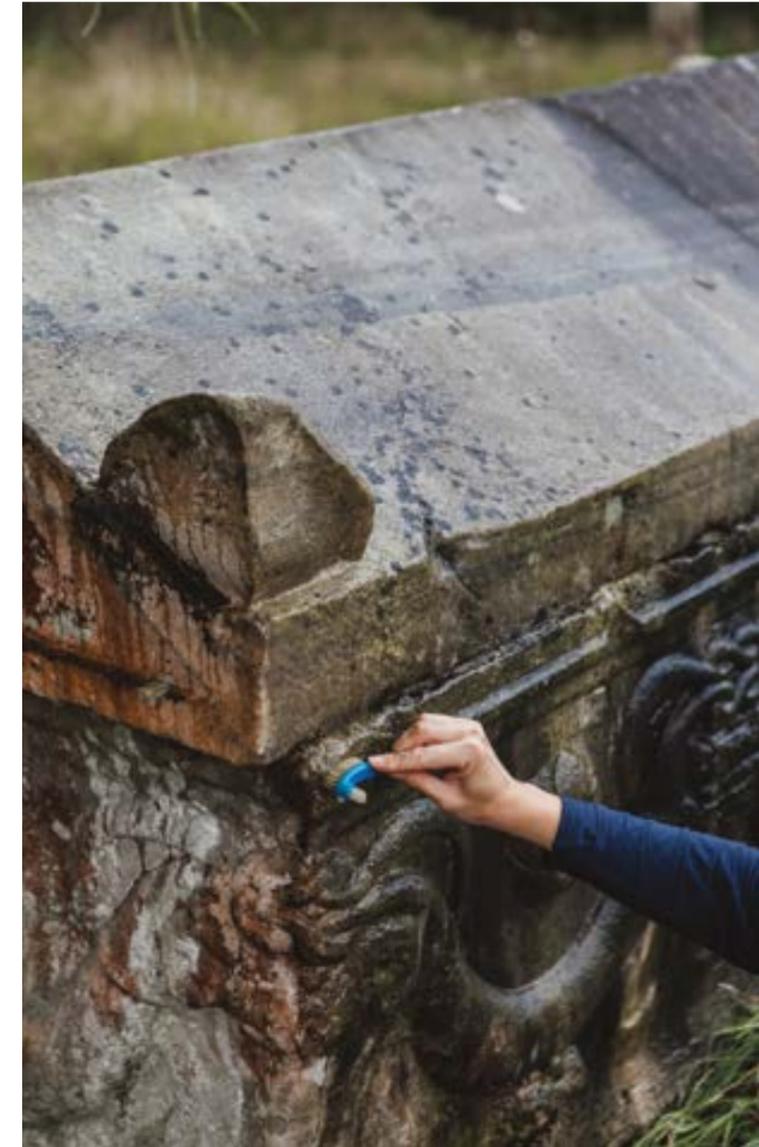
Cleaning Historic Sculptures

One of the Preventive Conservation team's responsibilities is to care for the incredibly important collection of sculptures in the garden, some fragile and vulnerable to the vagaries of weather and pollution. A structured programme is in place to condition check and clean each in turn, and this year the team tended to a 2,000 year old sarcophagus, and a series of gritstone Anglo-Flemish busts dating from c1700 by Henri Nadauld.

The point of the cleaning is to remove evidence of air pollution and biological growth (i.e. moss, lichen and algae) which can cause long term damage to stone surfaces. Using a toothbrush, water, and a tiny dose of a fully biodegradable detergent, the sarcophagus took one person three days to clean.

The cleaning programme is never-ending and just one example of the resources needed to care for the collections, for the benefit of visitors now and into the future.

200
*individual sculptures
in the garden*



Top and left. Cleaning of a Roman Marble Sarcophagus in the garden

As part of a collaborative project with the National Gallery, the Devonshire Collections loaned two portraits by Frans Hals to its landmark exhibition of his work this year, working together to bring these significant paintings to a wider audience.

Portrait of a Man, now confirmed as the Haarlem trader Isaac Massa (1586-1643), was originally painted as oil on canvas and acquired by the 2nd or 3rd Duke of Devonshire. It was attached to a wooden panel at an early period in the painting's history. Due to some later attachments to this panel, it split upwards from the bottom resulting in a tear in the canvas and paint layer. The National Gallery's specialist conservation team, led by Larry Keith and Paul Ackroyd, remedied this damage and removed layers of historic varnish, which had become discoloured, revealing the detail and vibrancy of the original work.

Why would 17th century Dutch artist Frans Hals paint a skull and the head of a grotesque monster into the background of a portrait of his friend?

During the cleaning of the painting, specialist scientific photography revealed a skull with part of a torso and a monstrous head under a later paint layer to the right of Massa's head. The grotesque figures are looking over the shoulder of the sitter.

Hals painted several portraits of Massa and historians believe they were friends, with accounts of Massa being a witness at the baptism of one of Hals' children. So why would Hals include these figures in the portrait?

Massa was a grain merchant, and spent many years in Moscow trading grain whilst carrying out his role as an envoy for the Dutch authorities. There were other merchants active in Russia at the time and it is known that Massa had many detractors, who thought his mixture of official business and trade was questionable. Massa was preoccupied with the idea that there were others who weren't happy with what he was doing in his diplomatic role, and this jealousy is personified in his portrait, through the image of envy with a skull alongside. The imagery would have been known to Hals in an emblem book from the period, which shows envy being trampled by death in the form of a skeleton. Only death overcomes envy – that is the message that Massa wanted to send to his audience at the time. The imagery of envy and death was probably painted out quite early on, possibly after Massa's death in 1643.

Left. *Portrait of a Man* with figures revealed in the background

Right. *Portrait of a Woman*, Frans Hals, oil on panel, 1612

Portrait of a Woman, whose identity is unknown, is an early work by Frans Hals and came into the Devonshire Collections through the marriage of Lady Charlotte Boyle to William Cavendish, later 4th Duke of Devonshire. The painting was established in the 20th century as one of a pair of portraits of a married couple. Its counterpart, *Portrait of a Man Holding a Skull* from the collection of the Barber Institute of Fine Arts, was also on show at the National Gallery, reunited for the first time in decades. *Portrait of a Woman* was in much better condition than *Portrait of a Man*. However, the National Gallery conservators' cleaning removed some discoloured varnish, revealing finer details of the sitter's clothing, lace and jewellery. Both portraits are painted on an oak panel, likely the same panel split in two.



CONSERVING
THE DEVONSHIRE
COLLECTIONS

TEXTILES

Caring for the Devonshire Collections' Fabrics

Chatsworth is one of the few historic houses with an in-house textiles conservation team which has responsibility for maintaining all the textiles and soft furnishings, whether on display or in storage.

The collection is growing, and includes historic and contemporary clothing, costume, tapestries, needlework, carpets, curtains, upholstery, lace, and ornamental trimmings (known as passementerie).

Time spent in recent years to properly store and catalogue items in the textiles collection is now bearing fruit, with the team better able to share the collection more widely with designers, students and researchers.

One such designer is Erdem Moraloğlu, who spent much time at Chatsworth this year researching the textiles collection and archives. Taking inspiration from Duchess Deborah's unique style and clothing archive, Erdem's Spring/Summer 2024 collection is dedicated to 'Debo' who was a strong advocate of the 'make do and mend' philosophy.

"When curtains came down in Chatsworth, they were often turned into upholstery. She believed in the continuity of using them."

Erdem Moraloğlu

Erdem spliced fragments of textiles from Chatsworth into dresses and coat linings; a deconstructed gown features remnants of Chatsworth curtains, hand embroidered by Cecily Lasnet, Duchess Deborah's great granddaughter.

In collaboration with Barbour, a series of coats was made using old textiles meshed with waxed cotton – a nod to the wax cotton jackets worn by Duchess Deborah in the park at Chatsworth.

"I loved taking the idea of the 1940s opera coat and these big couture volumes but making a piece of outerwear. She loved quilted skirts, and we pieced them together using antique fabrics from Chatsworth."

Erdem Moraloğlu

The importance of the Devonshire Collections and Archives as a source for creative inspiration, and the way in which this was translated by Erdem into his Spring/Summer 2024 collection, will be seen in an exhibition at Chatsworth opening in June 2024. *Imaginary Conversations: Erdem's collection inspired by Duchess Deborah* will contain pieces from Erdem's collection alongside objects from Chatsworth, offering an insight into the creative process and recording the important legacy of this collection.

Photograph of Duchess Deborah at Chatsworth, Bruce Weber 2004



Chintz archive at Chatsworth



ERDEM Spring Summer 2024 look 1, photographed by Jason Lloyd Evans



Inspiration from the Devonshire Collections Archives for the ERDEM collection

In 2024 our ambition is to undertake conservation-in-action on the visitor route, sharing our work practices with visitors, and updates on the valuable work done in-house to care for our collections.

Linen Collection

Our linen collection is substantial, and largely uncatalogued. The team welcomed a PhD researcher to Chatsworth this year – an expert with a particular interest in Irish-made damasks who spent time studying the piles of mostly Irish and German-made tablecloths and napkins, some dating from the 1800s. Known as a napery collection, the linen was used by the Devonshire family until recently, and is now part of the textiles archive. The long term ambition is to fully catalogue this extensive collection, with better access in mind for future generations of researchers, students and designers.



Top. Linen archive at Chatsworth

Top middle. Duchess Evelyn wearing the Mistress of the Robes gown at King George V's Coronation, 1937

Right. Mistress of the Robes gown photographed for *House Style* exhibition, 2017



Coronation Display

To celebrate the Coronation of King Charles III in May 2023, the textiles team installed a temporary display of coronation gowns from the collection, including the Peeress robe worn by Duchess Deborah (1920-2014) for the Coronation of Queen Elizabeth II in 1953, and the Mistress of the Robes gown worn by Duchess Evelyn (1870-1960) at King George V's 1937 Coronation. Peer and peeress robes are ceremonial clothing worn for occasions such as Coronations.

The Mistress of the Robes gown identifies the wearer in that role, a senior position in the Royal Household traditionally responsible for the Queen's clothing and jewellery. Duchess Evelyn was Mistress of the Robes to Queen Mary for 38 years, from 1910-1916 and again from 1921 until Queen Mary's death in 1953.

It is believed that the Peeress robe was made for Lady Georgiana Cavendish, the 6th Duke's sister, to wear at William IV's Coronation in 1831. It is made of crimson silk velvet, ivory lace and has a white fur trim. As described by Duchess Deborah "...the velvet is of exceptional quality, so soft your fingers hardly know they are touching it, and of such pure, brilliant crimson as to make you blink ..."



