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1 COMPANY PROFILE

Addo is a not-for-profit Company Limited by Guarantee with a collaborative ethos, founded by Sarah Pace and Tracy Simpson.

We have in excess of 20 years experience of working in the arts in Wales, a strong track record of success and an established working practice and knowledge of art in the public realm. Between us we have many years experience in leading art projects in the public realm, including permanent and temporary works, artist residencies and strategies, on behalf of the public and private sectors, as well as grass roots community and artist-led initiatives.

'Addo' means 'to give, bring, place, inspire, cause, add, join' in Latin and 'to promise' in Welsh, reflecting the ethos of our core aims, which are:

- To provide the opportunity and capacity to make and experience art in the public realm
- To work collaboratively and openly, primarily in partnership with visual artists, communities and the private and public sector, to develop and deliver creative activity in the public realm
- To contribute to the forwarding of contemporary practice and discourse in the field of art in the public realm through a progressive and innovative approach to projects and the stimulation of critical debate
- To promote excellence and innovation within art in the public realm by creating and taking opportunities to highlight good practice, disseminate knowledge and share expertise with arts and non-arts professionals

With these aims in mind we initiate and offer the following activities and services:

Strategy and Policy Development

- Development of public art strategies and policies in consultation with key stakeholders and partners
- Research, identify and define the contexts, opportunities and restraints
- Advise on curatorial, commissioning and management approaches
- Produce detailed commissioning programmes
- Research and devise strategies for fundraising
- Feasibility studies and evaluation

Project Management and Consultancy Services

- Define and deliver public art projects and programmes of work in partnership with clients and key stakeholders
- Fundraising
- Outline and implement appropriate curatorial and commissioning approaches, artist selection procedures and contractual arrangements
- Develop detailed artists briefs and schedules of work
- Research, identify and commission artists and other creative practitioners and support them throughout the project
- Manage the implementation of permanent and temporary projects, including the management of budgets, maintenance of records, obtaining material specifications and guarantees, production of risk assessments and maintenance schedules
- Secure and maintain involvement and support of all relevant parties and manage press and publicity
- Explore and exploit opportunities for additional and supplementary activities to positively maximise the impact and legacy of projects
- Organise and manage consultation activities
- Project evaluation

Advocacy, Critical Dialogue, Training & Development

We advocate for best practice through the quality of our work and are currently exploring ways in which we may be able to provide training and development opportunities and events to push the boundaries of creative engagement in the public realm and encourage critical dialogue. For example, some of our current projects involve offering mentoring opportunities and the delivery of events, talks, seminars, publications and critical writing.

2 CAREER HISTORY OF KEY PERSONNEL

Tracy Simpson, Co-Director

Tracy runs the Addo North office in Wrexham and is leading on Artist Residencies in Ysbyty Gwynedd, Bangor, as well as public art consultancy in Corwen, Denbighshire and a series of collaborative projects with Glyndwr University in Wrexham.

Before founding Addo, Tracy worked for Safle the strategic agency for public art in Wales (2008 - 2010), as a Senior Project Manager leading on projects in North and Mid Wales as well as working in England, most notably on the Dream Public Art Strategy for St.Helens Council, which she developed in Partnership with the University of Manchester. She led the WAG artwork project in Llandudno Junction as well as writing public art strategies and documents for Bangor and Aberystwyth.

Previously, Tracy held the post of Visual Arts Officer for Wrexham County Borough Council for eight years (2000 - 2008), managing Wrexham Arts Centre and developing the public art programme for the county.

Formerly she had worked in arts education at Blackfriars Arts Centre in Lincolnshire and as a freelance arts practitioner in Leicestershire (1997 - 1999). She has a degree in Fine Art from De Montfort University, Leicester (1990 - 1994).

Sarah Pace, Co-Director

Sarah runs the Addo South Office in Cardiff and is leading on Artist Residencies in Abercynon, Cardiff and Preseli, as well as curating art projects for the Loudoun Square Redevelopment in Cardiff Bay on behalf of Leadbitter, Cardiff Community Housing Association and Cardiff and the Vale NHS Trust.

