

Oriel  
Myrddin  
Gallery





# CONTENTS

Our Mission	3
Our Vision	4
Our Priorities	6
Why we need to redevelop	12
What the new spaces will deliver	16
The Artistic Direction	23
Resource and Business Plans	29
Staff Structure	30
Milestones	31

# OUR MISSION

Oriel Myrddin Gallery is Carmarthenshire's centre for contemporary visual art, craft and design. A place where we can all engage with contemporary ideas through a unique and culturally diverse, high quality, programme of visual arts, craft and design. We want to be the creative crossroads (hub) for the people of Carmarthenshire and be acknowledged by our audiences as being central to artistic, cultural and educational life.

# OUR VISION

Oriel Myrddin Gallery is already a highly successful arts organisation, which has established a distinct reputation as a provider of exceptional exhibitions, community events, educational activities and culturally relevant content both within Carmarthenshire but also the wider regions of south and west Wales.

We are passionate about the visual arts, contemporary craft and design and the people who make and create those things. The planned redevelopment of Oriel Myrddin Gallery will allow us to build on that reputation and give us the resources to produce more experiences for a far broader audience. We can bring wonderful things to Carmarthen for people to encounter; to love, hate and discuss! We can create conversations and stories and genuinely change people's perceptions of their world.

We don't want to be mediocre. We want to excel, and we want that to be infectious!

We believe in discernment and attention to detail and understand the importance of setting high standards. We are a benchmark for the region across our programmes. We want to continue to be known for excellence through all of our activity be that top-quality exhibitions or inclusive learning and participatory opportunities. The artworld is continuously evolving and we want to be flexible and equipped to adapt to and move with those changes. We can offer real, tangible opportunities to artists and craftspeople who want to stay in west Wales to make their work. We can be their beacon.

We want our re-positioned building to be a safe and welcoming place where creative people find a sense of belonging, acceptance and support. We want to be a flexible and generous organisation which encourages artists, participants, audiences and staff to experiment, learn and grow together. We understand cultural audiences and we know from previous research that we are already a destination on their 'art' map. We know people will travel to visit us because they trust our vision and our brand.

Now is the time to widen our welcome; we want to be able to offer so much more. We are confident that we can offer meaningful cultural and artistic experiences to people from across the spectrum of ability, orientation, circumstance and age. We want to be talked about, recommended and endorsed by those people in turn; our ambition is to be at the top of the list of places to spend their time in the town.

We are positioned in an area of Wales with a high Welsh speaking population, we want these opportunities and experiences to offer intelligent and culturally meaningful content for both Welsh and English speaking audiences across our programmes. We recognise the need to be more entrepreneurial and more accessible in order to ensure a sustainable future and we are poised and excited to take on those challenges.

THE  
BUILDING  
PROJECT

Next MIX

Oriel  
Myrddin  
Gallery

We want to redevelop OMG in such a way as we don't ever have to find out that someone didn't step through the door because they felt it was something they couldn't be part of.

# OUR PRIORITIES

## Accessibility

In order for Oriel Myrddin Gallery to accommodate our diverse audiences we desperately need to grow. Our current building, designed originally as an exceptionally beautiful Victorian Art School, has many wonderful attributes, but it suffers equally from the legacy of those features. We need to bring the building and the services we offer into the 21st Century to overcome the fundamental barriers to participation that the gallery struggles with daily. Addressing our urgent accessibility issues will ensure that the venue is available to everybody. A full Access Audit of the proposed redevelopment has been carried out and recommendations have been incorporated in the final designs to ensure maximum independent access for all visitors and staff.

Once these practical issues have been addressed, we can move ahead with our plans to bring the new building to life and welcome in everyone who would like to spend their time with us.

Our education and community programme will continue to be driven by the desire to attract the widest possible audience to enjoy and participate in our gallery activities, but we want to be able to offer so much more.

Currently anyone of limited mobility just can't ascend our 3 flights of steep steps to the studio space – they are essentially excluded from participating in many of our participatory activities and we are desperate to change that.

Passenger lifts in the existing and new building to access the first-floor learning centre, the office accommodation and the artist spaces on the second floor.

Improved signage and information regarding accessibility in the venue.

Fixtures and fittings to adhere to Equality Act 2010 guidelines throughout.

Induction loop to assist the hard of hearing.

Gender-neutral accessible toilets throughout and specified fixtures and fittings.

Improved lighting including PIR activation throughout. Fully accessible baby changing facilities.

Accessible staff kitchen facilities.

Address level change issues internally.

Suitably specified seating in the food and drink area. Accessible servery and prep kitchen.

Ongoing and responsive disability awareness training for staff and volunteers.

Ongoing and responsive management plan for all operational and procedural accessibility requirements with regular audits.



## Collaboration

Collaboration and partnership are key to the way we work in the gallery.

We will continue to work through our exhibition programme with galleries and arts organisations in Wales such as Oriol Davies, Aberystwyth Arts Centre, Mission Gallery, Ruthin Craft Centre and Peak. Our new environmentally controlled gallery space will open up really exciting new opportunities to work with and borrow from major organisations and national and international collections e.g National Museum Wales to bring important artworks and objects to Carmarthen in context with our programmes. We are hopeful that we will be a potential venue for the proposed National Contemporary Art Gallery Wales touring exhibitions.

We will also continue to work locally in collaboration with Carmarthenshire museums, libraries and archive services as well as the National Trust and commercial establishments such as Wrights Food Emporium and The Warren. We have excellent relationships with key people in these and other venues and are keen to work alongside them to lift the offer of Carmarthenshire as a cultural destination.

We have strong relationship with University of Wales Trinity St David in both Carmarthen and Swansea, we want to build on that vital connection bringing more students and tutors into the building to get involved in extended programmes and modules as well as offering mentoring opportunities and temporary employment and volunteering work.

We would like to strengthen our partnerships with local schools and school art departments. Currently our studio space is very limited in space and can't accommodate a large class of pupils.

We want to build on existing connections and foster new relationships to bring all kinds of visitors and participants to the gallery. We are lucky to be directly networked to many services and service users through Carmarthenshire County Council as well as our neighbours Arts Care/ Gofal Celf. When our building is accessible, the potential to open our doors to those partnerships and their service users is at our fingertips.

