

gwelfan

gorffennaf 2019

# gwelfan: Paget Road, Penarth

12:00 11-07-2019 Cyngor Bro Morgannwg VOG/RM052/19 £30 000 + VAT

*"... peth felly yw bywyd ... rhyw deid yn mynd mas a rhyw deid yn dod mewn"  
"... life's like that ... a sort of tide going out and a tide coming in"*

Nantlais



## statement of interest

This is a statement of interest on the part of **V&O** in undertaking the commission set out in the invitation document.

V&O is a collaboration between **Pandora Vaughan** and **Huw Meredydd Owen** working where art and architecture join, at the elision of ideas and action, and where a community can meet its potential.

Pandora is a visual artist based in London, and Huw (a Cardiffian 'gone North') is an architect based in Mynytho, near Pwllheli. They met whilst studying for an MA in Art in Architecture, in 2000, and their approach covers a broad range of activities from the specifically art orientated to conventional design commissions, and from strategy through to action, production & completion.

We're interested in this project because we are interested in 'place' and the significance of encounter. Seeing - and inviting others to see - is a 'portal' - a transcended boundary; a way of understanding, more deeply, ourselves, our neighbours, our extended network and our place in it all.

Our work is rooted in community involvement, and Pandora is a very experienced workshop facilitator in various different media. Huw, with a career invested in community projects of all kinds - is interested in 'invisible architecture' - not that you can't see it, but that our reaction is subliminal, and is often encountered as an environment rather than construction.

*Pandora says: "All my work is political in some way. Spatially, about community, about intimacy and actions. I sometimes, but not always, use textiles in my projects because I like to work with techniques that are accessible to most people. This commission combines my interests in a sort of explosion of possibilities, very exciting. I have worked at all scales and with a wide variety of people as collaborators or participants, ranging from schools to community groups to working with architects and other artists".*

Our aim is to invite the people of Paget Road, St. Augustine ward and Penarth generally to consider and create a portal for seeing what's in front of them, and of seeing what's to come. We will draw from the various events, the raw materials for design and fabrication. The physical manifestation may or may not include literal (or visible) portals but we will 'see' better, nevertheless.

The creative approach taken by **V&O** is meant to be meaningful and significant, but also, hopefully, fun and refreshing, witty and a bit subtle.

This style of creative encounter is important to us because we feel that it is a direct and very effective method of **building capacity** in a community - however it is defined, and the options are varied - enhancing community confidence .



## method

*We are all experts at interpretation.*

*We do it every day.*

*Its how we navigate life.*

*We look for signs and significances to help us on our way.*

*We make sense of things and we look for meanings.*

*Its the way we're made.*

*We gather from the myriad little bits of information a handful of significances and draw our own conclusions.*

*We have a tendency to doubt BIG TRUTHS WRIT LARGE and we prefer to trust our own gathered stock of certainties, collected, with effort, along the way.*

Who is "the community"? In order to identify various groups - e.g. the 'hard to reach' (women's refuge, VIVA, men's sheds, refugees) others with varying needs (e.e. Ysgol y Deri) and those in general who are already organised and have particular interests (e.g. the Civic Society) an inaugural meeting will be held with the relevant officers within VOG council, together with all personnel related to the commission, as well as elected representatives and stakeholders. The opportunity will also be taken to identify those that will have a thematic connection (e.g. families who emigrated) or an ephemeral connection (e.g. attendees at festivals/ tourists/ flâneurs). All relevant information pooled.



Based on this, a **programme** will be prepared, identifying dates, activities, locations, key personnel and materials and themes. Relevant outputs will be identified. The programme will be divided into the four stages required, and reviewed at each break.

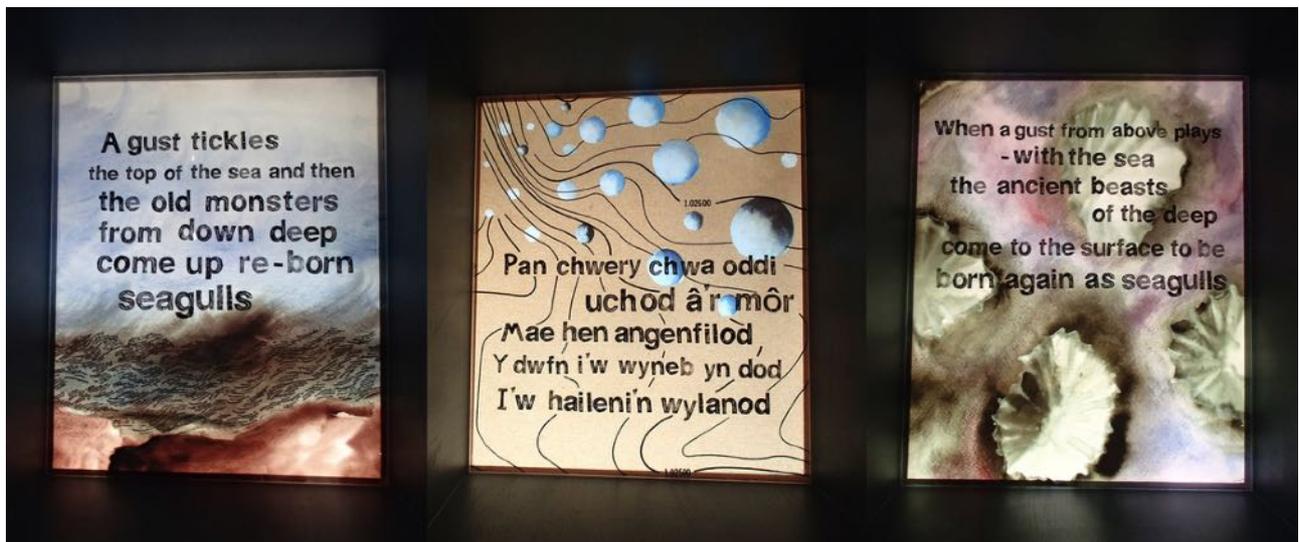
Since there are other commissions recently set up by VOG, it would be very good to establish a **collegiate** relationship with the others artists so that duplication is avoided, but also that engagement achieves 'more than the sum of the parts'.

Events and activities will include:

- printing, needlecraft, sketching and direct markmaking
- architectural experience workshops (a la Rasmussen)
- research with historical society etc., and possibly some contact with Penarth Library and Glamorgan Archives in Leckwith

The events will be held at the Library, on site or (dependent upon dates) at the artist's new travelling workshop. The programme will cater for dementia friendly activities, and will be central to the ongoing evolution of audience development for public, community and social activities in general, as well as interpretation.

*Gallwn ymgymryd â chyfran o'r gweithgareddau drwy gyfrwng y Gymraeg, gan fod Huw yn siaradwr rhugl. Byddai hyn o werth, yn sicr, wrth ymwneud ag Ysgol Pen y Garth, a grwpiau eraill.  
(Huw is a fluent Welsh speaker and a proportion of the activities can be undertaken in Welsh).*



## themes

The idea of a **portal** is strong - as suggested above - where a physical reaction is suggested (and in some cases might be physically manifested) and implies a transition, the crossing of a boundary, the emergence from or entry into another state or realm. Conceptually, the idea is a catalyst for those encounters that will be very varied and contrasting but their effect unifying towards a consistent interpretive experience.

**Form** is likely to follow the shape of the build-outs - protruding, lectern style, but hopefully in a hardwearing weatherproof cast material, replacing the railings. They will also be landmarks. This will include a lectern style recess for further cast inserts on interpretive themes, an even a low-

tech form of AR - a box through which a view can be seen, but affected by the pattern and information printed onto the glass - you see the view *through* the glass. (A digital form of AR can be accommodated nearby [e.g. Info-Point] - requiring a power supply - and be accessed by iPhone, etc.). One build-out can be a plus (male, incoming tide, moon) and the other a negative (female, outgoing tide, sun, etc.). One bench can face out, and the other bench face in.



The docks below are a portal, and the **estuary** - which allows an investigation of the flatlands (cf. to the Gwent Levels further north east) - what did the flatlands look like before the docks were developed? Who were the people who came and went through this portal?

Materials and construction will evolve with the ideas, but some exploration of maritime signalling/ coding/ colours beacons (red / green) will happen.



### in brief

A series of activities that, from the beginning, bring the creative contribution of a host of people to bear on the design of an installation.

We are an experienced partnership who have worked together regularly for almost 20 years, and attach CVs and examples.

