

Y newyddlen ar gyfer pobl sy'n ymwneud â dehongli yng Nghymru

Dehongli Cymru Interpret Wales

Hydref Autumn
2008 rhifyn issue

The newsletter for people working in interpretation in Wales

10



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Dehongliad ar gyfer
cynulleidfa ryngwladol
**Interpretation for an
international audience**

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Cadoediad at 90
Armistice at 90

DEHONGLI CYMRU/INTERPRET WALES

Rhifyn 10 Hydref 2008

Cyhoeddwyd gan Gyngor Cefn Gwlad Cymru
ar ran Grŵp Llywio Dehongli Cymru.

Golygydd: Ruth Waycott

Dylunio: Olwen Fowler

Argraffwyd gan: Gwasg Gomer Cyf

Gwasanaethau Cyfieithu:

Comisiwn Coedwigaeth Cymru

Nod Dehongli Cymru yw ennyn brwdfrydedd
y cyhoedd dros ein treftadaeth naturiol a
diwyllianol drwy gyfrwng dehongli o'r safon
uchaf, a chynorthwyo dehonglwyr drwy
rwydweithio, hyfforddiant a rhannu arfer da.

Mae'r prosiect dan ofal Grŵp Llywio a
gynrychiolir gan yr asiantaethau sydd a'u
logos yn ymddangos isod.

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O Gaernarfon i

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Clawr Blaen: Y Cofadail parhaol yn Whitehall yn
cael ei dadorchuddio gan ei Fawrhydi Brenin Siôr V,
11 Tachwedd 1920. **Clawr blaen a'r dudalen yma:**
Arwyddlun Pabi, Brian Love/ Casgliad Ffeil Elusennol:
Cyfres Coffa. Amgueddfa'r Rhyfel Ymerodrol © IWM
Uchod: Y Milwr Dienw yn Abaty Westminster, Tachwedd
1920. Amgueddfa'r Rhyfel Ymerodrol © IWM

Rhywbeth sy'n werth ei gofio

Ym mis Tachwedd 2008, byddwn yn
dathlu llofnodi'r Cadoediad 90 mlynedd
yn ôl, digwyddiad sy'n cael ei ddathlu yn y DU
gydag arddangosfa arbennig. *In Memoriam*, yn
yr Amgueddfa Rhyfel Ymerodrol. Mae'r BBC
hefyd yn rhedeg ymgyrch *1918-2008: Ninety
Years of Remembrance*, sy'n bwriadu person-
oleiddio'r weithred o gofio, ac annog pobl
i ddod o hyd i straeon am eu perthnasau a
fu'n gwasanaethu yn y Rhyfel Byd Cyntaf, a
gosod lluniau o'u teuluoedd ac atgofion ar
wal goffa ar-lein y BBC.

Mae atgofion a chofio wrth graidd dehong-
liad. Mae dehongliad da yn dod ag atgofion
coll i fywyd, yn ein rhoi ni mewn cysylltiad â
phobl, lleoedd a digwyddiadau a anghofiwyd.
Dadorchuddiodd gwaith ymchwil **Pam
Smith** i Waith Haearn Brunswick yng
Nghaernarfon grefftwr dawnus ac mae ei
stori ef yn cysylltu'n uniongyrchol â Diwrnod
Cofio'r Cadoediad cyntaf ym 1919, a Bedd
y Rhyfelwr Anhysbys - taith y mae hi'n ei
rhannu gyda ni yn y rhifyn hwn.

Newyddiadurwr o Awstralia, Edward
George Honey, a gynigodd y syniad o 'daw-
elwch parchus' i gofio'r rheiny a fu farw yn
y Rhyfel Byd Cyntaf, a chyhoeddodd Brenin
George V ddatganiad ar 7 Tachwedd 1919, ar
yr 11eg awr o'r 11eg diwrnod o'r 11eg mis:
*Dylai pob ymsymudiad ddarfu, er mwyn
i feddyliau pawb ganolbwyntio, mewn
llonyddwch perffaith, ar gofio'n barchus
y meirw gogoneddus.*

Heddiw, mae digwyddiadau'r Cadoediad yn
cael eu cynnal ledled y byd, ac mae meysydd
brwydrau a beddau rhyfel wedi dod yn gyrch-
fannau pwysig i ymwelwyr o bob cenedlig-
rwydd sydd eisiau cofio. Mae darparu
dehongliad sy'n gweithio ar gyfer ymwelwyr
sy'n siarad nifer o wahanol ieithoedd yn
cyflwyno heriau gwirioneddol, heriau y gall
pob un ohonom wynebu, ac mae gan y
rhifyn hwn flas rhyngwladol amlwg.

Mae Castell Caerdydd, sy'n denu hyd at
90,000 o ymwelwyr tramor y flwyddyn, yn
un o atyniadau rhyngwladol mwyaf poblogaidd
Cymru. Mae **Kevin Burt** yn esbonio sut y

mae atebion technoleg uwch
wedi cael eu defnyddio yn y Castell
i sicrhau bod ymwelwyr rhyngwladol
yn llwyr fwynhau'r Ganolfan Ymwelwyr
newydd gwerth sawl miliwn. Mae
Tim Pugh yn arlunydd amgylcheddol a
ddaeth o hyd i ysbrydoliaeth ar ochr arall y
byd, ac sydd bellach yn creu celf amgylcheddol
arbennig yng Nghymru. Mae ei waith, yn ôl ei
natur - dros dro, bregus a thechnoleg isel -
yn adlewyrchu ei darddiad cynfrodorol. Mae
derbynnydd Ysgoloriaeth Fullbright, **Elaine
Jones**, hefyd wedi teithio i'r Cyferbyntiau
ac mae'n rhannu ei phrofiad o ddehongliad
rhyngwladol gyda ni. Weithiau, mae ysbryd-
oliaeth yn llifo i'r cyfeiriad arall, ac mae
David Evans yn dangos sut y mae
asiantaeth ddylunio fach yng Nghymru,
wedi bod yn helpu i ddehongli asedau
treftadaeth yn Yr Emiraethau Arabaidd
Unedig. Mae ein cyfranogwyr yn cadarnhau
pa le bynnag y gallwn fod yn y byd, rydym
ni'n rhannu, fel y mae David Evans yn ei
ddweud mor dda, *yr uchelgaïs byd-eang
i gyflwyno ein diwyllianau a'n treftadaeth
unigol yn barchus, yn hygyr ac yn gyfrifol.*

Wrth gloi, mae'n rhaid i mi sôn am ddi-
wyddiad llwyddiannus diweddaraf Dehongli
Cymru, *Creu Canolfannau Ymwelwyr Gwell*, a
gynhaliwyd fis diwethaf yn Llandudno. Cafodd
ei arwain gan y dehonglwyr Americanaidd sy'n
enwog yn rhyngwladol, Ron Zimmerman,
Michael Gross a Jim Buchholz, a gwnaeth
mwy na 30 o gynrychiolwyr fwynhau cwrw
ymarferol a chyfranogol iawn a'r uchafbwynt,
yn ddiamau, oedd 'bod yn ymwelydd gwir-
ioneddol' a chymryd y tram at frig Pen y
Gogarth. Gydag addewid am gyllid Cyd-
gyfeirio ar y gorwel, roedd y cynrychiolwyr
yn obeithiol y bydden nhw'n cael y cyfle'n
fuan i roi eu sgiliau newydd ar waith!

Diolch i'n holl gyfranogwyr ac i Gomisiwn
Coedwigaeth Cymru am y gwasanaethau
cyfieithu.

Ruth Waycott

Golygydd



Something worth remembering

November 2008 is the 90th anniversary of the signing of the Armistice, an event being marked in the UK with a special exhibition, *In Memoriam*, at the Imperial War Museum. The BBC is also running a campaign *1918-2008: Ninety Years of Remembrance* which aims to personalise the act of remembrance, encouraging people to find stories about their relatives who served in WWI and post their family photographs and memories on the BBC's on-line wall of remembrance.

Memories and remembrance are at the very heart of interpretation. Good interpretation brings lost memories to life, putting us back in touch with forgotten people, places and events. **Pam Smith's** research on the Brunswick Ironworks in Caernarfon uncovered a gifted craftsman whose story links directly to the first Armistice Remembrance in 1919 and the Tomb of the Unknown Warrior – a journey she shares with us in this issue.

It was actually an Australian journalist, Edward George Honey, who proposed the idea of 'a respectful silence' to remember those who had died in World War I, and King George V issued a proclamation on 7 November 1919 that on the 11th hour of the 11th day of the 11th month:

All locomotion should cease, so that, in perfect stillness, the thoughts of everyone may be concentrated on reverent remembrance of the glorious dead.

Today Armistice events are held around the world and battlefield sites and war graves have become important destinations for visitors of all nationalities who want to remember. Providing interpretation which works for visitors who speak many different languages presents real challenges, challenges we all may face, and this issue has a distinctly international flavour.