Before founding Addo, Sarah worked for CBAT The Arts & Regeneration Agency (2004 - 2007) and later Safle, the strategic agency for public art in Wales (2007 -2010), developing and managing a wide portfolio of art projects in the public realm.

In parallel to her work for Addo, Sarah is a PhD candidate at Cardiff School of Creative and Cultural Industries where she is researching the engagement of artists in the regeneration of communities in South Wales through local, regional and national strategies and policies and the impact that these commissioning methods have on the artistic processes used by artists and in turn the communities that they are intended to regenerate. As part of this research Sarah has looked at case studies within the Heads of the Valleys Strategic Regeneration Area and, while working for Safle, she was instrumental in the completion and production of the Visual Culture of the Valleys: Heads of the Valleys Public Art Strategy (2008).

Originally trained as a painter at Loughborough University School of Art and Design (1998 - 2001), Sarah later completed an MA in Art Museum & Gallery Studies at the University of Newcastle upon Tyne (2003 - 2004).

3 CURRENT PROJECTS

STIWDIO SAFLE TRANSFER WORK

Following the closure of Safle, the former strategic agency for public art in Wales, the Arts Council of Wales has commissioned former Safle Project Managers to continue the management of the uncompleted projects that formed part of the Stiwdio Safle Programme. As former Safle Project Managers, Tracy Simpson and Sarah Pace are managing the following projects on behalf of the Arts Council of Wales.

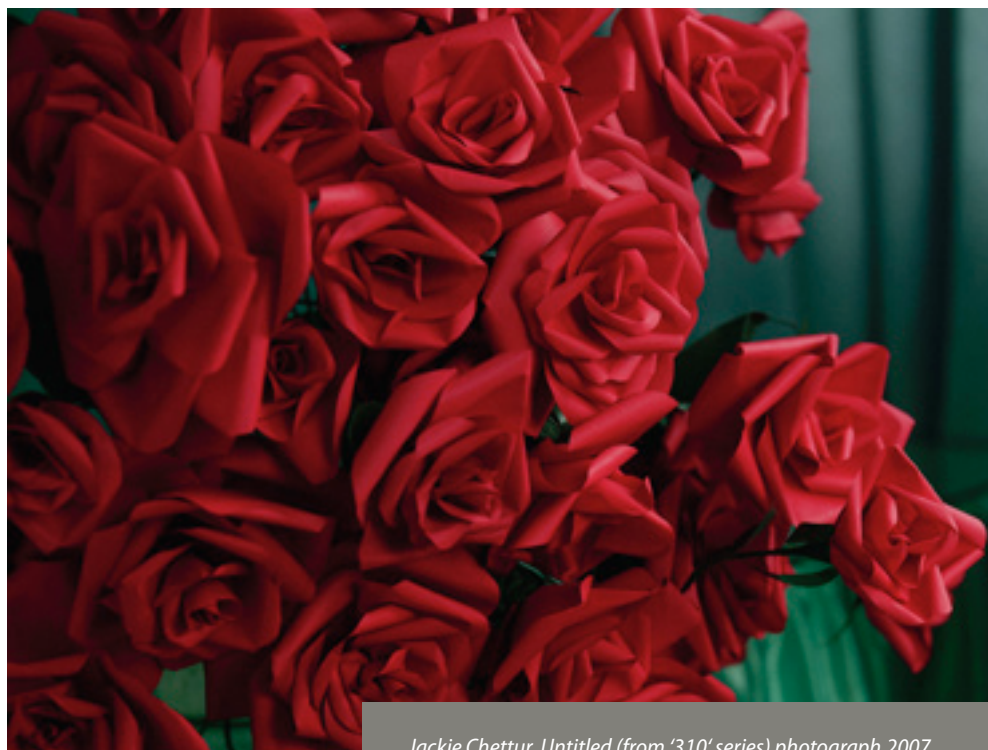
A FALL INTO GRACE, Jackie Chettur, 2010 - 2011