A breakdown of the **tasks and time** spent is **attached** as a means of identifying the allocation of costs and fees. It will be the basis of discussion at the inaugural meeting.

### checklist

The following is the list of the required information indicated in the invitation (Section 5), we offer the following comments:

1	methodology	see above
	- extent of the artwork	1. workshops/ experiences/ events 2. build-outs front 'wall' and paving; adapting the benches (colour)
	- history and themes	participants experiences; historical and civic societies; county archive;
	- safeguarding	DBA where relevant; identify risks and requirements with co-ordinators; utilise safeguarding pathways of the council
2	approach to engagement	see above
3	details of experience	
	- qualifications, experience, expertise	see attached
	- examples of relevant work in the public realm	see attached
	- examples of working with all ages	Pandora's schools projects, see cv, Maindee, Transition projects etc.
	- details of sub-contractors	<b>Susan Dalloe</b> , interpretation consultant the <b>Workhaus</b> .co.uk, specialist display fabricators <b>Media-Vision</b> .co.uk, digital interpretation consultants
	- collaboration with other designers	architects; artists; engineers; quantity surveyors; project managers (arts); curators and commissioners
	- delivering to budget and time	see CV
4	proposals for meeting timescales	timetable set out in inaugural meeting and stuck to for outcomes
5	referee 1	<b>Andy Godber</b> , National Trust, Snowdonia andy.godber@nationaltrust.org.uk
	referee 2	<b>Shan Edwards</b> , Edinburgh Printmakers shanedwards@btinternet.com
6	appendix B: slavery	attached

7	Public Liability insurance	attached
	Professional Indemnity Insurance (£1m)	attached
	Employer's Liability Insurance	not required (no employees)
8	appendix E : fees and costs	attached

### attachments

The following are supporting documents attached at the end of this Statement:

- programme and duties (A3 - separate cover)
- CV Pandora Vaughan
- CV Huw Meredydd Owen
- projects
- CV Susan Dalloe
- Workhaus company information\*
- Media Vision, company information\*

\* these firms will be engaged commercially and will be sought for their specialist knowledge in the third and fourth stages; there is no guarantee that they will be used, just that they are known to us for their work, and that we have collaborated indirectly in the past

### fee

V&O offer to undertake the work as described and as will be agreed at the inaugural meeting for the following sum:

**£ 29 995 + VAT**

Neither of us are VAT registered. Invoices will be processed via Huw, though any professional services engaged will be liable directly to the client. Commercial engagements should be done directly with VOG to reclaim VAT, though administered by Huw.



**contact**

Please feel free to ask any questions or for any clarifications; we'd be very happy to discuss.

**Pandora Vaughan**, London  
pandoravaughan.com  
07703 342240  
pandoravaughan@gmail.com

**Huw Meredydd Owen**, Mynytho  
huweryddowen.com  
07733 121395  
huw\_nant@icloud.com

*hmo 11-07-2019*

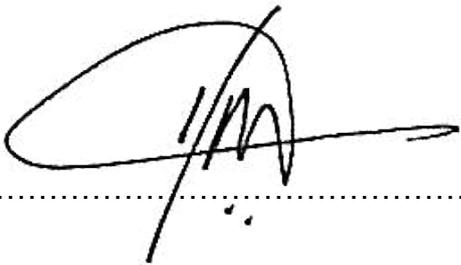
**Appendix E**

**Supply of Interpretive Artwork Pricing Schedule**

Company Name: **V&O (Pandora Vaughan + Huw Meredydd Owen)** .....

	<b>Price (£)</b>
Stage 1 Community consultation and workshops	5 900
Stage 2 Outline Designs and visualisations / continued liaison with community	3 100
Stage 3 Detail design	2 495
Stage 4 Manufacture	17 500
Delivery to site and installation including liaison with main contractor	contingency 1 000
<b>Total</b>	29 995

Authorised signature

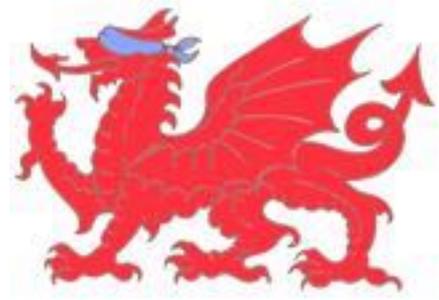


Name of signatory (please print)

**Huw Meredydd Owen (V&O)** .....

## Appendix B

### Modern Slavery Questionnaire



### Modern Slavery

Modern slavery is a serious crime. It encompasses slavery, servitude, and forced or compulsory labour and human trafficking.

Bidders are encouraged to review information on the following website before responding to this section.

<http://gov.wales/topics/improvingservices/bettervfm/code-of-practice/?lang=en>

- 1 Are you a relevant commercial organisation as defined by Section 54 (“Transparency in Supply Chains etc.”) of the Modern Slavery Act 2015 (“the Act”)?

Yes/No

- 2 If you have answered “Yes” to question 1, are you compliant with the annual reporting requirements contained within Section 54 of the Act?

Yes/No

If Yes, please provide the relevant url to view the statement.

If No, please explain why. *less than £36m turnover and no employees*

- 3 What steps have you taken or do you plan to take to tackle potential modern slavery and human rights abuses within your organisation and supply chains?

*require assurance on MS compliance*

4 Can you confirm you are not subject to any ongoing investigations or charges in relation to modern slavery and/or human rights abuses?

Yes/No

If no, you cannot confirm this, what steps are you taking in consequence?

5 Can you confirm you are not aware of any ongoing investigations or charges within your supply chain in relation to modern slavery and human rights abuses?

Yes/No

If no, you cannot confirm this, what steps did you take or are you taking in consequence of that finding?

6 Are all workers free to leave to find work elsewhere?

Yes/No  no employees

7 Can you confirm that workers' passports are not retained?

Yes/No  no employees

8 **If you are aware of or suspect illegal practices relating to slavery, please report them to the police.**

confirmed

source:

Code of Practice  
Guide to tackling Modern Slavery and Human Rights Abuses  
Welsh Government

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NW3 2XG

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## Education

### MA Landscape Architecture

University of Greenwich, London 2005

### PG Certificate Landscape Studies

University of Greenwich, London 2004

### MA Art In Architecture

University of East London, 2000

### BFA Fine Art, (minor Art History)

Nova Scotia College of Art & Design, Canada 1995

### Diplome D'etudes Collegiale - Creative Arts

Dawson College, Montreal, 1991

## Public Realm Works

### with Architect Huw Meredydd Owen as 'V&O' 2003-2018:

**PARC PAWB**, Tremadog, Wales - community play area / landscape design, ongoing 2016-17

**MAINDEE LIBRARY**, Newport. Community art workshops, consultation & landscape design for Arts Council Wales Ideas, People, Places 2014-16

**ABERSOCH LIMEKILN**, Wales. Illustrated artwork panels 2014

**PORTH Y SWNT, NATIONAL TRUST**, Aberdaron, Wales. Designed and produced an interpretation strategy and scheme for a new visitor centre. Commissioned artists. Numerous individual works also produced. 2011-13

**PLAS HELI** Welsh National Sailing Academy, Landscape design. For Ellis Williams Architects. 2012-13

**BISHOP OF WINCHESTER SCHOOL**, Bournemouth, England. Commissioned to design and build a flexible outdoor learning, social and performance environment with students. Creative Partnerships scheme. 2010

**CANOLFAN CYWAIN / RURAL LIFE CENTRE**, Bala, Wales, for Antur Penlyn. Interpretation exhibition & Landscape design, signage, and artworks 2007-09 HMO architecture shortlisted for an RIBA award 2010

**CWELLYN / LLYBWR JANUS** for Snowdonia National Park Authority, Wales. Design for a disabled access boardwalk route with false jetty, installations and multiple-choice portals. SSSI. 2004- 2007

**RHYL MUSEUM**, for Denbighshire County Council, Wales. Displays and exhibition methods for the existing collection in its new building and design for new facade. Unbuilt. 2006

**SNOWDON SHERPA**, for the Snowdonia Green Key Initiative. Collaboration to design a series of timber and copper-roofed site-specific bus shelters in and around Snowdonia National Park, Wales 2005-06

**QUEENS, ABERDARON**, Wales. Landscape design, public consultation. Proposal to integrate flood defence land into new landscape and facilities.