ARCHIVES & LIBRARY

Uncovering the Stories in the Devonshire Collections

The Devonshire Collections Archives are an outstanding documentary resource, primarily spanning the mid-16th century to the present day, and are one of the largest privately-held family and estate archives in the UK.

The archives can be divided broadly into four categories: the personal papers of Cavendish family members; papers of some significant individuals who worked for the family in the past (such as gardener and architect Joseph Paxton); institutional records and estate papers documenting the management of the family's properties over 500 years; and archives donated from external sources, such as photographs, letters, news cuttings and postcards collected by former colleagues and local families.



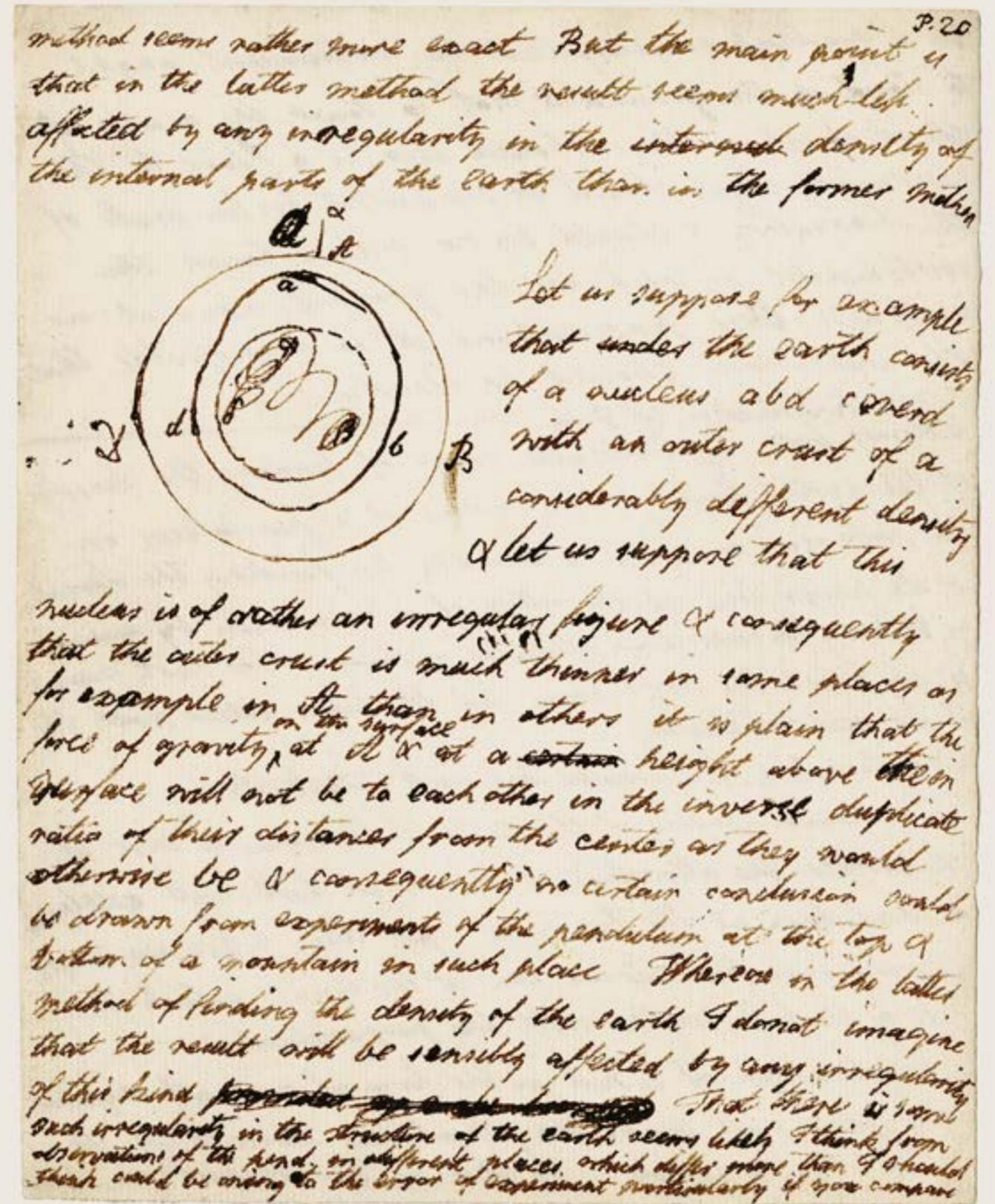
Portrait of Henry Cavendish (1731-1810), artist unknown

Discovering Henry Cavendish (1731-1810)

The American Institute of Physics and the Duke of Devonshire's Charitable Trust are supporting a project to catalogue the contents of Henry Cavendish's archive. A project archivist is working through his papers, writing detailed descriptions of the letters, diaries and plans – around 1,000 catalogue entries in total.

The grandson of the 2nd Duke (1673-1729), Cavendish is well-known for his work in the fields of electricity, heat, and gases. His most famous achievement was an experiment to measure the mass of the Earth. His papers show his interest in all branches of science and his connections with leading scientists of the day. The Devonshire Collections house Cavendish's scientific papers, letters and material in relation to his estates, along with his desk and instruments. His extensive library was given to the 6th Duke by Lord George Augustus Cavendish, brother of the 5th Duke (1748-1811). The project will make available descriptions of all items in the collection for the benefit of future researchers.

Henry Cavendish is credited with discovering hydrogen and ascertaining that water is not an element, but a compound of gases.



Sketch and writings of Henry Cavendish, when considering the gravitational force of the earth c1771 - c1778

LOANS

Chatsworth has a far-reaching loans programme, sharing the Devonshire Collections with a wider audience in this country and across the world.

Of Monstrous Faces and Caricatures: from Leonardo da Vinci to Bacon
Fondazione Giancarlo Ligabue, Venice
28 January 2023 - 27 April 2023

Over 18 drawings by Leonardo da Vinci were loaned.

Hogarth's Britons: Succession, Patriotism, and the 1745 Jacobite Rebellion
Derby Museum, Derby
6 March 2023 - 4 June 2023

The Devonshire Collections Archives loaned papers and letters significant to the period.

3m+
people were able to see the works of art

Portraits of Dogs: From Gainsborough to Hockney
The Wallace Collection, London
29 March - 15 October 2023

Trial by Jury by Edwin Landseer was loaned to this exhibition, exploring devotion to four-legged friends across the centuries.

Crown to Couture
Kensington Palace, London
5 April - 29 October 2023

A portrait of Duchess Georgiana by Thomas Gainsborough was on loan to this fashion exhibition, drawing on parallels between the world of today's red carpet and the Georgian Royal Court in the 18th century.



Portraits from Chatsworth
Sotheby's, London
30 May - 4 July 2023

To celebrate the re-opening of the National Portrait Gallery in June, this exhibition encapsulated the Devonshire family's passion and longstanding fascination with portraiture.

Canova: Sketching in Clay
National Gallery of Art Washington DC & The Art Institute of Chicago
11 June - 9 October 2023 &
19 November 2023 - 17 March 2024

A Seated Figure of Madame Mère by Antonio Canova featured in this dual-site exhibition.

Colour Revolution: Turner to Whistler
Ashmolean Museum, Oxford
21 September 2023 - 18 February 2024

The Worth Dress and Devonshire Parure were included in this exhibition focusing on the Victorians' revolutionary use of colour.



Frans Hals (The Credit Suisse Exhibition)
The National Gallery, London,
Rijksmuseum, Amsterdam &
Gemäldegalerie, Berlin

30 September 2023 - 21 January 2024,
16 February - 9 June 2024 &
12 July - 3 November 2024

The Devonshire Collections loaned two paintings to a major retrospective of Hals' work - *Portrait of a Man* and *Portrait of a Woman*.

Discover Liotard and the Lavergne Family Breakfast
The National Gallery, London
16 November 2023 - 3 March 2024

Three portraits in pastel of Charlotte Boyle, Lady Anne Somerset, and Eva Marie Veigel, dating from 1754 and 1755 featured in this exhibition.



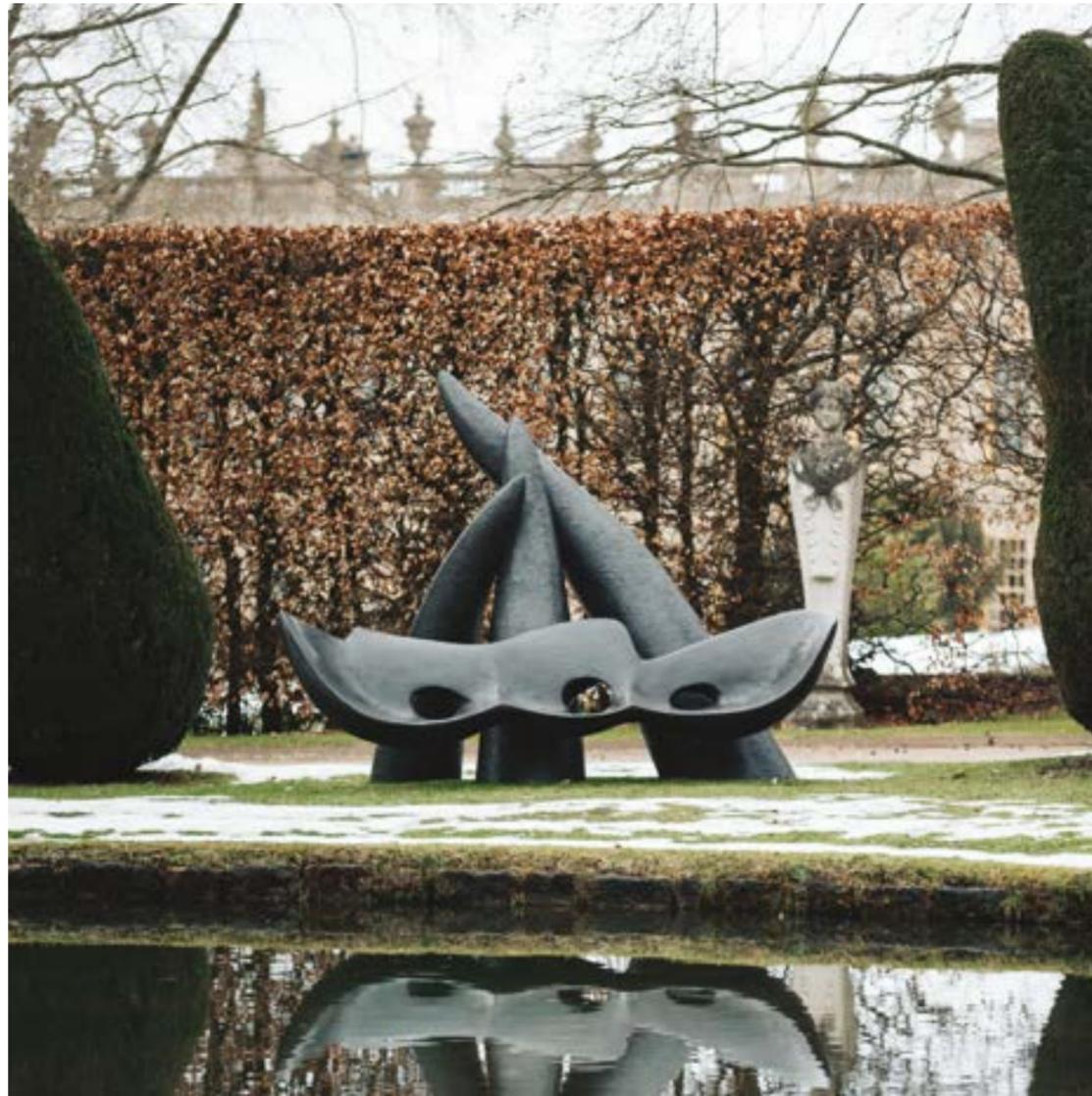
Below. A selection of loans from the Devonshire Collections in 2023



The Art Purchase Fund was established in 1995 by the Devonshire family, primarily for the purchase of works of art for public benefit. In 2023 the fund made two significant purchases.