We want to further develop our work with care and support organisations and specialist charities to encourage and welcome their user groups and individuals to participate in our programmes. Organisations such as Mind, HAFAL and Cartref Cynnes. We have relationships with fantastic artists and facilitators whom we know can deliver amazing, moving and potentially life-changing work...but we can't currently offer fully accessible spaces or facilities to make that happen in a sustainable way.



We want to develop meaningful relationships with the NHS through initiatives such as social prescribing and other health and wellbeing programmes. Glangwili Hospital is situated in the town and we have begun to develop the language and the knowledge needed to access those opportunities – but once again we are severely limited in our ability to accommodate the physical needs of potential participants at the current time.

We will continue to work in partnership with nationally recognised bodies to deliver our educational projects. This has previously included ACW funded initiatives such as Criw Celf and Creative Collaborations.

Our newly recruited trustees bring specialist knowledge and contacts within the museums and heritage, mental health sector and specialist education services. They are enthusiastic, energetic ambassadors and advocates for the gallery and are keen to help find and support new partnerships for the future.

## Sustainability

The gallery is currently severely limited in the way it can grow and develop in its current form, in consequence the sustainability and resilience of the gallery for the future is predicated on the planned redevelopment.

Galleries and arts organisations have changed beyond recognition in the nearly 30 years since OMG was first opened. Our small redevelopment in 2006 helped to improve the look and ambience of the spaces, and although the clean lines of the white space and the dedicated shop space helped to lift the possibilities for contemporary programming it didn't address any of the fundamental issues of access and infrastructure. With the essential expectation that publicly funded arts venues should be widely and easily accessible and the programme available to everyone, OMG must upgrade its building to meet current standards.

The plans which relocate our frontage onto King Street along with fully accessible spaces and facilities throughout the building also bring with them the critical need for staff and operational restructuring. This of course comes with cost implications to the annual revenue budget. It also brings the need for an increased marketing budget to ensure our enhanced activity can be shouted from rooftops!





## Exhibitions

Our expanded exhibition programme in the main gallery space, the second newly upgraded gallery space and ad-hoc exhibition spaces in the shop, café and social spaces will allow OMG to promote a far fuller calendar of shows and features. This in turn will provide more opportunities for new and return visits from our audiences. The new, dedicated marketing role and marketing budget for the gallery will concentrate on targeting existing and brand-new audiences including arts savvy gallery goers, curious new visitors, local residents and tourists to get involved with our programmes.

We plan to encourage sales of artworks when appropriate in all areas of the exhibition programme supported by the Collectorplan interest free scheme. This will not only be part of the income mix for the gallery but will also help to sustain artists and makers in their practices.

The street level glass frontage and new entrance will allow us to promote our current and forthcoming exhibitions to passers-by, drawing attention to the programme and encouraging visitors to come inside and get involved.

## Education and community activity

Our redeveloped gallery will be driven by participation and engagement targets. We want our visitors' involvement to be the key to all our activity. Our upgraded, dedicated Learning Centre will give us so much scope to deliver workshops, talks, screenings but also much more. We can confidently invite everyone in to the building to get involved and know that they can access all the spaces easily. The flexibility of the spaces, facilities and increased storage will help future proof our programmes giving us the ability to respond quickly and move with the changing requirements of our audiences.

Our reputation as a welcoming venue can finally be broadcast far and wide. We anticipate a growth in school visits across the curriculum; enhanced partnership opportunities with University of Wales Trinity St David art departments; a strong and responsive adult workshop, masterclass and talks programme delivered at the times when people want to attend; increased home education provision; partnership working with local agencies and charities to offer specialist activity tailored to the needs of participants and built in to the provision of services; increased internal collaboration with CCC services and service users.



Mefehin - Hydref / June - October

### **Creu Celfi Cegin / Equip your kitchen**

Ymunwch â ni i ddysgu rhai crefftau traddodiadol a sgiliau newydd a fydd yn eich galluogi i droi eich cefn ar ddefnyddio eitemau wedi'u masgynhyrchu a dechrau creu set unigryw o offer cegin hardd ac ymarferol o'ch gwneuthuriad eich hun.

Join us to learn some traditional crafts and new skills to enable you to move away from using mass produced items and begin creating a home-made bespoke set of beautiful and functional kitchen essentials.

## **Workshop Series**

Our reputation for our themed series of adult workshops is growing. To date our workshops have quickly sold out and there is a definite appetite for more. We are particularly keen to target visitors to the area and to link with local Air B&B's a market the whole package into an attractive proposition for tourists.

The keys to our future sustainability are accessibility and flexibility. This means being responsive and fleet of foot in our decision making and provision – we need the space and the facilities to make that happen.

## **Shop**

Our new shop frontage onto King Street will be a huge boost. We can promote makers' work through a constantly changing window display and encourage sales which will boost our income and help our makers to stay in business. We hope our presence will encourage other sympathetic retailers and galleries to open on the street and help attract more buyers and collectors to the area as well as bringing new custom to existing businesses. Our high standards of product and display are already a benchmark for other local businesses – but our presence on street level will make us a key player in promoting King Street and Carmarthen as a top shopping destination.

A range of products available through our new on-line shop will take our makers and our products into the realms of international sales and really boost our reputation with buyers and collectors.

## **Café**

Our Food and drink provision is essential to the overall offer of the gallery, it underpins sustainability on all fronts.

It opens some potential for sustainable income generation through its operation but also through enhanced hiring opportunities.

Perhaps most importantly though, the café will increase dwell-time. So much rests on offering space for visitors to meet each other, relax, talk, think...to take some ownership of this public space. It's the warm heart of our welcome and in terms of sustainability it underpins every aspect of our operation. As a visitor, if you know you can sit with a coffee and use the free wi-fi as part of your visit suddenly your perception of how, when, with whom you might come along is completely altered. We can finally establish ourselves as a true destination in the heart of the town.



## Artist Spaces

Arts Council of Wales' research highlights the needs of artists in areas like Carmarthenshire and west Wales. There is appetite for studio spaces in town and we recognise that there is a need for social spaces to meet, network and exchange. By offering flexible spaces for artists and artistic activity, we can generate modest income and attract funding. We are also embedding the gallery into the creative community and making it a natural centre for the region. We hope that practitioners such as local artists, makers, designers, musicians, performers and writers will feel comfortable and welcome, thinking of us as a friendly place to meet, research, find information, share resources and spend their time. Over time we hope this reputation will consolidate our position in the minds of the arts community and help root us into the map of local resources.