## Landscape design work (outside V&O):

**CAMDEN SQUARE PLAY CENTRE**, London, Permaculture design project to survey and develop an edible garden scheme for the centre's staff and users. Ages infant -12 yrs and adults. 2013

**LANDSCAPE ARCHITECT** Schoenaich Landscape Architects, London, temporary project transition 2008

**LANDSCAPE ARCHITECT** Christopher Bradley-Hole Landscape, London, contract 05/2007 – 01/2008

Landscape Design for housing development in Felixstowe with Allies & Morrison Architects and Project

landscape architect for the RIBA Stirling Award winning Sainsbury Lab at Cambridge Botanic Gardens with Stanton Williams Architects.

**LANDSCAPE TECHNICIAN** Macgregor Smith Ltd Landscape Architects, Bath, contract 2006 - 2007

Masterplan for a retail development in Zaragoza, Spain also some detailed landscape design for housing and retail projects in the UK

**ASSISTANT LANDSCAPE ARCHITECT** The Cooper Partnership, Bristol, Full time 2005 - 2006 Landscape & Visual Impact Assessments, Site assessments, graphics, masterplans and some small garden design. Worked on a Planning Inquiry submission for wind turbine proposals, large housing developments in England and more.

## Workshops & Engagement Projects

2017 & 2019 **CHRISTCHURCH School**, Camden, London. Participatory textile banners commissions

2017 **TOTTENHAM Primary Schools** (various), London. Lantern workshops for CREATMOSPHERE public light installation

2017 **FIRSTSITE GALLERY**, Colchester. Mono-printing workshops, public, with Gee Vaucher exhibition.

2016 **The ARTHOUSE, Wakefield**, Yorkshire. Banner making - public drop in as part of Arts Trail

2015-16 Mentor with **ARTS EMERGENCY** Group, London, for disadvantaged young people

2015 **FLEET School**, Camden, London. Participatory textile mural commission with whole school. All ages.

2013-14 **CRAFTIVIST COLLECTIVE** assisted with adult workshops at the V&A Museum and the Knitting & Stitching show

2010-2012 **PARKVIEW School**, Basingstoke, Hampshire. Three projects over 18 months with primary school students. Creative Partnerships commissions to design external shelters and other indoor 3d art workshops.

2010 **BOHUNT School**, Hampshire. Creative Partnerships scheme, interior space design using the Maths curriculum.

2010-12 **TRANSITION BELSIZE** - Transition Kids group co-ordinator. Planned & ran several workshops for children on sustainability and resilience themes. Including the touring waste sculpture 'Man Can'.

2009 **SPLASH ARTS**, London. Art workshops with SEN students at Phoenix School, Tower Hamlets

## Independent art projects and commissions

2019 selected for SWAP Art Edition 4, Creekside Projects, London

2018 selected for Artquest Peer Forum Award at Cubitt Gallery, London

2018 GROUP OF 7 IN TRANSIT installation for Wilde Welt Wald: w/ BBM eV Unbesandten, Germany

2018 CRASS ART, co-curator, '77 Montreal Festival, Canada

2017-18 FULLSTOP The complete Crass visual archive 1977-85, book research, editing. Ongoing

2017 OUT OF SPACE: Confined By Design published by Exitstencil Press

2017 GRRRR! 2: TRUTH MACHINE, London NW5, co-curator

2016 GRRRR! Pop-up gallery & shop, Kentish Town, London, co-curator

2016 Paper, Scissors Stone, Masterclass Residency at London Sculpture Workshop

2015 Created the union banner for Artists Union England

2015 'MEMORY FACTORY' Participant in performance for Spatial Re-enactments, Hackney Wick

2006 11 MINUTES for BRUNEL 200, with NOVA, Bristol. A series of installations around the Cumberland Basin.

2004-05 SENSING THE LAND, for Somerset County Council Public Arts. Artwork for bridge, Langport, UK

2004 THE HONITON DIAMONDS, commission for the Honiton Festival 2004. External installation.

2004 CARNESKY'S GHOST TRAIN, with Marisa Carnesky Co., live art touring Ghost Train. Visual art consultant.

2000 POOLS IN A GOLDEN CARPET, participant for/with Shelagh Wakely, Barking, London

## Exhibitions, selected:

2018 GENESIS LIGHT MAGIC, St John's Bethnal Green, London

2018 THE BROWNFIELD RESEARCH PROJECT, Airspace Gallery, Stoke-on-Trent

2017 OUT OF SPACE, book launch & solo exhibition, The HORSE HOSPITAL, London

2017 HYPONOIA, 21<sup>st</sup> Century Emblems, at LCN Showcase, SPACE, Hackney, London

2016 Jon Kilduff's ART BASIL, As Grrrr! with Cathy Ward, Los Angeles

2016 GRRRR! at the ARTHOUSE, Wakefield, Yorkshire

2016 The COURTYARD CENTRE For The ARTS, Hereford, joint show with Joe Carcary

2015 CREEKSIDE OPEN, selected by Richard Deacon, APT Gallery, London [info](#)

2015 SUMMER SALON, LUBOMIROV/ANGUS-HUGHES Gallery, London, selected group show

2011 EXITSTENCIL w/ Penny Rimbaud, Dominic Thackray & Gee Vaucher, at UNDERGROUND Gallery, London

2010 SMALL TALES BIG CITY, with KeelerTornero, Lemon Monkey, London

2007 MOVE 15: curated by Rich Jacobs, CINDERS Gallery, Brooklyn NYC [info](#)  
2005 A HAUNTING, curated group exhibition, University of Salford, Manchester  
2004 PROSPECTOR, solo exhibition, 96 GILLESPIE Gallery, London  
2002 SURFACE TOURIST, co-curated with Lesley Davy (group) Crouch End, London  
2001 THE ART AUCTION, Group exhibition for Dial House. HORSE HOSPITAL Gallery, London  
2000 RE-FUEL With Lesley Davy, external print installation & exhibition Q ARTS Gallery, Derby

## Experience and Skills

- Facilitating creative workshop sessions & projects for schools & community groups
- Designing and building installations, interior and exterior, temporary & permanent
- Multi-disciplinary teamwork, collaborative projects, incl multi-lingual
- Measured drawing, detailed plans
- Pop-up spaces / exhibitions / events, artist-led projects
- Creating presentations & reports
- Devising public consultation events
- Writing proposals and project outlines including budgets
- Project development and co-ordination with outcome evaluation
- Admin & bookkeeping

## Technical

- Printed media and digital graphics (Photoshop, Illustrator, InDesign, PowerPoint)
- technical drawing, AutoCAD, Sketchup
- Hand drawing, painting, printmaking
- Fabrication in metal, wood and various mixed media, casting
- Textiles as art installations
- Word processing, spreadsheets, online accounting, inventory - BrightPearl platform, Evernote, Slack, LibreOffice, Pages, Word, Excel, Google docs

**Hold Public Liability Insurance to £5m (UK), most recent DBS check 2015**

**Recent Member of:** BBK, Artists Union England, Ixia, Axis, a-n, Space Studios

**Portfolio & further project info:** [www.pandoravaughan.com](http://www.pandoravaughan.com)





**MAN CAN**

was created at Kenish Town City Farm by local children, in collaboration with artist Pandora Vaughan and Transition Kids.

He is constructed out of waste packaging materials and carries serious messages about the need to reduce the amount of packaging we use.

He will be going on tour around Hampstead, Bebiton Park and local schools to encourage us all to reduce, reuse and recycle. If you would like him to visit your area or school, would like more information on Transition Hampstead, Bebiton or Transition Kids please contact us on: [schools@transitionhampstead.org](mailto:schools@transitionhampstead.org)





*Words increasingly fail to express certain types of meaning, and I often see significance in anomalous conjunctions. By working in an interdisciplinary way, in what is probably Henri Lefebvre's 'social space' I find that an undertaking can often be read in terms of a number of different paradigms - art, community, religion, contentment "...and the greatest of these is Love".*

Practicing where art and architecture merge, Huw uses his experiences to take a creative view of the world about us and how we engage with it. He seeks to go to the source by using the creative process as a catalyst to release wider intentions and meanings, collaborating regularly with artists to reveal the complexity of the places we inhabit.

Huw has also been involved with several arts institutions, interested mainly in promoting art as a discourse and in extending the public engagement. Originally from Cardiff but with roots all over Wales, he lives in Mynytho, Llŷn, and is a fluent Welsh speaker.