Attracting up to 90,000 overseas visitors a year, Cardiff Castle is one of Wales' most popular international attractions. **Kevin Burt** explains how high tech solutions have been employed at the Castle to ensure international visitors fully enjoy the new multi-million



pound Visitor Centre. **Tim Pugh** is an environmental artist who found inspiration on the other side of the world, and is now creating wonderful environmental art in Wales. His work by its very nature - temporary, fragile and low tech - reflects its aboriginal source. The recipient of a Churchill Fellowship, **Elaine Jones** also travelled to the Antipodes and shares her experience of international interpretation with us. Sometimes inspiration flows in the other direction and **David Evans** shows how a small, Welsh design agency has been helping to interpret heritage assets in the United Arab Emirates. Our contributors confirm that, no matter where we may be in the world we share, as David Evans puts it so well, *the universal ambition to present our individual cultures and heritage respectfully, accessibly and responsibly.*

In closing I must mention Interpret Wales' latest successful event, *Creating Better Visitor Centres*, held last month in Llandudno. Led by internationally renowned American interpreters Ron Zimmerman, Michael Gross and Jim Buchholz, more than 30 delegates enjoyed a very practical and participative course, where the highlight was undoubtedly 'being a real visitor' and taking the tram to the top of the Great Orme. With the promise of Convergence funding on the horizon, delegates were hopeful that they will soon have the opportunity to put into practice their new-found skills!

With thanks to all our contributors, and to Forestry Commission Wales for translation services.

Ruth Waycott
Editor

INTERPRET WALES/DEHONGLI CYMRU

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Interpret Wales/Dehongli Cymru aims to enthuse the public about our natural and cultural heritage through interpretation of the highest quality, and to support interpreters by networking, training and sharing good practice.

The project is run by a Steering Group representing the agencies whose logos appear below.

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Front Cover: Unveiling of the permanent Cenotaph in Whitehall by His Majesty King George V, 11 November 1920. **Front cover and this page:** Poppy Emblem, Brian Love / Charity File Collection: Remembrance Series. Imperial War Museum © IWM. **Top:** The Unknown Warrior at Westminster Abbey, November 1920.



O Gaernarfon i Abaty San Steffan: Gwaith Haeearn Brunswick a Bedd y Rhyfelwr Anhysbys

Yn cyd-ddigwydd â 90fed pen-blwydd llofnodi'r Cadoediad, ar 11 Tachwedd, caiff panel deongliadol newydd ei ddadorchuddio yng Ngwaith Haeearn Brunswick yng Nghaernarfon. Mae **Pam Smith** yn esbonio'r cysylltiad rhwng y gwaith haeearn a bedd y rhyfelwr anhysbys yn Abaty San Steffan.



Adeilad Amgueddfa'r
Rhyfel Ymerodol
Lambeth Road
yn ystod y nos.
Imperial War
Museum London
Lambeth Road
Building at Night
© IWM

Mae'r stori'n dechrau ym 1920 pan gafodd David John Williams, perchennog Gwaith Haeearn Brunswick yng Nghaernarfon, ei alw i Lundain 'ar fater o'r brys mwyaf'. Cafodd David, gweithiwr metal celf dawnnus, ei gomisiynu i greu gwaith haeearn ar gyfer arch y Rhyfelwr Anhysbys a oedd i'w gladdu yn Abaty San Steffan.

Yn rhodd gan Urdd y Trefnwyr Angladdau, roedd angen dolenni haeearn a bandiau haeearn ar yr arch i ddal Cleddyf y Milwr Croes o'r casgliad yn Nhŵr Llundain. Gweithiodd David am ddau ddydd a dwy noson i sicrhau y byddai'r gwaith haeearn yn barod erbyn 7 Tachwedd, ar gyfer taith dros y Sianel.

Dewiswyd corff y Rhyfelwr Anhysbys o bedwar o feysydd cad y Rhyfel Mawr; yr Ainse, Somme, Ypres a'r Arras. Ar 7 Tachwedd 1920, daethpwyd â phedwar corff i'r capel yn Saint Pol yn Ffrainc, lle dewisodd y Cadfridog Wyatt y Rhyfelwr

Anhysbys, a roddwyd yn yr arch a gafodd ei selio wedyn gan ddefnyddio'r bandiau haeearn a gafodd eu saernio yng Nghaernarfon gan David Williams. Rhoddwyd Cleddyf y Milwr Croes ar ben yr arch, ynghyd â phlac hynafol David wedi'i forthwyllo a ddygodd yr arysgrif: A British Warrior Who Fell in the Great War 1914 – 1918 For King and Country.

Cludwyd yr arch adref ar HMS Verdun, ynghyd â chant o fagiau o bridd o faes y gad yn Ypres fel y 'bydd y corff yn gorffwys mewn pridd, lle y rhoddodd cymaint o'n milwyr eu bywydau'. Fel arwydd o barch y wlad dros y miloedd o ddynion na ddychwelodd adref erioed o'r Rhyfel Mawr, cafodd y Rhyfelwr Anhysbys angladd Cadlywydd. Fe'i gludwyd i Lundain mewn cerbyd bagiau wedi'i farcio â chroes wen fawr, a safai llawer o bobl mewn rhes ar hyd y ffordd i ddangos eu parch. Cyrhaeddodd yr arch Orsaf Fictoria ar 10 Tachwedd 1920 a chafodd ei gwarchod trwy'r nos gan Warchodlu

Grenadwyr Cwmni'r Brenin. Y bore wedyn rhoddwyd yr arch ar gar gwn, ar ei thaith olaf i Abaty San Steffan. Ar y ffordd rhoddodd Brenin Sior V dorch o rosynnau a dail llawryf ar yr arch yn y Senotaff.

Rhoddwyd y Rhyfelwr Anhysbys i orwedd yn Abaty San Steffan ym mhresenoldeb Brenin Sior V a Brenhines Mair ac ysgeint-iwyd pridd o feysydd cad Flanders ar yr arch o gas cragen arian gan y Brenin.

Cafodd David John Williams lythyr o ddiolch gan y Gweinidog Gwaith. Heddiw, mae crefftwaith David ar ddangos yn Amgueddfa Rhyfel Ymerodrol Llundain, lle mae'n rhan o arddangosiad arbennig, yn rhedeg tan Fedi 2009, yn coffáu 90fed pen-blwydd y Cadoediad - **In Memoriam: Remembering the Great War.**

Yn canolbwyntio ar brofiadau unigol dynion, menywod a phlant ar y rhes flaen a gartref, mae'r arddangosiad mawr hwn yn dweud stori 90 o unigolion y ffurfiwyd eu bywydau gan ddigwyddiadau'r Rhyfel

Byd Cyntaf. Mae eitemau a welir yn anaml o gasgliadau unigryw Amgueddfa'r Rhyfel Ymerodrol ar y Rhyfel Byd Cyntaf ar ddangos, gan gynnwys gwaith haearn David Willams a blaguryn rhosyn o dorch a oedd yn gorwedd ar fedd y Rhyfelwr Anhysbys ym 1920.

Mae'r pen-blwydd hefyd yn garreg filltir bwysig yn hanes Amgueddfa'r Rhyfel Ymerodrol ei hun am iddi gael ei sefydlu yn ystod y Rhyfel Byd Cyntaf fel 'cofodail barhaol o gydymdrech a chydaberth pan gollodd dros 700,000 o filwyr Prydeinig eu bywydau.

Yng Nghaernarfon, mae'r 90fed pen-blwydd yn cael ei farcio trwy ddadorchuddio panel deongliadol sy'n rhoi manylion y stori anadnabyddus hon. Hefyd, mae Llwybr Treftadaeth wedi'i gynllunio, a fydd yn dweud stori Cwmni Gwaith Haearn Brunswick. Hefyd, gobeithir gweithio gydag Amgueddfa'r Ffiwsilwyr Brenhinol Cymreig i ymchwilio i'r stori o'r dynion o'r Gatrawd hon a gledidir ym mynwent eglwys Llanbelig gerllaw, yn creu arddangosiadau gan ddefnyddio dogfennau ac arteffactau gwreiddiol i adrodd eu hanesion. Mae cynlluniau am Lwybr Coffa a fydd yn annog pobl i ymweld â beddau ym mynwent eglwys Llanbelig. Bydd hyn yn cynnwys gweithio gydag Eglwys Cymru i adfer y fynwent eglwys a chreu llwybr treftadaeth hunandwys y gellir ei lawrlwytho i chwaraeydd MP 3 neu I-pod.

Daeth stori David John Williams i'r amlwg yn ystod fy ymchwil PhD ar Waith Haearn Brunswick. Trwy godi proffil y gwaith haearn ar lefel leol a chenedlaethol, rydyn ni'n gallu hysbysu pobl am eu cyfraniad i ddigwyddiadau allweddol mewn hanes – megis y Rhyfel Mawr pan oedd rhywun agos naill ai wedi'i ladd, ei anafu neu ei gymryd yn garcharor mewn un o bob tri theulu Prydeinig. Rhywbeth i'w gofio.

