

Cabinet Members for Prosperity and Health & Wellbeing

Agenda

Date: Friday, 14th August, 2009
Time: 10.00 am
Venue: The Capesthorpe Room - Town Hall, Macclesfield SK10 1DX

The agenda is divided into 2 parts. Part 1 is taken in the presence of the public and press. Part 2 items will be considered in the absence of the public and press for the reasons indicated on the agenda and at the foot of each report.

PART 1 – MATTERS TO BE CONSIDERED WITH THE PUBLIC AND PRESS PRESENT

1. **Apologies for Absence**

2. **Declarations of Interest**

To provide an opportunity for Members and Officers to declare any personal and/or prejudicial interests in any item on the agenda

3. **Public Speaking Time/Open Session**

In accordance with Procedure Rules Nos.11 and 35 a total period of 10 minutes is allocated for members of the public to address the meeting on any matter relevant to the work of the meeting. Individual members of the public may speak for up to 5 minutes but the Chairman will decide how the period of time allocated for public speaking will be apportioned where there are a number of speakers.

During public speaking time, members of the public may ask questions of the appropriate Cabinet Member who has responsibility for the matter in question. Where a member of the public wishes to ask a question of a Cabinet Member at an executive meeting, 3 clear working days' notice must be given to the Democratic Services Manager.

4. **Tatton Park Biennial** (Pages 1 - 16)

The consider a report on the Tatton Park Biennial.

(There are no Part 2 items)

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CHESHIRE EAST COUNCIL

Cabinet Member for Prosperity
Cabinet Member for Health and Wellbeing

Date of Meeting: August 14 2009
Report of: John Nicholson, Strategic Director – Places
John Weeks, Strategic Director – People
Subject/Title: Tatton Park Biennial

1.0 Report Summary

- 1.1 This report provides:
- Background and details of the Tatton Park Biennial
 - An overview of proposals for future Biennials
 - Identification of benefits to Cheshire East
 - Proposals for the development of the Biennial in the context of the Cultural Olympiad 2008-2012

2.0 Recommendations

That the Cabinet Member for Prosperity and the Cabinet Member for Health and Wellbeing

- (1) endorse the overall approach to the Tatton Park Biennial and agree the funding proposals, in respect of seeking support from the outside bodies; and
- (2) consider the budget requirements as part of taking forward the Council's Medium Term Business Planning arrangements and in the preparations for setting the 2010/11 Budget.

3.0 Reasons for Recommendations

- 3.1 To endorse Cheshire East's support for the Tatton Park Biennial in order to facilitate funding applications for the period 2009-2012 and delivery of the event.

4.0 Wards Affected

- 4.1 Bucklow and Knutsford

5.0 Local Ward Members

- 5.1 Jamie Macrae, Andrew Knowles, George Walton (Bucklow)
Steve Wilkinson, Olivia Hunter, Tony Ranfield (Knutsford)

6.0 Policy Implications including - Climate change - Health

6.1 The Tatton Park Biennial is recognised at regional and sub-regional level as a significant event that is of importance to the Visitor economy. The developing work on a visitor economy strategy for Cheshire East, the current Destination management Plan for the sub-region and Embrace the Games: (the Cheshire and Warrington Legacy Framework for the London 2012 Games), all recognise the value of such activity to the profile and economic benefit of the area together with the health and wellbeing of local communities (which will be reflected in the forthcoming Cheshire East/Pct Health Improvement Strategy). The Biennial also features within Arts Council England's 3 year plan for the North West. The themes for the event provide opportunities for place marketing and profiling issues related to the environment and climate change, while contributing to the Corporate plans objectives.

7.0 Financial Implications for Transition Costs (Authorised by the Borough Treasurer)

7.1 None

8.0 Financial Implications 2009/10 and beyond (Authorised by the Borough Treasurer)

8.1 The planned expenditure budgets and potential funding sources for 2010-2012 are shown at Appendix 2. There are no direct financial implications for 2009/1 though supplementary estimates are required for the current year if grant is received in advance. Paragraph A.36 of the Finance and Contract Procedure Rules states that: "Council approval is also required where there are significant implications (as determined by the Borough Treasurer and Head of Assets) for future year's budgets."

8.2 The report describes gross budgets required for the projects (notably up to £350,000 in 2010/11 and up to £500,000 in 2012/13), essentially with additional financing over and above Cheshire East base budgets to come from a range of external bodies. The prospects for winning such levels of support are also set out and will become clearer following the making of funding applications in September 2009 (see section 10).