## practice

His work explores the way in which spatial narratives influence us, whether created or revealed, working usually at an architectural scale. The aim is to enhance the observer's spatial perception with an opportunity to react beyond the perfunctory, using implied or actual routes with moments of encounter that try to illuminate the balance between the prosaic and the ineffable.

His works often with timber, earth and landforms, as well as cabinets and abstracted objects, though often vicariously, using the skills of others. He works collaboratively, generally, as it sharpens his understanding of his own efforts, and because it brings forth an additional dimension, specific to a location or a group of people.

With a background in architecture, his collaborations intensified after studying for an MA in Art and Architecture (UEL, 2000), working with a number of fellow practitioners, most especially Pandora Vaughan (working as **V&O**), a relationship that has endured.

## actions works and projects

**Llwybrau:** a network of paths in open countryside with gateways and portals, some celebrated and some implied, as a context for further investigations, some permanent, some ephemeral (*current*)

**Cewri Corwen:** development of a failed commission bid by other means; landform and structure as part of a landmark announcing Corwen in a valley bottom and at the end of the line (*current*)

**Carmel:** corrugated sheet and earthwork enclosures in the setting of a listed building, with practical functions, but also as an expression of dynamic significant presence in the locality (*current*)

**Parc Pawb**, Tremadog - community play area, but also acting as an expression of the locality's continuing vitality: earthworks, timber, wrought ironwork, portals, mounds and boundaries (*unfunded*) (2016)

**Eisteddfod Portal** (V&O) a portal on the Eisteddfod maes, with spatial and cultural significance (*unbuilt*) (2015)

**Maindee**, Newport (V&O): Ideas People Places (Arts Council Wales) project: engagement in regeneration of library and nearby public space (2015)

**Porth y Swnt** (V&O); spatial design and making of spaces for a National Trust interpretation installation, based on poetry (2014)

**Plas Heli**, Pwllheli: (V&O) architectural and spatial engagement proposals (*unbuilt*) and landscape design for the Welsh National Sailing & Events Centre (2014)

**Station Llanrwst:** transformation of an a redundant rural station building to house creative actions by young people and represent the intention spatially - 'journeys' (*unfunded*) (2014)

**Bishop of Winchester School**, Bournemouth (V&O): External Learning Space in collaboration with students (2010)

**Cywain**, Bala (V&O) rural development centre; interventions in support of an overarching architectural presence as a unifying factors housing many adverse activities (2010)

**Cwellyn** (V&O) boardwalk installation in an SSSI in the National Park giving creative choices to visitors (2008)

**Sherpa** (V&O) a series of site specific bus shelters, part of a series of creative proposals to entice people form their cars to reduce the impact of traffic in the National Park (*unfunded*) 2006

**Museum of the Seaside**, Rhyl (V&O) refurbishing a commercial building located in this rundown seaside resort, to house a museum in the spirit of 'Kiss Me Quick' (*unfunded*) 2005

## positions visual arts

**Gweled:** member of Welsh language arts organisation, established to further the discussion, promotion and understanding of the visual arts in Welsh (1985 - 1998, chair 1989-1993)

**National Eisteddfod:** member of standing panel for visual arts of this annual national festival (chair 1998-2006; art and architecture scholarship assessor 2005; architectural award assessor 2009)

**Oriel Mostyn,** Llandudno: leading contemporary art gallery in Wales (gallery council 1997 - 2012; chair 2000-2010)

**Oriel Glyn y Weddw,** Llanbedrog: art gallery located in restored Victorian mansion (board member 1998 - 2003)

## education

**Welsh School of Architecture,** Cardiff (Dewi Prys-Thomas) (1978 BSc, 1981 BArch 1982 RIBA pt.III)

**University of East London** (Jane Riches) (2000 MA art in architecture)

## Huw Meredydd Owen a selection of projects



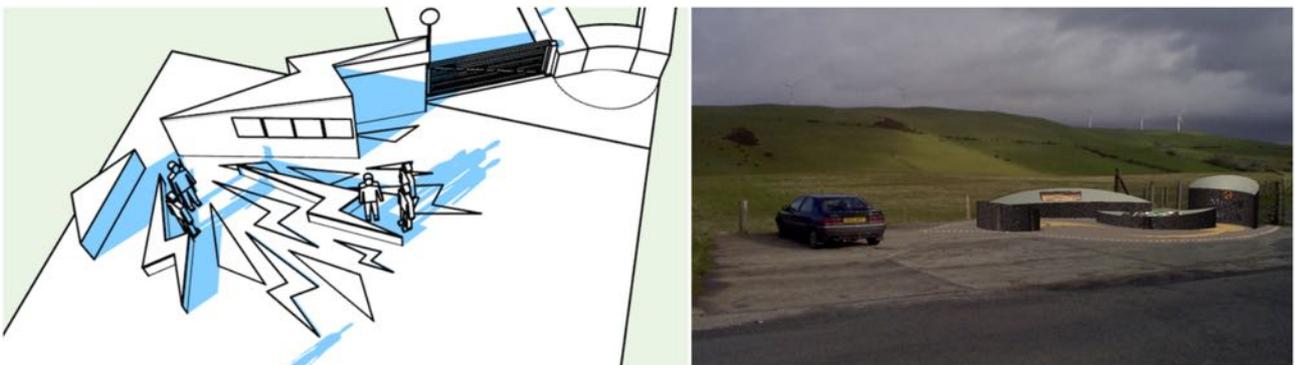
### Tyddyn Môn, Amlwch 1999-2002

Development of farm as an improved destination (=place) culminating in a network of paths and a series of arts commissions by a number of well known artists, in two phases; farm operated by adults with learning disabilities



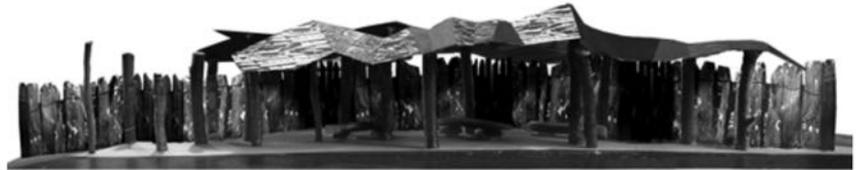
### Dwylo Da, Penygroes 2002

Commissioning of a mural (by a young Bedwyr Williams) as part of a placemaking process for new childcare facility. (Building also designed by me).



### Mynydd Gôrddu, Aberystwyth 2003

information point for a wind farm (on a nearby hillside) in north Cardiganshire drawing attention to the benefits of clean and sustainable energy



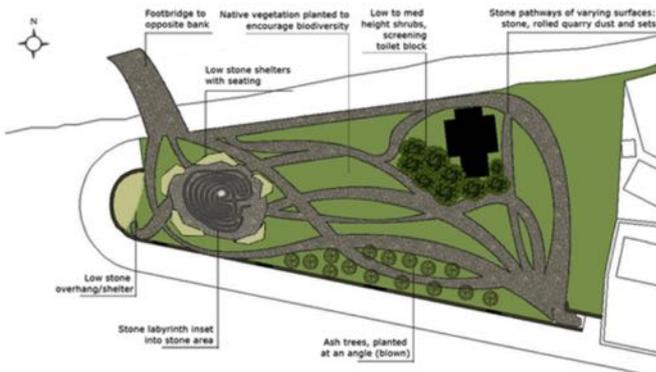
**Sherpa, Snowdon 2003 - 2004**

for the Snowdonia Green Key Initiative; design of a series of timber and copper-roofed site-specific bus shelters in and around Snowdonia National Park, to encourage greater use of public transport; link with local poets. *With Pandora Vaughan.*



**Museum of the Seaside, Rhyl 2004**

Dramatic reinvention of a poor commercial building to provide visitors with a layered experience of Rhyl in its heyday, and also a fully accredited museum for the collection and touring exhibitions. *Unbuilt.*



**Queens, Aberdaron 2005**

Public consultation and placemaking design for coastal defence land into new landscape and facilities. *Unbuilt.*



### Denbigh County Hall 2005

Feasibility of making the old county hall and courts building into a certified museum by making the building its main artifacts, transforming the nature of the 'place' from what had become a 1980s megastructure internally. *With Susan Dalloe.*



### Llwybr Iauws, Cwellyn, Snowdon 2005 - 2007

for Snowdonia National Park Authority. Commissioned to create a boardwalk route with disabled access as a sculptural landscape work with false perspective jetty, installations and multiple-choice portals.