## Opening hours

Revising our opening hours will be responsive to our market research and allow us to be open in alignment with the needs of our visitors. This will avoid wasting resources such as staff time and general operational overheads and increase our visibility in the town.

Potential NEW opening hours

Tuesday – Wednesday 11 – 5

Thursday – Friday 11 – 8

Saturday 11 – 5

Sunday (Easter – September) 11 – 4

Closed Monday



# WHY DO WE NEED TO REDEVELOP?

## A Synopsis of our plans

OMG has built its reputation for excellent exhibitions and learning experiences over nearly 30 years in Carmarthen. To carry that tradition of excellence through the next 30 years and beyond, we need to redevelop the building and address all aspects of our programming and operations.

**Visibility:** OMG has always suffered from being 'tucked away around the corner'. People can easily just walk past us as they head into town without even knowing we exist. This is compounded by our listed status along with CCC street restrictions which means opportunities for signage are very restricted as well.

Once you have located the gallery, the purpose-built Victorian Art School exterior, beautiful though it is, adds another limiting layer to your experience. With our solid wooden doors and high windows, you simply can't see what we're up to! There's no 'shop window'. If you decide you'll give us a whirl, you still need to enter the building through the porch and the foyer before you encounter the exhibition space – and then take a further journey into the shop before you encounter another human being to ask for information. It's just not a very welcoming experience.

We need to bring OMG onto the shopping street where we can be obvious, open and visible to everyone. The physical connection of our beautiful existing building and our new King Street premises is an amazing opportunity to increase our visibility and presence in the town. Our shop front exterior will mean you can see exactly what's going on and the people who are doing it – hopefully you'll feel very comfortable to step inside.

**Accessibility:** if you've negotiated our current threshold and made it into the gallery you'll find that the ground floor is accessible but if you have restricted mobility or you have a buggy, a gaggle of children or a wheel chair you'll feel quite restricted by the space. If you want to go upstairs to participate in a workshop in our studio – you probably won't be able to get up the three flights of steep stairs.

We want to welcome everyone through our door to get involved in all of our activities and we need to upgrade our facilities radically to make that happen.

We believe we are the best place to see the finest exhibitions of visual arts, craft and design and participate in a high-quality, integrated creative learning programme in the region.

**Quality of experience:** We want our gallery to be a lively and vibrant venue where our ethos of quality and inclusivity informs everything we do. People have high expectations, they travel, they have seen lots of other spaces and places, they are discerning, they expect publicly funded organisations to provide the basics to a good standard at the very least. We can't expect people to spend their time with us if our facilities, our welcome and our hospitality is disappointing or not fit for purpose.

**Gallery spaces:** Our main gallery space is undoubtedly beautiful, it has a distinct, contemplative atmosphere much loved by our visitors. The lighting however has not been upgraded since the gallery opened in 1991 and many of the lighting units have perished. We need to install a modern, flexible lighting system to do justice to our exhibition programme. Our noisy and rather unsightly heaters are visually distracting as well as being very inefficient, we'd like to upgrade to a modern heating system. Upgrading humidity control in the space would also enhance the potential and quality of our programme.

We would like our visitors to have a broader experience when they visit, to be able to spend more time with us and have a more varied encounter with artworks in the gallery. We want to convert our current shop into a second, environmentally controlled gallery space which could house significant works from museums and collections. We would also like to convert one of our current upstairs office spaces into a secure, environmentally

controlled storage space to accommodate works that are awaiting installation or transportation. This would allow us to meet the rigorous requirements of lending bodies.

**Shop:** OMG's shop is very well known as a place to see and buy really exceptional, high quality craft and design. There are not many shops in the whole of the south and west Wales region that can boast a similar standard of products and curation. Sales have been relatively stable throughout the last 10 years of financial and political turbulence. However, we feel there is much more we could do to increase sales and support makers.

The shop also suffers from our current 'tucked away around the corner' and signage issues. There is no external shop window or signage flagging up its existence and it's frankly deflating to hear time and again words like:

"Gosh! What a lovely shop – I've lived in Carmarthen for years and I had no idea it was here!"

These vital provisions will completely change the perception of the venue as an accessible and welcoming family-friendly environment helping to foster a sense of belonging for our visitors and our local community.

**Café and social spaces:** Currently there is no-where for visitors to meet and talk about the exhibition; for artists to chew the fat and share ideas; for parents to wait for their kids after a workshop; for prospective buyers to consider a purchase over a coffee . . . . . we can't even offer a comfy seat to catch your breath, rest your feet or sit and watch the world go by. Our visitors dwell for less than half an hour generally. We need to provide a simple café and spaces to sit. The King Street property can accommodate a brand-new café offer alongside social spaces and seating. It will be on the ground floor and visible from the street; an enticing reason to step inside.

**Learning Centre:** Our current learning studio is not fully accessible and is located on the first floor – which can only be reached by three flights of steep steps. Its size doesn't allow us to accommodate a typical sized school group. We are very short of storage for our education supplies. We are extremely proud of our learning provision which we feel is of an extremely high quality, but we want to be able to offer workshops and learning experiences to many more people of all ages and abilities in a modern, fit for purpose environment. Most of all we want this space to be accessible by passenger lift.

The current space is really cold in the winter, we need to install fit-for-purpose heating.

**Office spaces and storage:** Our current office space is inadequate for the number of staff we employ, we have no meeting space and there is a lack of storage. There is no access to the first floor for staff or volunteers with limited mobility. There is no communal space or area for staff to eat away from their desk.

Exhibition plinths, tools and technical equipment are located on the first floor. Our staff must carry ladders, plinths, tools and heavy equipment up and down three flights of stairs during exhibition change-overs. We want our staff and volunteers to be safe and comfortable and to meet our requirements as equal opportunities employers.



# WHAT THE NEW SPACES WILL DELIVER

What will the new OMG do? This is the good bit!

We are really excited about what our new gallery will be able to do for our visitors old and new.