Mae Pam Smith yn fyfyrwraig ym Mhrifysgol Bangor, yn ymchwilio i dreftadaeth Gwaith Haearn Brunswick.
e. PAMELAS636@aol.com



To the Unknown British Soldier in France,
Sir William Orpen
(paentiad lliw / colour painting) © IWM



Mae **In Memoriam:**
Remembering the Great War
yn rhedeg tan Fedi 2009 yn
Amgueddfa'r Rhyfel Ymerodrol:
www.iwm.org.uk/90

Pale Armistice, Rozanne Hawksley
1991 © Rozanne Hawksley © IWM

Y Milwr Dienw yn Abaty
Westminster, Tachwedd
1920. Amgueddfa'r
Rhyfel Ymerodrol
© IWM

The Unknown Warrior
at Westminster Abbey,
November 1920
© IWM

In Memoriam:

Remembering the Great War

runs until September 2009 at
the Imperial War Museum
www.iwm.org.uk/90

From Caernarfon to Westminster Abbey: Brunswick Ironworks and the Tomb of the Unknown Warrior

Coinciding with the 90th anniversary of the signing of the Armistice on November 11th, a new interpretive panel will be unveiled at the Brunswick Ironworks in Caernarfon. **Pam Smith** explains the connection between the ironworks and the tomb of the Unknown Warrior in Westminster Abbey.

The story begins in 1920 when David John Williams the owner of the Brunswick Ironworks in Caernarfon was summoned to London 'on a matter most urgent'. David, a gifted art metal worker, was commissioned to create ironwork for the coffin of the Unknown Warrior which was to be buried in Westminster Abbey.

A gift from the Undertakers Guild, the coffin needed iron handles and iron bands to hold a Crusader Sword from the collection at the Tower of London. David worked for two days and nights to ensure that the ironwork would be ready by November 7th, for a journey across the English Channel.

The body of the Unknown Warrior was selected from four of the battlefields of the Great War; the Aisne, Somme, Ypres and Arras. On November 7th 1920 four bodies were brought to the Chapel at Saint Pol in France, where General Wyatt selected the Unknown Warrior, who was placed in the coffin which was then sealed using the iron bands crafted in Caernarfon by David Williams. The Crusader Sword was placed on top of the coffin along with David's antique hammered plaque which bore the inscription: A British Warrior Who Fell in the Great War 1914 – 1918 For King and Country.

The coffin was transported home aboard HMS Verdun along with one hundred bags of soil from the battlefield at Ypres so that, 'The body should rest in soil, on which so many of our troops gave up their lives'. As a mark of the Country's respect for the thousands of men who never returned home from the Great War the Unknown Warrior received a Field Marshall's funeral. Carried to London in a luggage van marked by a large white cross many people lined the route to pay their respects. The coffin arrived at Victoria Station on November 10th 1920 and was guarded throughout the night by the Kings Company Grenadier Guards. The next morning the coffin was placed on a gun carriage, on its final journey to Westminster Abbey. Along the way King George V placed a wreath of roses and bay leaves on the coffin at the Cenotaph.

The Unknown Warrior was laid to rest in Westminster Abbey in the presence of King



Llun o'r ail blac ym meddiant Cwmni Gwaith Haearn Brunswick

Photograph of the second plaque in possession of the Brunswick Ironworks Company

George V and Queen Mary and soil from the battlefields of Flanders was sprinkled on the coffin from a silver shell case by the King.

David John Williams received a letter of thanks from the Ministry of Works. Today David's craftsmanship is on display at the Imperial War Museum London, where it forms part of a special exhibition, running until September 2009, commemorating the 90th anniversary of the Armistice - **In Memoriam: Remembering the Great War.**

Focusing on the individual experiences of men, women and children on the front line and at home, this major exhibition tells the story of some 90 individuals whose lives were shaped by the events of the First World War. Rarely-seen items from the Imperial War Museum's unique First World War collections are on display, including David William's ironwork and a rosebud from a wreath which lay on the tomb of the Unknown Warrior in 1920.

The anniversary is also an important milestone in the Imperial War Museum's own history as it was founded during the First World War as 'a lasting memorial of common effort and common sacrifice' to those who played their part in the conflict in which over 700,000 British servicemen lost their lives

In Caernarfon the 90th anniversary is being marked by the unveiling of an interpretative

panel detailing this little known story. A Heritage Trail is also planned, which will tell the story of the Brunswick Ironworks Company. It is also hoped to work alongside the Royal Welch Fusiliers Museum to research the story of the men from this Regiment who are buried in nearby Llanbeblig churchyard, creating displays using original documents and artefacts to tell their stories. There are plans for a Trail of Remembrance which will encourage people to visit the graves in Llanbeblig churchyard. This will involve working with the Church of Wales to restore the churchyard and creating a self-guided heritage trail which can be downloaded onto an MP 3 player or I-pod.

The story of David John Williams came to light during my PhD research on the Brunswick Ironworks. By raising the profile of the Ironworks on both a local and national level, we can enlighten people about their contribution to key events in history - such as the Great War in which one in three British families had a loved one killed, injured or taken prisoner.

Pam Smith is a PhD student at Bangor University, researching the heritage of the Brunswick Ironworks. e. PAMELAS636@aol.com



Castell Caerdydd

yn dangos arfer gorau mewn dehongli rhyngwladol

Agorodd Canolfan Ddehongli £6m newydd yng Nghastell Caerdydd yn yr haf. Yn cyflwyno stori'r Castell a'i 2000 o flynyddoedd o hanes, mae'n cynnig cyfle unigryw i ymwelwyr ddysgu am y camau gwahanol o ddatblygiad y Castell o'r Rhufeiniaid trwodd i'r oes hon.

Fel un o atyniadau mwyaf Cymru, mae angen i'r Castell gynnig dehongli i'w gynulleidfa ryngwladol. Mae **Kevin Burt**, Rheolwr y Castell, yn disgrifio sut mae cyfleusterau dehongli o'r radd flaenaf yn dod â threftadaeth y Castell yn fyw i bobl o wledydd gwahanol a grwpiau oedran gwahanol.

Fel atyniad blaenllaw yn y brifddinas, roedd yn hanfodol i ni ystyried anghenion ymwelwyr tramor fel rhan o'n strategaeth ddehongli. Rydyn ni'n croesawu mwy na 90,000 o ymwelwyr tramor bob dydd ac i lawer, nid Saesneg yw eu hiaith gyntaf. Mae'r arweinyfrau amlgyfrwng newydd i'r safle ar gael mewn 10 iaith wahanol, ynghyd â thaith i blant, taith iaith arwyddion a fersiwn i'r rhai sydd â nam ar eu golwg. Mae hyn yn cynrychioli cam arwyddocaol ymlaen mewn dehongli hanes y Castell ac mae adborth gan ein hymwelwyr hyd yn hyn wedi bod yn gadarnhaol iawn.

Dangosir i ymwelwyr â'r Ganolfan Ddehongli ffilm gyflwyniadol, sy'n darlunio merch ifanc yn profi'r 2000 o flynyddoedd o hanes Castell Caerdydd wrth iddi archwilio'r ddinas, yn cwrdd ag ysbrydion o'r gorffennol. Ar ddiwedd y ffilm, codir sgrin i ddatgelu trem syfrdanol o'r Gorthwr ei hun, gan ysbrydoli cynulleidfaoedd i gamu allan ac archwilio beth arall sydd oddi mewn i waliau'r Castell.

Yna, arweinir ymwelwyr trwy orielau'r Castell, nad yw'r rhan fwyaf ohonyn nhw wedi'u hagog i'r cyhoedd am eu bod yn llochesau cyrch awyr yn ystod yr Ail Ryfel Byd. Yma maen nhw'n derbyn arweinyfrau

amlgyfrwng a ddelir yn y llaw, sy'n gallu cael eu defnyddio fel taith hunandywys i roi gwybodaeth am gyfnodau Rhufeinig, Normanaidd, Canoloesol a chyfnodau diweddarach y Castell.

Yr arweinyfrau amlgyfrwng yw'r model diweddaraf gan Acousticguide, yr Opus, ac wedi'u defnyddio o'r blaen mewn tri atyniad ymwelwyr byd-eang eraill – Tŵr Sears yn Chicago, Cofadail Rhyfel Awstraliaidd yn Canberra ac Abaty San Steffan yn Llundain. Rhoddan nhw brofiad unigol i bob ymwelydd, gan ganiatáu iddyn nhw ddewis o 10 iaith wahanol a dull eu naratif hyd yn oed.

Mae sylwebaeth yn Saesneg a Chymraeg gan Huw Edwards, darlennydd newyddion y BBC, a bydd yr arweinyfr hefyd yn cynnig opsiwn iaith arwyddion, fersiwn i blant a thaith i'r rhai sydd â nam ar eu golwg.

