

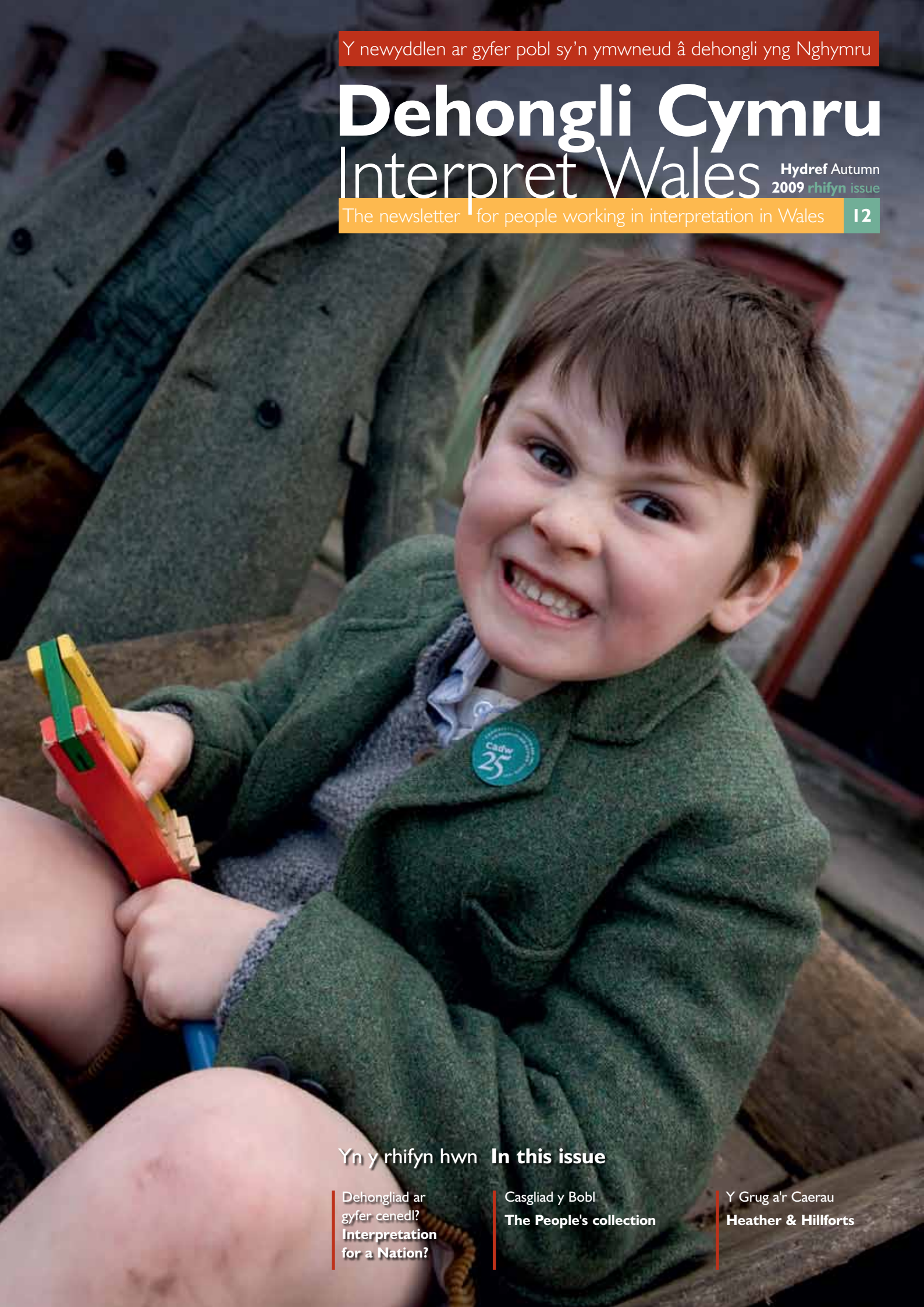
Y newyddlen ar gyfer pobl sy'n ymwneud â dehongli yng Nghymru

Dehongli Cymru Interpret Wales

Hydref Autumn
2009 rhifyn issue

The newsletter for people working in interpretation in Wales

12



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Heather & Hillforts

DEHONGLI CYMRU/INTERPRET WALES
Rhifyn 12 Hydref 2009

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
diwylliannol 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.

Cynnwys

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Angen cysylltu â ni?

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Clawr Blaen:
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(Hawlfraint y Goron)

Crynhoad Gynhadledd Cymdeithas Dehongli Treftadaeth (AHI)

Cafodd y cynrychiolwyr a ddaeth i
gynhadledd y Gymdeithas Dehongli
Treftadaeth / Dehongli Cymru yng
Nghaerdydd y mis diwethaf eu
cyfareddu gan Gymru a'r tywydd
braff! Gofynnwyd i gynrychiolwyr
o bell ac agos am eu sylwadau a
chynhwysir detholiad ohonynt yma!

*'Roedd y gynhadledd hon yn llawn storïau am
bobl, i bobl, a chawsant eu hadrodd gydag
ysbryd, hiwmor a phathos – dyma'r math
gorau o ddehongli: roedd yn uniongyrchol,
ac yn llawn angerdd ac emosiwn.'*

Fel trefnydd y gynhadledd, aeth y tri diwrnod
a dreuliais yng Nghymru heibio'n gyflym, ond
roedd yna ambell ennyd pan gefais gyfle i oedi
a llwyr werthfawrogi y lle a'r bobl a oedd
wedi dod ynghyd – caneun Cymreig atgofus
Lynne Denman a Stacey Blyth a agorodd y
gynhadledd, storïau teimladwy am gyn lowyr
a mewnfudwyr ansefydlog a rannwyd mewn
ffyrdd annisgwyl; enghreifftiau calonogol o
gymunedau yn dod at ei gilydd i adfywio hen
adeiladau a thirweddau. Roedd brwdfrydedd
heintus ein siaradwyr, ein gwesteiwr a'n
tywyswyr dros eu manau arbennig yn heintus
ac roedd y croeso a gafodd y Gymdeithas
Dehongli Treftadaeth gan bawb yng Nghymru
mor gynnes a derbyniol â haul Medi.

Jo Scott, Cyfarwyddwr
Cynhadledd y Gymdeithas
Dehongli Treftadaeth ac
Ymgynghorwr Cynllunio
Deongliadol anniwynol,
Northumberland.



*Roeddwn yn falch iawn o weld Cymru'n
croesawu cynifer o ddehonglwyr amlwg o'r
DU a thramor. Roedd hwn yn gyfle gvyth
i rwydweithio; i
ddysgu gan eraill ac i
rannu arfer gorau.*

Ruth Taylor Davies,
Ysgrifenyddiaeth
Dehongli Cymru, Llanelli



*Byddwn yn argymhell bod unrhyw un y mae
ganddo wir ddiddordeb mewn dehongli yn
mynychu cynhadledd y Gymdeithas Dehongli
Treftadaeth. Uchafbwynt y gynhadledd o'm
safbwynt i oedd y ffaith bod Cymru'n gallu
dangos i'r gweddill o'r DU nad adfywio'n unig
sy'n digwydd yma – mae yna lawer iawn o
arloesedd ac ysbrydoliaeth yn ogystal.*

Dave Penberthy, Rheolwr Dehongli
a Dysgu Gydol Oes Cadw, Caerdydd

Dangosodd y cyflwyniadau amrywiol o
ansawdd uchel a gafwyd yn y gynhadledd
fod dehongli yng Nghymru ar flaen y
gad ym maes dehongli cymunedol.
Mwynheais y daith drwy Waith Haearn
Blaenafon yn arbennig, ac roedd y tywyswyr
lleol, a hyfforddwyd drwy'r prosiect Herian,
yn wybodus a diddorol. Faint o bobl leol sydd
bellach yn gysylltiedig ag ef fel gweithwyr neu
wirfoddolwyr? A yw cerddwyr ar y bryniau
cyfagos yn gweld Blaenafon fel cyrchfan
iddynt? Efallai bod angen sesiwn arall i
drafod y pwyntiau hyn yn unig!