8.3 The table below illustrates the potential funding mix for 2010, placing support from Cheshire east in context.

2010 Biennial Funding		
Organisation	Description	Income
NWDA	Major events sponsorship	100,000
ACE NW	Grants for the Arts	100,000
Cheshire East Council	Tatton Park & Cheshire East Arts Services, etc	50,000
The National Trust	Regional support & National Pilot Scheme	30,000
Heritage Lottery Fund	Your Heritage	20,000
Awards for All	Main fund	10,000
Trusts/Foundations/Other	Fairbairn/Duffeld/Granada/Gulbenkian/Private,etc	40,000
TOTAL		350,000

8.4 Support of £100,000 has been assured by the Northwest Regional Development Agency, with the proviso that significant match funding is also demonstrated by Cheshire East Council and other funders.

8.5 Previous working relationships with Arts Council England, North West (including an award of just under £20,000 for work to be undertaken during 2009) indicate that a request of £100,000 towards 2010 will be seen favourably and an application will be submitted during July. The National Trust have already committed £15,000 from the NW Region. Support from other named funders is considered to be in line with previous relationships and/or the growing regional, national and international reputation of the Biennial. It is intended that for 2010 the Cheshire East Council contribution will be found from within existing budgets.

9.0 Legal Implications (Authorised by the Borough Solicitor)

9.1 There will be contractual obligations related to the acceptance of funding, whether as grant or sponsorship. Staging such an event brings with it attendant issues related to insurance of artworks, health and safety and in some cases, planning permission. All these issues were successfully addressed during the 2008 Biennial and are akin to issues and implications related to many existing events at Tatton Park.

10.0 Risk Management

10.1 Funding applications will be made by September 2009 in time to commence the commissioning of artists and development of art works. The next Biennial will be in place and open to visitors from May to September 2010. All funders will require an evaluation report that will be included within the Biennial work programme. The most significant risk in this area is that the programme does not meet the terms and conditions of the grant. However, by working closely with representatives of grant giving bodies through the curatorial team this risk can be minimised.

10.2 The incremental nature of the Biennial programme allows its development to take account of the actual funding secured, although to be successful it must reach a critical mass of work and achieve the relevant quality thresholds. A curatorial team is in place to manage this process.

10.3 For sited works at Tatton Park, some works may require specific permissions (eg planning permission). Once artists proposals are in place, it is intended to involve the relevant disciplines at an early stage in order to manage this process.

11.0 Background and Options

11.1 The first Tatton Park Biennial of contemporary art opened to the public in May 2008. With over thirty artists creating new works for the formal gardens of one of the region's best-loved historic properties, the Biennial extended a welcoming invitation to first time and returning visitors to consider the site, its

many contexts and its place in today's society over five months in 2008. The Biennial was well publicised and received major coverage in local, national and international media. The Biennial was a runner-up for the 2009 Lever Prize, RSA Arts & Ecology curators selected one of its artworks as one of the best international artworks of 2008 and the Biennial is shortlisted for both the National Museum and Heritage award for temporary exhibitions and two Cheshire tourism awards. The Biennial was internationally recognised within art, national and international press and media, placing Tatton Park, for the first time on an international art footing, while Biennial commissioned works have been selected for exhibitions at venues of international repute.

11.2 A 'Visitor and Economic Assessment' was undertaken for the Biennial, which suggests many of the Biennial's aims were achieved in 2008, with a significant shift in economic returns, including leveraging funding & in-kind support of £89.4k to Cheshire's and £111.1k to Northwest economy over £20k additional visitor spend to Cheshire economy, of which £13.3k from outside Northwest and being a positive contributor to Cheshire's Year of Gardens '08. For every £1 of investment made, a further £5.83 and £10.60 was generated in expenditure within the Cheshire sub-region and North West region respectively.

11.3 Each edition of the Biennial addresses a theme – in 2010, this is 'Framing Identity', which looks to the people and locales that inform the estate and can create a sense of place; while in 2012, the theme 'Flights of Fancy' acknowledges the ongoing contributions of mechanical flight in the region and the imaginative potential found in dreams of flying. Both these themes provide the scope for the Biennial to be at the core of a wider cultural programme in Cheshire during the Cultural Olympiad. The themes of identity and place in 2010 and exploration and creativity in 2012 have direct relevance to the communities and economy of Cheshire and the wider region. This provides the opportunity to develop the potential of an outreach programme with wider benefits to Cheshire East as an integral part of the project. The themes would provide the starting point for outreach projects with targeted communities. There is also potential for taking up the 2010 theme as a creative consultation project that could be expanded to incorporate a wider project across the area linked to the 2012 NW projects. The biennial can also be used to stimulate programming links with the new MMU Arts Centre.