First of all, here's a list of what the proposed redevelopment will provide and where – read on to find out what we'll be doing in those spaces and how it will address the issues we've highlighted:

## Existing Oriel Myrddin building

- An upgraded main gallery space
- Additional gallery to space to reach recognised environmental standards
- Passenger lift to first floor

## First floor learning centre

- An education resource store
- A secure equipment store
- Exhibition tools and hardware storage
- Accessible, gender neutral toilets
- Reoriented entrance from King Street premises

## King Street buildings

### Ground floor

- Fully accessible entrance 'ramp' to main gallery
- Integration of two existing frontages into one 'shop window'
- Retail space and welcome desk
- Food and drink area
- Servery / Prep kitchen
- Accessible, gender neutral toilets
- Baby changing facilities
- Access to Conduit Lane for deliveries and evacuation
- Service yard
- Secondary staff / artists entrance
- Stairs and lift to first and second floors

## King Street buildings

### First floor

- Fully accessible office spaces and meeting room
- Staff Kitchen

### Second floor

- Fully accessible artists spaces and resource area

The project will be designed to be BREEAM 'Very Good' taking in issues of management, health & wellbeing, energy, transport, water, materials, waste, land use & ecology, pollution and innovation. Achievable targets have been set and progress towards them will be monitored on an ongoing basis by an independent BREEAM Consultant. 16



Here's some more detail about the proposed building plans, what we'll be doing in these new spaces and how it will improve the experience of visiting the gallery:

### **Entrances and welcome**

**Main entrance (King Street):**  
Our current 'tucked away around the corner' entrance is a barrier to participation both physically and psychologically.

By re-orientating the entrance to the gallery on to King Street we can shift the perception of the organisation towards being a more welcoming and accessible venue. You will enter the building at street level from this busy shopping street and thoroughfare to St Peter's car park.

The two shop fronts that currently exist in King Street will be converted into the entrance to the gallery to one side and entrance to the offices and artist spaces on the other.

This shop front will be a window onto the activity in the building. You'll be able to see straight into the shop and cafe – you'll see people, activity and beautiful things all tempting you to come in and get involved. You can window-shop beautiful craft and design, look through to the cafe and get a feel for the quality and the ambience of the venue. If you have mobility issues, you'll be able to see immediately that you can easily negotiate the venue. We'll be our own advertisement!

There'll be well designed display areas in the windows to promote exhibitions, events and learning activity – visible day and night.

Access to the shop and café will be from a fully accessible entrance 'ramp' which will also take you through to the main gallery space from a re-orientated entrance linking the social spaces and shop to the exhibition areas.

There will be a low-level welcome desk; a reception and information point signposting everything you can do in the building and how to find it. This desk will also be the sales point for the gallery shop.

**Staff entrance (King Street):**  
Staff will have out-of-hours access to the first and second floors via a separate dedicated entrance from King Street this will include access to a passenger lift which can also be accessed via the shop.

Artists will also be able to get supervised access to the third floor artist space via this entrance.

**Secondary entrance (main building):** Our current entrance into the main building will be retained and become a secondary entrance which can be used to avoid disrupting activity in the social spaces; e.g. it will be used for deliveries and exhibition changeover.

## The existing Oriel Myrddin building

### Ground floor

Current foyer: This space will no longer be the main entrance and will be mostly locked, so the foot traffic will be greatly reduced. It can be opened on demand for deliveries etc.

We can integrate much needed compact storage for coats, bags, buggies and packed lunches in this space. We will fit fully accessible and upgraded gender-neutral toilets that are PIR activated.

Access to the main passenger lift to first floor will be from this area too.

So, a functional space that will provide many logistical and operational solutions.

### Gallery spaces

Main gallery space: The main gallery space at OMG has a very special atmosphere. The legacy of the building as a purpose-built art school has gifted large, elegant, Victorian windows to the space that allow a shifting, clear natural light. The view of the ancient St Peter's church opposite the gallery also helps promote the contemplative atmosphere people have said they value so much. We don't want to change this aspect of the gallery space.

We will however connect this space to the social spaces in the King Street building by creating an entrance through the current back wall of the gallery. The re-orientation of this entrance will help define the visitor journey through the various areas and functions of the building.

Upgraded and more energy efficient lighting will help us show exhibitions to the best advantage and a modern heating solution will provide visitors with a much more comfortable (and less noisy) experience.

### Second gallery space:

The current shop space will be returned to a second gallery space. We can make this smaller space fully secure and environmentally controlled to satisfy the Government Indemnity Scheme enabling loans from National Collections and touring exhibitions. We're really excited by the possibility of a second space to curate alongside our main gallery. There is the possibility of borrowing significant works from prestigious collections which could be a tangible draw, helping us to establish ourselves as much more of a destination, a day trip, a tourist attraction. We'll be able to bring a depth to our programming which will give our visitors a much richer experience when they visit.


Full CCTV will be in operation throughout the ground floor.

### Second floor

Learning centre: Our expanded Learning Centre will be one of the key drivers to OMG's new identity.

Our passenger lift (alongside the existing stairs) will make all our learning activity truly accessible to everyone, a vital condition to our development as an arts organisation.

We plan to restore the current 'studio' to its original proportions removing the current storage areas and opening up the room to match the gallery space below. This will increase the capacity to take 30 school pupils working at tables for example. The space will be very flexible and able to accommodate all kinds of creative practical activity (workshops, masterclasses, demonstrations; school holiday activities, after school club, children's art club, community groups) and interpretative events (talks, film screenings, Q&A's).



We will install improved and energy efficient heating and lighting, washable flooring with improved tonal contrast to assist the visually impaired or those living with dementia. There will be wall space to display work and for projection; a low level and accessible sink unit with double bore drainage and a raked drainer; future proofed and upgraded electrical provision e.g. power points and Wi-Fi; lightweight, easily cleaned, stackable tables and chairs compatible with the needs of a range of users; easily accessible storage for workshop materials; induction loop for the hard of hearing and black out facilities.

**Storage:** We plan to convert the existing offices into dedicated storage areas for the Learning Centre and the exhibition spaces. This will include storage for education materials and resources and a small office space for education administration. Storage for exhibition tools and hardware. Also a secure store will be environmentally controlled to allow us to hold high value items and loaned objects from major collections. Our staff will have a small 'workshop' space within the storage area as well as access to the passenger lift to transport heavy and awkward plinths and technical equipment.