*Mae Eleanor Bird yn awdur a golygydd
deongliadol, ac yn aelod cyswilt o'r gwasanaeth
ymgyngori Interpretation. (www.wordbird.biz)*

*Un o rinweddau'r gynhadledd oedd ei bod
yn trafod y pwnc iawn yn y lle iawn.*

Dangosodd y gynhadledd fod Cymru nid
yn unig ar flaen y gad, ond bod dehonglwyr
Cymru yn gosod meincnodau ar lefel
ryngwladol mewn rhai meysydd. Yn ystod
fy sesiynau hyfforddi ar gynllunio deongliadol
a dehongli personol mewn gwledydd
Ewropeaidd eraill, rwyf wedi cyfeirio'n frwd
at enghreifftiau o Gymru i ddangos sut y gall
pobl leol ddod â'u gorffennol i'r dyfodol, a
dangos y ffordd
tuag at ddyfodol
cynaliadwy.

**Thorsten
Ludwig**,
hyfforddwr
deongliadol



AHI conference round up

Wales, and the weather, wowed
delegates at the Association of
Heritage Interpretation / Interpret
Wales conference in Cardiff last
month! We asked delegates from
far and wide for their impressions.

*'This conference was full of stories about and
for people, told with spirit, humour and pathos
by people – the best kind of interpretation:
direct, passionate and emotive.'*

As organiser of the conference, the three
days in Wales passed in a blur, but there were
moments when I was able to pause and
properly appreciate the place, and the people
we had drawn together – the haunting Welsh
songs of Lynne Denman and Stacey Blyth;
poignant stories of former miners and
unsettled immigrants shared in unexpected
ways; uplifting examples of communities
coming together to breathe life back into
ailing buildings and landscapes. The enthusiasm
of our speakers, site hosts and guides for
their special places was infectious and the
welcome AHI received from everyone
we met in Wales was as warm and well-
appreciated as the September sunshine.

Jo Scott, AHI Conference Director and
independent Interpretive Planning Consultant,
Northumberland.

*I felt really proud that Wales was hosting
so many eminent interpreters from the
UK and abroad. It was a wonderful chance
to network; to learn from others and to
share best practise.*

Ruth Taylor Davies, Interpret Wales
Secretariat, Llanelli



*I'd recommend anybody who is serious about
interpretation go to the AHI conference. For
me the highlight of the conference was the
fact that Wales could show the rest of the
UK that, as well as regeneration, there's
also much innovation and inspiration here.*

Dave Penberthy, Cadw's Interpretation &
Lifelong Learning Manager, Cardiff

The conference's varied and high quality
presentations gave a picture of how
interpretation in Wales is at the cutting
edge of community-based interpretive
approaches.

I particularly enjoyed the tour of Blaenavon
Ironworks, and found the local guides, trained
through the Herian project, to be informative
and entertaining. It would have been useful
to draw out the conference theme of
community regeneration more directly in
relation to what we saw. How many local
people are now involved as employees or
volunteers? Do walkers in the surrounding
hills see Blaenavon as a destination? Perhaps
we need another session just on these points!

*Eleanor Bird is an
interpretive writer
and editor, as well
as a regular associate
of Interpretation
consultancy.
(01600 719690,
www.wordbird.biz)*



*'One of the qualities of the conference
was that it brought the right topic to the
right place.'*

The conference proved that Wales is
not only up to date, but also there are fields
where Welsh interpreters set benchmarks at
an international level. In my training sessions
in other European countries, I have found
myself referring enthusiastically to Welsh
examples to show how local people can
bring their past to the present, and show
the route towards a sustainable future.

Thorsten Ludwig, interpretive trainer
from Germany

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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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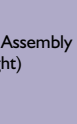
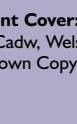
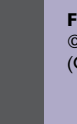
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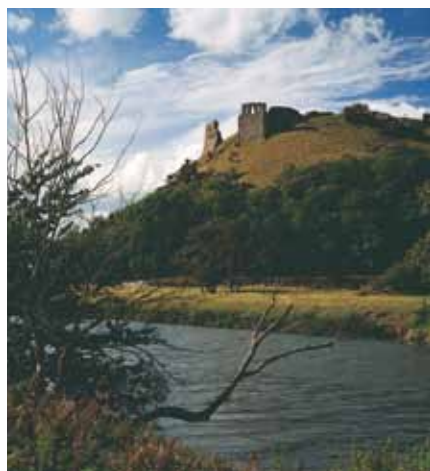
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Dehongliad ar gyfer cenedl?

Lluniau:
© Cadw, Llywodraeth
Cynulliad Cymru
(Hawlfraint y Goron)

Mae'r posibilrwydd
o gynllun dehongli
cenedlaethol ar gyfer
treftadaeth yng Nghymru
yn dod yn realiti, fel yr
esbonnir gan **Dave
Penberthy** o Cadw.



Castell y Dryslwyn Dryslwyn Castle

UE yng ngwanwyn 2009. Mae llwyddiant y Prosiect Twristiaeth Treftadaeth yn dibynnu ar gyflwyniad integredig o safleoedd treftadaeth a datblygiad straeon ystyrion a chofiadwy, sy'n cysylltu safleoedd, lleoedd, pobl a chymunedau.

Roedd yr adolygiad a'r Prosiect Twristiaeth Treftadaeth yn galw am ddatblygu Cynllun Dehongli Treftadaeth Cymru gyfan a oedd yn cyflwyno themâu allweddol o dreftadaeth Cymru ar lefelau cenedlaethol, rhanbarthol a lleol er budd hunaniaeth a balchder cymunedau lleol, dysgu gydol oes a thwristiaeth. Byddai cynllun dehongli 'cenedlaethol' yn darparu'r sylfaen ar gyfer ymagwedd fwy ar y cyd a chydlynol at ddehongli treftadaeth a diwylliant Cymru.

Bydd Cadw yn fuan yn dechrau proses ymgynghori a thrafod gyda sefydliadau eraill sy'n gwneud cyfraniad sylweddol at ddeall a gwerthfawrogi amgylcheddau hanesyddol Cymru. Bydd y sefydliadau hyn yn cael eu gwahodd i gymryd rhan mewn gweithdai i drafod y materion a godir yn adroddiad Atkins a gwaith Cadw ei hun hyd yn hyn mewn ymateb; ac amlygu safbwyntiau ychwanegol a llinynnau posibl a allai arwain at gynllun gorffenedig. Bydd cynllun drafft yn cael ei gyhoeddi ar gyfer ymgynghoriad ehangach yn 2010.

Mae adolygiad o'r asedau amgylcheddol hanesyddol ar draws Cymru ac ymgynghoriad gyda sefydliadau cenedlaethol, cyrff y sector cyhoeddus a diddordebau treftadaeth a thwristiaeth gymunedol, yn amlygu nifer o llinynnau straeon cronolegol a/neu thematig cenedlaethol:

- Tarddiadau, cynhanes ac ymosodiad ac ardrefniant Rhufeinig.

allweddol sy'n arwyddocaol i ddatblygiad yr eiddo neu'r ardal ddaearyddol o'i gwmpas.

- Bûm yn byw fan hyn - straeon pobl, naill ai unigolion adnabyddus neu'r rheiny lle gellir olrhain eu bywydau trwy'r cofnod archeolegol a/neu bensaernïol.
- Edrychwch fan hyn - herio ymwelwyr i edrych a holi cwestiynau am y dystiolaeth archeolegol, bensaernïol a thirwedd.
- Mae gennym ni ots - helpu pobl i werthfawrogi eu treftadaeth a rôl cadwraeth.

a dylai dehongli:

- gael ei gynllunio a'i arwain gan themâu eglur ac amcanion mesuradwy.
- fod yn gynhwysol a chanolbwyntio ar y gynulleidfa, gan gynnig ymagweddau gwahanol at ddehongli er mwyn ehangu dewis.
- anelu at gyfathrebu arwyddocâd ac ystyr lleoedd o safbwyntiau gwahanol, gan ganiatáu gwahanol leisiau i'w cael eu clywed.
- anelu at annog sgysiau rhwng ymwelwyr a dehonglwyr, a rhyngddynt eu hunain.
- gael ei ddatblygu ochr yn ochr â dysgu ffurfiol ac all gymorth fel rhan o strategaeth gyffredinol ar gyfer ymgysylltu.
- gael ei ddatblygu mewn partneriaeth ag eraill, gan gynyddu'r potensial ar gyfer creu cysylltiadau thematig cryfach rhwng lleoedd, yn ogystal â chryfhau brandio a thrawsfarchnata.
- fod yn ddwyieithog a cheisio hyrwyddo teimlad o dreftadaeth ac ysbryd treftadaeth Cymru.
- gael ei fonitro'n rheolaidd a dylid mesur ei effeithiolrwydd yn erbyn amcanion a nodir.