11.4 The 'Interim Years' of 2009 and 2011 will contain projects that are specifically devised to aide in building capacity and scope for the major activity contained in the Biennial editions of 2010 and 2012. In particular, these Interim Years will focus on marketing and promotion, development of new audiences and the attraction of new partners, sponsors and participants.

11.5 There is potential for both Biennials to, incrementally help put Cheshire East on an international map through working with partners of regional, national and international recognition. The Biennial has the potential to be a signature cultural event for the region, encouraging local and regional economic growth, particularly in the visitor economy, establish Cheshire as a serious contender on the UK arts stage, contributing to the health and well-

being of communities, invigorating the cultural life of Cheshire, and encouraging investment through its value for profile-raising and to place marketing. It also has the potential to be Cheshire's key event for the 2012 Cultural Olympiad. With these potential outcomes in mind, the Biennial should therefore be developed as a signature cultural and tourism event for Cheshire East.

11.6 The attached paper (appendix 1) provides more detail on the 2008 evaluation, the proposals for future years and the assist in the delivery of Corporate objectives.

11.7 The Tatton Park Management Board received a report on the Biennial on 11th May 2009 and recommended that the development of the Tatton Park Biennial be endorsed.

12.0 Overview of Year One and Term One Issues

12.1 None

13.0 Access to Information

For further information:

Portfolio Holder: Cllr Jamie Macrae and Cllr Knowles (local members)
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TATTON PARK BIENNIAL

Background paper for Cheshire East Council

INTRODUCTION

The first Tatton Park Biennial of contemporary art opened to the public in May 2008. With over thirty artists creating new works for the formal gardens of one of the region's best-loved historic properties, the Biennial extended a welcoming invitation to first time and returning visitors to consider the site, its many contexts and its place in today's society over five months in 2008.

As Cheshire's most popular visitor attraction, Tatton Park occupies a unique place in the heart of the region: a location for relaxation and contemplation, a learning resource and a landscape steeped in history. The Biennial brings additional views and ideas to the site, making it one in which the present and the future can be as prominent as the past.

An overarching vision connects each Biennial, with an understanding of the site and its attendant histories, the local people and industry who inform its past, present and future and a deep seated commitment to developing new audiences. Tatton Park itself provides the continuity between the Biennial exhibitions, each of which will adopt a different curatorial theme and be clearly differentiated from generic 'art in the garden' exhibitions. The genesis for each theme will be found in Tatton Park's own spaces and history, with each Biennial drawing out creative responses to a particular facet of the site. For 2008 the theme related to botanic collections and collectors – providing a direct link to Cheshire's Year of Gardens 2008. The Biennial is curated to attract a national profile, but also to be accessible and relevant to a broader audience of all ages and backgrounds. This objective is achieved through careful selection of the artists and artworks, but also through interpretive material and the opportunities created by an Access Programme that provides 'outreach' opportunities. The Biennial is intended to help achieve a strategic objective to position Tatton Park as the cultural venue of choice in Cheshire, help build the cultural capital of the wider area and bring strategic benefits to its communities, economy and profile/image.

Evaluation of Tatton Park Biennial 2008

The 2008 Biennial involved many groups and individuals in the development of site-specific works and projects. Bringing new visitors to Tatton Park and offering new experiences for returning audiences. The Biennial provided 30 artists, writers and performers developed site-specific works for the grounds including six semi-permanent works and 12 ongoing commissions, Education & Access programmes, residencies, film screenings, talks, walks, symposia, tours and performances. The Biennial was well publicised and received major coverage in local, national and international media. The Biennial was a runner-up for the 2009 Lever Prize, RSA Arts & Ecology curators selected one of its artworks as one of the best international artworks of 2008 and the Biennial is shortlisted for both the National Museum and Heritage award for temporary exhibitions and two Cheshire tourism awards. The

Biennial was internationally recognised within art, national and international press and media, placing Tatton Park, for the first time on an international art footing, while Biennial commissioned works have been selected for exhibitions at venues of international repute.