### **The King Street building**

Ground floor

Shop: Our new shop will carry a similar amount of lines to our current shop – we feel this is a manageable operation for our scale. We hope however, that the positioning of retail on the shopping street and the potential to create beautiful window displays will help us turn over our stock much more quickly keeping it dynamic, fresh and exciting for our visitors. Our shop fittings will be moveable and sometimes temporary and the space flexible so that we can transform it to accommodate different types of work. We see the shop as another arm of our exhibition offer bringing top quality crafted objects to Carmarthen which may not be seen generally outside of major cities. We'd like to add a select line of products to an online shop as well creating an international shop window to the operation that really opens up possibilities for both the gallery and the makers we represent.

Our new welcome desk will double as a sales desk. The low profile will make sure visitors get a friendly and open introduction to the building and the various programmes and events as well as a pleasant shopping experience. Our staff will be fully trained in front of house and retail skills. We want to build a solid core of buyers and collectors that have confidence in and loyalty to the shop. We see this new retail manifestation as alongside the café and social spaces as another way to firmly establish OMG as a fantastic destination.

**Café and social spaces:**

Good coffee, fabulous cake, that goes without saying. Our café space will be flexible enough to accommodate the daily serving of coffee, cakes and light lunches but also able to transform into a hireable venue for a party or a corporate entertainment event.

Visible from the street, we imagine the café as a family friendly, busy, animated space which brings life to the building and softens the concept of an 'art gallery' for those less used to visiting exhibitions and cultural venues.

The social spaces in and around the café area are places to meet friends, meet colleagues, meet other artists; places to sit, read, contemplate, research; places to mull over a potential purchase or sign up to an event; places to take the weight off and just rest for five minutes.

Evening opening hours could help us to host community groups and clubs such as self-led workshops, book clubs, knit and natter groups, skills exchange sessions, poetry readings etc. We could also use this space for informal discussion, Q & A's and in-conversation events around the gallery programme.

We imagine a very relaxed, informal but visually stimulating environment with a range of suitably specified seating and tables. The produce will be served by venue staff and paid for at a dedicated counter. Signage and pricing will be clearly visible.

We'd use good quality food from local food producers and could also programme related events to demonstrate skills in food preparation and tastings therefore giving those small businesses a platform to promote and sell their skills and their products.

We want the café to feel like a natural extension of the gallery programme and therefore a specific offer amongst the many eateries in the town – it's about making, doing, using the senses, materiality, visual appeal.

There will be accessible, gender neutral toilet and baby changing facilities.

The servery and prep kitchen will be a fully accessible simple prep kitchen and will include a coffee machine, refrigeration, sinks, food preparation surfaces, storage and waste and recycling facilities.

Access for deliveries and for evacuation will be at the back of the café onto Conduit Lane.

There is also a passenger lift and stair access to upper floors from the café.

**Integrated artworks:**

Artist Rhian Hâf has been selected to respond to the new King Street café space. Using glass as a material she will take a site responsive approach to the location, cultural heritage and fabric of the building. She has been inspired by patterns and designs and the possibility of using direct castings from the building and may incorporate elements of the surrounding environment. Rhian's interest and experience with glass lends itself to working with light, colour and reflection. There are opportunities for her to investigate installing of a series of glass artworks with in the roof lights of the café area.

Full CCTV will be in operation throughout the ground floor.

### **First floor**

Offices: We plan to relocate accessible offices to the first floor of the King Street property. We will gain a large well-lit open plan, shared office space, a director's office and a separate meeting space. We will also gain generous storage space and a small kitchen area that will allow staff to eat lunch or have a coffee break away from their desks.

The offices will be within easy reach of the other parts of the building, there is access from the ground floor by stairs or passenger lift.

Office spaces will be fully equipped with IT requirements, Wi-Fi, telephone system, printing facilities and two-way communication with staff throughout the building.