Jackie Chettur is creating a series of tableaux that depict a familiar, archetypal, love story, to be exhibited in The Coliseum Theatre in Aberdare. The tableaux will present a kind of hyper reality, which celebrates the romantic and gives the illusion that life is taking place within the images. Jackie has also invited people to share their love stories, particularly the intensity of their first or true love, and to have their portrait taken. These stories and portraits will be displayed in an exhibition called A fall into grace, to be staged in the Theatre from 20th – 24th June 2011, alongside a series of 3D images that tell the archetypal fictional love story. The images will be displayed within 12 stereo viewers, half set out on the stage looking out to the audience and half set out in the auditorium looking

down at the stage. The audience will be invited to wander through the theatre space to experience the love stories. The exhibition is planned to close on 1st of July with a seminar around themes relating to the work, including love, romance and colour; narrative, story telling & performance; the theatre and tableaux; and community development.



The title for the work, A fall into grace, is taken from David Batchelor's book Chromophobia (2000), in which he says "Colour is both a fall into nature, which may in turn be a fall from grace or a fall into grace, and against nature, which may result in a corruption of nature or freedom from its corrupting forces" (p.71). Jackie has drawn an analogy between this fall into colour or fall into grace and the experience of falling in love, especially the colourful, explosive and emotional rollercoaster of first love. This analogy will be reflected through the way in which Jackie uses colour and theatricality to present her own version of a typical love story and the love stores that she has collected. The backdrops to these love stories will be elaborately crafted, made as colourful as possible, consisting of painted backdrops and handcrafted props and flats.



Jackie Chettur, Untitled (from '310' series) photograph, 2007

ELVIS IN PRESELI, Neil McNally, 2010 - 2011

Neil McNally has set out to meet eight Elvis Impersonators to take them to the Preseli Hills in Pembrokeshire, Wales and make a photographic series and a short film featuring them, called Elvis in Preseli. Neil has attended the Elvies, in Porthcawl for the past two years, at which Elvis Tribute Acts (ETAs) from all around the world come to perform. Since starting the project he has made numerous contacts with ETAs, photographing and filming their performances, both at the Elvies, in Preseli and at other venues.

The popular perception of Elvis impersonators is of fake wigs, and sideburns, jumpsuits, and “thank you very much” and yet, it’s quite a serious business, almost akin to a vocation or a religious calling to some. Through an extended period of research and exploration, Neil has immersed himself in the hidden histories and lived experiences of ETAs, drawing links with other aspects of Welsh culture, including cultural events, such as the Elvies, puns on names, archaeological and musical references. Some interesting correlations have emerged, aside from the obvious pun on ‘Preseli’ and ‘Presley’.



There are thoughts that Elvis had relatives from Pembrokeshire and that’s where the name came from. There is a Saint Elvis chapel near Solva near Haverfordwest. Elvis is the brythonic form of the Gaelic ‘Aibhe’. There used to be a parish church of St Elvis. Just beyond the site of the church is an ancient well, supposed to be used by St Elvis to baptise

St David. There are thought to be around three hundred archaeological sites on Mynydd Preseli, with 30-40 holy wells (the largest in South West Britain). There is also a standing stone called St Elvis. This is the area from where the bluestones were taken 260 miles into Wessex to make Stonehenge. Work is going on there by Paul Devereux who is studying sound in archaeological contexts, called ‘Archaeoacoustics’. The rocks in Preseli are thought to be ringing stones and to emit sound.

Neil has undertaken filming and photography towards the production of a photographic series and short film. The film is near completion and arrangements are currently being made for its display. Neil is exploring with Addo the possibility of curating an exhibition of his work, alongside that of other artists who reference Elvis or related themes, in a venue near the Preseli Hills. It is also hoped that Neil’s work can be displayed at a prominent visual arts venue in Cardiff, such as Ffotogallery. In addition, Neil is interested in developing a publication out of the project as another form of display and is in the process of recording an album’s worth of songs, utilising his research into ‘Archaeoacoustics’ and the ringing stones in Preseli, that will also form part of the work.