Mae camau penodol wedi'u cymryd i drefnu bod gwybodaeth yn fwy hygyrch i'r gynulleidfa ryngwladol.

- Mae holl ddeunyddiau'r Castell yn cael eu cynhyrchu'n ddwyieithog, ond mae prif daflen a gwefan y Castell hefyd yn rhoi gwybodaeth hanfodol i ymwelwyr yn Ffrangeg, Sbaeneg, Almaeneg, Siapaneg ac Eidaleg.
- Does dim sylwebaeth gan y cyflwyniad



ffilm newydd, felly gall ymwelwyr o unrhyw iaith ei ddeall.

- Mae'r arweinyfrau amlgyfrwng newydd o erddi a Gorthwr y Castell yn cynnig taith yn Saesneg, Cymraeg, Ffrangeg, Almaeneg, Sbaeneg, Eidaleg, Portiwgaleg, Siapaneg, Rwsieg a Tsieinëeg Mandarin. Bwriedir darparu rhagor o ieithoedd yn y blynyddoedd i ddod - yn amodol ar alw.
- Gellir rhagarchebu teithiau tywys o randai'r Castell i grwpiau ac maen nhw'n cael eu cynnig yn Saesneg, Cymraeg, Ffrangeg, Sbaeneg neu Almaeneg.
- Cynigir nodiadau ystafell i ymwelwyr nad ydyn nhw'n cyrraedd fel rhan o grŵp fel y gallan nhw fwynhau rhandai'r castell a dilyn y daith dywys. Mae'r nodiadau ystafell hyn ar gael yn Ffrangeg, Almaeneg, Sbaeneg a Siapaneg.
- Ar hyn o bryd mae arweinyfrau am y Castell ar gael yn Saesneg, Cymraeg a Ffrangeg fel cofroddion.
- Mae'r Castell hefyd yn gallu cynnig staff sy'n siarad Cymraeg, Ffrangeg, Sbaeneg ac Almaeneg.

Mater allweddol ar gyfer holl elfennau'r broses ddehongli fu sicrhau bod y stori'n cadw ei "Chymreictod" a'i hymdeimlad o

le ac eto ar yr un pryd ddim yn mynd yn rhy blwyfol na dieithrio cynulleidfaoedd o wledydd eraill trwy ddefnyddio terminoleg na fyddai efallai'n cael ei deall yn hawdd.

Mae'r Ganolfan Ddehongli wedi'i dylunio o safbwynt pobl ifanc ac yn cynnwys elfennau rhyngweithiol gyda saith cymeriad hanesyddol. Mae ganddi fynediad llawn i bobl anabl, gan ganiatáu, am y tro cyntaf yn hanes y castell, i ymwelwyr eraill fynd i lawer o rannau eraill o'r safle megis gweddillion y Gaer Rufeinig a'r Amgueddfa Filwrol.

Mae'r prosiect gwarchod a datblygu £8 miliwn yn cael ei gefnogi gan grant Cronfa Dreftadaeth y Loteri, sy'n werth £6.7 miliwn, un o'r mwyaf a wobrwyyd yng Nghymru ac mae'r Ganolfan Ddehongli'n rhan allweddol o brosiect gwarchod cyffredinol y Castell a ddechreuodd yn 2001. Mae cyfleusterau dehongli ym mhrif safleoedd treftadaeth Cymru, megis y Castell, yr un mor bwysig â gwarchod ffisegol ein treftadaeth adeiledig, os ydyn ni'n mynd i ysbrydoli pobl am dreftadaeth arbennig Cymru. Mae'n galonogol i weld yr effaith gadarnhaol mae arian chwaraewyr y Loteri wedi'i chael wrth ein helpu i ddarparu Canolfan o'r radd flaenaf yr ydyn ni'n gallu ymfalchïo ynddi wrth ei dangos i breswylwyr Caerdydd ac ymwelwyr o

bob cwr o'r byd, nawr ac yn y dyfodol.

Mae'r broses o ddatblygu strwythur modern mewn hen safle gwerthfawr wedi bod yn un sydd wedi cynnig her fawr iawn. Yn gysylltiedig â hyn fu'r her ychwanegol o esbonio'n llawn a dehongli cyfnodau mawr o hanes mewn modd deallus a hollol hygyrch. Does dim amheuaeth bod y cynnyrch terfynol wedi bod yn bosibl dim ond trwy ymagwedd hollol gydweithrediadol gan lawer o randdeiliaid yn y tîm dros gyfnod hir o amser. Serch hynny, byddai ôl-ddoethineb yn dangos mai mwy fyth o amser cynllunio fyddai dymuniad cyntaf pawb sy'n gysylltiedig! Er bod ymateb y miloedd sydd wedi mynd trwy'r Ganolfan Ddehongli newydd yn ei hychydig o fisoedd cyntaf wedi bod yn eithriadol o gadarnhaol, ni ellir gwadu bod troeon rhyfedd weithiau o ran llif yr ymwelwyr na chafodd eu rhagweld ac rydyn ni eisoes yn gweithio'n galed iawn gyda'n partneriaid i fynd i'r afael â'r materion hyn ac i ychwanegu mwy o arddangosiadau rhyngweithiol er enghraifft. Nid yw sefyll yn llonydd yn opsiwn!

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Cardiff Castle

showcases international interpretation

A new £6m Interpretation Centre opened at Cardiff Castle this summer. Presenting the story of the Castle and its 2000 years of history, it offers visitors a unique opportunity to learn about the different phases of the Castle's development from the Romans through to the modern day.

As one of Wales' biggest attractions the Castle needs to provide interpretation for an international audience. Castle Manager **Kevin Burt** describes how state of the art interpretation facilities are bringing the Castle's heritage to life for different nationalities and different age groups.

As a flagship attraction in the capital city, it was essential for us to consider the needs of overseas visitors as part of our interpretation strategy. We welcome more than 90,000 overseas visitors each year and for many, English is not their first language. The new multi-media guides for the site are available in 10 different languages, plus a children's tour, sign-language tour and a version for the visually impaired. This represents a significant step forward in interpreting the Castle's history and feedback from our visitors so far has been very positive.

Visitors to the Interpretation Centre are shown an introductory film, which depicts a young girl experiencing the 2000 years of Cardiff Castle's history as she explores the city, meeting ghosts from the past. At the end of the film a screen is lifted to reveal a stunning view of the Keep itself, inspiring audiences to step outside and explore what else lies within the Castle walls.

Visitors are then led through to the Castle's galleries, most of which have not been opened to the public since they were air raid shelters during World War 2. Here they receive hand-held multi-media guides, which can be used as a self-guided tour to

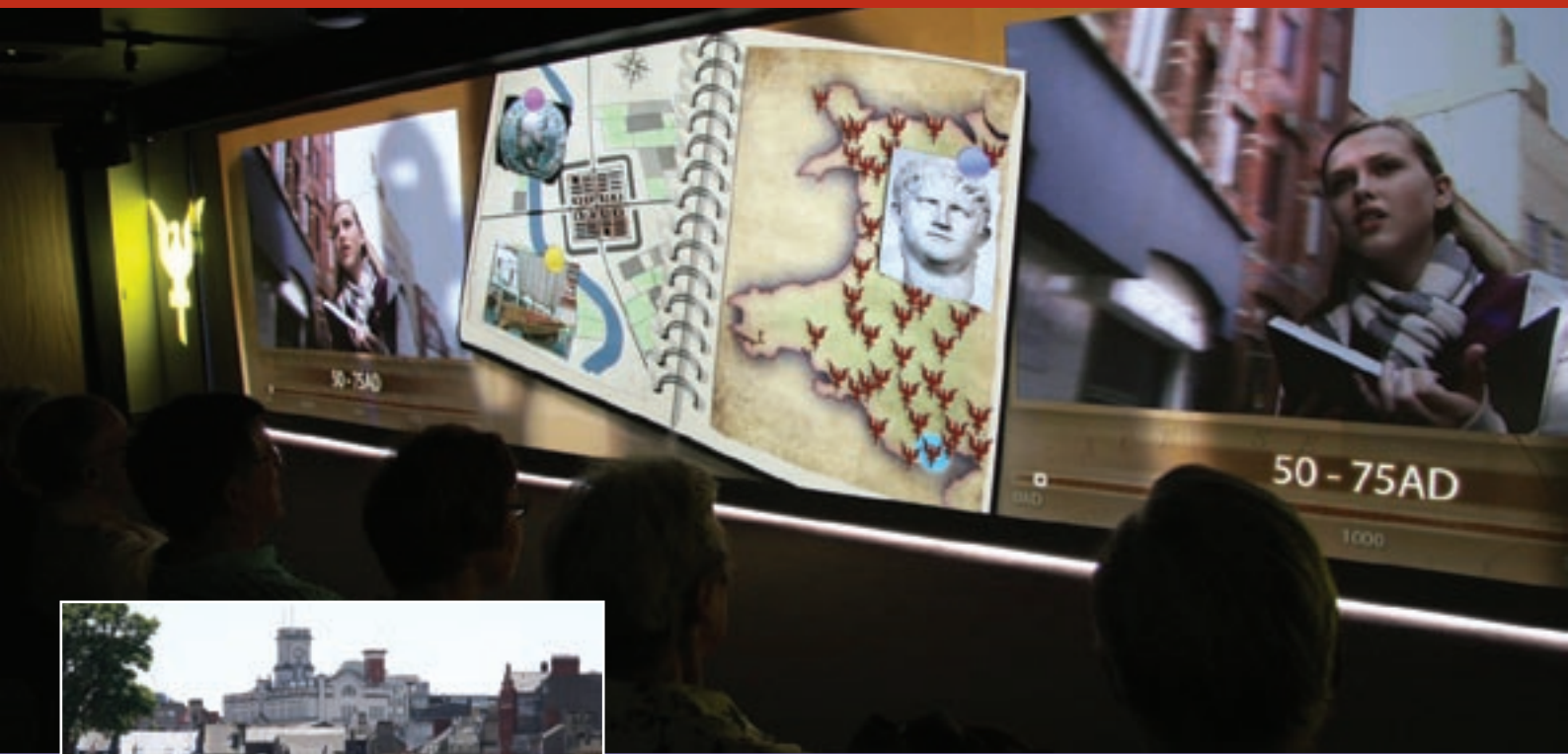
give information on the Roman, Norman, Medieval and later periods of the Castle.