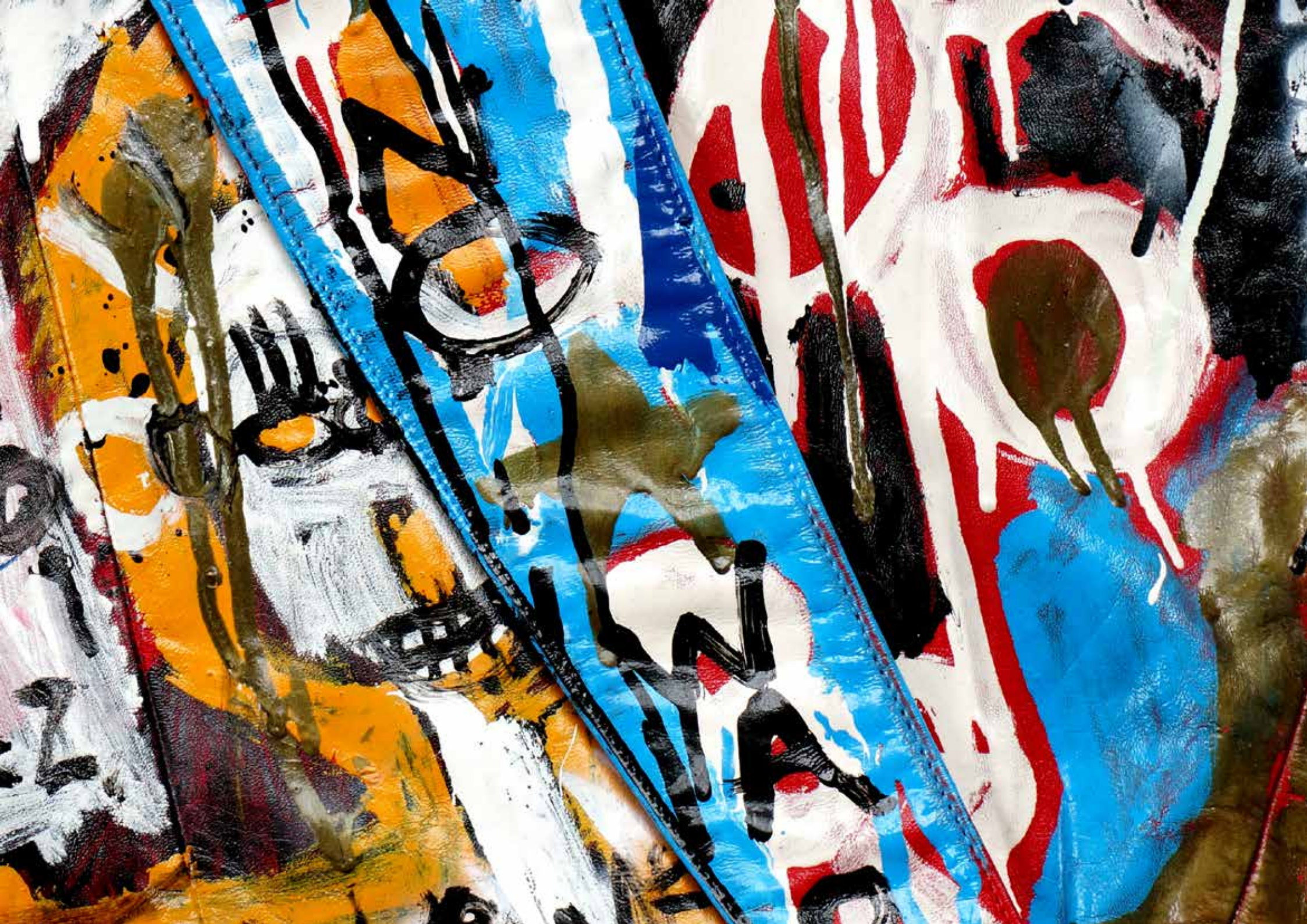
### **Second floor**

Artist spaces: The second floor of the King Street building will provide a brand-new aspect to OMG's delivery. We know from ACW research that there is a need for spaces where artists and makers can meet and network. Our artist spaces will provide a dedicated and extremely flexible suite of spaces that can be adapted to accommodate and respond to the need for all kinds of activity such as meeting spaces; peer support and mentoring groups; research and library facilities; talks and skills sharing; spaces to practice or trial performance artworks. The spaces will be well lit and simply furnished with a range of comfortable seating, shelving, desk space and Wi-Fi. The artist spaces on the second floor can be accessed via the stairs or passenger lift.

West Wales is rich with creative practitioners. Many artists, makers and designers – not to mention musicians, writers, performers et al - live and work in the region. Carmarthenshire, Pembrokeshire, Ceredigion and Powys are rural counties, they present geographical challenges to travel, sometimes some distance, through rural localities; the public transport infrastructure is thin, driving is expensive. We need to create the kind of facility that practitioners want to belong to, want to travel to, want to be part of. We need to be the sort of place in which they want to invest their time and energy.

We feel that this facility can be a great addition to the infrastructure and support for artists and makers in the region, addressing issues of isolated working through peer support and encouraging sustainable practices in west Wales.

We hope that in time we can create a sense of belonging and ownership for the creative community of the region.



Oriel Myrddin Gallery's exhibition programme forms the backbone to all of our creative activity.

Our events and activities for adults, families, formal learning and informal participation programmes are all developed using our exhibition programme as inspiration.

Post redevelopment this gives a flavour of how our programme will look. In addition to extra gallery space we will also have opportunities to stage pop up events even at short notice - responding to exciting propositions and co-productions.

Read on to see how the programme of events is shaping up for each exhibition.

\* income generating activity

## YEAR 1

### **Charles Burton: Painting Still**

Retrospective, Welsh and Wales based artist, originated and available to tour.

### **Jeanette Orrell: Indigo (working title)**

In collaboration with Ruthin Crafts Centre, Wales based artist.

### **National Touring Exhibition: TBC**

National Contemporary Art Gallery Wales

### **Clive Hicks Jenkins: Hansel and Gretel**

Welsh and Wales based artist, originated

### **Huw Alden Davies: New Work (title tbc)**

Carmarthenshire based documentary photographer

### **Christmas Show**

## YEAR 2

### **Ely Kashimoto: Design**

### **Maya Mitten: Extreme Collage (working title)**

Intergenerational & Participatory

and beyond . . . .

Daniel Trivedy

Kathryn Campbell Dodd

Rozanne Hawksley

Zena Blackwell

National Contemporary Art Gallery Wales

Contemporary Stained Glass Artists

Richard Billingham



## Charles Burton: Painting Still

*Retrospective curated by Peter Wakelin*

For six decades, Charles Burton has been one of the major figures of art in Wales but something of a secret elsewhere. Born in 1929, he grew up amid the poverty of the pre-war Rhondda Valley. Even as a student at Cardiff School of Art he won recognition and his work was purchased for public collections. At the Royal College, Carel Weight described him as one of the most lively in a generation that included Frank Auerbach, Peter Blake, Leon Kossoff and Bridget Riley. Throughout the 1960s he was head of painting at Liverpool College of Art, but he returned to South Wales in 1970, where he has painted ever since.

### Gallery 1

Main Exhibition  
Oil / wall based content  
Introduction  
Interpretation  
Gallery resources / library

### Gallery 2

Works on paper  
Sketchbooks  
Artists brushes, paints etc.  
Film

### Creative Learning Programme - Education

Schools / Colleges  
Programme \*  
Gallery Talks / book signing \*  
Teachers PV \*  
Education resource trolley

### Creative Learning Programme - Communities

YACS \*  
ArtLab \*  
Family Drop in event \*  
Book Club \*  
Adult workshop \*  
Welsh Week

### Ramp up!

Community and workshop showcase

### Exhib\_it

Selected artist / contemporary responses

### Shop showcase \*

Postcards  
Books  
Quality Artists materials (brushes, oils)

### Workshop Season

3 x 2-day Art School - Traditional Techniques (perspective using oil paint etc.)

LAUNCH - Spoken Word monthly evening event programme



## Jeanette Orrell: Indigo (working title)

Touring exhibition in collaboration with Ruthin Craft Centre showing outcomes from Jeanette's research trip to Japan working with a renowned Katazome masters and kimono makers.