Abaty Glyn-y-groes Valle Crucis Abbey

Yr un pryd â'r ymgynghoriadau a'r trafodaethau hyn ynglŷn â chynlluniau dehongli Cymru gyfan, a datblygu'r Prosiect Twristiaeth Treftadaeth, mae Cadw ar fin comisiynu cynlluniau dehongli ar rai o straeon allweddol Cymru.

- Tywysogion Gwynedd
- Tywysogion y Deheubarth
- Owain Glyndŵr
- Cestyll Edward yng ngogledd Cymru
- Arglwyddi'r Gororau deheuol
- Amddiffyn y Deyrnas, 1797-2000

Nod y cynlluniau dehongli hyn yw darparu ymagwedd fwy ar y cyd a chydlynol at ddehongli, gan fod llwyddiant y Prosiect Twristiaeth Treftadaeth yn dibynnu ar Cadw yn gweithio gydag amrywiaeth eang o bartneriaid wrth gyflwyno.

Yn ei ddatganiad uchelgais diweddar², tanategodd Alun Ffred Jones AC, y Gweinidog dros Dreftadaeth, yr angen i greu amgylchedd hanesyddol mwy hygrych.

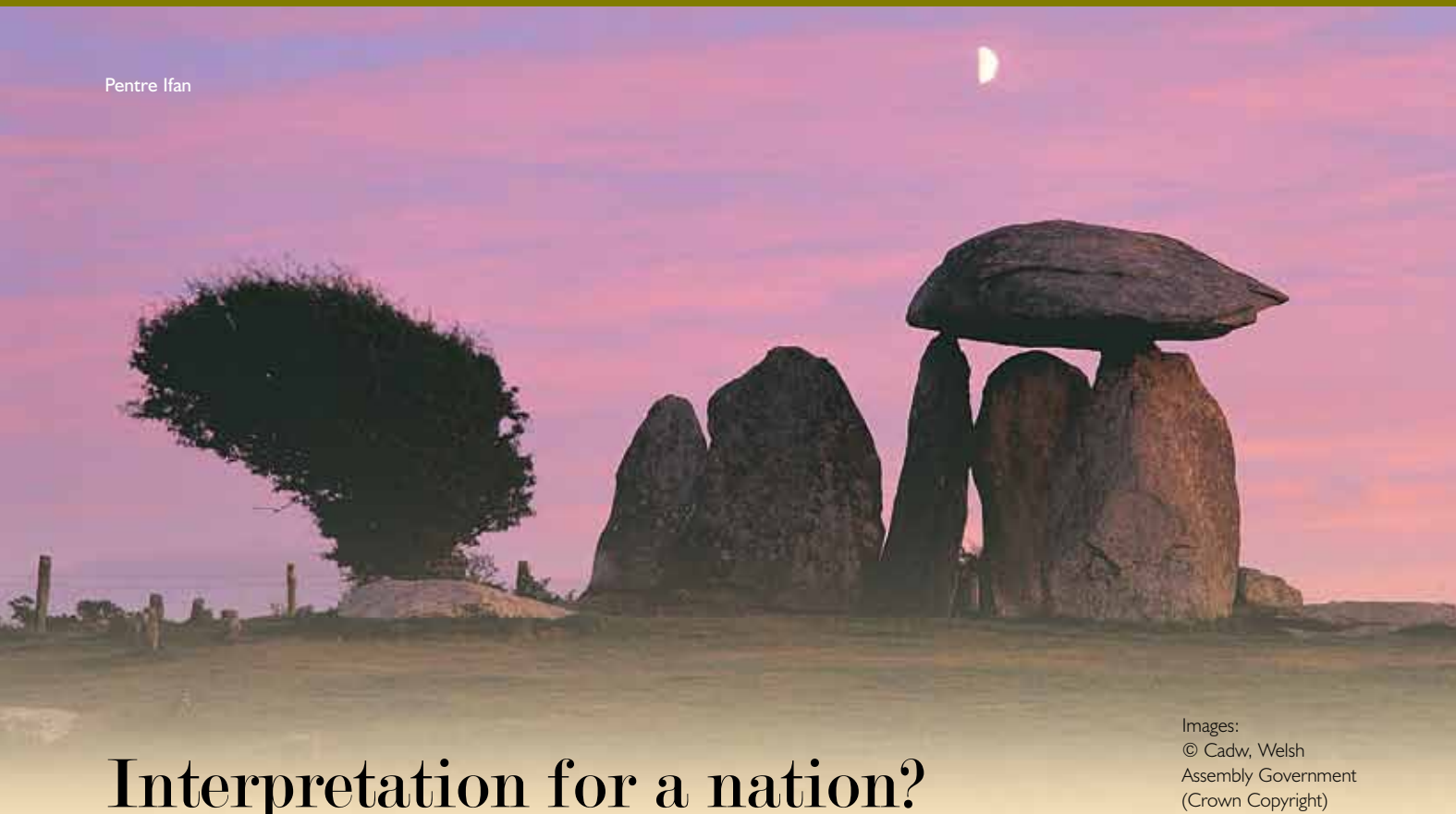
"Fodd bynnag, fy mlaenoriaeth ganolog yw annog llawer mwy o bobl i werthfawrogi'r amgylchedd hanesyddol...

...Y gofyniad cyntaf yw ein bod ni'n gwneud ymweliadau i safleoedd hanesyddol yn bleserus. Nid yw hyn yn fater o gyflwyniad mwy arloesol. Mae angen i ni ddod â hanes yn fyw trwy helpu pobl werthfawrogi'r straeon dynol sy'n gysylltiedig â safleoedd treftadaeth. Ni ellir deall digwyddiadau hanesyddol trwy safleoedd unigol yn unig, felly mae angen i ni helpu pobl ddeall drama hanes trwy weld safleoedd mwy yng nghyd-destun eu tirweddau a threfluniau hanesyddol. Dylai helpu pobl i weld y cysylltiadau yn y modd hwn eu hannog hefyd i edrych y tu hwnt i'r atyniadau prif ffrwd ac archwilio'r mannau arbennig sy'n cyseinio gyda straeon ein rhagflaenwyr a'n hatgofion ac ymatebion ein hunain."

¹ Er mwyn cael gwybodaeth am y Prosiect Twristiaeth Treftadaeth, cysylltwch â Howard James, Cydlynnydd Prosiect Twristiaeth Treftadaeth, Cadw. howard.james@wales.gsi.gov.uk

² Uchelgais y Gweinidog dros Dreftadaeth ar gyfer Amgylchedd Hanesyddol Cymru (Awst 2009) Alun Ffred Jones AC, y Gweinidog dros Dreftadaeth. www.cadw.wales.gov.uk

Dave Penberthy yw Rheolwr Dehongli a Dysgu Gydol Oes Cadw e-bost CadwHTP@cymru.gsi.gov.uk



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Interpretation for a nation?

The possibility of a national interpretation plan for heritage in Wales is becoming a reality, as Cadw's **Dave Penberthy** explains.



Castell Dolbadarn Dolbadarn Castle

Back in 2007, Cadw, the Welsh Assembly Government's historic environment service, started a review of its interpretation provision and began considering a strategy to guide future interpretation developments across its estate. Atkins Heritage were commissioned to undertake this review and propose recommendations for action. Major weaknesses of Cadw's existing interpretation were already apparent. These were:

- an over-focus on the architectural story of the monument
 - little reference to the lives of people who lived in it or were affected by it
 - little reference to the wider environmental context in which a monument sits or to other relevant (including non-Cadw) sites
- In short, the interpretation tended to be somewhat insular. It also tended to be didactic and quite academic in tone.

At the same time, Cadw was developing the Heritage Tourism Project¹, which successfully secured EU Convergence Funding in spring 2009. The success of the Heritage Tourism Project hinges upon an integrated presentation of heritage sites and the development of meaningful and memorable

storylines, making connections between sites, places, people and communities.