NEW ENDINGS, Collaborative Design Studio, 2010 - 2011

New Endings' is a collaborative project between the Lower Grangetown Phoenix Group, a local community initiated group, and Collaborative Design Studio (CDS). CDS is a young design practice whose ambition is to develop places and pleasures in the built environment for people to inhabit. The practice looks to critically investigate these ideas through built work, research and teaching.

The New Endings project is a search for urban opportunities that will investigate the closed off 'dead end' streets of Cardiff as dormant, urban spaces of public relevance. With such disconnected public spaces, the project looks to instigate improvement and care for the common spaces we inhabit. By taking something altered for traffic control and security, and claiming its dormancy with potential to become 'artifice', the project attempts to introduce care and quality through small acts of appropriation.



The research into 'dead end' streets forms the third of a trilogy of looking into place types. Along with 'Road Lay By's' and 'Walled Gardens', this research work forms a larger body of work looking at transitional place types. The first two types were investigated with students at the Welsh School of Architecture looking at ideas of dormancy and potentials. The ACW funding is supporting the culmination of this trilogy, and is being used for two specific purposes:

1. MAPPING – to do further research in mapping all altered 'dead end' streets in Grangetown, Cardiff and categorise into typologies of 'artifice'. These will form a catalogue of 'dead end' streets that can act as a toolbox for intervention and improvement, use, and care. This will culminate in a body of work that will form an exhibition and publication.

2. INTERVENTION – In parallel, the proposal will be looking at a specific 'dead end' site in Grangetown, Cardiff. The funding will go into developing a 'cultural toolkit' for a site intervention. An investigation is being carried out to look at how this underused site can have community use. Whilst the end result may be to have a functioning community hub, the intervention will look at how a dormant site becomes 'artifice' through acts of appropriation. Along with an intervention the



artist is planning a street party event on the site as another act of appropriation, which will hopefully bring awareness and interest in developing the site for community use.

CDS has also made significant progress with the mapping aspect of the project and is exploring with Addo the development of a Tool Kit for community members and groups to use to transform 'dead end' streets in their area.

BLUE BELL HANGAR, New British Art Group (Cardiff), 2010 - 2011

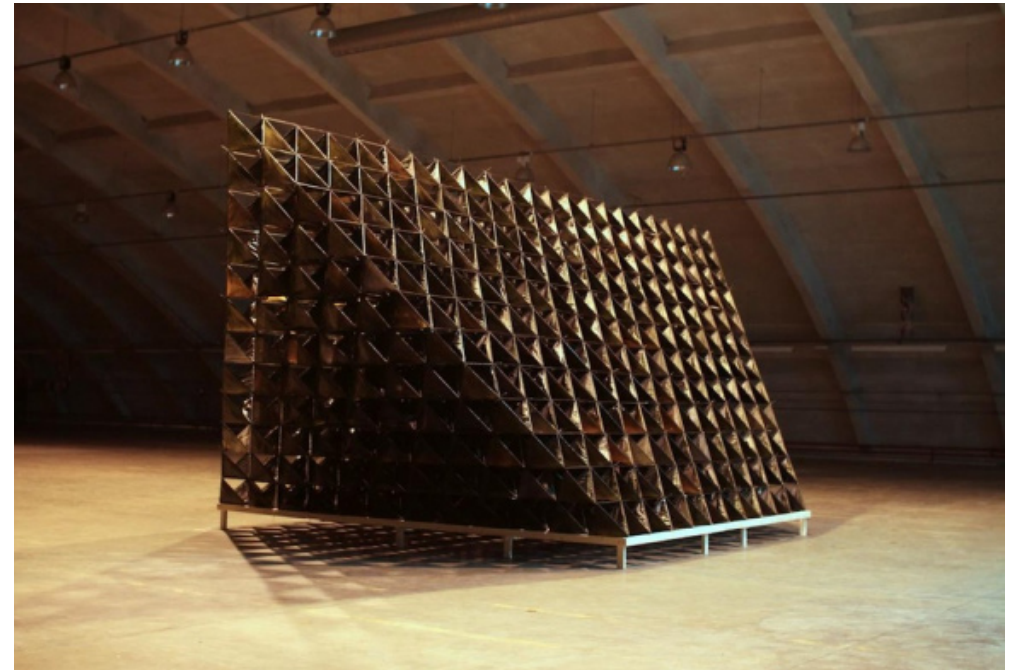
New British Art (The Cardiff Group) is made up of early career and more established fine art practitioners working across the range of disciplines and has grown from an informal meeting of artists over a number of years at the KODA Studios in the Grangetown area of the City. The group was formalised as an artist led organisation in 2009 and usually meet every Wednesday at KODA Studios and sometimes at Cardiff School of Art & Design. The group members are: Rachel Bennett, Dallas Collins, Mark Halliday, John Minton, Luke Mintowt-Czyz, Caroline Taylor, Becky Whitmore and Gareth Williams.