Sculpture

Wendell Castle (1932 – 2018) was an American sculptor and furniture maker, renowned for designing and making forms in organic shapes. Three of his bronze sculptures featured this year as part of the *Mirror Mirror* exhibition. Two were acquired - monumental benches reflected in the water of the Ring Pond.

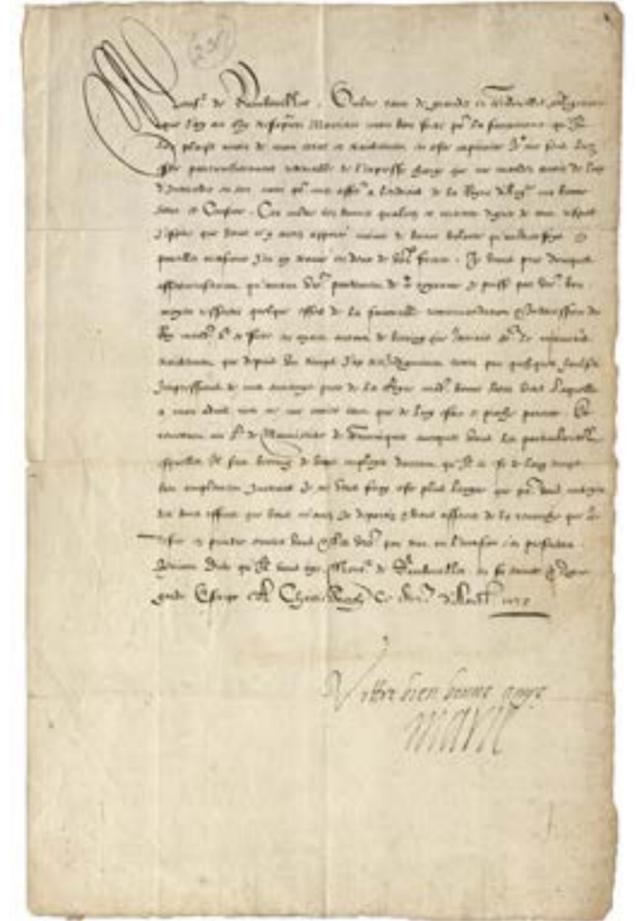


On 31 May this year Mary, Queen of Scots' letter returned to Chatsworth for the first time since it was written, almost 445 years ago. It featured in our Women who made Chatsworth talk, displayed alongside letters from her contemporaries Queen Elizabeth I and Bess of Hardwick – a trio of remarkable 16th-century women.

Archives

Mary, Queen of Scots was held at Chatsworth on several occasions between 1569 and 1584, when she was under the custodianship of George Talbot, 6th Earl of Shrewsbury – fourth husband of Bess of Hardwick. Her lodgings are believed to have been on the east side of the house overlooking the Inner Court – where a much later suite of rooms is still known as the Queen of Scots Apartments.

People naturally assume that the archives at Chatsworth hold documents written by Mary. The team often receives enquiries about their nature and extent, and the answer until this year had been nothing at all. However, in May 2023 Chatsworth House Trust was successful in acquiring a letter written by Mary when she was held at Chatsworth under Shrewsbury's guard. Dated 31 August 1578, the letter was dictated but includes Mary's distinctive signature. It was sent to Nicolas d'Angennes, marquis de Rambouillet, who had been despatched to England by the French King, Henri III, on a failed mission to intercede with Queen Elizabeth I on Mary's behalf. In the letter, Mary reflects on her position as a prisoner and complains about the lies that have been spread by her enemies – common themes in her correspondence.



Mary, Queen of Scots expresses "grandes et continuelles obligations que j'ay au Roy tres chretien", thanking Monsieur de Rambouillet for the services he has rendered her during his mission to the English court.

Left. *Illusion-Reality-Truth*, Wendell Castle, bronze, 2015

Right. Letter written by Mary, Queen of Scots, 1578

Chatsworth's cultural programme embraces fine and decorative arts, garden and outdoor exhibitions, artistic commissions, residencies and public events in order to share new, engaging and inspiring experiences with our audiences.

Chatsworth has always been a place for artistic experimentation, and we continue to work with the greatest artists, designers and thinkers of our time who draw inspiration from our vast history to create new art. Both *Mirror Mirror: Reflections on Design at Chatsworth* and our festive offering *The Palace of Advent* illustrate the value of collaborations to draw out and share the stories behind the collections.

Chatsworth is a home of culture and community, and our varied and exciting lifelong learning programme engages and inspires our audiences. A new Garden Fair launched in 2023, reflecting the popularity and wellbeing benefits of time spent in nature. The High Sheriff of Derbyshire Theresa Peltier co-organised a day of talks by artists and thinkers *Celebrating Derbyshire Women*, which was translated live into British Sign Language, while a *Mirror Mirror* study day facilitated crucial conversations around the power and potential of design as a tool for driving change, continuing Chatsworth's historical position as a centre for innovation.

ART & CULTURE

Anxiety Birthed Corrosion, Samuel Ross, marble and painted steel, 2021 in the Sculpture Gallery



Detail of *A New Seeing*, Wendell Castle, Bronze, 2015

MIRROR

MIRROR

REFLECTIONS
ON DESIGN AT
CHATSWORTH

18 March - 1 October 2023

*Essay by the co-curators of Mirror Mirror:
Reflections on Design at Chatsworth.*

Chatsworth is an incredible designed space: the garden, house and its objects are the product of generations of commissioners, designers, makers and curators who have moved, adapted, arranged and re-arranged the spaces and function of the estate.

Mirror Mirror was conceived to recognise and celebrate that history, and also to think about what is happening in the design world now and into the future.



Left. Works by Ndiri Ekubia, silver

Middle. *Maker Bench (Hexagon)*, Joris Laarman, Prototype, 2018

Maker Bench (Hexagon), Joris Laarman, oak, walnut, 2018 in the Painted Hall

Right. *Chatsworth Symbio Bench*, Joris Laarman, Burntwood Quarry gritstone, Bryophytes, 2023

Joseph Walsh and Joris Laarman's works are already part of the Devonshire Collections, and formed one of the points of origin for the project. In the pairing of new works with historic spaces, we can see the continued efforts of designers and makers to make the most of their materials, to create intriguing visual statements, and to connect with the happenings of the world around them.

Laarman's work utilises cutting edge computer design, as well as paying attention to handcrafted materials and symbiosis with the natural world. Walsh's work, too, explores the possibilities of his material – in his case ash wood bent into sinuous shapes. Faye Toogood's installations for the Chapel and Oak Room harmonised with the stone and wood of those spaces – reflecting on their purposes as spaces of conviviality and spirituality respectively. The purpose of spaces such as the State Music Room was directly addressed by Jay Sae Jung Oh, whose throne was an assemblage of abandoned musical instruments, bound together and made anew through the addition of a new surface of tightly bound leather.

Other designers were similarly closely paired with settings in the house, emphasising the historical reflections of *Mirror Mirror*. Max Lamb's chairs were brought together with historic thrones made by Royal Joiner, Catherine Naish (1759-1772). Andile Dyalvane's dynamic ceramic vessels referred to historic assemblages of ceramics throughout the house, as well as a more recent ceramic installation by Edmund de Waal. Chris Schanck's science-fiction-inflected cabinet reflected the carved space of the Grotto, and also the crystalline sculptures of the minerals from the collection that we placed within. Ndiri Ekubia's silver vessels were situated in the State Closet – a room built for the contemplation of such portable art objects. And in the Sculpture Gallery, the symphony of stone and colour of that space was reflected in quite different ways in Samuel Ross's benches and table – his use of marble and bright orange steel made for a conversation across time with the surrounding sculptures by Antonio Canova (1757-1822) and inlaid stone patterns.