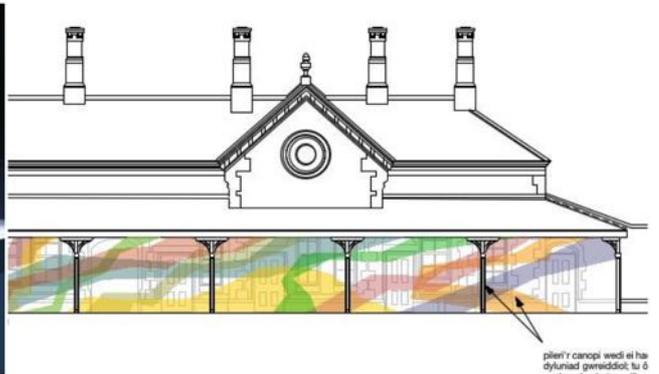
### Cywain, Bala 2000 - 2009

for Antur Penllyn. Landscape design, exhibition design, signage, and artworks (scheme as a whole designed by me). *With Pandora Vaughan.*



**TBOWS, Bournemouth 2010**

design and construction of a flexible outdoor learning, social and performance environment in the school. Part of the ACE Creative Partnerships scheme. *With Pandora Vaughan.*



**Llanrwst Station 2010 - 2015**

Using the intrinsic significance of an old station (new journeys; new beginnings; connection with the wider world) to develop a location for economic and educational activities for young people in the area, particularly in Welsh.



**Porth y Swnt, Aberdaron 2011 - 2014**

Interpretive experience for a new National Trust visitor centre, working with the community, and a number of artists. Individual works also produced by V&O. *With Pandora Vaughan and Susan Dalloe.*



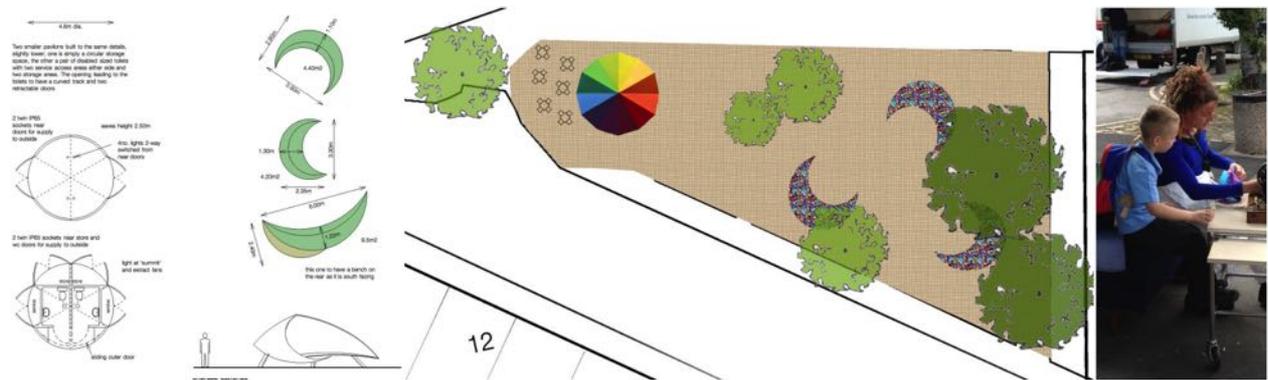
**Old Lime Kiln Site, Abersoch 2013-2014**

Interpretation point for the coastal trade, making the location a feature of the presentation due to its links with the ships that would load and offload on the nearby beach. *With Susan Dalloe.*



**Carmel, Anelog 2014 - current**

Refurbishment of a historic chapel, needing to emphasise its relationship to the community and to become a destination in its own right, to be achieved by large scale artwork. *With Susan Dalloe.*



**Maindee, Newport 2016**

Using art activities and interventions as a catalyst for regeneration, as part of ACW 'Ideas People Places' programme.



### Ingestre Orangery 2016

Interpretation Plan and design for early 19Cent. Orangery in the grounds of Ingestre Hall, Staffordshire, exploring and emphasising the movement of the visitor around the site. *With Susan Dalloe*



### Samuel Johnson Birthplace Museum Lichfield 2018

Review of this museum in a house in the centre of the cathedral city. Supported by enthusiastic volunteers and able staff, the museum is looking for a new take on interpretation starting with a review. *With Susan Dalloe.*

*Details of many of the above projects, and further photos are available on my website which is updated from time to time.*

***huwmeredyddown.com***

# A.S.E Insurance Agency (UK) Limited

The Old Post Office  
2 Mill Road  
Maldon  
Essex CM9 3HZ

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Telephone: 01621 851916  
Fax: 01621 851917  
asecontact@aseinsurance.co.uk  
www.aseinsurance.co.uk

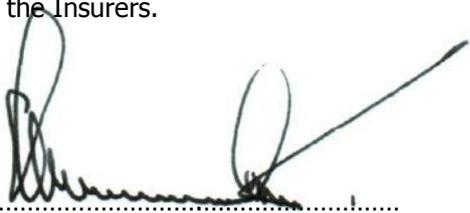
## VERIFICATION OF INSURANCE CERTIFICATE

We hereby certify that the following described insurance is in force at the date of signature.

**NAME OF INSURED:** HUW MEREDYDD OWEN  
**TYPE OF INSURANCE:** PROFESSIONAL INDEMNITY  
**INSURERS:** AXIS SPECIALTY EUROPE SE  
**PERIOD:** 12 MONTHS FROM 22 AUGUST 2018  
**LIMIT OF INDEMNITY:** £1,000,000 EACH AND EVERY CLAIM OR SERIES OF CLAIMS ARISING FROM ANY ONE EVENT.

This document is furnished to you for information only. Its issuance does not make the person or organisation to whom it is issued an additional Insured, nor does it modify in any manner the contract of insurance between the Insured and Insurers. Any amendment or extension to such contract can only be effected by a specific endorsement attached thereto.

Should the above mentioned contract of insurance be cancelled, assigned or changed in any way whatsoever, no obligation to inform the holder of this document, or its agents, is accepted by the undersigned, or by the Insurers.

Signed by:  .....

Dated: 21 August 2018

# Artists Insurance Policy

The Artists Insurance Policy is an affordably priced tailored package of insurance covers designed specifically for visual and applied artists.

**Cover is available from as little as £137.00 (£109.00 for a-n Artist members).**

Although competitively priced the policy provides a comprehensive cover including:

## Artwork

- Completed work is insured for the artist's net selling price
- Work in progress cover
- Worldwide cover available including storage, transit and exhibition risks

## Studio Insurance

- Cover for studio contents, tools and equipment
- UK/Europe & Worldwide covers available
- Option to include Studio Buildings cover

## Business Interruption

- £50,000 loss of Gross Profit cover provided automatically
- Option to increase
- Cover extended to include exhibition venues and contract sites

## Employers' Liability

- £10,000,000 Limit of Indemnity
- Temporary employee cover available

## Public & Products Liability

- Limits of Indemnity up to £10,000,000 available

### NOTE:

Until recently, Professional Artists Insurance was included in the a-n annual subscription, but now a policy must be applied for independently. This insurance will be in place by the start of the commission.

## Exclusive benefits for a-n Artist members

a-n Artist Members applying for cover under the Artists Insurance Policy will also benefit from premium discounts and enhanced cover\*, including

- Lower minimum premiums with **cover available from just £109.00**
- Discounted premiums on all sections of the policy
- Lower excesses
- Full theft cover (no forcible entry condition)
- Theft from unattended vehicle cover
- Access to pre-priced 'Off The Peg' options
- Access to one-off Exhibition policy

\*subject to underwriting criteria

# Susan Elizabeth Mary DALLOE

3 Walnut Crescent, Rhyl, Denbighshire LL18 4PQ  
sdalloe@gmail.com  
0777 5517589

## EMPLOYMENT

7/2012 - present

### **Museum and Heritage Consultant**

Far Gosford St activity plan delivery (Coventry City Council)  
Great War commemorations (Staffordshire County Council)  
Collections management for Accreditation (Menai Bridge)  
Interpretation and research (Porth y Swnt, National Trust)  
Community interpretation (Lime Kiln, Abersoch)  
Audience development (Llangollen)  
Access audit (Flintshire County Council)  
Evaluation, training and volunteer development (Denbigh)