In December 2008, Arts About Manchester produced a 'Visitor and Economic Assessment' for the Biennial, which suggests many of the Biennial's aims were achieved in 2008, with a significant shift in economic returns, including

- *Net total 33.47 FTE employment and additional expenditure of £1.17m to Cheshire economy*
- *Net total 31.01 FTE employment and additional expenditure of £2.04m to Northwest economy*
- *Volunteer value over £10k within Cheshire economy and £9.6k in Northwest economy*
- *Levered funding & in-kind support of £89.4k to Cheshire's and £111.1k to Northwest economy*
- *Over £20k additional visitors to Cheshire economy, of which £13.3k from outside Northwest*
- *The Biennial was a positive contributor to Cheshire's Year of Gardens '08*

When comparing the expenditure generated within the Cheshire and North West economies with the investment contribution from NWDA, Arts Council England, North West and Cheshire County Council, we can calculate that for every £1 of investment made, a further £5.83 and £10.60 was generated in expenditure within the Cheshire sub-region and North West region respectively.

The Biennial aimed to raise the cultural profile and public perception of Cheshire and Arts About Manchester's findings suggest a new visitor profile emerged as a result of the Biennial 55% (47,300) of visitors came from outside Cheshire, with 48% (22,700) of these coming from outside the North West. The Biennial was the main reason for visiting Tatton Park amongst 59% of visitors from outside the region, and amongst 30% of visitors from elsewhere in the North West. The Access programme benefited a number of targeted communities and schools.

TATTON PARK BIENNIAL 2009-2012

Between 2009 -2012, the Biennial will be active with a range of projects and artistic interventions that can attract audiences on many levels, from casual website visitors to participatory groups based in the communities that Tatton Park serves daily, to art aficionados, whose choice to attend the Biennial will influence public opinion and media coverage on an international level.

In 2010, the Biennial will open up the grounds and Mansion with new commissions investigating Tatton's connections to place and people under the title of 'Framing Identity', using the artworks and programmes to explore identity and place-making. In the Olympic Year, the Biennial will deliver its third summer of artworks and collaborations - this time recognising the history of aviation, science and creativity at

Tatton Park through the title of 'Flights of fancy'. This work will involve partners from diverse disciplines, from aeronautical engineers to deep space research scientists, from balloon makers to air traffic controllers and museum curators. A large scale undertaking with massive public appeal, the 2012 Biennial will address a fascinating history with experimental works that will invite an international public to take part. Both these themes provide the scope for the Biennial to be at the core of a wider cultural programme in Cheshire during the Cultural Olympiad. The themes of identity and place in 2010 and exploration and creativity in 2012 have direct relevance to the communities and economy of Cheshire and the wider region. This provides the opportunity to develop the potential of an outreach programme with wider benefits to Cheshire East as an integral part of the project. The themes would provide the starting point for outreach projects with targeted communities. There is also potential for taking up the 2010 theme as a creative consultation project that could be expanded to incorporate a wider project across the area linked to the 2012 NW projects. The biennial can also be used to stimulate programming links with the new MMU Arts Centre.

The 'Interim Years' of 2009 and 2011 will contain projects that are specifically devised to aide in building capacity and scope for the major activity contained in the Biennial editions of 2010 and 2012. In particular, these Interim Years will focus on marketing and promotion, development of new audiences and the attraction of new partners, sponsors and participants.

With 2010 focussing on 'Framing Identity' and 2012 looking at 'Flights of Fancy', there is potential for both Biennials to, incrementally, raise the profile of Cheshire East, encourage local and regional economic benefit, establish Cheshire as a serious contender on the UK arts stage and invigorate the area's cultural life.

MEETING AMBITIONS

The Biennial is capable of leading in the delivery of many critical aspects outlined in the Cheshire East Council Corporate Plan for 2009-2010. Acting as a focal point for the region, the Council and arts & cultural groups, the events scheduled from 2009-2012 contain programmes that can address issues outlined below:

CHILDREN & YOUNG PEOPLE

Working with children and young people is critical to the success of the Biennial – such work can help to build confidence, as new vocabularies and ways of seeing the world are developed and explored. Working alongside artists to understand that learning is a pleasurable, life-long undertaking can help young people to reevaluate their relationships to creativity and problem-solving and their personal ambitions for the future.

In 2008, the Biennial connected with children and young people by commissioning locally based artist Simon Woolham to work with four primary schools: Egerton in Knutsford, Kingsmead in Northwich, Button Lane and Crossacres, both in Wythenshawe. For 2009-2012, such work will continue and expand, opening up creative potentials with young people, groups and schools in the local area. The

wider cultural programme across Cheshire East will take up this theme working with young people on issues of identity and sense of place through a youth arts festival.