Both the review and the Heritage Tourism Project called for the development of a pan-Wales Heritage Interpretation Plan presenting key themes of Welsh heritage at national, regional and local levels for the benefit of local community identity and pride, lifelong learning and tourism. A 'national' interpretation plan would provide the foundation for a more coordinated and coherent approach to interpreting Wales' heritage and culture.

Cadw will shortly begin a process of consultation and discussion with other organisations that make a significant contribution to the understanding and appreciation of the Welsh historic environment. These organisations will be invited to participate in workshops to discuss the issues raised in the Atkins report and Cadw's own work so far in response; and to highlight additional perspectives and possible strands that might lead to a fully rounded plan. A draft plan will be published for wider consultation in 2010.

A review of the historic environment assets across Wales and consultation with

national institutions, public sector bodies and community heritage and tourism interests highlights a number of national chronological and/or thematic story strands:

- Origins, prehistory and Roman invasion and settlement.
- Spiritual and inspirational landscapes – religious, spiritual and cultural inspiration and architecture from prehistory to the present day.
- Castles and Princes of Medieval Wales, including the native princes, Norman and Edwardian conquest, the fight for Welsh independence.
- The rise of the Welsh merchant and gentry, 16th – 18th centuries. The growth of towns, vernacular architecture and the manor and town houses of the Welsh gentry.
- Wales the first industrial nation – from earliest times to the present day.
- Defence of the Realm, from the Napoleonic Wars to the Cold War.
- Maritime Wales.
- The rise of Wales and Welsh nationhood in the 20th and 21st centuries.

How these story strands translate into compelling national and local interpretative themes and how they interface with tourism marketing strategies will need to be explored and agreed with stakeholders.

It can be seen from the above list, that the scale and the diversity of the Welsh historic environment means that interpretation needs to be developed at a number of levels, yet it should still have coherence from a set of overarching themes. These interpretative themes are yet to be developed. However, Cadw is underpinning their proposed approach with a guiding set of interpretative

principles to determine which stories are told and how they are delivered.

- History happened here – key archaeological or historical period or event significant to the development of the property or surrounding geographical area.
 - I lived here – the stories of people, either known individuals or those whose lives can be traced through the archaeological and/or architectural record.
 - Look here – challenging visitors to look and ask questions of the archaeological, architectural and landscape evidence.
 - We care – helping people value their heritage and the role of conservation.
- and that interpretation should:
- be planned and guided by clear themes and measurable objectives.
 - be inclusive and audience focused, offering different approaches to interpretation so as to broaden choice.
 - aim to communicate the significance and meaning of places from different perspectives, allowing different voices to be heard.
 - aim to encourage dialogue between visitors and interpreters and between themselves.
 - be developed alongside formal learning and outreach as part of an overall strategy for engagement.
 - be developed in partnership with others, increasing the potential for creating stronger thematic links between places, as well as strengthening branding and cross-marketing.
 - be bilingual and seek to promote a sense of the heritage and spirit of Welsh heritage.
 - be regularly monitored and its effectiveness measured against stated objectives.

In tandem with these consultations and discussions concerning a pan Wales interpretation plan and to progress the Heritage Tourism Project, Cadw is about to commission interpretation plans on some of the key stories of Wales.

- Princes of Gwynedd
- Princes of Deheubarth
- Owain Glyndŵr
- Edwardian Castles of north Wales
- Lords of the southern March
- Defence of the Realm, 1797-2000

The aim of these interpretation plans is to provide a more coordinated and coherent approach to interpretation as the success of the Heritage Tourism Project relies on Cadw working with a broad range of partners in its delivery.

In his recent ambition statement² Alun Ffred Jones AM, Minister for Heritage, underpinned the need to create a more accessible historic environment.

"My central priority however has to be to encourage many more people to appreciate the historic environment..."

...The first requirement is that we make visits to historic sites enjoyable. This is not simply a matter of more innovative presentation. We need to bring history to life by helping people appreciate the human stories associated with heritage sites. Historical events cannot be understood through individual sites alone so we also need to help people understand the drama of history by seeing sites much more in the context of their historical landscapes and townscapes. Helping people to see the links in this way should also encourage them to look beyond the mainstream attractions and to explore the special places which resonate with the stories of our predecessors and our own memories and responses."

¹ For information on the Heritage Tourism Project contact Howard James, Heritage Tourism Project Coordinator, Cadw. howard.james@wales.gsi.gov.uk

² Heritage Minister's Ambition for the Welsh Historic Environment (August 2009) Alun Ffred Jones AM, Minister for Heritage. www.cadw.wales.gov.uk

Dave Penberthy is Interpretation & Lifelong Learning Manager for Cadw
e-mail CadwHTP@wales.gsi.gov.uk



Castell Caernarfon Caernarfon Castle

Partneriaeth Celfyddydau Ysgol Plas Newydd:

Prospero

Gwisgoedd theatrig hudol gan yr arlunydd Rex Whistler oedd yr ysbrydoliaeth i Prospero, opera ffantasi dwyieithog i ieuenctid, a deithiodd lleoliadau ar draws gogledd Cymru yn ystod yr haf. Mae **Sue Mason**, Swyddog Rhanbarthol Dehongli a Dysgu Ymddiriedolaeth Genedlaethol Cymru, yn esbonio sut mae'r prosiect yma wedi dod ag opera i gynulleidfa newydd.

Pasty gosgeiddig mewn ardal hardd o Ynys Môn, gyda golygfeydd o Eryri, yw Plas Newydd. Mae'n gartref i 7fed Ardalydd Môn, ac mae'n enwog am sawl peth, gan gynnwys yr Ardalydd Iaf a Brwydr Waterloo a chyfeillgarwch y teulu â'r arlunydd Rex Whistler. Mae paentiad mwyaf Whistler yn cael ei arddangos yma, ac yma hefyd y mae'r unig amgueddfa a neilltuwyd ar gyfer dangos ei waith ef yn unig.

Ceir thema theatrig gref ym Mhlas Newydd. Cafodd y capel ym Mhlas Newydd ei droi'n theatr gan y 5ed Ardalydd, a sefydlodd gwmni theatr teithiol rhwysgfawr. Roedd yn enwog am ei setiau a gwisgoedd moethus ac un o'i berfformiadau enwocaf oedd "Dawns y Glöyn Byw". Gwnaeth yr afradlonedd hwn ef yn fethdalwr a chafwyd gwared â'r theatr.

Cychwynnwyd y prosiect ym Mhlas Newydd gydag arian gan Sky. Rhoddwyd



yr arian i hwyluso Prosiect Celfyddydau ar un o safleoedd yr Ymddiriedolaeth Genedlaethol, a oedd yn cynnwys cydweithio â dwy ysgol wahanol. Roedd yr arian i gael ei ddefnyddio i ddehongli'r eiddo drwy gyfrwng y Celfyddydau.



Penderfynodd y mwyafrif ar brosiect celfyddydau gweledol, ond teimlwn y byddai'n dda o beth pe gellid dod ag adeiladau hanesyddol yn fyw drwy gyfrwng cerddoriaeth! Nid yw hyn yn gofyn am fan arddangos nac yn gwneud llanastr; gall lenwi gofod enfawr a threiddio drwy adeiladau ac i'r tu allan, ac mae'n hynod o emosiynol ac atgofus. Mae hefyd yn rhoi cyfle i blant weithio gydag artistiaid proffesiynol amlwg a chreu rhywbeth sy'n unigryw ac ystyrlon iddynt hwy a'r eiddo, ac sy'n meithrin perthynas ac yn creu emosiwn.

Yn ystod blwyddyn gyntaf y prosiect, treuliodd y plant beth amser yn archwilio'r adeilad ac yn ymchwilio i'w hanes, a buont yn ysgrifennu a pherfformio trac sain i ffilm fud dan y teitl "Pink Shirts", a wnaed ym 1936 gan y 6ed Ardalydd (Yr Archif Sgrin a Sain Genedlaethol). Roedd y ffilm hon yn portreadu'r teulu (gan gynnwys yr Ardalydd presennol) a Peter Fleming (brawd Ian Fleming). Cafwyd anerchiad gan yr Ardalydd yn ystod y perfformiad, a soniodd wrth y plant am ei brofiadau yn fachgen ifanc pan wnaed y ffilm, a chyfeiriodd at aelodau o'r teulu. Soniodd wrthynt hefyd am y "Black Shirts" a gâi eu dychanu yn y ffilm.