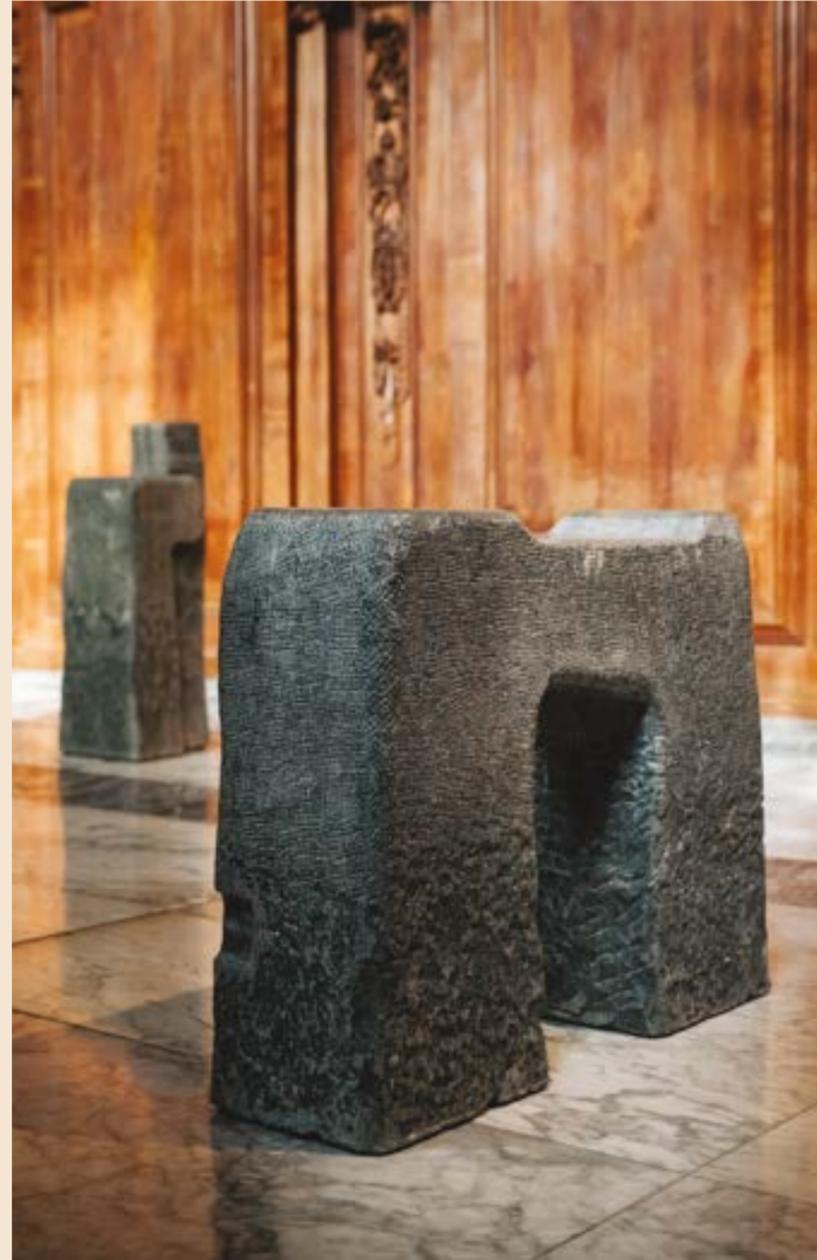


Light was another significant, if less substantial, material in the project. The daylight that floods the Great Chamber struck Ettore Sottsass's vibrant glass vessels that populated the room. Ini Archibong's chandelier Dark Vernus resounded with celestial colour and a sound installation that he composed to fill the musician's gallery above. Michael Anastassiades' installation for the Library flooded the space with a golden light that caught the gilding of the ceiling and the book binding alike, bringing a radiance to a room built to provide intellectual illumination.

Through the work of formafantasma, we were connected back to the surrounding landscape – their work in charcoal and glass both highlighted the products and function of a managed estate, and the complexities in creating a fuel that produces carbon, but also can be used to purify water. Fernando Laposse's friendly-looking cabinet and chair were engaging and appealing, but also brought to our attention the plight of a decimated landscape in Mexico, where Laposse sources his raw materials in an effort to bring back soil health and financial stability to a rural population.

“The opportunity to engage with the spaces in this great historic house was a highlight of my career, an opportunity to create deep connections across the centuries, bringing great design from many different eras into a single conversation.”

Glenn Adamson, Co-Curator



Right. *Lode II*, Faye Toogood, hand-carved Purbeck marble, 2021



Left. *Dark Vernus 1*, Ini Archibong, blued steel and glass, 2021

Bottom right. *Seduction, Pair 06*, Najla El Zein, Iranian red travertine, 2019

The garden at Chatsworth was home to Najla El Zein's exquisitely shaped stone seat, sited in the Rose Garden, and marrying with the formal designed vistas. Laarman presented a new experimental work that sought to bring together a finely crafted stone bench with micro-climate channels to enable moss and lichen to thrive. And around the Ring Pond, Wendell Castle's bronze settees were always seen populated with our visitors who were held by their curved and tactile designs.

A *Mirror Mirror* study day took place in September, attended by artists, designers and students. The wider legacy of the exhibition will be shared in a book to be published by Rizzoli in 2024 with the support of Friedman Benda Gallery – a means of extending the footprint of an onsite exhibition beyond the walls and garden of Chatsworth, to a global audience, in print and online.



From November 2023 to early January, Chatsworth House was transformed into The Palace of Advent. Each of the 24 rooms was decorated to illustrate a popular Christmas motif that may be found in an advent calendar, evoking the sights, sounds, and scents of the season.

Visitors were invited to travel under archways adorned with candy canes, handmade Christmas stockings and mistletoe; wander through infinite snowflake showers and a glittering Christmas tree brooch forest; and get caught up in the hustle and bustle of Father Christmas' workshop, with mischief-making elves and a giant exploding Christmas cracker.

The celebration continued in the garden, where an illuminated light and sound trail embraced some of Chatsworth's best-loved garden landmarks, including the historic Cascade, whose 24 stone steps were transformed into an illuminated, interactive musical instrument that visitors could play, the giant keys lighting up to the sound of hand bells.

The light trail culminated in a spectacular animated light show that transformed the house into a giant advent calendar.

Created by Derbyshire-based digital artists Illuminos, the light installation animated 24 Christmas scenes emerging from 24 windows on the south façade of the house. These reflected the Christmas scenes within the house as well as Chatsworth's extensive collection of art and artefacts, creating a dazzling view. The farmyard was also transformed with lights and decorations, and families could join Father Christmas for story time in his grotto.

Building on Chatsworth's longstanding role as a place of art and creativity, the design team worked with contemporary artists to create new works for the Christmas experience, including a large-scale paper cut artwork by artist Bethan Maddocks. The work, located in the Chapel Corridor, celebrates the generations of people who have worked at Chatsworth to maintain the house, garden and parkland for everyone to enjoy.

Significant pieces from the Devonshire Collections were also on public display as part of the festive theme, giving visitors an opportunity to enjoy artworks in the Chapel and Oak Room.

Alongside celebrations in the house, garden and farmyard, Chatsworth's annual Christmas market showcased the region's finest producers, designers and craftspeople.

THE PALACE OF ADVENT

4 November 2023 - 7 January 2024

“Deep diving into the archives with the collections team, I wanted to find stories of the historic workers so that the work was led by an authentic voice.”

Bethan Maddocks

The Caretakers, Bethan Maddocks, paper, 2023



Painted Hall stairs





The south façade of the house lit up as *The Palace of Advent*

We are committed to making a positive difference to people's lives by creating in-depth learning experiences to inspire current and future generations, and to affect how they think about the world around them.

We want to connect people with art, heritage and landscape; with ideas, experiences and opportunities, to help them thrive.

OUR
PEOPLE



VISITORS

2023

604,632

*number of visitors
to Chatsworth*

5,405

*Friends
Memberships*

11,610

used multi-media headsets

18,187

*used digital web
app guide*

5,524

*children and adults
took part in the lifelong
learning programme*

13,225

school pupils attended

39,805

*children and adults
on group visits*

360

*school and
educational groups*

77,495

visitors to events

4.7 million

visits to our website

193,000

Facebook followers

239,000

Instagram followers

47,000

X followers

EVENTS

OUR PEOPLE

9 – 11 June 2023
Chatsworth Garden
& Plant Fair

The opportunity to speak to specialist nurseries, and Chatsworth's garden team, ranked high on motivations to visit.



77,495
people welcomed
to our events



12 - 14 May 2023
Chatsworth International
Horse Trials

"All members of staff went above and beyond to assist and help the visitors, and every single member of staff was so friendly."

Horse Trials visitor

1 – 3 September 2023
Chatsworth Country Fair

88% of people said their visit made them feel Chatsworth is a place for them, as much as, or more than, they did before.



27 – 28 October 2023
Bonfire & Fireworks

"I think you did a fantastic job given how bad the weather has been. Very well organised, very enjoyable."

Visitor



SHARING OUR STORIES

Interpretation to engage visitors of all ages

We are at the start of a digital transformation, based on multi-channel storytelling that brings the whole estate and the assets of research on collections, history, family, and landscape to life through audio, video, imagery, words, digital archives, and more.

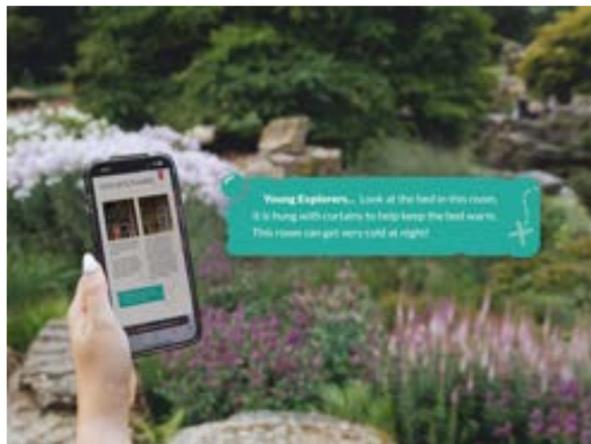
This will allow people to explore, learn and interact with Chatsworth, including those who may not be able to visit in person.

In response to visitor comments, additional stories were added to the multimedia guide. The Curator of Fine Arts shares the story of the huge marble foot.

“The foot was acquired by the 6th Duke of Devonshire from a family in Lucca in Italy. It originally belonged to an ancient Greek statue some 30 feet high. It was a composite statue made of wood and marble, with the flesh parts such as face, hands and feet being made out of marble, and the wood making up the rest, and of course the wood hasn’t survived so we are left with the flesh parts, and in this case it’s a left foot that belongs to a seated female statue.

The foot went away for conservation recently. Although it doesn’t look pristinely clean now, it had become tremendously dirty and some iron impurities in the marble were causing nasty orange stains on the surface so those have been touched out.

And you may be wondering what happened to the right foot ... well that is in the Pergamon Museum in Berlin.”



Left. The room cards in the house have been tailored for the benefit of 'Young Explorers'



Middle. Marble Foot wearing a sandal, Greek, marble, 150-50 BC

Right. Visitors in the Painted Hall



SHARING WHAT WE KNOW

We seek to share the Devonshire Collections as widely as possible, hosting events, using our stories and bringing inspirational people together, to give audiences outside Chatsworth a chance to be inspired and learn.

Archives & Library

Sharing our knowledge of the collections – with the public, specialist interest groups, and colleagues from other heritage organisations – is a core part of the work of the Archives & Library team. This is always a two-way process. We gain new information and insights into the items in our care through the different perspectives people bring to them. This year Archives & Library hosted a visit by staff and volunteers from Hardwick Hall, to explore some of the Hardwick-related archives held at Chatsworth. Most significant among these is Bess of Hardwick’s will with its attached inventories which provide a record of Chatsworth and Hardwick in 1601. The Archives & Library team contributed to Chatsworth’s lifelong learning programme by delivering themed sessions on Literary Chatsworth and Women who made Chatsworth. A Library Treasures session featured highlights from Chatsworth’s outstanding book collection, ranging from our earliest printed book, dating from 1459 and printed by Johannes Gutenberg, through to 20th-century classics.