For the Blue Bell Hangar Project, the group set out to create a sculpture and a series of outcomes, reflections and events around a celebrated experimental kite called The Cygnet, made by Alexander Graham Bell at the turn of the 20th Century. Bell's kite was constructed as a vehicle for experimentation into flight and the principles of lift. Made up of a thinly cut, spruce dowel tetrahedral skeleton, carefully engineered steel connectors and a silk cloth covering, the kite flew successfully in 1906. This was later developed further into the wing of an aircraft capable of providing enough lift to raise two adult men into the air. The kite was made and flown at a moment in history when mechanical and scientific experimentation was producing a new world aesthetic: functional form was infiltrating the visual arts and modernism was seeded. Bell's Cygnet resembles a modernist sculpture. A great dark mass which, from a distance, seems to float impossibly above the ground and forces the viewer to question their experience of the physical world and the imagined interior of this object.



The artists have reconstructed this sculpture. Like Bell's, it is made from 1604 tetrahedral modules united in a triangular section about 40 feet long and 12 feet by 12 feet. Each of the individual modules was made of wood and silk by each of the artists in the group in a large-scale collaborative event that was held both privately and in the Blue Bell Hangar at the St Athan former military airbase in the Vale of Glamorgan.

The completion of the sculpture and its display were held at a public event in the Blue Bell Hangar on 27th March 2010. This was the first event to be undertaken by New British Art 'Cardiff Group'. The group had been planning an attempted flight of the sculpture in the summer. The sculpture is not intended to be permanent and will probably be destroyed by the flight attempt, however, the



process of its construction, display and flight has been filmed by BAFTA award winning artist John Minton and arrangements are currently being made for this film to be screened at Chapter later in the year. The group are also publishing a small book of interpretive essays and images about the project, which will be launched at the film screening.

The Blue Bell Hangar Project is ambitious in physical scale and draws its meaning from a historical context strongly associated with the birth of manpowered flight and the spirit of experimentation ushered in at the beginning of the 20th Century. It could be seen as an ambitious utopian metaphor worth re-invoking at the outset of the 21st.

YSBYTY GWYNEDD, Bangor, Nichola Goff & Michael McMillan

This residency has a strong collaborative aspect, yet each artist has their own particular practice and remit. The overarching aim that the artists work with staff and patients within Ysbyty Gwynedd and other local healthcare venues, as well as with local communities further afield.

Nichola Goff is a Welsh artist whose practice is largely in printmaking. She is focusing on working directly with staff and patients in the Dialysis Unit at Ysbyty Gwynedd and also exploring the potential within the hospital wards and waiting areas to engage with visitors.

Michael McMillan is a visual artist, curator, writer and director whose practice is based in an oral tradition. He has recently gained his Arts Doctorate from Middlesex University. His residency has a large community-based component and is focused within the Rheumatology and Cancer/Palliative Care areas, based with teams in Bangor and Llandudno.

There will be the opportunity to identify locations for temporary artworks created within the residency, exhibitions developed, presentations and a range of other events to take place. For example both artists are taking part in Helfa Gelf this year. There is also the opportunity for the artists to initiate ideas, proposals and designs for more permanent capital artworks.