Yn ystod yr ail flwyddyn, bu'r plant yn ysgrifennu ac yn perfformio mewn tair ffilm fud, yn seiliedig ar eu hymchwili i themâu yn yr eiddo. Hwyl hefyd a oedd yn gyfrifol am gyfansoddi a pherfformio'r gerddoriaeth i gyd-fynd â hwy. Cyflwynwyd y ffilmiau mewn perfformiad ym Mhlas Newydd gyda chôr, cerddorfa, a Claire Jones, Telynores y Tywysog.

Penderfynwyd bod yn fwy uchelgeisiol eleni, a chreu a pherfformio opera ddwyieithog gydag un ysgol uwchradd a 10 ysgol gynradd. Yn ffodus iawn, cawsom

grant gan Gyngor y Celfyddydau. Seiliwyd yr opera ar ddyluniadau'r arlunydd Rex Whistler ar gyfer cynhyrchiad 1935 yr RSC o "The Tempest". Roedd gan yr arlunydd gysylltiad hir â'r teulu, ac roedd ganddo gysylltiad rhamantaidd â Caroline Paget, merch y 6ed Ardalydd (diweddar chwaer yr Ardalydd presennol). Bu Whistler yn aros ym Mhlas Newydd ac ef a baentiodd y darlun hynod, 158 metr o hyd, a welir yn yr ystafell giniawa.

Ehangwyd y stori i gynnwys y ffaith bod Plas Newydd ei hun ar ynys, a chynrychiolwyd Ynys Môn gan ddefodau o'r Mabinogion a blethwyd drwy'r stori gan ychwanegu at yr hudoliaeth a'r gyfriniaeth.

Bu'r plant yn ymweld â Phlas Newydd a chynhaliwyd cyfres o weithdai ar y safle ac yn yr ysgolion gydag Owain Llwyd y cyfansoddwr a Pheredur Glyn Davies y libretydd. Yn ogystal, trefnais weithdy gyda Chwmni Opera Genedlaethol Cymru, a chefais docynnau at gyfer perfformiad gan y cwmni yn Venue Cymru er mwyn cyflwyno'r plant i fyd yr opera - fe wnaethant fwynhau hyn yn fawr ac maent yn dal i fynd i weld y cwmni'n perfformio. Yna, aethant ati i gynhyrchu'r gerddoriaeth, a gafodd ei throsi'n sgôr lawn a libreto gan Owain a Pheredur.

Bûm hefyd yn ymweld ag ysgolion gyda gwirfoddolwyr ac yn arwain gweithdai er mwyn creu crysau T unigol gyda delweddau o'r môr (ac, yn arbennig, o Baentiad Whistler), a oedd yn galw am gryn dipyn o glitter a dychymyg. Yn ogystal, euthum ati i greu gwisgoedd o'r lluniadau gwreiddiol, a chafodd y rhain eu gwnïo'n ardderchog gan wirfoddolwyr yn yr ysgol, ym Mhlas Newydd ac yn y Swyddfa Ranbarthol yn Llandudno.

Cynhaliwyd y perfformiadau terfynol ym mis Gorffennaf ym Mhlas Newydd, Venue Cymru, Llandudno a Theatr Harlech. Roedd y cast yn cynnwys cantorion opera proffesiynol, ynghyd â phlant ac athrawon, a chymerwyd rhan hefyd gan Claire Jones, Telynores y Tywysog. Roeddynt yn hollol syfrdanol!

Llwyddodd gwaith y plant i lenwi'r tŷ â cherddoriaeth a mwynhad a bywyd – fel y dylai fod – i'r plant, y staff a'r gwirfoddolwyr. Defnyddiodd y prosiect bobl broffesiynol ac amaturiaid o safon ac ymrwymiad uchel. Buom yn gweithio â phlant o amrywiaeth o alluoedd a chefnidiroedd, rhai ohonynt yn llawer llai ffodus nag eraill, a hefyd ag amrywiaeth o ysgolion. Roedd yn braf dod ag ysgolion o wahanol faint a chyd-destun cymdeithasol at ei gilydd, yn amrywio o ysgol fach wledig gyda 15 o ddisgyblion i ysgolion llawer mwy o ystadau mawr. Diolchodd yr athrawon i ni am roi cyfle i'w hysgolion gymryd rhan yn y prosiect.

Gwn o siarad â'r plant nad oedd llawer ohonynt erioed wedi ymweld â safle o'r fath o'r blaen. Y peth pwysig yw iddynt gael y cyfle i fwynhau ac i ddarganfod y lle drostynt eu hunain (gyda chymorth gwerthfawr gan staff y safle a gwirfoddolwyr ynghyd â staff y prosiect). Yna, aethant ati i ddehongli hyn gan greu rhywbeth sy'n unigryw iddynt hwy ac i Blas Newydd.

Mae hyn yn llawer gwell na mynd i weld lle, a chael rhywun yn dweud wrthyth fod yn rhaid i chi ei werthfawrogi. Gall y gorffennol ymwneud â'r dyfodol yn ogystal.

Sue Mason yw Swyddog Dysgu a Dehongli Rhanbarthol yr Ymddiriedolaeth Genedlaethol yng Nghymru.
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Prospero

Magical theatrical costumes designed by the artist Rex Whistler were the inspiration for Prospero, a bilingual youth fantasy opera, which toured venues across north Wales this summer. **Sue Mason**, the National Trust's Regional Learning and Interpretation Officer for Wales, explains how this project has opened up opera to a completely new audience.

a School Arts Partnership with Plas Newydd



Plas Newydd is an elegant mansion house on Anglesey in a spectacular setting, with views of Snowdonia. It is the home of the 7th Marquess of Anglesey and is notable for many things, including the 1st Marquess and the Battle of Waterloo, and the family friendship with the painter Rex Whistler. Whistler's largest painting is here, as well as the only museum dedicated solely to his work.

There is a strong theatrical theme at Plas Newydd. The 5th Marquess converted the chapel at Plas Newydd into a theatre and formed an extravagant touring theatre company. He was renowned for sumptuous sets and costumes and one of his famed performances was his "Butterfly Dance". This extravagance eventually led to bankruptcy and the Theatre was removed.

The project at Plas Newydd started with a pot of money from Sky. The money was to facilitate an Arts Project based at a National Trust property and involving two differing schools. This money was to be used to interpret the property through the Arts. Most people decided on a visual arts project, but I felt that it would be wonderful to bring historic properties to life through music! It doesn't require exhibition space or make a mess; it can fill an enormous space and filter through buildings and outside and is very emotive and evocative. It also allows children to work with outstanding professionals to create something which is unique and meaningful to both them and the property and which creates a relationship



and emotional response.

The first year of the project, the children spent time researching and exploring the property, writing and performing a soundtrack to a silent film "Pink Shirts" made in 1936 by the 6th Marquess of Anglesey (National Screen and Sound Archive). This film featured the family (including the present Marquess) and Peter Fleming (Ian Fleming's brother). The Marquess gave a speech at the performance, telling the children about his experiences as a young boy during the making of the film, identifying members of his family and telling them about the Black Shirts satirised in the film.

The second year, children wrote and performed in three silent films based on their research of themes at the property. They also wrote and performed the accompanying music. The films were presented at a performance in Plas Newydd with a choir, an orchestra and Claire Jones, Royal Harpist.

This year we decided to be more ambitious and planned to create and perform a bi-lingual opera with one secondary school and 10 primary schools. We were very fortunate to be successful in obtaining an Arts Council Grant. The opera was based on the designs of the artist Rex Whistler for the 1935 Royal Shakespeare Company production of The Tempest. The artist had a long association with the family and there was a romantic link with Caroline Paget, the daughter of the 6th Marquess (late sister of the present Marquess). Whistler stayed at Plas Newydd and

Painted the incredible 58ft long painting in the dining room.

The story was broadened to include the fact that Plas Newydd was itself on an island and Anglesey was represented by the rituals from the Mabinogion which were threaded throughout the story and which added to the magic and mysticism.