The multi-media-guides are the latest model by Acoustiguide, the Opus, and have previously only been used in three other worldwide visitor attractions – the Sears Tower in Chicago, the Australian War Memorial in Canberra and Westminster Abbey in London. They give each visitor an individual experience, allowing them to choose from 10 different languages and even the style of their narrative.

Commentary in English and Welsh is by BBC newsreader Huw Edwards and the multi-media guide will also offer a sign language option, a children's version and a tour for the visually impaired.

Specific measures have been taken to make information more accessible for the international audience.

- All Castle material is produced bi-lingually, but the main Castle leaflet and website also provide essential visitor information in French, Spanish, German, Japanese and Italian.
- The new film presentation has no commentary, so can be understood by visitors of any language.



- The new multi-media guides of the Castle grounds and Keep offer a tour in English, Welsh, French, German, Spanish, Italian, Portuguese, Japanese, Russian and Mandarin Chinese. It is intended that further languages will be provided in coming years – subject to demand.
- Guided tours of the Castle apartments can be pre-booked for groups and offered in English, Welsh, French, Spanish or German.
- Visitors who don't arrive as part of a group are offered room notes so they can enjoy the castle apartments and keep up with the guided tour. These room notes are available in French, German, Spanish and Japanese.
- Souvenir guidebooks for the Castle are currently available in English, Welsh and French.
- The Castle can also offer staff who speak Welsh, French, Spanish and German.

A key issue for all elements of the interpretive process has been to ensure that the story retains its unique "Welshness" and sense of place and yet at the same time does not become too parochial or

alienate audiences from other countries by using terminology which may not be easily understood.

The Interpretation Centre has been designed very much with young people in mind and contains interactive elements with seven historical characters. It has full disabled access allowing disabled visitors for the first time in the castle's history to get to many other parts of the site such as the remains of the Roman Fort and the Military Museum.

The £8 million conservation and development project is being supported by a £6.7million Heritage Lottery Fund grant, one of the largest awarded in Wales and the Interpretation Centre is a key part of the overall Castle Conservation project which began in 2001. Interpretation facilities at Wales' top heritage sites, such as the Castle, are as important as the physical conservation of our built heritage, if we are going to engage and inspire people about our wonderful heritage in Wales. It is rewarding to see the positive impact that Lottery players' money has had in helping us provide a state of the art Centre which we can be proud to show-

case to Cardiff residents and visitors from around the World, now and in the future.

The process of developing a modern structure within an ancient and precious site has been an incredibly challenging one. Allied to this has been the added challenge of fully explaining and interpreting huge periods of history in an intelligent yet fully accessible manner. There is no doubt that the final product has only been possible through a fully collaborative approach from many stakeholders within the team over a long period of time. Even so, hindsight would show that even more planning time would be the first wish of all those involved! Whilst the response of the thousands who have passed through the new Interpretation Centre in its first few months has been extremely positive there have also been undeniable quirks in visitor flow that were not anticipated and we are already working very hard with our partners to address these issues and to add, for instance, more interactive exhibits. Standing still is not an option!

*Kevin Burt is Manager of Cardiff Castle:
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Mae'r ysgrifen ar y wal... ar y traeth... ar y coed

Wedi'i ysbrydoli gan artistiaid brodorol y cwrddodd â nhw yn Awstralia, mae **Tim Pugh** nawr yn mynd â'i gelf y tu allan, gan greu gwaith trawiadol sy'n cyd-fynd â thirwedd Cymru'n berffaith.



Y Drws Cudd, Coedwigoedd Penarlâg, Sir y Fflint 2008

Secret Door, Hawarden Woods, Flintshire 2008

Troell yn Diflannu, Llanddulas, 2006
Disappearing Spiral, Llanddulas, 2006



Rwy'n artist amgylcheddol sy'n gweithio yn Sir y Fflint. Rwy'n creu celf amgylcheddol, darluniau a gosodiadau a wnaethpwyd o ddeunyddiau a gasglwyd yn lleol, sy'n benodol i'r safle ac o waith dyn. Mae rhan fawr o'm gwaith wedi'i seilio ar ddehongli agweddau sy'n gysylltiedig â daeareg, hanes a diwydiant gogledd Cymru, gan ddefnyddio amrywiaeth o gyfryngau cymysg. Rwyf hefyd yn cynnal gweithdai amgylcheddol ac addysgol i ysgolion a lleoliadau eraill, gan helpu plant a phobl o bob oedran a gallu i greu cerflunwaith, darluniau cyfryngau cymysg a murluniau. Mae fy nghynnwys, lle bynnag y bo modd, yn ymgorffori â delweddau weledol yn seiliedig ar nodweddion hanesyddol a daearegol sy'n gysylltiedig â chymdogaeth pob ardal, sy'n helpu pobl i werthfawrogi eu lle'n fwy.

Yn aml rwy'n ymgymryd â swyddi preswyl i adfywio fy nghelf er mwyn sicrhau lle i'm harfer creadigol fy hun. Mae swyddi preswyl yn rhoi i mi'r amser a'r parhad diddor i archwilio ac arbrofi â deunyddiau a phrosesau newydd, ac i bwysu a mesur a myfyrio. Mae'r swyddi preswyl mwyaf cyffrous a chynhyrchiol rwyf wedi ymgymryd â nhw wedi bod yn Awstralia, lle roeddwn i'n gweithio yn Nhasmania a De Cymru Newydd. Roedd hyn yn gyfle amhrisiadwy i weithio gyda thecstilau, lliwiau a ffurfiau gwahanol – gan roi hwb mawr ei angen ac ailgyflenwad i'm gwaith. Cwrddais i â llawer o bobl, gan gynnwys grwpiau brodorol, a awgrymodd i mi arbrofi gyda deunyddiau eraill megis llaid a gwaddod.

Am fod darlunio'n rhan fawr o'm gwaith, dechreuais i fraslunio mapiau o Gymru a De Cymru Newydd a gwneud marciau rhesog ar foncyffion coed ewcalyptws meddal gan ddefnyddio siarcol a oedd yn weddill o danau llwyndir. Roeddwn i'n arbrofi'n rhydd, yn gwneud patrymau gan ddefnyddio ocrâu gwahanol o waddod ar goed a chreigiau, yn mwynhau ysgogiad ffres fy ngwaith.

Rhoddai fy anturiaethau yn hemisffer y de hwb mawr ei angen i'm celf ac ers hynny

rwyf wedi helaethu fy narlunio awyr agored mewn swyddi preswyl eraill. Yn benodol rwyf wedi canolbwyntio ar ddehongli mapiau daearegol a hanesyddol. Rwy'n hoffi'r mapiau hyn yn arbennig ac rwyf wedi creu llawer o gelfwaith map, yn braslunio ar glogfeini glan môr, dail a boncyffion, gan ddefnyddio sialc, siarcol, llaid a phennau marcio. Mae'r testun yn cynnwys copïo manylion o hen fapiau arolwg ordnans. Rwyf hefyd yn defnyddio archaeoleg dir a morol hanesyddol ar gyfer ysbrydoliaeth, megis palas suddedig Llys Helig ger Deganwy a darluniadau a gym-erwyd o daclau oes efydd archaeolegol Sir Fôn, gan drosglwyddo manylion dethol ar gerigos a dail wedi'u gwasgu.