CORWEN, Naomi Leake

Naomi Leake is working with local people to identify ideas, themes and sites for potential artwork designs linked to the potential brought about by the Llangollen Railway extension to Corwen in 2013, which will result in an influx of passengers to this small North Wales town.

Naomi's practice has included both public art and gallery-based pieces. Her work crosses many disciplines, including temporary, permanent and performance artworks. Naomi will be joined by artist mentees from Glyndwr University.

IN-BETWEEN-NESS, Karen Heald & Sue Liggett

The artists are embarking on a study of depression with Dr Richard Tranter and Prof Rob Poole of the University Health Board (NHS Wales). The project is looking to build on recent research, carried out both locally and internationally, that has thrown light on the effects of treatments for depression. People with depression show characteristic changes in the way they perceive the world around them, particularly how they interpret emotional stimuli. Treatments for depression seem to correct these biases in emotional processing seen in depression. Through this arts/science study Karen and Susan will use their artistic skills to attempt to capture changes in participants perceptions of emotional stimuli around them, exploring notions of 'true' self and the process of recovery during treatment with antidepressant medication.



LOUDON SQUARE REDEVELOPMENT, 2010 - 2012

Loudoun Square in Butetown is being redeveloped through a partnership between Cardiff Community Housing Association (CCHA), Cardiff County Council, Cardiff Local Health Board, Cardiff and Vale NHS Trust and the local community. Begun in March 2010, the scheme will provide a new three-storey health centre, retail units, affordable homes, community facilities and well-designed external space and appropriate levels of parking between the various elements. The 0.8 hectare site currently comprises eleven tenanted retail units with vacant flats above, a health centre (approximately 740m²) which serves the entire Butetown ward, an area of green space and some vacant land, which formerly accommodated a residential care home for the elderly. Butetown developed alongside the shipbuilding yards and docklands, formerly situated to the east of the site. The docks were a major generator of employment and wealth for the area. Butetown grew and developed to house and service the workers and travellers in the area. Today the area is much changed. The Glamorgan Canal and the Bute West Dock have been dried out and filled in. The majority of the industry has disappeared and only one single rail line remains. Butetown is now recognised as one of the most socio-economically deprived areas in Wales. Therefore, it is essential that the Loudoun Square Redevelopment Project is much more than a capital build project. This high quality scheme marks the beginning of a sustainable community partnership and aims to provide a focus for the community, both in terms of facilities and identity.



The development of the programme for engaging artists within the redevelopment of Loudoun Square is being managed by Addo and progressed through a Steering Group made up of relevant members of the Loudoun Square Redevelopment Team and in consultation with local community members. Two projects are being commissioned for the site:

1. The Design Team have highlighted a number of opportunities for permanent external commissions across the Loudoun Square Redevelopment site. The artist partnership Anna Heinrich & Leon Palmer is working with the design team to

prioritise and develop these opportunities. This process may also yield additional or alternative opportunities.

2. Janet Hodgson is undertaking an artists residency that will result in a permanent installation in the Entrance Atrium of the Community Hub and will seek to address some of the key aims of the redevelopment, namely to develop a sense of ownership of the site by local residents and to integrate the site into the wider Butetown area. In tandem and with support from OPEN CINEMA (a national network of film clubs programmed by and for homeless and socially excluded people), the Welsh Assembly Government, the Arts Council of Wales, NESTA and BBC Wales, CCHA has been developing plans for a community cinema, film and new media training opportunities and facilities for use by Butetown community members. It is anticipated that Janet, Anna and Leon will also consult with CCHA and their partners on this aspect of the redevelopment.