7/2012 - present

### **Museum Services Manager (job share)**

Museum of Cannock Chase, Hednesford, Staffordshire

1/2003 - present

### **Museum Mentor**

Llangollen Museum  
Menai Heritage  
Rhyl Miniature Railway  
Wireless in Wales

1/2003 – 7/2012

### **Museums Development Officer (Head of Service)**

Denbighshire County Council, Ruthin, Wales  
Responsible for Ruthin Gaol, Plas Newydd, Nantclwyd y Dre,  
Rhyl Museum and Denbigh Castle

8/1996 – 12/2002

### **Senior Keeper of Human History**

Tullie House Museum, Carlisle, Cumbria  
Responsible for Guildhall Museum, archaeological and social  
history collections

8/1990 – 8/1996

### **Collections Manager**

Epping Forest District Museum, Waltham Abbey, Essex

1/1988 – 8/1990

### **Collections Manager**

Wheal Martyn China Clay Museum, St. Austell, Cornwall

1980 – 1987

**Volunteer** in Egyptology Department  
Birmingham City Museum

## EDUCATION

### Qualifications

Fellowship of Museums Association

MA Archaeology

BA (Hons) Archaeology/Latin

Diploma in Management (Chartered Institute of Management)

OU Level 3 Ancient Greek

Certificate in Egyptology (60 points)

GCE 'A' Level – General Studies, History, History of Art, Latin, Law

GCE 'O' Level – English Language, English Literature, French, Geography, Greek (Ancient), Latin, Mathematics, Religious Studies

### Full Time

1985-1987 Institute of Archaeology, University College, London

1982-1985 University College of North Wales, Bangor

1975-1982 King Edward VI Camp Hill School for Girls, Birmingham

### Part Time

2007 Open University

1998 University of Northumbria

1994-1996 Birkbeck College, London

## MEMBERSHIP OF PROFESSIONAL ORGANISATIONS

Museums Association (mentor for MA diploma)

Institute of Management Group for Education in Museums

Social History Curators Group Society of Museum Archaeologists

Welsh Historic Gardens Trust Association of Independent Museums

Federation of Welsh Museums and Galleries Staffordshire Museums Consortium

## OTHER SKILLS

Full, clean driving licence

Welcome Host and Croeso Cynnes Cymraeg certificates

Taught a short beginners Latin course to archaeology students at St Martin's University

College, Carlisle

Basic reading knowledge of German and Egyptian Hieroglyphs

CPD - continually updating local government and museological skills and knowledge



# About Workhaus

We work with museum designers every day, blending skilled hand-finishing with technical expertise and a passion for solving problems.



See all projects

Electronic interactives



Meet Joe

Call us  
**01977 682051**



Email us



## The Workhaus

# Company Profile

In a nutshell, we are the only Museum specialist to combine Fit Out and Display Case Manufacture, but that's only half the story.

Without doubt, the range of human skills we have under one roof contributes to our ability to take on and excel at the most creative and technical challenges. Whether we are creating a conservation display case, a cutting-edge AV display, or the prow of a Viking long ship, you can expect the same dedication to detail, the same quality materials and the same uncompromising standards of finish.

The approach our skilled Project Managers take is one of creative problem solvers able to combine construction and set works with bespoke, high quality displays and furniture. Our skills include joinery, display cases, metal fabrication, props, models, sculpture and mount making. This gives us total control over quality, budget and time.

Our modern production facility houses state-of-the-art CAD & Solidworks software with 3D Scanning, 3D Printing and CNC machines alongside a diverse team of time served 'traditional' crafts people.

As well as being engineers, designers and craftsmen, we are also display case manufacturers. Combining our creative problem-solving skills and knowledge of conservation requirements to produce very high-quality display cases for almost any situation

We bring the same passion and creativity to display cases as we do to fit-out projects. Plus, our testing and technical knowledge are as good as they come. It's a combination that makes us experts in our field. For over 16 years we've been making museum designers' visions come to life, working everywhere from London's Natural History Museum to South Africa's Cape Town Springbok Experience.

In whichever direction your project might develop, you can be certain that Workhaus has the skills and experience to provide solutions on time and on budget.

Welcome to The Workhaus.





# Interpretation

## Approach & Company Background

Media Vision (Design) Limited  
20 Well Close Terrace  
Whitby  
North Yorkshire  
YO21 3AR

# Touchscreen

## OVERVIEW

The following is a proposal for a touchscreen interactive, designed to interpret, display and make accessible. This is intended as an example for the approach that we would take, but there are other technologies available that might better suit your application.

## APPROACH

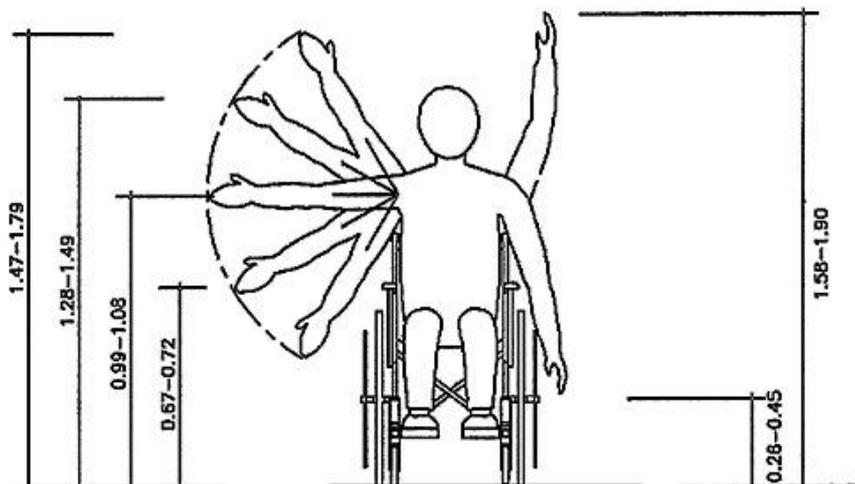
In drawing up the proposal we have borne in mind the following key issues:

- The interactive should promote access for a wide range of people
- It should be enjoyable and entertaining while offering learning opportunities
- The interactive should be intellectually and physically accessible
- As well as being an educational resource the multimedia should be fun to use!

## ACCESSIBILITY

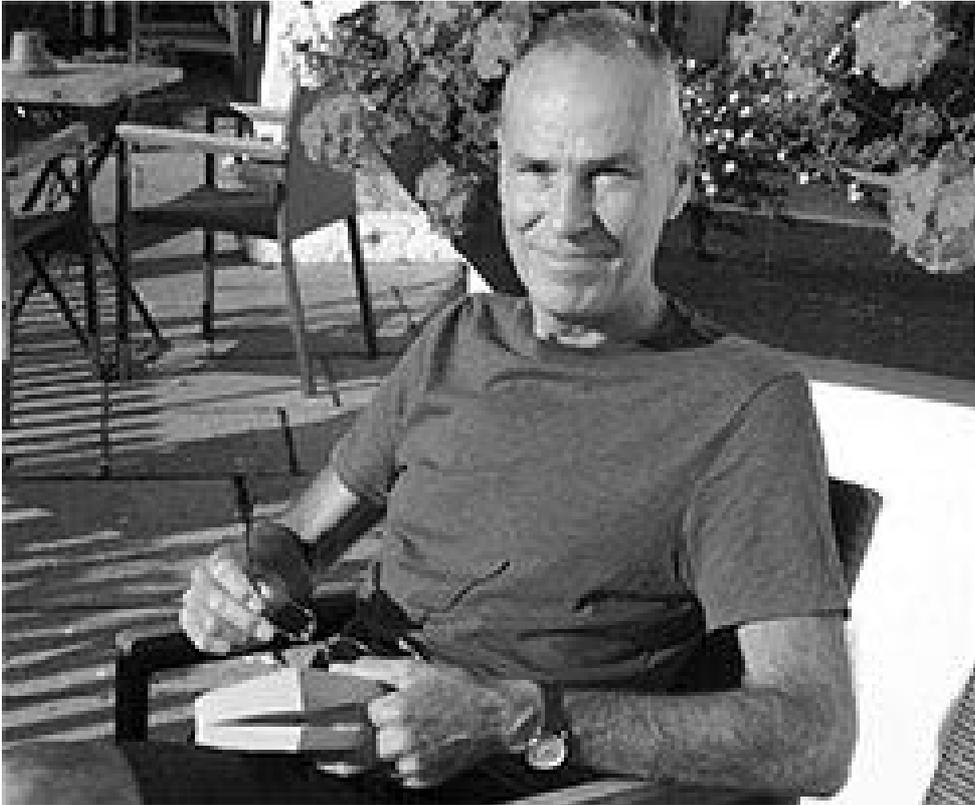
We will make sure that the interactive address the needs of a wide range of users and complies with all DDA requirements. We will ensure it is easy to use and that navigation is intuitive and transparent. Specifically we will:

- Ensure that foreground and background colours provide sufficient contrast and take into account potential red/green and blue/yellow confusion in colour-blind individuals.
- Aim to ensure that navigation does not go more than 3 layers deep.
- Monitor the interactive during development to ensure we meet accessibility criteria.
- We will pay proper attention to creating coherent and effective information architecture so that everything is easy to find.
- With regard to touchscreen enclosures we will ensure the design takes into account the physical requirements of wheelchair users.