ADULT HEALTH & WELLBEING

The Biennial's work contributes positively to the life of local adult communities through a commissioning process that addresses their home and shared histories. Developing artworks that deliberately reference places and ideas that are already familiar to many can help break down the perception of art as 'elitist' or 'exclusive', making local people the 'experts'. Contemporary art production, with a focus on workshops and sharing, has been repeatedly proven as a powerful tool when working with vulnerable adults.

The relationship between place, belonging and mental health will be considered in the 2010 Biennial and new works that target harder to reach groups will be commissioned. In 2012, the focus with such groups will be on creativity and work to increase opportunities for lively communication and shared discussion will be developed.

STRONGER COMMUNITIES

The Biennial has a clear commitment to the communities it serves. It is critical to the work of 2009-2012 that such communities are brought in to the events as participants, co-authors, audiences and critics. Perceptions about place and identity are paramount to this work, and the Biennial looks to these groups for inspiration. Using the 'Framing Identity' theme, the wider cultural programme will also be developed to address issues around community cohesion.

TACKLING EXCLUSION & PROMOTING EQUALITY

Much of the Biennial's previous work has addressed the need to bring in groups and individuals who, for one reason or another, face exclusion from contemporary art settings. Specifically in 2008, the Biennial targeted traditionally non-arts audiences, worked with minority elderly groups, and developed works with children from socially deprived areas.

Much of the 2010 and 2012 thematics address issues of equality and the breaking down of exclusion. Work in these years will, necessarily, address groups who are under-represented either as visitors to Tatton Park or as participants and audiences for contemporary art production.

LOCAL ECONOMY

In 2008, the Biennial attracted first-time visitors from outside the region from as far afield as Europe, South America and Asia. Many new visitors were from prosperous economic groups, for whom cultural tourism is an important aspect of their lives. Many local businesses were used to produce goods and services for the Biennial, while for every £1 of investment, £5.83 was generated in expenditure within Cheshire

The Biennial can continue to improve the local economy through:

- Making Cheshire East an attractive cultural option for visitors, businesses and investors
- Lifting Cheshire's profile and image as a culturally engaged environment
- Promoting Cheshire's image as one that embraces the innovative as well as the historical
- Making Cheshire East's rural setting an attractive counterpoint to urban cultural centres
- Internationally promoting Gardens of Distinction as a premiere attraction in Cheshire East
- Developing the Biennial as the creative 'hub' for Cheshire during the Cultural Olympiad
- Raising arts, cultural and living aspirations for the area
- Raising awareness of the area through the promotion of cultural capital
- Linking with businesses to create a dynamic and flexible image for the area

ENVIRONMENTAL SUSTAINABILITY

Environmental sustainability is taken extremely seriously by the Biennial and this is reflected in a number of ways. In 2008, the Biennial employed local businesses to produce work, lowering the need for carbon-heavy travel, worked, wherever possible, to create works that had low carbon footprints and promoted ideas about sustainability, off-grid living and DIY food production. The ability art has to engage with various publics and develop dialogues concerning contemporary issues, such as sustainability, are taken very seriously by the Biennial. In 2010 and 2012, the Biennial will work with a working model for delivery that takes sustainability seriously, and work with RSA Arts & Ecology to develop installations and debates that address the environment.

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APPENDIX 2

BUDGETS

TATTON PARK BIENNIAL 2010

2010 BIENNIAL FRAMING IDENTITY		
Description	Details	Costs
Large-scale artists' commissions	10 artists @ 15,000 each	150,000
Smaller-scale artists' commissions	10 artists @ 5,000 each	50,000
Curation	Fees (as per a-n/ACE rates)	30,000
Project Management	Part-time on side coordination	10,000
Expenses	Travel and accommodation	10,000
Access & Education Programme	To include artwork/materials	13,000
Catalogue	Printing	10,000
Design	Fees	5,000
Writing & Editorial work	Fees	3,000
Events	Running through the summer	12,000
Reinstatement	Gardeners' and supplies costs	8,000
Public Relations	Specialist PR	15,000
Marketing	National and Regional	10,000
Technical Assistance	Installation and get out	5,000
Insurance	Based on bolt-ons and liability	5,000
Final Reports and Evaluations	Economic Impact Assessment, survey, reports etc	5,000
Contingency		10,000
TOTAL		350,000