### Gallery 1

Main Exhibition  
Introduction  
Interpretation  
Gallery resources / library  
Seating  
Programme of events

### Gallery 2

Works on paper  
Sketchbooks  
Tools  
Traditional Kimono  
Artists samples  
Film - Japanese Indigo

### Creative Learning Programme - Education

Schools / Colleges  
Programme\*  
Gallery Talk (Japan trip)\*  
Teachers PV\*  
Education resource trolley

### Creative Learning Programme - Communities

YACS\*  
ArtLab\*  
Family Drop in event\*  
Book Club\*  
Adult workshop\*

### Ramp up!

Jeanette Orrell workshop outcomes / Community showcase.

### Exhib\_it

Lucille Junkere:  
Showcase of Nigerian Artisan Indigo Techniques

### Shop showcase\*

Books  
Antique linen / indigo samples (Artist)  
Table linens

### Workshop Season\*

2 x 2-day Indigo dyeing techniques

### LAUNCH - Summer Pre- Foundation programme - Bridging the gap between A-level and University.

Open to post A-level students who are moving into higher education. 3 days of working with professional artists focussing specifically on opening students up to a freer and abstract approach to creating work. This would be developed with UWTSD to enable us to focus on skills that tutors feel are missing from A-level education.



## Clive Hicks Jenkins: Hansel and Gretel (working title)

Featuring original art work from the picture book published by St Jude's, original art work for the Hansel and Gretel Toy Theatre commissioned by Benjamin Pollock's Toyshop. Designs, artefacts and original drawings made for the Design for Today edition of Simon Armitage's Hansel & Gretel: a Nightmare in Eight Scenes.

The show will include video projections of animation sequences from the stage production, and a huge doll's house created to project footage of inside the Witch's house.

Much of the inspiration for the production came from Clive's own collection of vintage wooden toys and Russian tinplate clockwork birds, some of which were used on stage or in animation sequences. These will also form part of the exhibition.

### Gallery 1

Main Exhibition \*  
 Large dolls house  
 installation / projection)  
 Tin plate toys  
 Introduction  
 Interpretation  
 Gallery resources / library  
 Seating  
 Programme of events

### Gallery 2

Works on paper  
 Sketchbooks  
 Animation / Film

### Creative Learning Programme - Education

Schools / Colleges  
 Programme \*  
 Launch / Gallery Talk \*  
 UWTSD set design  
 programme gallery visit \*  
 Education resource trolley  
 Criw Celf (funded project)

### Creative Learning Programme - Communities

YACS \*  
 ArtLab \*  
 Family Drop in event \*  
 (toy theatres)  
 Book Club \*  
 Adult workshop \*

### Ramp up!

Selected Artists:  
 Contemporary  
 takes on Hansel & Gretel

### Exhib\_it

Collection of contemporary  
 toy theatres (UWTSD set  
 design students)

### Shop showcase \*

Postcards  
 Books  
 Pollocks Toy Theatres

### Workshop Season \*

**SUMMER SERIES**  
 Garden Party  
 Make a Rake  
 Basketry Cloches  
 Fabric tool belt

**EVENING EVENTS PROGRAMME:** Screening (Hansel and Gretel Nightmare in Eight Scenes) and Storytelling



## Huw Alden Davies: New Work (title TBC)

Born and raised in Carmarthenshire, Wales, Documentary Photographer Huw Alden Davies explores the lines of visual and written narratives, studying concepts such as sense of place and cultural identity, his work has been widely published, and featured in a large number of international exhibitions. With selected works in the permanent archives of the National Library of Wales, National Museum of Wales, and The National Portrait Gallery.

**Gallery 1**  
Main Exhibition  
Resources  
Interpretation

**Gallery 2**  
Projected existing work  
Seating

**Creative Learning Programme - Education**  
Schools / Colleges  
Programme  
Gallery Talk  
Teachers PV  
Education resource trolley

**Creative Learning Programme - Communities**  
YACS  
ArtLab  
Family Drop in event (Pinhole Cameras)  
Photographic Competition  
Camera Club event  
Adult workshop \*

**Ramp up!**  
Selected Photography  
Student showcase

**Exhib\_it**  
Museum Collection -  
Photographic Equipment  
Selected Contemporary  
Artist Response.

**Shop showcase**  
Postcards  
Books  
Photo Albums

**Workshop Season**  
Photoshop Masterclass  
Pinhole Cameras

**AWAY DAY:** Partnering with other art clubs in other galleries in urban areas, exchange project bringing inner city kids here and taking rural Welsh kids to the city.



## Maya Mitten: Extreme Collage

Participants will contribute to one giant surreal collage using their own images of Carmarthenshire people, places and landmarks.

Using the valuable lessons learnt from The Building Project in 2019 this intergenerational and participatory project will engage audiences un-used to setting foot into a gallery.

### Gallery 1

Participatory Collage Wall  
Introduction  
Instructions  
Photobooth  
Printing 'station'  
Resource workstations  
(cutting, sticking etc)

### Gallery 2

Original work  
by Maya Mitten \*

### Creative Learning Programme - Education

Schools / Colleges  
booked sessions  
Launch / Gallery Talk  
Criw Celf

### Creative Learning Programme - Communities

YACS \*  
ArtLab \*  
Family Drop in event \*  
Booked group sessions  
with Target audiences  
(MIND, Hafal, Cartref  
Cynnes, Coleg Plas Dubl,  
Dr M'z, NHS +)  
Book Club \*  
Adult workshop \*

### Ramp up!

Selected Graduate  
showcase

### Exhib\_it

Museum Collection / Artist  
Responses to 'Nouveau  
Realism'

### Shop showcase \*

Postcards  
Books (inspirational)  
Collage Kits, Decollage  
Scissors, coloured papers

### Workshop Season \*

**AUTUMN SERIES**  
**'Light up your life'**  
Weave a lampshade  
Candle making  
Candle stick making

**EVENING SPECIAL:** Maya Mitten DJ Event \*

**The financial plans attached in the appendices seek to build on the business plans submitted to date (Cultivate in October 2017 and GMV in June 2019) and simplify the presentation. Whilst the concept of the structure of the charity with a trading subsidiary is supported in principle and is still to be developed the attachments combine the trading position into one set of easy to read tables.**

The financial plans should be read in conjunction with those submitted previously and utilise many of the assumptions made save for the following additions and amendments (not intended to be exhaustive):

Activities described as “core” are the existing and anticipated charitable and fundraising activities. The net profit from trading is also demonstrated on the face of the P&L account. Activity is presented monthly for year 1 and annually for years 2 and 3.