## Media Vision background and personnel

Media Vision has been creating Touchscreen Interactives for Museums, Galleries and Heritage Organisations for 20 years. The core members of Media Vision are Chris Ellis and Ian Hulme.



**Christopher Ellis**

Christopher Ellis is creative director of Media Vision. Active in the museum and heritage world for 20 years, Chris has a wealth of experience in the interpretation and presentation of a wide range of subjects. In 1998 he gained an MA in Advanced Digital Design at the University of Teesside and set up Media Vision.

Chris was a pioneer in the use of touchscreen interactives. In 2001 Media Vision were finalists in the Pirelli International Multimedia Awards - judged by an international jury including Nobel Prize laureates.

Specialising in interactive media for museums Chris has expertise in the design and production of touchscreen interactives. He can call upon a range of skills including project management, art and design, script-writing and research, and video and audio production.



## Ian Hulme

Ian has worked for Media Vision for over 15 years. He is a multi-talented graphic designer, animator, writer, musician and coder.

Ian is responsible for coding and developing the touchscreen software as well as providing creative input and support.

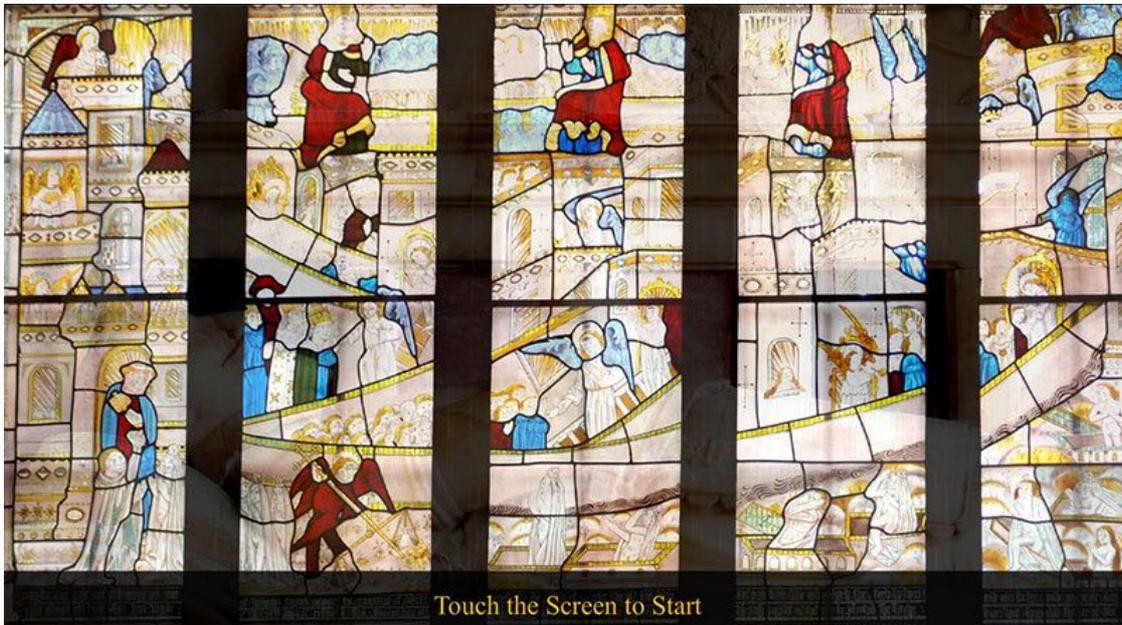
Ian has worked on a huge range of projects and is highly experienced in touchscreen production and development.

## CASE STUDIES

The following is a small selection of our previous commissions to give you a flavour our work and demonstrate the breadth and diversity

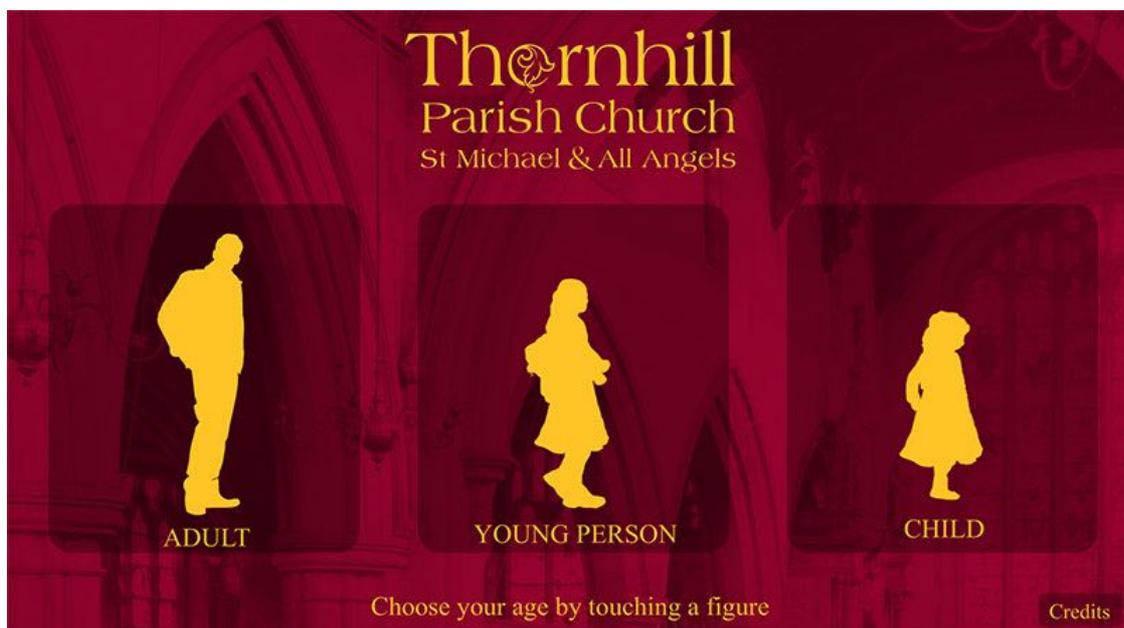
### PARISH CHURCH OF ST MICHAEL AND ALL ANGELS

Interpretation of medieval stained glass windows - 2013



Media Vision created and installed a number of touchscreens at Thornhill Parish Church which has the finest display of Medieval Stained Glass in the north of England outside the city of York.

The Heritage Lottery Funded project included the production of a 6-minute film with sub-titles. Media Vision wrote the script, shot and edited the film. The touchscreen contains sections appropriate to 3 different age groups including an animated Children's Game.