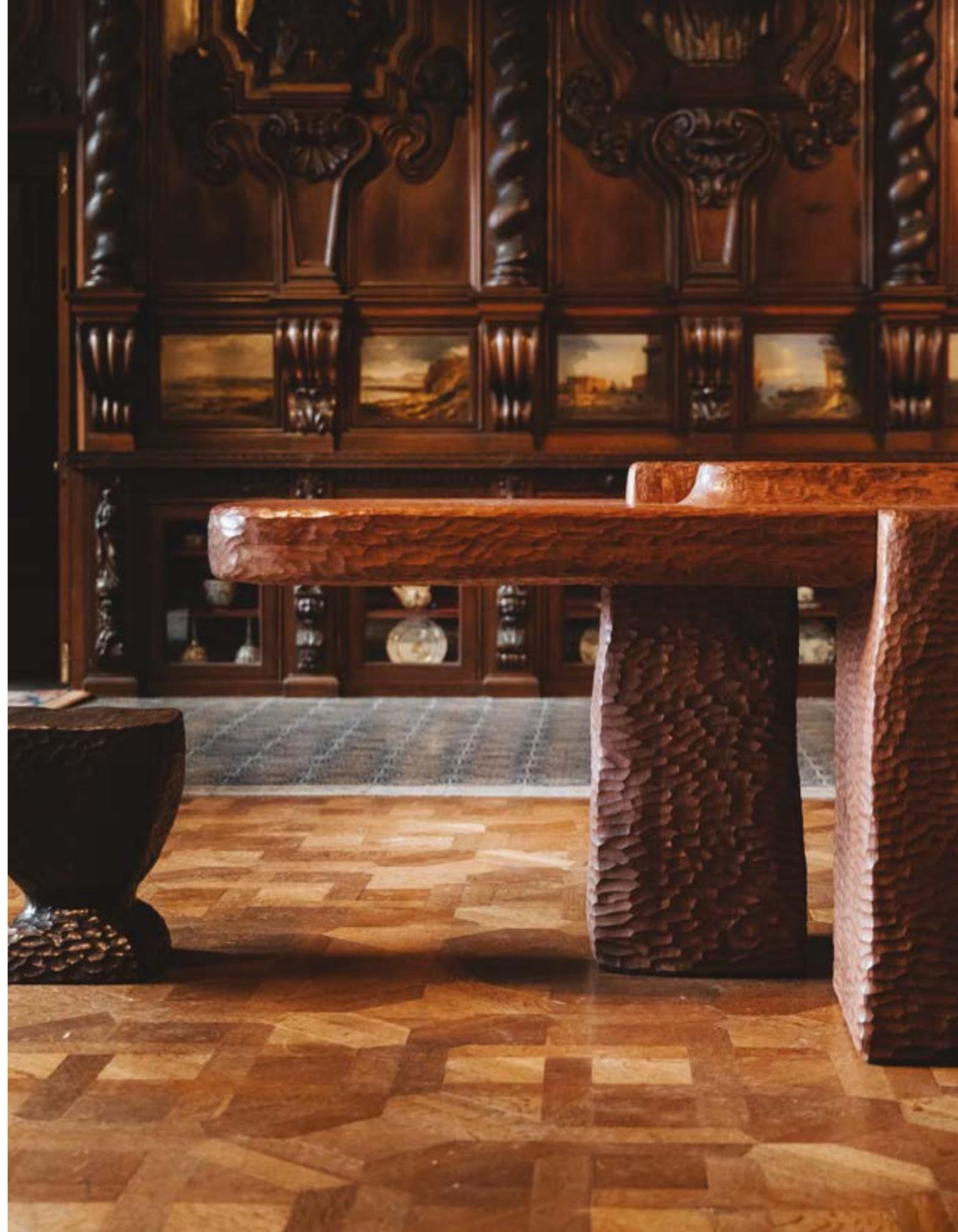
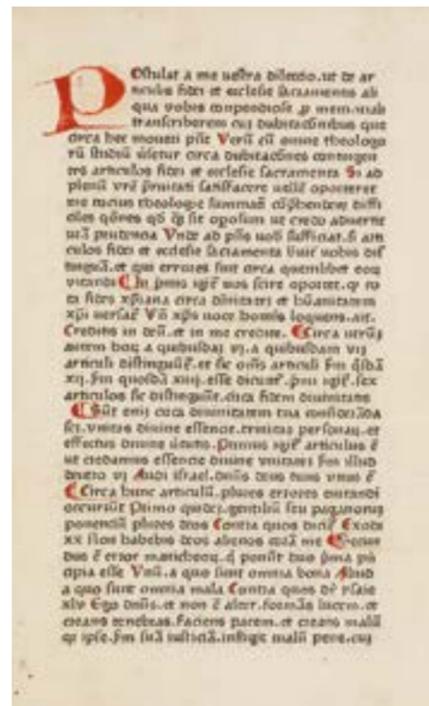
Archives & Library published an essay in *Visitors to the Country House in Ireland and Britain: Welcome and Unwelcome*, edited by Terence Dooley and Christopher Ridgeway (Four Courts Press, 2023). This focused on a visit to Chatsworth by novelist Elizabeth Gaskell, who arrived as a tourist on 12 September 1857, brandishing her pre-purchased green entry ticket; she and her daughter swiftly made the transition to honoured guests of the 6th Duke of Devonshire, who invited them to stay for the weekend, prompting Gaskell to compare herself to ‘Cinderella’. This story was also shared in a talk for the Gaskell Society in Manchester in March. Gaskell is one of many famous individuals who signed their names in Chatsworth’s 19th-century visitors’ books. Colleagues are currently transcribing these books and publishing a series of blog posts on their findings.

Right. Thomas Aquinas, *De articulis fidei* [Mainz: Johannes Gutenberg, c. 1459]. DEV/0011655

Opposite. Detail of *Hoard of Oak*, Faye Toogood, hand-carved oak, 2022

Mirror Mirror

The themes of our exhibition this year – making, equality and sustainability, uses of materials, and technology – were further explored during a study day held in the Theatre at Chatsworth in September. Featuring discussions led by curators and some of the artists represented in the exhibition, the day provided an opportunity to delve more deeply into the power and potential of design as a tool for change, while also drawing attention to the ways that this is evident in Chatsworth’s own history and collections. Many of the attendees were university students and we hope that, by facilitating these crucial conversations, Chatsworth will continue to inspire future creatives and be a hub for innovation.





148
*visitors welcomed to
Archives & Library*

Academic projects

The Archives & Library team has been hosting collaborative doctoral students and student placements for many years. The first of our projects in partnership with the University of Derby is with a student on the Integrated Masters degree in History who joined us for nine months on a work-based learning module. This module provides students with an opportunity to apply their passion for history within the context of a cultural, creative, arts, heritage or related organisation and to develop transferable skills. The result of the placement is a subject guide focusing on 18th-century childhood, designed to help those researching this topic in the Devonshire Collections Archives. The guide highlights the most relevant archives and historical documents, identifies significant themes and topics represented, and provides an introduction to key individuals and family relationships.

The Devonshire Collections Archives are internationally significant and support a huge range of research topics. We welcome researchers to Chatsworth from all over the world – from local historians to leading academics, curators, authors and many others.

398
*initial enquiries
responded to*

New research space

Our new Study Room opened this year in a newly configured space in the North Wing. While work was underway we continued to run our remote enquiry and copying service, to ensure that researchers were still able to access the information they needed.

The Study Room accommodates three researchers and an invigilator. The space is also used by colleagues researching the collections, and for sharing works of art not on display. So far feedback has been overwhelmingly positive and we look forward to welcoming many more researchers in 2024.

Left. Library at Chatsworth

Bottom right. Detail of *The Sleeping Endymion*, Antonio Canova, marble, 1819-1822



SUPPORTERS

Chatsworth House Trust raises its income 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.

Every visit supports Chatsworth House Trust, a registered charity dedicated to looking after the house, collections, garden, and parkland, for everyone. Visitor income funds essential conservation and our ambitious programme of exhibitions, events, learning and community outreach. Every penny generated by ticket sales, Gift Aid, donations, legacies, sponsorship and membership is reinvested into the charity to make this work possible. Any remaining funds are spent on conservation, restoration and the learning programme. Demands for conservation and upkeep are always far in excess of what the charity can support - the urgent conservation backlog is estimated to be at least £1.5m and structural renovations are estimated to be in excess of £30m. Continuing to secure fundraised income is therefore of vital importance to the charity.

Sotheby's

To celebrate the re-opening of the National Portrait Gallery this year, Chatsworth and Sotheby's collaborated on a portrait exhibition at Sotheby's New Bond Street auction house. *Portraits from Chatsworth* ran for six weeks and included works by Antonio Canova, Michael Craig-Martin, Rembrandt, Joshua Reynolds and Lucian Freud. The highlight of the event was an in-conversation with Dr Nicholas Cullinan OBE, CHT trustee and Director of the NPG, and fashion designer Bella Freud exploring the stories behind three portraits of the Devonshire family painted by her father Lucian Freud.



As Chatsworth's Art & Exhibitions Partner, Sotheby's enabled a wider audience to view works from the Devonshire Collections in a new way, broadening access through the exhibition and online.

Left. Dr Nicholas Cullinan OBE in-conversation with Bella Freud at Sotheby's

Right. Patrons' event programme

Partners

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

Sponsors

Axia
Bird in Hand
Delarki

Funders

Arts Council England
Department for Levelling Up, Housing & Communities
Duke of Devonshire's Charitable Trust
National Lottery Heritage Fund
The American Institute of Physics
The CLA Charitable Trust
The Ernest Cook Trust

Corporate Donors

Chanel
Laurent-Perrier

Corporate Members

Henry Boot
South Yorkshire Police and Social Club
Derbyshire Police and Social Club
Diocese of Derby

And those who wish to remain anonymous

PATRONS



“The Patrons Programme is a unique opportunity to experience some of the best that Chatsworth has to offer in an exclusive environment. Meeting experts from across the charity enables a fascinating insight and knowledge that enhances the whole Chatsworth experience.”

Patron of Chatsworth

Become part of our story as a Patron of Chatsworth. Patrons play a significant role in helping the charity to continue the legacy of care of this thriving cultural organisation.

As part of their membership, Patrons enjoy the benefits of a close relationship with Chatsworth and our colleagues. This includes access to our Patrons' event programme, invitations to private views, as well as discounts at our local hotel, pubs, shops and restaurants.

This year our Patrons enjoyed a range of experiences from a private tour of the kitchen garden, curator-led tours, an evening of music with pieces performed from a manuscript belonging to Duchess Georgiana, and close-up viewings of the Devonshire Collections.

If you would like to become a Patron and play a vital role in securing the long-term stewardship of Chatsworth, please visit chatsworth.org/support-us/patrons

Patrons

Jill and Paul Atha
Louise and Niall Baker
Martin and Marie Bonyng
Andy and Sarah Bruce
Stefan Cars
Elizabeth Gilder
Sally Hall
Andrew Lavery
Kate and Roddie MacLean
Helen Wigglesworth
Edward Wint
Kim Youd

And those who wish to remain anonymous



Chatsworth Friends

The Chatsworth Friends scheme is going from strength to strength, with member numbers growing to over 5,400.