The children visited and explored Plas Newydd and had a series of workshops at the property and at their schools, with the composer Owain Llwyd and the librettist Peredur Glyn Davies. I also arranged a workshop with Welsh National Opera and tickets for WNO at Venue Cymru to introduce the children to opera – they enjoyed these immensely and in fact are still going to see WNO on their latest tour. They then produced music which was written up into a full score and libretto by Owain and Peredur.

I also went into schools with volunteers and led workshops to create individual tee shirts with images from the sea (and in particular the Whistler Painting) which involved huge amounts of glitter and imagination. I also created the costumes from the original drawings and these were fabulously sewn by volunteers at the school, Plas Newydd and the Regional Office in Llandudno.

The final performances took place in July in Plas Newydd, at Venue Cymru at the invitation of Llandudno Festival of Music and the Arts, Llandudno and Theatr Harlech. The cast included professional opera singers and the orchestra was made

up of children and teachers and featured the Harpist to The Prince of Wales, Claire Jones. It was absolutely stunning.

The work of the children at the property filled the house with music and enjoyment and life – the way it should be – for the children, staff and volunteers. The project utilised professionals and amateurs of the very highest standard of work and commitment. We worked with children from a variety of ability, backgrounds, some a lot less fortunate than others and also a variety of schools. It was very good to bring schools of different sizes and social contexts together, from very small country schools of 15 pupils, to much larger schools from large estates. Teachers thanked us for allowing their school to participate in this project.

I know from talking to the children that many of them had never visited a property like this before. The important thing is that they were allowed to enjoy and discover the place for themselves (with the help of some very good facilitation from property staff and volunteers and staff from the project). They then interpreted this and created something which is unique to them and to Plas Newydd. This is far better than just visiting somewhere and being told they must appreciate it. The past can also be about the future.

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Casgliad y Bobl

Mae Casgliad y Bobl yn rhan bwysig o ymrwymiad Cymru'n Un i ddatblygu ymagwedd arloesol at gasglu, dehongli, dosbarthu a thrafod treftadaeth ddiwylliannol Cymru mewn amgylchedd ar-lein. Mae **Rheinallt Jones**, Rheolwr y Rhaglen a **Tom Pert** yn egluro'r prosiect.



Cymru'n Un

Mae dogfen Cymru'n Un Llywodraeth Cynulliad Cymru yn cynnwys ymrwymiad i sefydlu casgliad Cymru-gyfan o hanes y bobl, sef 'Casgliad y Bobl', sy'n cael ei ddatblygu gan CyMAL: Amgueddfeydd, Archifau a Llyfrgelloedd Cymru.

Cychwynnodd y cam datblygu o ddwy flynedd ym mis Awst 2008, a bydd y wefan yn cael ei chyflwyno yn ystod y cyfnod hwn. Yn ystod y drydedd flwyddyn, bydd cynllun rheoli cynaliadwy yn cael ei roi ar waith i ddarparu sylfaen ar gyfer datblygiadau yn y dyfodol.

Twristiaeth ddiwylliannol

Un nod pwysig yw cyfrannu at yr agenda twristiaeth ddiwylliannol. Nododd Adroddiad Stevens (2008) ar sut y mae twristiaeth ddiwylliannol yn cael ei rheoli a'i chyflwyno yng Nghymru fod: 'cydnabyddiaeth eang bod diwylliant yn rhan sylfaenol o'r

profiad i bob un sy'n ymweld â Chymru'.

Er bod hyn yn her i sefydliadau treftadaeth a diwylliannol yng Nghymru, mae hefyd yn rhoi cyfle i roi lle canolog i dreftadaeth a diwylliant. Bydd Casgliad y Bobl yn un ffordd arloesol o gwrrdd â'r her hon, a bydd yn darparu cyfleoedd ar gyfer gweithgareddau trawsbynciol gan gynnwys adfywio, dysgu gydol oes, a chynhwysiant digidol.

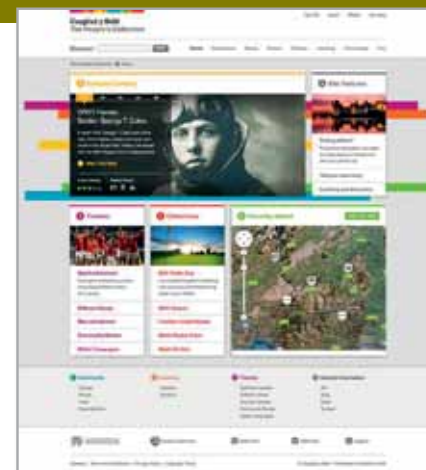
Cynnwys

Yn ystod ysgol undydd a gynhaliwyd gan Llafur: Cymdeithas Hanes Pobl Cymru yn 2008, penderfynwyd y byddid ymddrin i ddechrau â'r themâu canlynol:

- Storiâu cymunedol: dod â hanes lleol, hanes teuluol a storiâu am gymdeithasau a grwpiau unigol at ei gilydd
- Hanes cymdeithasol ieithoedd Cymru: edrych ar hanes unigryw y ddwy iaith genedlaethol ynghyd â chymunedau yng Nghymru lle y siaredir ieithoedd eraill
- Sut y mae dynion a merched wedi cyfrannu at hanes a diwylliant Cymru yn y cartref a'r gweithle
- Sut y mae chwaraeon a gweithgareddau hamdden wedi llunio diwylliant a chymdeithas Cymru
- Gwahanol leisiau: ymchwilio i sut y mae mudo, mewnfudo ac ymfudo wedi llunio'r genedl.

Partneriaethau

- Mae Casgliad y Bobl yn cael ei oruchwylio gan Grŵp Ymgynghorol a arweinir gan Reolwr Rhaglen, a cheir gwahanol is-grwpiau sy'n canolbwyntio



- ar agweddau neilltuol ar y Rhaglen. Mae nifer o bartneriaid cenedlaethol blaenllaw yn cymryd rhan, er mwyn helpu i ddatblygu ac elwa i'r eithaf ar y casgliadau presennol. Mewn trafodaethau gydag Amgueddfa Cymru (AC), Llyfrgell Genedlaethol Cymru (LIGC) a Chomisiwn Brenhinol Henebion Cymru (CBHC) tynnwyd sylw at y canlynol: yr angen i fanteisio mwy ar yr adnoddau ar-lein presennol,
- yr angen am safonau technegol i sicrhau rhyngweithiadwydd,
 - yr her o reoli hawliau eiddo deallusol,
 - pwysigrwydd 'ymdeimlad o le' wrth gyflwyno a dehongli cynnwys.

Mae gan y partneriaid hyn eisoes adnoddau digidol sylweddol a all gysylltu â gwefan Casgliad y Bobl i greu sylfaen ar gyfer cynnwys gofodol a thematig. Mae'r rhain yn cynnwys ffynonellau a ddatblygwyd gan Culturenet Cymru, sef Casglu'r Tlysau; Drych Digidol LIGC, Rhagor, sef rhith-amgueddfdd Amgueddfa Cymru; a Coflein CBHC. Bydd cynnwys arall yn cael ei ychwanegu at y ffynonellau hyn, yn ogystal â ffynonellau newydd, y BBC yn eu plith, gan ddibynnu ar y trefniadau Hawliau Eiddo Deallusol. Gydag amser, bydd adnoddau a gynhyrchir gan y defnyddiwr yn ymestyn yr ystod o ffynonellau y gellir eu cyrchu drwy wefan Casgliad y Bobl. Mae gan amgueddfeydd, archifdai a llyfrgelloedd lleol gasgliadau digidol y gellid eu cysylltu â Chasgliad y Bobl hefyd.

Y rhan dechnegol

Bydd Casgliad y Bobl yn wefan a fydd yn caniatáu i rywun chwilio am le, gwrthrych, pwnc neu gyfnod. Bydd yn darparu mynediad i ddelweddau digidol o wrthrychau a delweddau daearyddol o safon uchel. Bydd

y defnyddwyr yn gallu lleoli a lawrlwytho cynnwys digidol i greu eu casgliadau personol eu hunain. Bydd cynnwys a geir drwy'r wefan yn cael ei 'dagio' yn ôl ei lefel o ddilysrwydd neu ddilysiad. Bydd rheoli hawliau digidol yn fater pwysig i Gasgliad y Bobl.