Net profit from retail, café and catering is demonstrated through the trading accounts for those areas of activity. Gross profit margins are as previous.

Income calculations for trading activity have been built up through the estimation of footfall in each of the areas of activity and the extrapolation of this through to income figures by the application of an average anticipated net spend per head and an uptake percentage based on best estimation at this point in time. These can provide specific performance management targets for the future.

Footfall is anticipated to increase by 10% in years 2 and 3.

The catering operation is significantly scaled down on this basis.

The staffing structure has been reviewed with the exclusion of the executive director post in order to reintroduce the focus on business development, through space hire, and trading income streams. Resource has been invested in fundraising through the structure where the net return on investment rises from 1.9 times cost to income in year 1 (acknowledging lead in times) to 2.5 times in year 2 and 2.9 times in year 3. This should be achievable in accordance with the detailed commentary and research undertaken by GMV. A Visitor services supervisor post is introduced to support business development and the artistic director.

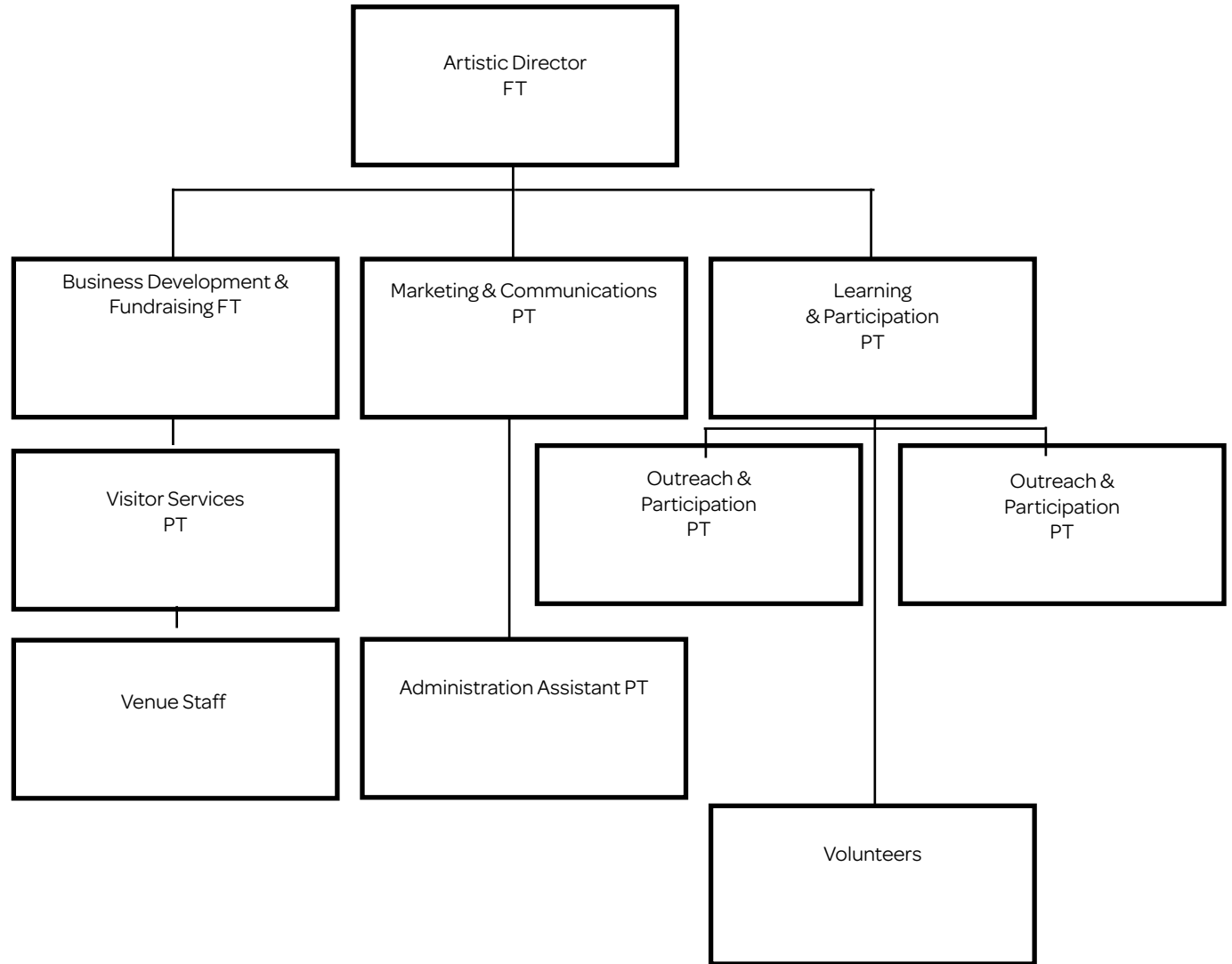
The development of exhibitions and exhibition changeovers will be supported by the Gallery Attendants – referred to in the GMV model as “Other program resourcing”. In this scenario the cost is included in the employment costs and amounts to an additional £15k from year 1 onwards – based on 29.7 hours per week;

The proposed rota and staffing costs are projected based on models previously submitted with enhanced evening and weekend opening proposed;

Overheads are in the main based on the GMV model where scenario 3 was used as the baseline for the continued development of the financial plan.

The anticipated loss in year 1 is £12k rising to a profit of £6k in year 2 and £20k in year 3 through continual improvement in marketing, upselling and fundraising whilst controlling costs in this social enterprising culture.

# STAFF STRUCTURE





# MILESTONES

Capital application to ACW for further consideration	October 2019
Oriel Myrddin Trust and CCC to consider possible co-location	October 2019
Capital application to CCC for consideration	October 2019
Outcome of Capital programme / ACW funding application	November 2019
Outcome of Capital programme / CCC funding application	February 2020
Design Development; Planning and Tender Process	9 months to November 2020
Gallery Rebranding	March 2021
Construction Programme / Gallery, shop and cafe fitout	52 weeks (8 months King Street / 4 months OMG) November 2021
Staff Recruitment	November 2021
Launch	December 2021