Members are without doubt our best ambassadors, and this year we have welcomed 265 new Friends as a result of recommendation. Membership gift vouchers are now available online.

Joining our Friends membership scheme will help ensure that Chatsworth is here for future generations. Friends membership includes unlimited visits to Chatsworth throughout the year, as well as discounts in our shops, a series of exclusive Friends events, and complimentary tickets to the Chatsworth International Horse Trials, Chatsworth Country Fair and Chatsworth at Christmas. All income from membership goes directly to the charity and is reinvested in the preservation, improvement and upkeep of Chatsworth, essential conservation work, and our learning and community outreach programme.

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 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 taxpayer, 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.

Gift Aid is incredibly important to Chatsworth House Trust, generating an income of £520,770 in 2022-23. With our Patrons' scheme, we are able to proportionally claim Gift Aid on the joining fee.



Friends memberships raised
£920k
for the charity
in 2023

Over 300 people work for Chatsworth House Trust, complemented by over 200 volunteers in Visitor Experience, Collections, Garden & Landscape, and Learning & Engagement teams.

Opportunities for lifelong learning extend to colleagues and volunteers. This year we expanded the talent and training curriculum to include themes such as mentoring, customer engagement, supporting colleagues with autism, deaf awareness workshops and running British Sign Language classes. We also launched a talent development programme, and a leadership development programme open to colleagues who are, or aspire to be, managers.

The charity continues to build on its links with the local community, and has supported many Derbyshire schools with their World of Work weeks and mock interview days, in addition to attending various local job and apprenticeship fairs, and Disability Service employment fairs.

We continue to focus on the wellbeing of our colleagues, recruiting a further 30 Mental Health First Aiders across the group. Our Employee Assistance Provider, SIXMHS continues to be widely used with feedback showing it has been of invaluable benefit to colleagues. 2023 also saw the launch of a wellness calendar, which is a programme of fun and healthy activities open to all colleagues including yoga, ballet and weekly walks. Subsidised sports massage treatments are also available, in particular for those in more taxing roles to support their physical as well as mental health.

COLLEAGUES & VOLUNTEERS

300+
*people work
for Chatsworth
House Trust*

200+
*part-time
volunteers
work alongside
the team*

47
*students were
supported
throughout
their work
experience*



Chatsworth's more than 200 volunteers offer invaluable support for the charity, contributing their skills, knowledge, and time through a variety of roles – from welcoming visitors, to removing invasive Rhododendron, improving access to our collections, and helping to deliver inspiring lifelong learning programmes.

Our volunteer scheme supports those wanting to develop their skills, transition back into work, meet like-minded people, and support the care of our heritage.



Top. Wax seal of Elizabeth I with protective pouch

Right. Members of the Visitor Experience team

Devonshire Collections Archives

Our dedicated volunteers contribute to the care of and access to our archives collection, completing over 1,200 hours work in 2023. They have been working on a range of projects, from cleaning and repackaging our vast estate collections to listing 19th-century personal letters. This work is increasing the accessibility of material within our collection, and ensuring the long term preservation of Chatsworth's unique archives. For example, a volunteer is creating protective bags for fragile wax seals attached to documents. The wax seals come in various shapes, sizes and designs, with a notable example from the collection being the Great Seal of Elizabeth I.

Learning & Engagement

As the learning and engagement programme develops, there are more opportunities to get involved and support learners of all ages through volunteering. We now have 23 volunteers working alongside the Learning & Engagement team to deliver the art, heritage and landscape programmes, and it would not be possible to provide the scale and variety of what we do without them. With their additional support, we will continue to grow areas of the programme for visitors, in particular heritage and wellbeing activities connected to *Celebrating the Cascade*.

“Chatsworth is an ideal place to be a volunteer, working alongside friendly staff and other volunteers. We do a variety of jobs both inside and outside, and enjoy going the extra mile for the visitors in numerous ways. No day is the same, and we thoroughly enjoy our time here.”

Visitor Experience volunteer



We recognise the scale of the challenges brought about by the climate crisis and global biodiversity loss. We also acknowledge the opportunity we have to deliver meaningful positive change.

The importance of nature connectedness for our health and wellbeing is increasingly recognised. Either alone in quiet reflection, or with friends and family, Chatsworth offers visitors the opportunity to step outside the stresses of everyday life – whether this is in the garden, exploring the farmyard and playground, or walking in the parkland and Stand Wood.

By working with those around us, and supporting lifelong learning for our visitors, we hope to inspire positive action that extends beyond our estates and our communities, to benefit societies and natural spaces the world over.

OUR SHARED FUTURE



LEARNING & ENGAGEMENT

At Chatsworth we inspire lifelong learning.

The Learning and Engagement team has had a busy year, with responsibility for an expanded offer of family engagement, interpretation and lifelong learning.

Families: Getting hands-on with history

The family offer was inspired by the link between *Mirror Mirror* and design, and family engagement focused on nature's designs standing the test of time. The aim was for children and accompanying adults to learn together while having fun through multi-sensory play, exploration and enquiry. The experience was more child-friendly through the introduction of handling resources in the house, a Prehistoric Explorers plant hunting trail through the garden and Stand Wood, and the opportunity to take part in an archaeological 'dig' for fossils at the farmyard.

'Family Art in the Park' events took place through the summer holidays. Participation in these events doubled compared with 2022 showing that there is an audience and demand for these activities. Sessions took place twice a week and were free. Creative activities included making dinosaur puppets, natural dream catchers and 'nature wands' (the most popular activity).



Early Years spotlight

Mini-Makers is our under-fives art club, which has laid the foundations for a pre-school art-based programme. Children experiment with hands-on activities and cognitive play, and the focus is on moving, doing and dexterity to support motor, language, cognitive and social development for younger visitors. Activities include making natural sculptures in the garden, painting a life size 'Me' portrait, making garlands and dreamcatchers using foraged leaves in the garden, and leaf kites which children had the opportunity to 'fly' on the South Lawn.

Little Pips is our gardening club for under-fives, and *Seedlings* takes place after school for those up to seven years old. Children are encouraged to explore the Kitchen and Cutting Garden, learn how to grow different flowers, fruits and vegetables, and discover the abundance of wildlife at Chatsworth.

Having identified a need for provision for children with additional needs and their carers, we created *Squirrels Nature Club* – a monthly programme exploring the Kitchen and Cutting Garden and Stand Wood. Activities include bird walks, bug hunts and bumblebee and butterfly safaris. These sessions emphasise calm - the Stickyard provides a safe, quiet space. Participants can choose to stay in the Stickyard, or explore the garden and Stand Wood dependent on their needs.

One of the Learning and Engagement team's priorities for the coming years is to create a programme to support visitors of all ages who have additional learning needs.



In response to evaluation of Family Art in the Park, we hope to expand our free to access programming in the park over the coming years.

Left. 2023 saw an increase in our outdoor family engagement programmes

Right. *Mini-Makers* in the Old Potting Shed

Lifelong Learning

In 2023 we developed a year-round programme of talks, workshops, walks and experiences for adults. Bringing together the skills and enthusiasm of our in-house experts and invited guest speakers, artists and makers, the programme mirrors the seasons, the main exhibition themes for the year, and the calendar of national and topical events.

The year began with a series of talks, printmaking and drawing courses taking place in the Old Potting Shed, and our first ever *Sketching in the Sculpture Gallery* sessions, led by our arts engagement team.

The newly introduced Landscape Team tours have also been successful. Themes included Historic Waterways, Parkland Tours and Seasons in Stand Wood. These monthly tours focus on the history of land management, and flora and fauna around the estate.

Peak District Artisans is a thriving association of fine artists, designer makers and artisans based in and around the Peak District. We extended a partnership with PDA across the year to include Watercolours with Pam Smart, Oil painting with Sue Nichol, Collagraph printing with Jo Allen and handmade Christmas decorations with Liz Welby. International willow artist Emma Stothard followed her sell-out winter Stag willow-weaving with a Moongazing Hares Masterclass in spring and Pheasants in Autumn.

A highlight of the programme this year was collaboration with Theresa Peltier, High Sheriff of Derbyshire to celebrate priority causes she has identified during her tenure of office. We curated a series of events for Deaf Awareness Week in May, which included estate walks co-led by Deaf-initely Women. We hosted 'A Celebration of Derbyshire Women' for International Women's Day, including contributions from Jane Marriott and Gill Hart for Chatsworth, and guest speakers Seni Senivatrine (creative artist), Rachel Carter (Derby-based artist) and Liz Fothergill HM Lord-Lieutenant of Derbyshire.



Left and top. *Sketching in the Sculpture Gallery*

Right. A student on the *Rise High* programme

Schools Programme *Rise High Highfields*

As part of our strategic partnership with the University of Derby, we continue to work with their Widening Access team and Highfields School in Matlock on the *Rise High Highfields* project, to create an inclusive environment and present future work and study options.

For Chatsworth, the priority is to introduce students to career options they may not have previously considered, support them through secondary school and build their confidence. During visits to Chatsworth, Highfields students enjoyed team-building activities including fire pit cooking and shelter building, and Year 7 students enjoyed a careers day, spending time with different departments including Forestry, Collections, Farmyard and Landscape teams, learning about the work they do through hands-on activities.

We were delighted to hear feedback from the students about how the project has helped them. We hosted 22 Year 8 students, their teachers, parents and younger siblings to celebrate the end of the project. The Floristry team created individual button holes, Chatsworth Farm Shop colleagues provided an evening buffet, and the celebration ended with a silent disco in the Oak Barn at the farmyard.



COMMUNITY OUTREACH

Chatsworth's future is intrinsically linked to our local communities, colleagues, visitors, supporters and partners. This sense of social responsibility is fundamental to making a positive impact, enriching lives and championing our communities.

Artspeak Radford Care Group
at Chatsworth



Learning & Engagement Outreach

We have grown our commitment to working in-depth with community groups, supporting access to our arts and landscape programmes. This is a priority for the team over the next five years.

Deaf Awareness Week

We welcomed members of Deaf-initely Women, a group that aims to empower deaf and hard of hearing women, for a floristry workshop. And children from the Royal School of the Deaf Derby followed in the footsteps of dinosaurs on a prehistoric plant and tree walk with some fossil spotting along the way.