Yn ei hanfod, bydd Casgliad y Bobl yn cynnwys:

- llwyfan amlgyfrwng a fydd yn cyrchu cynnwys digidol a grëwyd gan amgueddfeydd, archifdai a llyfrgelloedd yng Nghymru, yn ogystal â chynnwys wedi'i gynhyrchu gan unigolion a chymdeithasau a chymunedau lleol;
- cyfres o offer creu cynnwys a fydd yn cael eu teilwra ar gyfer gwahanol gynulleidfaoedd, er enghraifft, offer syml i greu gwefannau 'Fy Nghasgliad i/Fy Stori i' amlgyfrwng; offer mwy cymhleth ar gyfer creu gwefannau 'Casgliad Fy Nghymuned' neu wefannau 'Fy Nghasgliad Amgueddfa Leol';
- mynegai chwiliadwy o gynnwys ar-lein am Gymru a fydd yn cael ei dagio (ei fynegeo) yn ôl lle, pwnc ac amser. Bydd ymagwedd ddaearyddol yn darparu mynediad drwy system gwybodaeth ddaearyddol (GIS) integredig. Bydd ymagwedd llinell-amser yn darparu mynediad i wybodaeth gronolegol.

Cynlluniau Peilot Arloesol

Mae llawer iawn o'r gwaith yn cael ei ddatblygu drwy gyfrwng cynlluniau peilot arloesol. Mae'r rhain yn creu cyfleoedd cyffrous i ddangos ymagweddau arloesol at gyflwyno deunydd treftadaeth ddiwylliannol, i ragbrofi cymwysadau a thechnegau cyn eu gweithredu ar brif safle Casgliad y Bobl, ac i ddatblygu cynnwys rhyngweithiol syfrdanol a fydd yn dal dychymyg y defnyddiwr.

Rhith-wrthrychau

Un o'r cynlluniau peilot arloesol oedd datblygu system i sicrhau bod rhith-wrthrychau ar gael ar-lein. Gellir trin y gwrthrychau 3D hyn mewn gofod rhith, sy'n golygu bod y defnyddiwr yn gallu edrych ar y gwrthrych o unrhyw ongl a chwyddo mewn er mwyn gallu gweld y manylion. Mae'r dechnoleg hon yn caniatáu lefel o fynediad i wrthrych na fyddai'n bosibl mewn amgueddfa gonfensiynol.

Bu curaduron o Amgueddfa Lechi Cymru, Amgueddfa Genedlaethol Caerdydd, Amgueddfa Genedlaethol y Glannau a Big Pit: Amgueddfa Lofaol Cymru, yn dethol amrywiaeth o wrthrychau a oedd yn dod yn wreiddiol o ardaloedd Llanberis, Blaenafon a Dyffryn Conwy. Yna cafodd y gwrthrychau hyn eu digido a'u trawsnewid yn wrthrychau 3D gan gwmnïau delweddu See3D (sydd wedi'i leoli yn Aberystwyth) a CAST (Bangor), ac yn dilyn hyn roeddynt ar gael fel animeiddiadau fideo wedi'u recordio ymlaen llaw ac fel rhith-wrthrychau hollol rhyngweithiol. Bydd modd eu cyrchu drwy wefan Casgliad y Bobl.

Adluniadau 3D a 4D

Mae gwaith arall wedi canolbwyntio ar gynhyrchu adluniadau 3D o safleoedd ac adeiladau. Mae CAST a See3D, gan ddefnyddio'r feddalwedd ddiweddaraf, ac mewn cydweithrediad agos ag arbenigwyr o CBHC, wedi cynhyrchu animeiddiadau anhygoel o fryngaer Oes yr Haearn Dinas Dinlle (Llandwrog), tai gweithwyr Bunker's Row (Blaenafon) a Chwael Vivian (Llanberis). Mae'r animeiddiadau hyn, a seiliwyd ar y wybodaeth a gasglwyd gan CBHC drwy ei arolygon a'i waith cofnodi, yn darparu adluniadau manwl gywir o safleoedd sydd wedi newid yn ddifawr gyda threigl amser.

Cynllun peilot arloesol arall yw'r gwaith o ddatblygu both GIS 4D gan See3D. Mae'r wefan hon, y gyntaf o'i bath yn y byd, yn galluogi'r defnyddiwr i weld ac archwilio data Casgliad y Bobl yn ofodol a thrwy amser, gan ddefnyddio rhyngwyneb Google Earth wedi'i fewnblannu ac erfyn llithrydd-amser.

Y dyfodol

Rydym ar hyn o bryd yn ymchwilio i'r posibilrwydd o drosglwyddo cynnwys Casgliad y Bobl drwy ffôn symudol, trosglwyddo data i systemau SatNav poblogaidd a defnyddio amgylcheddau cyfathrebu 3D ar-lein. 'Gwylwch y gofod' fydd hi go iawn! Bydd gwefan brawf ar gael yn barod i'w defnyddio erbyn diwedd Rhagfyr.

Rheinallt Jones yw Rheolwr Rhaglen Casgliad y Bobl e-bost: rhf@aber.ac.uk; ffôn: 07970413760.
Tom Pert yw Rheolwr y Prosiect Peilot Arloesedd, Comisiwn Brenhinol Henebion Cymru.

The People's Collection

The People's Collection represents an important One Wales commitment to develop an innovative approach to collect, interpret, distribute and discuss Wales' cultural heritage in an online environment. Programme Manager **Rheinallt Jones** and **Tom Pert** map out the project.

One Wales

The Welsh Assembly Government's One Wales document includes a commitment to establish an all-Wales collection of people's history which CyMAL: Museums Archives and Libraries Wales is developing - the 'People's Collection'.

A two year development phase began in August 2008, during which the website will be rolled out, followed by a third year where a sustainable management plan will be implemented to provide the basis for future developments.

Cultural tourism

An important aim is to contribute to the cultural tourism agenda. The Stevens Report (2008) into how cultural tourism is managed and delivered in Wales, recommended that: *'there is a widespread recognition that culture is a fundamental part of the experience for every visitor to Wales'*. Although challenging for heritage and cultural organisations in Wales, this also provides opportunities to place heritage and culture centre stage. The People's Collection will be one way of meeting this challenge, providing opportunities for cross-cutting activities

including community regeneration, lifelong learning and digital inclusion.

Content

A day school held by Llafur: Welsh People's History Society in 2008, identified these initial thematic content strands:

- Community stories: bringing together local history, family history, stories about individual societies and groups
- The social history of Wales' languages: exploring the unique history of the two national languages together with other language communities in Wales
- How men and women have contributed to Wales' history and culture in the home and the workplace
- How sport and leisure pursuits have shaped Welsh culture and society
- Different voices: exploring how migration, immigration and emigration have shaped the nation.

Partnerships

The People's Collection is overseen by an Advisory Group and is led by a Programme Manager, with various sub-groups focusing on particular aspects of the Programme. Several leading national partners are involved to help develop and maximise existing collections. Discussions with Amgueddfa Cymru – National Museum Wales (AC-NMW), the National Library of Wales (NLW) and the Royal Commission on the Ancient and Historical Monuments of Wales (RCAHMW) identified:

- the need to better exploit existing online resources,
- the need for technical standards to ensure interoperability,
- the challenge of managing intellectual property rights (IPR)
- the importance of a 'sense of place' in presenting and interpreting content.



These partners have substantial existing digital resources which can link to the People's Collection website to form the initial basis for thematic and spatial content. These include sources developed by Culturenet Cymru, Gathering the Jewels, the NLW's Digital Mirror, AC-NMW's virtual museum Rhagor and RCAHMW's Coflein. These sources will be augmented by other available content as well as new content sources including the BBC, depending on IPR arrangements. In time, user-generated content will extend the range of sources which can be accessed via the People's Collection's website. Welsh local museums, archives and libraries have digitised collections which could also link to the People's Collection.

The technical bit

The People's Collection will be a website that allows someone to search for a place, object, subject or a period of time. It will provide access to digital images of objects and enhanced geographical images of places. Users will be able to locate and download digital content to create their own personal collections. Content accessed via the website will be tagged according to its level of authenticity or validation. The management of digital rights will be an important issue for the People's Collection.