Gartref rwyf yn aml wrthi'n trosglwyddo manylion diddorol o hanes a diwydiant Cymru ar glogfeini llechen neu foncyffion. Mae hyn yn fy helpu i adnabod a gwerthfawrogi fy amgylchoedd yn fwy hefyd. Mae'n wir bwysig i mi fod pobl yn ymgysylltu â'm gwaith trwy gysylltu â'r manylion gweledol rwy'n hidlo trwyddynt a'u prosesu. Trwy ddehongli elfennau gwahanol o hanes, daeareg, fflora a ffawna yn ein tirwedd, rwy'n gobeithio fy mod i'n gosod arwyddbyst ac yn amlygu cyfoeth pur treftadaeth a harddwch naturiol sydd o'n cwmpas yng Nghymru.

Mae Tim Pugh yn artist amgylcheddol sy'n gweithio yn Sir y Fflint, yn arbenigo mewn cerflunwaith, ffotograffiaeth a darlunio dyluniadau. Mae hefyd yn cynnal gweithdai celf amgylcheddol. t. 01244 536632



Storiau Cerrig Môn, Bae Colwyn 2007
Pebble Stories, Colwyn Bay 2007

Aber Afon Dyfrdwy,
Coedwigoedd Penarlâg,
Sir y Fflint 2007

Dee Estuary,
Hawarden Woods,
Flintshire 2007

The writing's on the wall... on the beach... on the trees

Inspired by aboriginee artists he met in Australia, **Tim Pugh** now takes his art outside, creating eye-catching work which perfectly complements the Welsh landscape.

I am an environmental artist based in Flintshire. I create environmental art, drawings and installations made from locally gathered site specific and man-made materials. A major component of my work is based on interpreting aspects related to the geology, history and industry of North Wales, using a variety of mixed media. I also conduct environmental and educational workshops for schools and other venues, helping children and people of all ages and abilities to create sculpture, mixed media drawings and murals. My subject matter, wherever possible, incorporates visual imagery based on historical and geological features related to each area's locality, which helps people to appreciate and value their place more.

To ensure space for my own creative practise I often undertake art residencies to refresh my art. Residencies give me the time and continuity to explore and experiment with new materials and processes, and to take stock and reflect. The most exciting and productive residencies I have undertaken have been in Australia, where I worked in Tasmania and New South Wales. This was a priceless opportunity to work with different textures, colours and forms - giving a much needed boost and replenishment to my work. I met many people, including aboriginal groups, who suggested I experiment with other materials such as mud and sediment.

As a major part of my work is drawing, I started to sketch out maps of Wales and New South Wales and to make stripey marks on smooth eucalyptus tree trunks using charcoal left over from bushland fires. I experimented freely, making patterns using different ochres of sediment on trees and rocks, enjoying the fresh impetus of my work.

My Southern hemisphere adventures gave a much needed boost to my art and since then I have expanded my outdoor drawing activity in other residencies. In particular I have focused on interpreting geological and historical maps. I especially like maps and have created many map art-works, sketching on seaside boulders, leaves and tree trunks, using chalk, charcoal, mud and marker pens. Subject matter includes copying out detail from old ordnance survey maps. I also use historical land and marine archeology for inspiration, such as the submerged palace of Llys Helig near Deganwy and drawings taken from Anglesey archeological bronze age implements, transferring selected details onto pebbles and pressed leaves.

At home I am constantly translating interesting detail of Welsh history and industry onto slate boulders or tree trunks. This helps me to identify and appreciate my surroundings more as well. It's really important for me that people connect with my work by relating to the visual details I filter through and process. By interpreting different elements of history, geology, flora and fauna in our landscape I am hopefully signposting and highlighting the sheer wealth of heritage and natural beauty there is around us in Wales.

Tim Pugh is an Environmental Artist based in Flintshire, specialising in sculpture, photography and design drawing. t. 01244 536632



Beech Map Drops,
(ysgrifbin marcio) Coedwigoedd
Penarlâg, Sir y Fflint 2006

Beech Map Drops,
(marker pen) Hawarden
Woods, Flintshire 2006



Highlighting the history of the Emirates

In June 2006 a small design practice in Monmouth received an invitation from The Abu Dhabi Authority for Culture and Heritage, to tender for the design of an interpretation programme. The introduction came via the Association of Heritage Interpretation and led to a prestigious international commission, as **David Evans** explains.

Our brief was to prepare a scheme for 30 brochures, 4 visitor maps and 20 panels covering tangible and intangible resources - such as Costume, Traditional Pastimes, Gastronomy and Natural Heritage. As well as design, we would be editing and styling supplied English text and researching and writing additional copy. All literature and graphics would be presented in English and Arabic - and finalised, printed and produced in the United Arab Emirates (UAE) by suppliers whom we would vet. Our tender advised nine months to complete the project, but our appointment was conditional on reducing this to seven and we brought our schedule forward, commencing before Ramadan, when commercial activity in the UAE slows considerably. We made an investigative visit in September, when temperatures were still around 40°C, so visits to Neolithic tomb sites, forts and oases had to be made very early or late in the day.

The coastal city of Abu Dhabi is the administrative centre of the UAE and is the home of the Cultural Foundation. However, most of the resources, including the National Museum, are to be found in Al Ain, 120 miles to the south east – a

'green' city built in the heart of the desert. We were based in Al Ain for three days, accompanied by a young archaeologist – a national, who acted as our guide – and a photographer from the Authority: his portfolio of images was supplemented in our eventual layouts by some of our own.

The synopsis of our findings, our sample copywriting and initial design scheme were approved and we returned to Abu Dhabi in January 2007 for detailed discussion with the team at the Authority, to further our knowledge of the resources we were translating, to resolve any issues of understanding the brief and, equally importantly, to absorb the cultural differences between Western and Middle Eastern presentation.

Inevitably, the nature of the project presented challenges. We were given a fairly free hand in the visual proposals, but our designs needed to incorporate a brand, already commissioned by the Authority but not, at that stage, available to us. We also became aware that there is sensitivity about some aspects of the country's recent past. Many forts found throughout the region were built by tribal leaders, primarily to defend vital water supplies against enemy raids but, to our surprise, we found it was not politically correct to refer to 'skirmishes' or 'violence'.

Another difficulty was that essential photographs, references for clear visitor maps and, most importantly, settlement on the brand image were not forthcoming within the anticipated timetable so progress slipped, and the project only reached its conclusion in March this year.

Working with our Arab clients was pleasantly enlightening and consistently courteous. It proved to be little different from any other interpretive project we have undertaken. Frequently, all parties experience delays and frustrations but these seem to arise from the universal ambition to present our individual cultures and heritage respectfully, accessibly and responsibly.

David Evans runs Platform One

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Gwersi o Gymrodoriaeth Churchill

Yn ddiweddar ymwelodd **Elaine Jones**, Swyddog Dehongli Parc Cenedlaethol Arfordir Penfro, ag Awstralia a Seland Newydd ar Gymrodoriaeth Winston Churchill. Yn ystod ei theithiau, cwrddodd â chyd-ddehonglwyr ac ymweld â safleoedd arobryn mewn ymdrech i nodi'r ffordd orau y gall dehongli ychwanegu gwerth at brofiad y teithiwr. Felly, beth ddysgodd hi?

A nogwyd fy mhenderfyniad i wneud cais am Gymrodoriaeth Winston Churchill gan ddigwyddiad Dehongli Cymru. Fel llawer ohonoch sy'n darllen hyn, es i weithdy Sam Ham yng Nghaerdydd yn 2006 lle amlinellodd ei fodel TORE (Thematig - Thematic, Trefnedig - Organized, Perthnasol - Relevant, Pleserus - Enjoyable) o ddehongli a chyfeiriodd at waith roedd e wedi'i wneud yn Awstralia

a Seland Newydd. Wedi fy ysbrydoli gan ddamcaniaethau Ham, roeddw'n i'n awyddus i weld sut roedden nhw'n gweithio mewn gwirionedd a nodais i gynllun Cymrodoriaeth Winston Churchill fel modd posibl o gael cyllid. Mae Ymddiriedolaeth Goffa Winston Churchill (WCMT) yn cynnig y cyfle i unigolion o bob cefndir "deithio i wneud gwahaniaeth". Bob blwyddyn gwahoddir ceisiadau o dan

gyfres o gategoriâu a gwobrwyir oddeutu 100 cymrodoriaeth. Mae cymrodorion llwyddiannus yn cael grant sy'n talu am yr holl dreuliau perthnasol, i aros am hyd at 8 wythnos. Ar ôl iddyn nhw ddychwelyd, mae disgwyl i'r cymrodorion gwblhau adroddiad sy'n cael ei bostio ar wefan WCMT.