Maggie's Cancer Care Group

Maggie's Cancer Centre at the City Hospital in Nottingham asked us to arrange a special day out for breast cancer patients. This group meets every month at the hospital but, due to ongoing treatment, they are rarely all together. Where a group has bonded due to illness, the opportunity to get away from the shared experience of medical treatment and enjoy a picnic lunch and art workshops together is all the more important. After a sociable lunch, participants studied flowering plants, provided by colleagues from the Garden & Landscape team, as the starting point for a mindful drawing workshop. Participants set the pace in this calm and creative workshop, where the group was able to share experiences, while focusing on the beauty of the plants and the tactile sensations of the drawing materials.

“Thank you from all the ladies who came along on Monday... They enjoyed drawing, even those who were reluctant to start felt they had achieved so much by the end and the setting was memorable for them.”

Event Organiser

Chatsworth's potential to impact human and social capital

Most of our community-focused work has centred around the benefits that engagement at Chatsworth can have on wellbeing and mental health.

During 2023, we formed a partnership with The Furnival (a Sheffield charity supporting women and children from diverse backgrounds) and Dr Faye Sayer – Assistant Professor in Heritage and History at the University of Birmingham. Dr Sayer conducts research into the value cultural heritage has to communities, and its potential to impact human and social capital; including wellbeing, mental health and human dignity.

Visits by groups of women and children comprised self-guided time in the house and garden, followed by facilitated workshops. The programme familiarised participants with the setting, before introducing Chatsworth team members and more in-depth activities. Workshops included making floristry arrangements with flowers picked from the cutting garden, fire pit cooking with ingredients picked from the kitchen garden, and printmaking with our arts engagement facilitators.

Dr Sayer has been working with the group to measure the impact and benefit of access to culture and heritage; whilst participants are the focus of the study (research not yet published), the impact and benefit for colleagues and volunteers has been notable.

“Our team has learnt so much about the women, their families and their home countries. It is amazing how nature and food can bring people together, language barriers forgotten. It has really felt like we have been spending time with friends and we have enjoyed the visits as much as our guests have.”

Learning & Engagement Team

'Artspeak' Radford Care Group

Radford Care Group is a charitable centre that offers daytime activities for older people in Nottingham. Many in this group attend art focused fortnightly workshops designed to engage those living with Dementia and/or Parkinson's disease, and members of the 'Artspeak' club visited Chatsworth to take part in art activities. Drawing is good for manual dexterity and keeping hands busy – ideal for this group.

Creating a calm and safe space for group work and art making in some of the sheltered areas of the garden meant group members were able to enjoy the outdoor space, and have some autonomy over their drawing without pressure.

Helping schools reach us

We know from our partner schools, and evaluation of our learning programmes, that getting to Chatsworth presents a significant barrier as travel costs can make it impossible for affordable school trips. In year two of our designated travel subsidy scheme, and with the support of a generous donor, we welcomed 1843 children and 238 adults from 25 schools. The fund is also open to community groups – to date, the largest uptake has been from schools.

*Our travel subsidy scheme
helped us welcome*

1843
*children from
25 schools*

£317k
was raised through
events held at
Chatsworth

Working with Local Charities

Chatsworth House Trust is not a grant-distributing charity, but works together with charitable organisations whose objectives align with ours, in order to have a greater positive impact on our communities. From concerts in the Painted Hall to clay shooting and fun runs in the park, the scope of charitable activity is broad.

One of the most successful charity events held at Chatsworth this year was Ashgate Hospice's butterfly appeal, with a mass of handmade metal butterflies dotted around the lawn by the house throughout May and June. Sales of the butterflies raised over £100,000 as a mark of remembrance for loved ones.

Sheffield Children's Hospital's 10k sponsored walk raised over £20,000, and Parkinson's UK held a similar event raising an impressive £29,000.

The Derbyshire Charity Clay Shoot is hosted by the estate. Over its 17 years the charity clay shoot has raised over £2.5m, funding vital charitable works and endeavours in areas of physical and mental health and wellbeing, learning, and conservation. Over £160,000 was raised in 2023 in support of Weston Park Cancer Charity, PACT, St Luke's Hospice, Sheffield Children's Hospital Charity, Chatsworth House Trust and The Game and Wildlife Conservation Trust.



Left. 10k run in support of Helen's Trust

Right. Pink Ribbon Walk in support of Breast Cancer Now



ENVIRONMENT & SUSTAINABILITY

Climate Change

2024 will see the launch of a pivotal piece of work for the Devonshire Group: our strategy for reaching Net Zero. An enormous amount of effort has gone into this project, with contributions from colleagues across the group, and experts in their field.

In the meantime, we are continuing to pursue efforts to decarbonise our operations. We currently use biomass boilers to help heat Chatsworth, and a hydroelectric turbine generates electricity for the site using water from the moors above the house. We are actively investigating opportunities to incorporate further renewables at our sites, and audit energy usage to help optimise consumption.

In 2023 we also made strong progress in greening our vehicle fleet, replacing two diesel vans with fully electric alternatives. This investment should see a reduction in the amount of diesel we use, lowering our greenhouse gas emissions.

Rainfall in October 2023 was

211.7mm,
the wettest month on record at Chatsworth for over 100 years



Resource Use

We treat waste as a resource, adopting the waste hierarchy of reduce, reuse, recycle, recover. We work with our waste contractor to make sure that none of our waste goes to landfill.

This year, we have been looking at how we can get the most out of our waste, by making it easier to separate out recyclable materials. New bins and signs are helping colleagues separate their waste, while on the visitor route a bespoke waste separation station has been designed and trialled for roll-out in 2024.

As well as improving recycling facilities, we continue to look for ways to reduce the amount of waste we generate. For example, iPads used by our room guides on the visitor route have eliminated the need for printed resources, reducing our consumption of paper. The interpretation cards used by visitors are now made of recycled materials, further lowering our environmental footprint.

Biodiversity Crisis

Our relationship with the natural world goes back hundreds of years, and our strategic direction is guided by this long-term approach. Generations of individuals have cared for the landscape around Chatsworth, providing food, fuel and fibre, while supporting an array of flora and fauna.

Today, a wide range of colleagues contribute to this important work, sensitively managing the land and helping communities and visitors connect with nature on the estate.

We will work towards Net Zero, operating with significantly lower emissions of greenhouse gases than during the first two decades of the 21st century. We will seek to reduce our reliance on and use of fossil fuels and promote the use of sustainable travel.

Sustainability

Sustainability is a way of thinking adopted by colleagues and volunteers from every team and at every level of the organisation. Aligned with our core values, we acknowledge the importance of acting responsibly, and the value in continual improvement. A network of passionate sustainability champions helps keep us on track – putting forward suggestions, sharing progress and delivering improvements.

In September, a group of champions joined the Sustainability team on a visit to our waste contractor, Peak Waste, at its recycling facility near Ashbourne. The team witnessed the extensive separation and sorting process that our waste goes through, and learned about the value and uses of different materials. The visit underlined the importance of treating materials as resources, and the need to move from a linear to a circular economy.

Our champion from the kitchen garden has also been leading a project looking at new uses for waste materials. The team is conducting composting trials using the bokashi process: a method of anaerobic fermentation that can quickly turn food waste and garden materials into a valuable soil improver.

Green Transport

In the rural setting of the Peak District, sustainable travel can be a challenge, with many people relying heavily on cars. This reliance not only results in increased greenhouse emissions and congestion, but also limits access for colleagues, visitors and members of our local communities.

From speaking to colleagues and volunteers, it is clear that many would like to adopt more sustainable means of transport but their options are often very limited. To gain a better understanding of the barriers around greener travel, colleagues were invited to participate in a transport survey in autumn 2023. Hundreds of colleagues took part, providing valuable data and offering useful feedback.

The findings of this research are being used to develop plans to support low carbon and accessible travel. Initiatives include improving cycling facilities, providing a pool of e-bikes for colleagues' use, and looking into ways to facilitate lift sharing.



MAKING
MORE

SPACE

FOR
NATURE

CARING FOR CHATSWORTH'S LANDSCAPE

Making More Space for Nature is the Devonshire Group's approach to responsible land management and landscape engagement. It is not a new approach, having been honed over centuries in the estate's role to take care of its significant natural heritage.

The approach brings together and builds on colleagues' work across the organisation. From our Farms, Forestry, Garden & Landscape teams, to our Learning & Engagement and Sustainability teams, a broad range of colleagues and volunteers contribute to this critical and timely work.

Our Landscape team works to protect and conserve the parkland around Chatsworth, maintaining footpaths, managing important habitats and controlling invasive species.

They do this with the support of a team of dedicated volunteers, who contribute to a wide range of hands-on land management and conservation activities.

Invasive species control is one area in which volunteer support is making a real difference. This is often a manual task, sensitively removing harmful species while minimising damage to other plants and animals.

Volunteers have been instrumental in the control of invasive bracken at Dobb Edge in the northern end of the park. Bracken spreads via underground rhizomes, rapidly out-competing other plant life. Although initially disruptive, controlling the spread of bracken helps the landscape support a wider range of flora and fauna.

Another way our Landscape team aims to increase biodiversity is through the careful management of meadows. By mowing less frequently, at the right time of year, and removing grass clippings after each cut, our team can provide the ideal conditions for a more diverse range of plant species in our grasslands.

The results of this judicious management are most apparent in spring and summer, when inconspicuous plants burst into flower. In grassy verges around the estate, the range of native wildflowers is increasing, including oxeye daisies, buttercups, germander speedwell, cuckooflower, and meadow saxifrage which is a nationally declining species rarely found outside the East of England.

With the support of our volunteers, we have also created entirely new habitats, such as the wildlife pond near Calton Lees car park. Volunteers and colleagues dug the pond by hand to minimise the environmental impact, and created two hibernacula for amphibians and reptiles, and planted native species. The pond has established well and will soon be home to an abundance of wildlife.

This autumn, our volunteers also helped build and install bird boxes around woodlands at Chatsworth. The boxes have been designed to support pied flycatchers, a species which has struggled in recent years. A summer resident, pied flycatchers arrive each spring from West Africa to breed in the mature oak forests of the British Isles.

Landscape team clearing
Rhododendron Ponticum
in Stand Wood

FARMING FOR THE FUTURE

From the Kitchen Garden to livestock bred on the wider estate, Chatsworth strives to use and sell all of its produce locally, and aims to buy at least 50% of supplies and services within 30 miles of the estate.

This sustainability and farming story is shared with visitors at the Chatsworth farmyard throughout the year.

When the farmyard opened in 1973 its aim was to showcase farming on the estate, and landscape management. Fifty years on, the mission remains unchanged - to offer all visitors the opportunity to learn about farming, food production, and the importance of conserving rare breeds and traditional landscapes.

This year we have welcomed five litters of piglets, one calf, seven goat kids, one donkey foal, 250 chicks, 23 lambs and one very rare Suffolk Punch foal at the farmyard. Our breeding work continues to preserve our heritage British livestock.