2010 BIENNIAL FUNDERS		
Organisation	Description	Income
NWDA	As per Sheldon Phillips, 28 May 2009	100,000
ACE NW	Grants for the Arts	100,000
Cheshire East Council	Tatton Park & Cheshire East Arts Services, etc	50,000
The National Trust	Regional support & National Pilot Scheme	30,000
Heritage Lottery Fund	Your Heritage	20,000
Awards for All	Main fund	10,000
Trusts/Foundations/Other	Fairbairn/Duffeld/Granada/Gulbenkian/Private,etc	40,000
TOTAL		350,000

Support of £100,000 has been assured by the Northwest Regional Development Agency, with the proviso that significant match funding is also demonstrated by Cheshire East Council and other funders.

Previous working relationships with Arts Council England, North West (including an award of just under £20,000 for work to be undertaken during 2009) indicate that a request of £100,000 towards 2010 will be seen favourably. Likewise, support from other named funders is considered to be in line with previous relationships and/or the growing regional, national and international reputation of the Biennial.

TATTON PARK BIENNIAL PROJECTS

2011 THE SECOND INTERIM YEAR		
Description	Details	Costs
Artists' fees	2 artists & 1 writer @ 5,000 each	15,000
Curation	Fees (under a-n/ACE rates)	8,000
Expenses	Travel & accommodation	5,000
Website	Ongoing support & modification	3,000
Catalogue/Book	Documentation and record for 2011	3,500
Mailout	Catalogue as 2012 calling card	500
PR	Art-specific advice and ongoing support	5,000
Marketing	National and Regional	5,000
Marketing (Tatton Park)	Support in kind from Tatton Marketing	5,000
TOTAL		50,000

2011 INTERIM YEAR FUNDERS		
Organisation	Description	Income
ACE NW	Grants for the Arts	20,000
Cheshire East Council	Tatton Park & Cheshire East Arts Services etc	10,000
The National Trust	Regional support & National Pilot Scheme	5,000
Heritage Lottery Fund	Your Heritage	5,000
Trusts/Foundations/Other	Moore/Fairbairn/Duffield/Granada/Gulbenkian etc	5,000
TOTAL		50,000

The budget for this second interim year is in line with the 2009 venture in terms of basic expenses and overall scope, with slight increases in fees and expenses which reflect a more realistic basic pay scheme. The 2009 scheme has successfully secured funding in the midst of a very difficult financial environment and the 2001 budget is viewed as entirely realisable and extremely good value for money.

TATTON PARK BIENNIAL 2012

2012 BIENNIAL FLIGHTS OF FANCY		
Description	Details	Costs
Artist's Large-scale commissions	8 @ £25,000 each	200,000
Artists' smaller-scale commissions	10 @ £8,000 each	80,000
Curation & Editorial work	Fees (as per a-n/ACE rates)	35,000
Project Management	Part-time on site management	12,000
Expenses	Travel & Accommodation	15,000
Access & Education Programme	Integrated delivery alongside Biennial	13,000
Catalogue	Printing	10,000
Design	Fees	5,000
Writers	Fees	3,000
Website	Continuing development & integration	2,000
Events	Throughout summer months	25,000
Reinstatement	Gardeners' costs & supplies	10,000
Public Relations	Advice & support	20,000
Marketing	National & Regional	10,000
Marketing	Tatton Park	10,000
Technical Assistance	Installation, maintenance etc	20,000
Insurance	Based on bolt-ons and liability	7,000
Final reports and assessments	Commissioned reports, surveys, etc	8,000
Contingency		15,000
TOTAL		500,000

2012 BIENNIAL FUNDERS		
Organisation	Description	Income
NWDA	As per Sheldon Phillips, 28 May 2009	100,000
ACE NW	Grants for the Arts	150,000
Cheshire East Council	Tatton Park & Cheshire East Arts Services etc	60,000
The National Trust	National Pilot Scheme	30,000
Heritage Lottery Fund	Your Heritage	50,000
Awards for All	Main fund	10,000
Manchester Airport		10,000
Trusts/Foundations/Other	Moore/Fairbairn/Duffield/Granada/Gulbenkian/etc	90,000
TOTAL		500,000

The 2012 Biennial is intended as a 'spectacular' for the Region in the Olympic Year. Large-scale works that address flight and invite audiences to participate will be, necessarily, expensive to orchestrate, with many fees and related activities priced accordingly.

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