Gwnes i gais o dan y categori Twristiaeth yn 2007 a theithio am 8 wythnos yn ystod

*Dehongli'r tirlun tu allan
i Ganolfan Ymwelwyr
Arataki, Auckland*

*Interpreting the
landscape outside Arataki
Visitor Centre, Auckland*





*Y peth go iawn -
Rotorua, Seland Newydd*
The real thing -
Rotorua, New Zealand

Hydref a Thachwedd. Fy nod oedd dysgu'r ffordd orau o ddefnyddio dehongli i wella profiad y teithiwr, wrth annog ymwelwyr ar yr un pryd i werthfawrogi a gofalu am yr amgylchedd. Yn ystod fy nheithio, roeddwn i'n cwrdd â llawer o unigolion ysbrydoledig ac ymroddedig yn gweithio mewn dehongli ac roeddwn i'n ymweld â safleoedd treftadaeth niferus. Efallai'r un mor bwysig, roeddwn i'n byw "profiad yr ymwelydd". Roedd gweld fy mod i, menyw ganol oed sydd ddim yn arfer â theithio ar ei phen ei hun, ar ochr arall y byd, ymhell o fod yn gyfforddus i fi. Helpodd hyn fi i ganolbwyntio ar beth mae'r ymwelydd yn ei wir werthfawrogi a'i gofio pan fydd yn teithio i le newydd.

I mi, y safleoedd a oedd yn gweithio orau oedd y rhai a oedd yn ymateb i ddyheadau a disgwyliadau ymwelydd heddiw. Yn y rhain, roedd y dehongli'n ymwneud yn llai â dweud pethau wrth bobl ac yn fwy â rhoi profiadau i'r ymwelwyr a oedd yn caniatáu iddyn nhw ddod o hyd i'w ffordd eu hunain o ofalu am eu treftadaeth. Y dyddiau hyn mae pobl yr un mor debygol o gael diddordeb ym marnau pobl fel nhw eu hunain, ag ym marn yr arbenigwr. Mae ymwelwyr eisiau cael dweud a rhyngweithio. Maen nhw hefyd yn gyflym i hidlo gwybodaeth ddietsiau a theilwra profiadau i i'w hanghenion nhw. Mae angen i ddehongli ymateb i'r newidiadau hynny a tharo cydbwysedd rhwng dweud pethau wrth bobl a'i adael yn agored iddyn nhw gael eu profiad personol eu hunain. Mae arddangosfeydd da, megis y rhai yn Te Papa yn Wellington, yn adlewyrchu'r tueddiadau newidiol hyn mewn cymdeithas yn gyffredinol, trwy fod yn fwy eangfrydig a chwmpasog, ac yn llai didactig na'r rhai mewn safleoedd treftadaeth mwy traddodiadol. Eu nod oedd agor deialog â'r ym-

welydd; siarad ag ef, nid ato, am bethau roedd ganddo ddiddordeb ynddyn nhw.

Efallai fel ymateb i'r byd mwyfwy unfurf a chorfforaethol rydyn ni'n byw ynddo, mae'n ymddangos bod dymuniad cynyddol i'r dilys a'r lleol. Mae hanes llafar yn cael ei ddefnyddio'n helaeth mewn arddangosfeydd yn Awstralia a Seland Newydd i adrodd stori'r bobl frodorol a'r gwladychwyr. Wrth eu defnyddio ar y cyd â lluniau a gwrthrychau, mae'r storïau hyn am bobl go iawn yn gallu bod yn atgofus iawn a dod ag arddangosfa'n fyw. Mae poblogrwydd y safleoedd hyn sy'n defnyddio pobl leol i adrodd eu storïau'n rhagor o dystiolaeth o ddymuniad yr ymwelydd am brofiad dilys. Yn Te Puia yn Rotorua, mae disgynyddion cymuned y Maori, sydd wedi byw yn yr ardal ers cenedlaethau, heddiw'n tywys teithwyr ac yn rhannu eu diwylliant a'u hen storïau. Nid dim ond ffenomen leol yw'r canolbwyntio uwch hwn ar dwristiaeth ddiwylliannol; trwy Seland Newydd mae cydnabyddiaeth o werth twristiaeth y Maori a'r hyn mae'n gallu ei ychwanegu at gynnyrch twristiaeth.

Mae gweithio'n uniongyrchol gyda grwpiau cymunedol mewn ardal yn ffordd effeithiol o fodloni nodau cymunedol a nodau twristiaeth. Mae cymunedau eisiau i'w hardal a'u diwylliant gael eu dehongli, o ymdeimlad o falchder, ond hefyd fel ffordd o gynig cyfle economaidd i bobl leol, tra bo ymwelwyr yn teimlo mwy o gysylltiad â threftadaeth lle os ydyn nhw wedi cael cip ar y peth go iawn.

Wedi fy nhywys gan Interpretation Australia Association, roeddwn i'n ymweld â nifer o safleoedd llwyddiannus iawn lle nad oedd amheuaeth bod y dehongli'n ffactor allweddol ym moddhad ymwelwyr. Yn y safleoedd hyn, roedd dehongli wedi'i sefydlu'n gadarn a'i gefnogi ar lefel strategol ac wedi'i gysylltu â ffurfiau eraill ar gyfathrebu yn y sefydliad. Roedd ganddo ddigon o adnoddau gyda strwythurau sefydliadol

cadarn i'w gefnogi. Un enghraifft o safle fel y rhain oedd Port Arthur Historic yn Nhasmania. Yn nwylo Julia Clark, Rheolwr Dehongli a Chasgliadau, mae'r dehongli wedi'i dywys gan y cynllun dehongli sydd wedi cael ei ddiwygio'n ddiweddar. Mae'r cynllun hwn wedi'i danategu gan fframwaith damcaniaethol sy'n cysylltu model Ham â damcaniaeth Gardner o amldeallusrwydd a damcaniaeth dysgu lluniadaethol. Mae'n symud y tu hwnt i TORE ac yn cydnabod ein bod ni i gyd yn dysgu mewn ffyrdd gwahanol a bod yr hyn rydyn ni'n ei ddysgu'n dibynnu ar ein gwybodaeth a chredoau blaenorol. Yn ogystal â bod yn Bleserus, Perthnasol, Trefnedig a Thematig, nod y dehongli yma yw bod yn amrywiol, eangfrydig, ymgynghorol ac wedi'i ganolbwyntio ar ymwelwyr. Fel gyda safleoedd arobryn eraill, roedd gwerthuso'n rhan o ddiwylliant y sefydliad a defnyddiwyd rhan o ddiwylliant y sefydliad a charlyniadau astudiaethau ymwelwyr i adnewyddu ac adfywio'r hyn oedd ar gael.

Yr angen hwn i wir wrando ar ein cynulleidfa a chael ein tywys gan ein hymwelwyr oedd y wers oruchaf i mi. Mewn damcaniaeth rydyn ni'n gwybod gwerth ymchwil cynulleidfa a gwerthuso parhaol, ond mewn gwirionedd, yn aml dyma'r peth sy'n llithro pan fydd fframweithiau amser yn dynn. Fodd bynnag, roedd yn eitha amlwg i mi fod yr atyniadau lle roedd gwerthuso ac adolygu'n rhan o'r diwylliant yn elwa ar niferoedd ymwelwyr. Yn rhy aml rydyn ni, ddehonglwyr, yn dehongli ar gyfer pobl fel ni'n hunain, yn hytrach na'n hymwelwyr, a'r canlyniad yw bod y dehongliad yn apelio at grŵp gweddol gul. O'r dystiolaeth a welais i, roedd hi'n amlwg mai'r safleoedd a roddai'r boddhad mwyaf i gynulleidfa oedd y rhai oedd yn barod i roi eu rhagfarnau eu hunain i'r neilltu a gwir wrando ar yr hyn oedd gan eu hymwelwyr i'w ddweud.

Elaine Jones yw Swyddog Dehongli Parc Cenedlaethol Arfordir Penfro
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Pembrokeshire Coast
National Park Interpretation
Officer **Elaine Jones** recently
visited Australia and New
Zealand on a Churchill
Fellowship. During her
travels she met fellow
interpreters and visited

Lessons from a Churchill Fellowship

award winning sites in
an effort to identify how
interpretation can add value
to the tourist experience.
So what did she learn?



*Yn ymwneud â'r gymuned
leol – arddangosfa tu allan
i Ganolfan Celfyddydau
Mundaring, Gorllewin
Awstralia*

*Involving the local
community - display
outside Mundaring
Arts Centre, Western
Australia*

My decision to apply for a Churchill Fellowship was prompted by a Dehongli Cymru event. Like many of you reading this, I attended Sam Ham's workshop in Cardiff in 2006 where he outlined his TORE (Thematic, Organised, Relevant, Enjoyable) model of interpretation and referred to work he had done in Australia and New Zealand. Inspired by Ham's theories I was keen to see how they worked in reality and I identified the Churchill Fellowship scheme as a potential means of funding. The Winston Churchill Memorial Trust (WCMT) offers individuals from all walks of life the opportunity to "travel to make a difference". Each year applications are invited under a series of categories and approximately 100 fellowships awarded. Successful fellows receive a grant that covers all relevant expenses, for a stay of up to 8 weeks. On their return fellows are expected to complete a report which is posted on the WCMT website.