The farmyard was also the largest breeder in the country of Derbyshire Redcap hens, promoting and protecting this important local species. The farmyard has welcomed several new additions this year to our collection of animals including Golden Guernsey goats, Marsh Daisy chickens, and Maggie and Muffin, two miniature Shetland ponies.



Right. Passion fruit (*Passiflora edulis*)

Opposite. Jacob ewe with her lambs



The Suffolk Punch filly is one of only 33 born in this country, and will help to preserve this stunning breed of horse for the future.

We continue to share our work at the farmyard by holding events throughout the year. Visitors have joined us for sessions on everything from milking goats to keeping pigs. Our programme has expanded to include lambing, and one group of visitors was lucky enough to see the birth of quadruplets. This event showcases the farmyard's work on endangered breeds such as the Derbyshire Gritstone sheep, as well as explaining the work being done across the estate with the commercial sheep flock.

Visitors are keen to learn about how farming is adapting to our ever-changing world as we see the impact of climate change on farming practices, and a growing environmental consciousness on where and how our food is produced.



10 GOALS

Launched in 2019 across the Devonshire Group, our 10 Goals for 10 Years help us to shape a sustainable future.

1

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

Work is now underway on sites to build over 250 homes in Derbyshire and Yorkshire. Negotiations have been completed to build a further 174 homes, and planning permissions granted for another 509. Construction work on Hartington Business Park, a 23,000 sq ft collection of new industrial warehouse units, is complete and the majority of units are occupied. Once fully operational, the development will bring over 30 new jobs to this area north-east of Chesterfield.

2

Double the benefit to local economies from our organisations

For 2019/20, our baseline year, our economic impact stood at £197m supporting 3,379 jobs. The following year, due to the pandemic, our impact dropped by £56m and the equivalent of 840 jobs. However, our 2021/22 assessment showed a healthy recovery, with our economic impact standing at £224m and supporting 3,338 jobs. The 2022/23 assessment is currently underway, with results due to be published in early 2024.

3

Buy at least 50% of our supplies and services locally

By 'local' we mean businesses less than 30 miles away by road from our various sites. In 2022/23, across the Devonshire Group 43% of spend was with local businesses, equating to £17.8m. The percentage is akin to last year, and teams continue to work together to increase the level of local spend.

4

Invest £50m in our heritage properties and landscapes

In 2022/23, we spent £7m on repair and restoration of Devonshire Group properties and landscapes. Of this, £3.1m was spent by the charity on projects at Chatsworth, and £1.9m on the wider Derbyshire estate. In the past five years we have invested £30m across the Devonshire Group, 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

With a year-round calendar of events and programme of lifelong learning, we create meaningful and relevant experiences for all. Over 5,500 children and adults took part in the Learning & Engagement team's lifelong learning programme at Chatsworth. We also welcomed 13,225 school pupils, from 360 different school and educational groups.

6

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

Across 2023, we achieved scores of 83%, 92% and 93% for the three measures respectively. Alongside other visitor feedback, this valuable data helps us enhance the visitor experience at Chatsworth.

7

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

The 2023 survey was reduced in length, and completed by 68% of colleagues and volunteers. Scores remained high, with four out of seven questions relating to engagement and satisfaction exceeding 80%. The removal of some higher scoring questions contributed to a drop in the average for these scores, which nevertheless remains high at 83%, down from 87% the previous year.

8

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

The People Team has had a successful year offering work experience opportunities within a variety of teams across the Devonshire Group. In 2023, we hosted 50 work experience placements, and eight training roles. Since 2019, we have hosted 89 work experience placements as well as 82 apprenticeships, traineeships and other positions for young people.

9

Reduce our impact on the environment

Colleagues from across the organisation have been contributing to a pivotal piece of work: our strategy for reaching Net Zero. The strategy will be launched in 2024, and will ensure our decarbonisation ambitions align with the latest climate science. We also continue to improve the way we handle waste, treating it as a resource. At Chatsworth, bespoke bins have been designed, for rollout in 2024, which will make it easier for visitors to separate waste correctly.

10

Improve the quality of life and wellbeing of our local communities

We are all increasingly aware of the importance of spending time in nature, and its positive impact on our health and wellbeing. At Chatsworth, a range of dedicated colleagues and volunteers make it possible to access green spaces. From protecting habitats and maintaining public access, to creating opportunities for learning and engagement, their hard work helps visitors and members of our communities connect with nature on the estate.

10 YEARS

THE DUKE OF DEVONSHIRE'S CHARITABLE TRUST

Lord Burlington is Chair of the Duke of Devonshire's Charitable Trust, along with fellow trustees the Duke of Devonshire, the Duchess of Devonshire and Oliver Stephenson. The charity makes grants principally to the local community and charities in Derbyshire, and close to Bolton Abbey in North Yorkshire, Eastbourne in Sussex and Lismore in Ireland as well as occasionally further afield in the UK. The trustees meet three to four times a year to consider the applications received, and donations in the last few years have been typically £250 up to £10,000.

In 2023 successful applicants included *Gargrave Primary School, Tech Resort Eastbourne, Lifeline Harrogate, Horatio's Garden at the Northern General Hospital in Sheffield, Kids Cancer Charity, Calver and District Community Playground, Mastin Moor Allotments and Gardens, Eastbourne Rowing Club and Family Support Derbyshire.*

A large number of the successful applications focus on issues of access to food, secure accommodation and wellbeing services, providing support to growing numbers of families and individuals facing the cost of living crisis. Grants have been made in support of food banks, social clubs and advisory services hosted in community settings by a variety of welfare charities and faith organisations. Children's services and primary schools projects have been widely supported again this year, with a number of local schools receiving funding to improve play and learning facilities.

Left. Chance to Shine, supported by DDCT

Right. Ashgate Hospice's Butterfly Appeal at Chatsworth



FINANCIALS

The full financial statements for Chatsworth House Trust are audited annually, filed at Companies House and lodged with the Charities Commission (charity number 511149).

Incoming Resources

The charity's main source of income is from visitor admissions to the house, garden, farmyard and playground during its open season from mid-March to early January, including income from our Friends Memberships. The year on year rise results from the easing of the charity's capacity restrictions which have seen visitor numbers back at pre-pandemic levels. The increase in visitor numbers (up 5% from 573,686 in 2021-22 to 600,471) increased admission income to £12.0m (2021-22: £10.1m), which represents 69% of the charity's total income. Approximately one quarter of visitors opted to Gift Aid their admissions ticket by adding a 10% donation, enabling the charity to claim an additional 25p from the government for every £1 donated.

The second main income stream is trading activities, including vital sponsorship of our exhibitions and learning programmes, plus major park events such as the Chatsworth Country Fair and Chatsworth International Horse Trials. Other trading activities include rental income from retail and catering outlets operating in premises located at Chatsworth,

as well as income from partners of Chatsworth and grant funding. Income from trading activities was £4.3m in 2022-23, increasing from £2.3m in 2021-22.

Fundraising is crucial to the charity's financial resilience. Our Patrons are key supporters who have a long-term relationship with and interest in our charitable work, and help to enable this through their donations. We are additionally supported by a number of Trusts and Foundations, which have given grants to support archival research, upgrades to learning spaces, and the installation of a Changing Places toilet.

A donation is made by the Trustees of the Chatsworth Settlement in the form of housing occupied by Chatsworth House Trust staff for which rent is not charged. Further one off donations and income from investments generated £0.6m of income. Total income for the year ended March 2023 was £17.4m (increasing from £13.9m 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 playground to support public access; maintenance, repair and general upkeep of these assets and the art collections, as well as costs of operating subsidiary trading operations. This accounted for 99% of all expenditure in 2022-23, which was similar to 2021-22.

The charity also spent £0.1m on the essential preservation and maintenance of the house and grounds, which was similar to 2021-22. Total expenditure for the year ended March 2023 was £15.8m, increasing from £11.5m in 2021-22.

Over the long term, all net income generated is reinvested in the conservation and restoration of the house, gardens, park and art collections, and the Learning and Engagement programme. 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.

Looking to the future, we will invest in our financial and organisational resilience, and secure the long-term protection of our heritage, landscape and cultural assets, for the benefit of everyone.

Consolidated statement of financial activities for the year ended 31st March 2023

		Total Year ended March 2023	Total Year ended March 2022
		£000	£000
Income			
Charitable Activities	Income	12,019	10,055
Trading Activities	Park Events	2,239	355
	Rental Income	913	792
	Other Income	1,170	1,184
Donations & Legacies	Staff / Pensioner Housing	378	392
	Other Donations & Legacies	252	669
Investments		434	489
Total Income		17,406	13,936
Expenditure			
Charitable Activities	Admission expenses	3,676	2,806
	Maintenance, repair and general upkeep of the House, Garden and Park	5,102	4,028
	Maintenance of the art collection	409	344
	Governance costs	201	178
	Other costs, including support costs	4,231	3,256
Raising Funds	Subsidiary trading operations	2,156	771
	Investment fees	9	19
Total Expenditure		15,845	11,461
Net Income / (Expenditure)		1,561	2,475
	Net (loss) / gain on Investments	(1,746)	1,094
	Actuarial (loss) / gain on Pension Scheme	2,831	486
	(Loss) / gain on Investment Properties	320	0
Net movement in funds		2,966	4,055
Total funds brought forward at 1st April		26,446	22,391
Total funds carried forward at 31st March		29,412	26,446

The accounts are available on request by contacting the Company Secretary, Chatsworth House Trust, Derbyshire, DE45 1PP.

The figures are for the year to 31 March 2023 with comparative figures for the year to 31 March 2022.

APPENDIX

Chatsworth House Trust Council of Management (Trustees)

Lord Burlington, DL – Chair
The Duke of Devonshire,
KCVO, CBE
The Hon Mrs Christopher
Chetwode, DL
Dr Nicholas Cullinan, OBE
Mark Fane
Edward Perks
Nishi Somaiya
Henry Wyndham

Finance, Audit & Conflicts Committee

Guy Monson – Chair
Mark Fane
Edward Perks
Nishi Somaiya

Credits

Design
93ft Design Studio

Photography
Helena Dolby
India Hobson
Adam Barclay
Daniel Casson
Peter Landers
Shoot Photography

Printing
ASAP Digital

*Printed on G. F Smith Accent Recycled.
Manufactured using 100% recycled fibre,
Accent Recycled is FSC certified, acid-free
and carbon balanced at source.*

*We would like to thank all our colleagues at
Chatsworth House Trust and the Devonshire
Group for their assistance in the production
of this Review.*

Image credits

ERDEM Spring Summer 2024 Show,
photographed by Jason Lloyd Evans

Peter Landers

Thomas Loof

The National Gallery, London

Trustees of the Chatsworth Settlement

Bruce Weber / Trunk Archive

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

Get in touch

If you would like further information
about the charity please contact us:

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