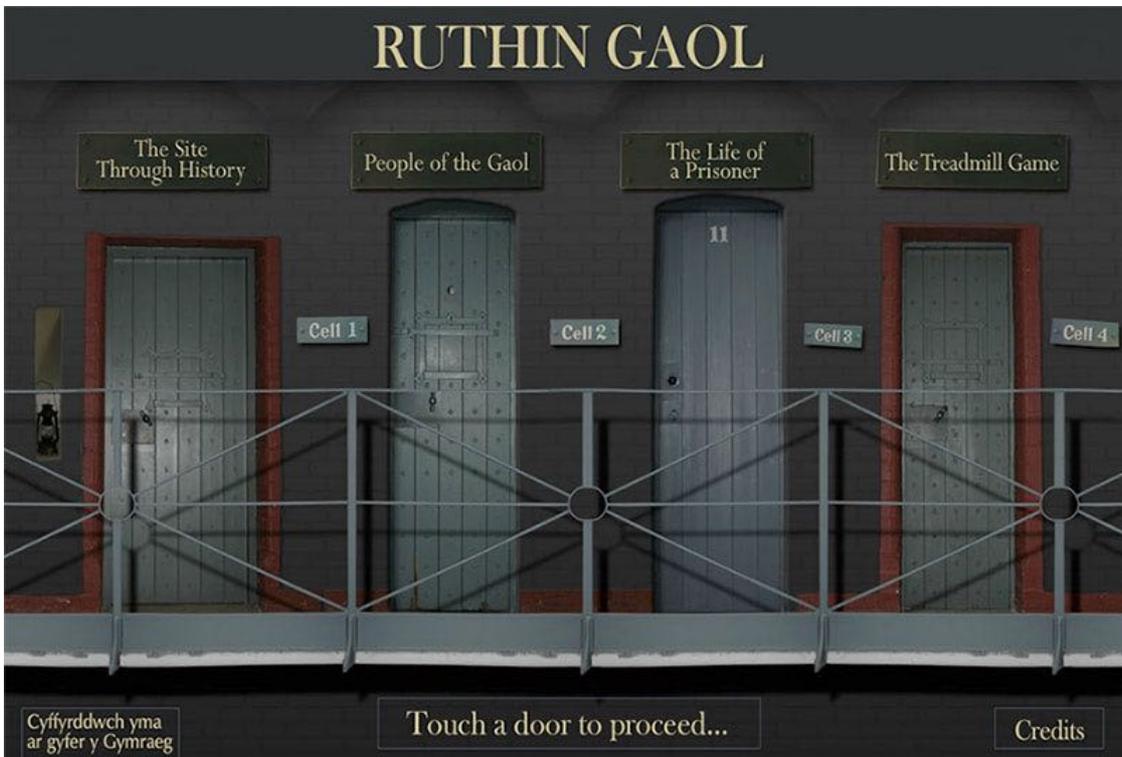
The touchscreens tell the story of a large Medieval Glass window, its conservation and the creation of a replica by glass conservator Jonathan Cooke.



The interactive also contains information and images about the Church's monuments and other windows.

## RUTHIN GAOL

Ruthin Gaol is a Pentonville style prison open to the public as a heritage attraction. We created a bilingual Welsh/English touchscreen interactive.



We worked with bilingual actors to create gaol characters - which come to life when you touch them. They were filmed by Media Vision, at the gaol, using a green screen system to overlay the actors on a graphical background.



## Welsh Language & Translations

Media Vision have worked on a number of bi-lingual projects in Wales including:

- **Explore Ruthin Gaol. (Denbighshire Heritage Service).**  
Bilingual multimedia presentation showing the architectural developments of the Gaol and first person interpretation of characters of the site.
- **Rhyl Miniature Railway.**  
Bilingual multimedia presentation showcasing the history of the railway, a photograph album and a family game.
- **Seven Ages of Nantclwyd y Dre, Ruthin. (Denbighshire Heritage Service).**  
Bilingual presentation of the house with fly rounds of upper rooms, architectural development sketches and owners' history.

We have worked with professional translators including Posib who translate for the National Assembly for Wales, ensuring that translations are properly implemented through a process of dialogue and review.

Our preferred partner for this project would be Calan, based in the Vale of Glamorgan. Calan are members of the Association of Welsh Translators and work to The Welsh Language Standards (No1) Regulations 2015.

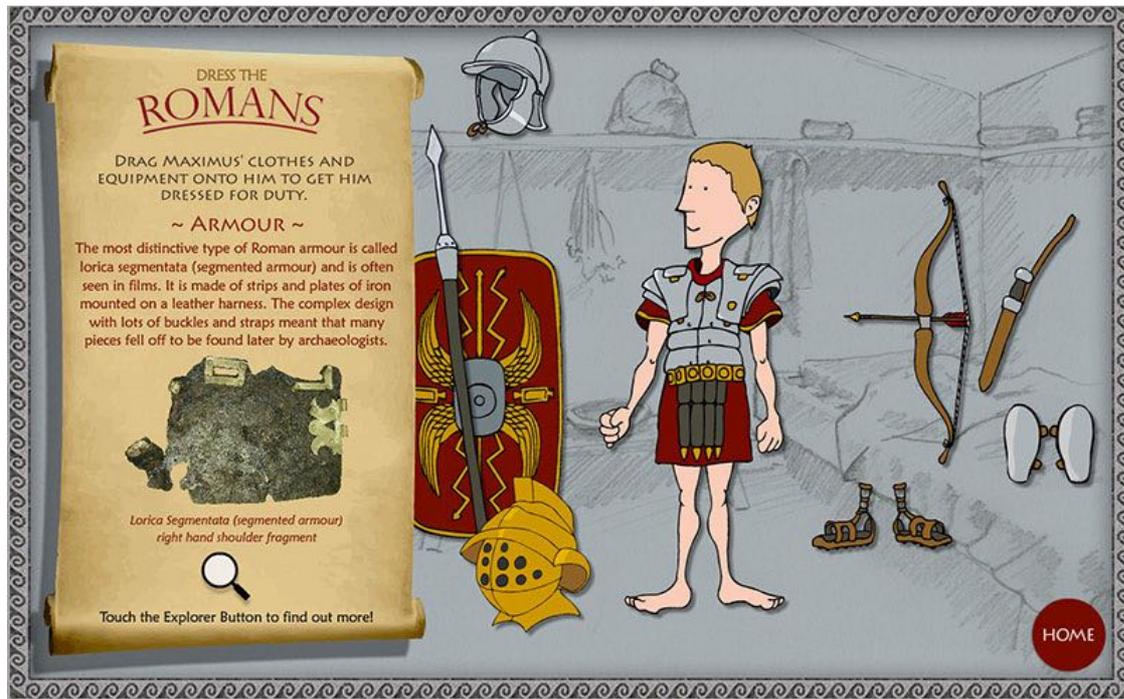
All translations are proof-read by a senior translator. In addition, there will be an "in-context review" which ensures that the text translations have been copied over correctly to the touchscreens.



Picture: Screen-grab of **bilingual** touchscreen made by Media Vision for Nantclwyd y Dre - a medieval townhouse in Wales. The screen shows a floor-plan menu for the tour and a deaf signer video overlay.

## Other Recent Projects

### March 2015. Tullie House Museum and Gallery - Romans Gallery



Tullie House Museum required an update to their popular Romans Gallery touchscreen interactives. Media Vision created two completely new interactive games suitable for a range of ages.

### June 2014. Museum of Cannock Chase - Mining Memories

The coal mining gallery, at the Museum of Cannock Chase, opened its doors in Summer 2014 following a £150,000 transformation. The new gallery - designed by Richard Fowler Associates provides a new, permanent exhibition. Media Vision created 6 new AV exhibits including touchscreens, video screens and audio and oral history.

### August 2013. Harewood House - A Yorkshire Princess - Touchscreen

Media Vision devised and created a touchscreen for the Garden Room at Harewood House. The interactive concerns the life of HRH Princess Mary, who lived at Harewood for most of her life. The touchscreen includes an interactive family tree, an interactive gallery and an oral history section with subtitles.

NOTE: All projects were delivered on time and within budget.

## WARRANTIES

Media Vision will provide a written guarantee for a period of 1 year against any issues with the software and will undertake to repair or troubleshoot any malfunctions in the unlikely event they should occur. We will provide a copy of the software on memory stick as well as keeping an archive at our studio in Whitby.

## INSURANCE

Media Vision carries full Public Liability Insurance and Professional Indemnity Insurance.

## Client list

British Library  
Cannock Chase Mining Museum  
Captain Cook Birthplace Museum  
Denbigh Library and Museum  
Denbighshire Heritage Service  
Dorman Museum - Middlesbrough  
English Nature  
Friends of the Lake District  
Grantham Museum  
Harewood House - Leeds  
Holst Birthplace Museum - Cheltenham  
Museums Libraries and Archives North East  
Nantclwyd Y Dre  
Natures World Visitor Centre  
North Yorkshire County Council  
Quaker Tapestry Museum  
Ruthin Gaol Museum  
Thornhill Parish Church  
Transporter Bridge Visitor Centre  
Tullie House Museum & Gallery - Carlisle

## REFEREES

**Referee contact:** **Brian Pearson**  
Thornhill Project Manager and former Head of Cultural Services,  
Kirklees Council  
07947722385 or 01924 520861  
brianb.pearson@ntlworld.com

**Referee contact:** **Ian McCarthy**  
Technical and Operations Manager  
01642 813781 (Main Reception)  
ian\_mccarthy@middlesbrough.gov.uk