I applied under the Tourism category in 2007 and travelled for 8 weeks during October and November. My aim was to learn how interpretation can best be used to enhance the tourist experience, whilst at the same time encouraging visitors to value and look after the environment. During my travels I met many inspiring and committed individuals working in interpretation and visited numerous heritage sites. Perhaps, as importantly, I lived the "visitor experience".

Finding myself, a middle aged woman unused to solitary travel, on the other side of the world, was well outside my comfort zone, and helped me to focus on what it is that the visitor really values and remembers when they travel to a new place.

For me the sites that worked best were those which responded to the aspirations and expectations of today's visitor. In these, the interpretation was less concerned with telling people things and more interested in giving visitors experiences which allowed them to find their own way of caring for their heritage. People nowadays are as likely to be interested in the opinions of people like themselves, as they are in that of the expert. Visitors want to have a say and to interact. They are also quick to filter out unwanted information and tailor experiences to their needs. Interpretation needs to respond to these changes and strike a balance between telling people things and leaving it open enough for them to have their own personal experience. Good exhibitions, such as those in Te Papa in Wellington, reflected these changing trends in society at large, by being more open-ended and discursive, and less didactic than those in some more traditional heritage sites. They aimed to open up a dialogue with the visitor; to speak with, not at, them about things they were interested in.

Perhaps as a reaction to the increasingly

uniform and corporate world in which we live, there also seems to be a growing desire for the authentic and the local. Oral history is used extensively in exhibitions in Australia and New Zealand to tell the story of the indigenous people and the settlers. Used together with pictures and objects these stories of real people can be very evocative and bring an exhibition to life. The popularity of sites which use local people to tell their stories is further evidence of the visitors' desire for an authentic experience. At Te Puia in Rotorua the descendants of the Maori community, who have lived in the area for generations, today guide tourists and share their culture and ancient stories. This increased focus on cultural tourism isn't just a localised phenomenon; throughout New Zealand there is recognition of the value of Maori traditions and what they can add to the tourism product.

Working directly with community groups in an area is an effective way to meet both community and tourism goals. Communities want their area and their culture to be interpreted, out of a sense of pride but also as a way of providing economic opportunity for local people, while visitors feel a greater connection to the heritage of a place if they have had a glimpse of the real thing.

Guided by the Interpretation Australia Association awards I visited a number of highly successful sites where there was no doubt that the interpretation was a key factor in visitor satisfaction. At these sites interpretation was embedded and supported at the strategic level and linked to other forms of communication within the organisation. It was well resourced with robust organisational structures to support it. An example of one such attraction was the Port Arthur Historic Site in Tasmania. In the hands of Julia Clark, Manager of Interpretation and Collections, the interpretation is guided by the recently revised interpretation plan. This plan is underpinned by a theoretical framework which links Ham's model with Gardner's theory of multiple intelligence and constructivist learning

theory. It moves beyond TORE and recognises that we all learn in different ways and that what we learn depends on our prior knowledge and beliefs. As well as being Enjoyable, Relevant, Organised and Thematic the interpretation here aims to be diverse, open-ended, consultative and visitor focused. As with the other award winning sites, evaluation was part of the culture of the organisation and the results of visitor studies were used to renew and refresh what was on offer.

This need to really listen to our audience and be guided by our visitors was the overriding lesson for me. In theory we all know the value of audience research and on-going evaluation, but in reality it is often the thing that slips when time frameworks are tight. However it was quite apparent to me that those attractions where evaluation and review were part of the culture reaped the benefits in visitor numbers. Too often we interpreters interpret for people like ourselves, rather than our visitors, and the result is that the interpretation appeals to a fairly narrow

group. On the evidence of what I saw it was clear that the sites which had greatest audience satisfaction were those that were prepared to put aside their own prejudices and really listen to what their visitors have to say.

Elaine Jones is Interpretation Officer for Pembrokeshire Coast National Park e. elainej@pembrokeshirecoast.org.uk

*Perthyn –
portreadau orang-
wtang a phroffiliau*

*Portrait and personality
profiles of orang-utan,
Melbourne Zoo*



Oriel y Parc

Mae Oriel y Parc, oriel tirweddau newydd Awdurdod Arfordir Sir Benfro, i fod i agor adeg yr hydref eleni. Mae'n gysyniad arloesol o ran canolfannau ymwelwyr, ac mae'n bwriadu archwilio a datgelu perthynas pobl â'r dirwedd trwy ystod eang o gyfryngau creadigol a phrofiadau. Bydd partneriaeth ag Amgueddfa Cymru - Amgueddfa Genedlaethol

Cymru, yn galluogi i drysorau o'r casgliad cenedlaethol gael eu defnyddio i ysbrydoli ymwelwyr i weld tirwedd Sir Benfro o safbwyntiau newydd.

Mae'r adeilad newydd yn estyniad o'r ganolfan ymwelwyr wreiddiol yn Nhŷddewi, ac roedd creu gweledigaeth eglur unigol ar gyfer y lle amlswyddogaeth hwn yn her. Y man cychwyn oedd cyflogi ymgynghorydd brandio strategol, a luniodd brif friff creadigol. Roedd hwn yn pennu ymddangosiad a theimlad yr adeilad, a llifodd ohono bolisiau dehongli, arddangos ac addysg mwy manwl. Y canolbwynt trwy'r cyfan oedd canlyniadau ymwelwyr, a'r cyfle i ddarganfod a phrofi celfyddyd a thirwedd o'r radd flaenaf mewn ffordd bersonol iawn.

Y nod yw helpu ymwelwyr i ddeall nodweddion arbennig tirwedd y Parc Cenedlaethol, a'r angen i'w warchod. Tanategir y neges ganolog hon gan yr adeilad ei hun, sydd wedi cael ei adeiladu i'r safonau amgylcheddol uchaf, ac sy'n sefyll yn gyfforddus yn y dirwedd.



www.pcnpa.org.uk

Oriel y Parc

Oriel y Parc, the Pembrokeshire Coast Authority's new landscape gallery opens this autumn. An innovative concept in visitor centres, it aims to explore and reveal people's relationships with the landscape through a wide variety of creative media and experiences. A partnership with Amgueddfa Cymru – National Museum Wales, will enable treasures from

the national collection to be used to inspire visitors to see the Pembrokeshire landscape from new perspectives.

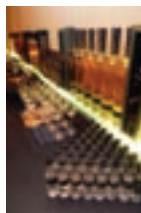
The new building is an extension of the original visitor centre in St Davids and creating a single clear vision for this multi functional space presented real challenges. The starting point was to employ a strategic branding consultant who came up with a creative master brief. This dictated the look and feel of the building, from which flowed more detailed interpretation, exhibition and education policies. The focus throughout has been on visitor outcomes, and the opportunity to discover and experience world class art and landscape in a very personal way. The aim is to help visitors understand the special qualities of the National Park landscape and the need to protect it. This central message is underpinned by the building itself which has been constructed to the highest environmental standards and sits comfortably within the landscape.

Distyllfa Penderyn

Bellach gall ymwelwyr ddysgu am hanes distyllu yng Nghymru yn unig ddistyllfa Cymru – Penderyn

– a agorodd i'r cyhoedd adeg yr haf eleni. Mae'r ganolfan gwerth £850,000 wedi cael ei hychwanegu at Ddistyllfa Penderyn sydd eisoes yn bodoli, un o'r rhai lleiaf yn y byd, a hefyd, un o'r prin rai sydd â pherchennog annibynnol. Mae'n cynnwys arddangosfa ar hanes gwneud chwisgi yng Nghymru, gan gynnwys y chwisgi Cymreig pur olaf o'r Frongoch, ger y Bala. Gall ymwelwyr wyllo crefftwyr yn gweithio gyda'r distyllir gwirodydd, rhoi'r gwirodydd mewn casgenni i'w haeddfedu, a rhoi amrywiaeth o gynhyrchion y ddistyllfa mewn poteli, sy'n eu helpu nhw i ddeall yn well y defnydd o ddŵr a phren wrth wneud chwisgi. Mae ystafell flasau ddynodedig hefyd, lle mae staff y ddistyllfa wrth law i roi cyngor ar samplu gwirodydd Penderyn!

Am fwy o wybodaeth: www.welsh-whisky.co.uk ffôn. 01685 810651



Penderyn Distillery

Visitors now can learn about the history of Welsh distilling at Wales' only distillery, Penderyn, which opened this summer. The £850,000 centre has been added to the existing Penderyn Distillery, one of the world's smallest and also one of the very few to still be independently owned. It includes an exhibition on the history of whisky making in Wales. Visitors can watch craftsmen working with the spirits still, casking the spirits for maturation and bottling the distillery's range of products, helping them better understand the use of water and wood in whisky making. There's also a dedicated tasting room where distillery staff are on-hand to give advice on sampling Penderyn's spirits!

Further info: www.welsh-whisky.co.uk t. 01685 810651