Above: *Blue Manifold*, Anna Heinrich & Leon Palmer, Swindon(1997)

4 SELECTED PREVIOUS PROJECTS 2008 - 2010

HEADS OF THE VALLEYS PUBLIC ART STRATEGY

In 2008 Safle was appointed to develop a Public Art Strategy for the Heads of the Valleys Region of South Wales. The two-part strategy, called Visual Culture of the Valleys, was commissioned by the Heads of the Valleys Public Art Steering Group, and funded by the Welsh Assembly Government. Undertaking extensive research and consultation work, Sarah was instrumental in the completion and production of the Strategy, which also contained contributions from artists Colin Rose, Paul de Kort and Richard Higlett, as well as Arts and Craft Consultant Mererid Velios.

The Heads of the Valleys Programme is a 15 year regeneration strategy governed by the Heads of the Valleys Partnership, with five local authorities, (Rhondda Cynon Taff, Merthyr Tydfil, Caerphilly, Blaenau-Gwent and Torfaen), and other local stakeholders. The aim is that the Heads of the Valleys will become a rich, dynamic network of communities helping to drive the success of South East Wales. This Public Art Strategy shows how artists can be catalysts in the transformation of the Heads of the Valleys (HOV) area through collaborative practice, working as full members of design teams and engaging with local and transient communities, as well as developing integrated and free standing artworks of both a temporary and permanent nature. The strategy sets out a wide spectrum of aspirations and potentials for art projects as part of the transformation of the Valleys, including integrated works by crafts people and makers, landmark works, community engagement activities, investigative activities, sculpture trails and Industrial heritage interpretation.

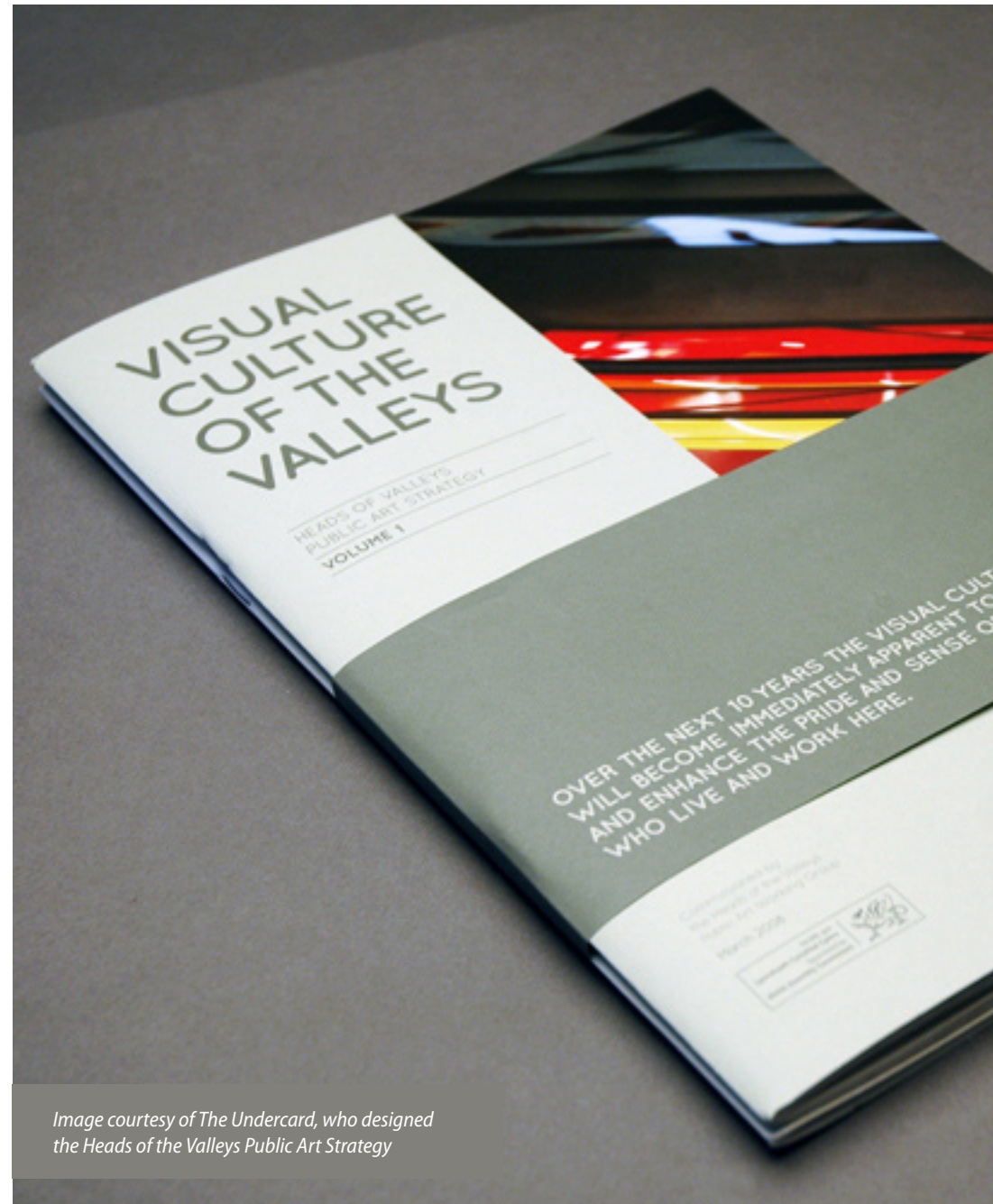


Image courtesy of The Undercard, who designed the Heads of the Valleys Public Art Strategy

ST DAVIDS 2 PUBLIC ART PROGRAMME, 2007 - 2010

St David's Public Art Programme is a series of permanent and temporary public art projects funded by the St David's Partnership as part of St David's 2 development in Cardiff City Centre. Safle was appointed by St David's Partnership to produce and implement a Public Art Strategy for the St David's 2 development that resulted in the creation of a number of innovative and high quality art projects of national and international significance in the City Centre. These projects were intended to highlight the vibrancy of the public realm and quality of life in Cardiff as well as the high standard of cultural provision that is being developed across Wales. 'St David's 2' was a joint venture between Land Securities, and Capital Shopping Centre. Together, as the St David's Partnership, they spear-headed this landmark £675 million, 1.4m sq ft development in the heart of Cardiff city centre.

Sarah was responsible for the development of a website documenting the programme of artworks (www.stdavidsart.com) and the completion a series of works called the 'Identities Projects'. Initiated to infuse a strong local and national character into the design and appearance of the public realm in Cardiff, the 'Identities Projects' introduce elements that were specific to the life and culture of Wales and it's Capital. Selected artists Stephen Turner, Bedwyr Williams, Jane Edden, Daphne Wright, Michael Cousin, Hywel Davies and Lesley Kerman proposed integrated artworks that referenced the fascinating history of Cardiff. These works focused on real and anecdotal historic narrative or contemporary expressions of the culture and life of Cardiff and Wales as a whole. The proposals made by Bedwyr Williams, Jane Edden and Lesley Kerman were successfully implemented.



Bedwyr Williams, Chess in the Hayes, as part of Identities Project, SD2

DUDLEY ROAD, Wolverhampton

ABCD, a neighbourhood regeneration agency based in Blakenhall, and Wolverhampton City Council approached us to develop projects along Dudley Road in Wolverhampton. The area was vibrant, with many thriving business, but also contained 'grot spots'. The largest of these was a Pocket Park. Tracy selected artists for a long-list and held a design competition. The commissioned artist then set about transforming the area, with in-put from local school children and university students.



CYWAIN CENTRE, Bala

The Cywain Centre in Bala was awarded Wales' largest capital grant for the development of public artwork from ACW. We liaised with the group from an early stage and worked with them on the grant application. The resulting artworks were developed by a range of artists in consultation with the client, architect and focus group but also with in-put from the local community.

WAG Office, Llandudno Junction

The Welsh Assembly Government commission for artwork outside their new offices at Llandudno Junction came about through a planning condition and was very specific regarding the format of the artwork. The Welsh Mountain Pony created in bronze by Sally Matthews relates well to the building and has become a feature of any visit to the venue.



*Above: Sally Matthews, commission for WAG Office
Below: Catrin Jones Glass Manifestations, Bala*



5 CONTACT DETAILS

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