In essence, the People's Collection will consist of:

- a multimedia platform which will access digital content created by Welsh museums, archives and libraries, in addition to user-generated content from individuals, local societies and communities;
- a set of content creation tools which will be tailored to different audiences e.g. simple tools to create multimedia 'My Collection/My Story' websites; more advanced tools for creating 'My

Community's Collection' websites or 'My Local Museum Collection' websites;

- a searchable index of online content about Wales which will be tagged (indexed) by place, subject and time.

A geographical approach will provide access via an integrated geographical information system (GIS). A timeline-based approach will provide access to chronological information.

Innovation Pilots

Much of the work is being developed through innovation pilots. These provide exciting opportunities to demonstrate pioneering approaches to the delivery of cultural heritage material, to trial applications and techniques before implementation in the main People's Collection site, and to develop stunning interactive content to capture the user's imagination.

Virtual artefacts

One of the innovation pilots has been the development of a system to make virtual objects available online. These 3D virtual artefacts can be manipulated in a virtual space, letting the user view the object from any angle and zoom in to pick out fine detail. The technology allows the user a level of access to an artefact not possible in a conventional museum.

Curators from the National Slate Museum, National Museum Cardiff, National Waterfront Museum and Big Pit: National Coal Museum selected a range of artefacts originating from the Llanberis, Blaenavon and Conwy Valley areas. These artefacts were then digitized and converted into 3D objects by visualisation companies See3D (based in Aberystwyth) and CAST (Bangor), and subsequently made available both as pre-



recorded video animations and as fully interactive virtual objects. They will be accessible through the People's Collection site.

3D and 4D reconstructions

Other work has focussed on the production of 3D site and building reconstructions. CAST and See3D, using cutting edge software, and working closely with experts from RCAHMW, produced fantastic animations of Dinas Dinlle Iron Age hillfort (Llandwrog), Bunker's Row workers housing (Blaenavon) and the Vivian slate quarry (Llanberis). These animations, based upon the information gathered by the RCAHMW through its survey and recording activities, provide accurate reconstructions of sites that have changed greatly over time.

Another Innovation Pilot has been the development of a 4D GIS hub by See3D. The first of its kind in the world, this is a website that allows a user to view and explore People's Collection data both spatially and through time, using an embedded Google Earth interface and custom time-slider tool.

The future

We are currently researching mobile phone delivery of People's Collection content, the delivery of data to popular SatNav systems and the use of online 3D communication environments. It really is a case of 'watch this space'!

A test version of the site will be ready to use by the end of December.

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Cydnabyddir yn eang bod Partneriaeth Tirwedd ymhlith y prosiectau mwyaf cymhleth a heriol i'w gweithredu. Flwyddyn wedi dechrau'r Cynllun Partneriaeth Tirwedd Y Grug a'r Caerau, mae **Erin Robinson** yn bwrw golwg dros yr hyn a gyflawnwyd hyd yma, ac ar y gwersi a ddysgwyd.

Cynllun ar gyfer gwneud gwaith cadwraeth yn ucheldir Ardal Harddwch Naturiol Eithriadol Bryniau Clwyd ac ar Fynyddoedd Llantysilio yng ngogledd-ddwyrain Cymru yw'r Prosiect Grug a'r Caerau. Arianwyd y cynllun £2.3 miliwn o Gronfa Dreftadaeth y Loteri a phartneriaid. Rhai o nodau'r prosiect yw helpu i adfer y clytwaith o weundiroedd grug, darparu gwell porfa i ddefaid, a chynefin i rywogaethau o adar yr ucheldir megis y rugiar ddu, y rugiar goch, y boda tinwen a mwyalchen y mynydd. Mae gwaith mynediad a rheoli pwysig yn cael ei gwblhau hefyd ar chwe bryngaer anhygoel o Oes yr Haearn. Yn ogystal â diogelu ac adfer treftadaeth yr ucheldir, mae'n nod gennym i:

- ailgysylltu pobl â'r ucheldiroedd,
- ychwanegu at eu mwynhad o'r dreftadaeth, a
- chynyddu eu dealltwriaeth o dreftadaeth y bryngaerau a'r gweundiroedd

Mae adran 'Deall ein Huwchdroedd' y prosiect yn rhoi cyfle gwyb i bobl ddysgu mwy am y dirwedd. Bydd prosiectau sy'n cynnwys technegau dehongli newydd, megis teithiau sain ffonau symudol, yn sicrhau bod trigolion lleol ac ymwelwyr yn fwy ymwybodol o'r ardal ac yn ei mwynhau fwy fyth.

Gwersi o Partneriaeth Tirwedd

Beth a gyflawnwyd ac a ddysgwyd gennym?

Mae gennym ychydig dros flwyddyn yn weddill, ac mae hyn yn amser da i edrych yn ôl i weld beth a gyflawnwyd gennym ac i ystyried pa gyngor y gallem ei roi i bobl eraill ar sail ein profiad ni.

Dehongli mewn meysydd parcio

Er ein bod yn gwneud ein gorau i wneud y safleoedd hynafol hyn mor hygyrch â phosibl, mae'n rhaid i ni sylweddoli na all rhai pobl ymweld â bryngaer neu weundir. Mae angen i ni ddod â'r dirwedd hanesyddol hon i lawr o'r bryniau serth i rywle mwy hygyrch. Rydym yn ailgynllunio maes parcio Bwlch Pen Barras yn ofalus, i adlewyrchu'r ardal hynafol, er mwyn rhoi blas o Oes yr Haearn i ymwelwyr a'r teimlad eu bod mewn lle arbennig, hyd yn oed cyn iddynt gamu o'u ceir.

Cynghorion:

- A wyddoch chi beth y mae pobl ei eisiau? Os yw'r lle yn boblogaidd yn barod, a yw pobl am ei weld yn newid?
- Os ydych chi'n addasu nodweddion, gwnewch yn siwr bod y newidiadau'n gydnaws â'r ardal yr ydych yn gweithio ynddi.

Ffilm o'r Awyr ar DVD

Rydym yn datblygu DVD sy'n dangos ffilm o'r awyr a fydd hefyd yn cynnwys cyfweiliadau gydag arbenigwyr lleol megis ffermwyr ac archaeolegwyr. Roeddem yn gallu defnyddio camera diffiniad uchel a fydd yn ymestyn oes y ffilm.

Cynghorion:

- Cofiwch fod angen bod yn ddwyieithog - a oes modd newid cyfieithiadau'n rhwydd?
- Mae angen cynllun dosbarthu. Beth am gael cant o ddisgiau'n ychwanegol er mwyn eu hanfon i ddarparwyr gwasanaethau twristiaeth i'w chwarae i'w gwsteion. Neu, beth am weld os yw siopau teledu lleol yn barod i'w dangos ar sgrin ar eich rhan.
- Gwnewch yn siwr eich bod yn gallu copïo rhagor o ddisgiau yn rhad.
- Gwnewch yn siwr fod yr holl ddeunydd, hyd yn oed y darnau a adawyd allan o'r ffilm derfynol, yn eiddo i chi - gallai fod yn ddefnyddiol yn y dyfodol at eich defnydd chi neu eich partneriaid.

Llwybrau rhyngweithiol

Rydym wedi creu dwy o deithiau ffôn symudol ac mae'r trydydd yn cael ei gynhyrchu ar hyn o bryd. Cafodd y sgript ei hysgrifennu'n fewnol, ac rydym wedi rhoi cytundeb i gwmni lleol i recordio, golygu a darlledu'r teithiau.

Cynghorion:

- Y peth cyntaf y mae pobl am ei wybod yw faint yw'r gost. Mae ein teithiau ni yn costio'r un fath â galwadau lleol a gellir eu llwytho i lawr yn ddi-dâl drwy ein gwefan.
- Cysylltwch â'ch Canolfan Groeso leol. Byddai'n werth i chi dreulio'r diwrnod gyda'r staff lleol, yn dangos iddynt sut y mae'n gweithio, a bydd hyn yn eu helpu i'w hyrwyddo ar eich rhan.



Y panel ym maes parcio Moel Famau sy'n hyrwyddo'r manau awdio. The panel at Moel Famau car park which promotes the audio points

Isod: Mae bryngaer Caer Drewyn yn eithaf anarferol yn yr ardal hon gan ei bod wedi'i hadeiladu â cherrig. Mae'r olion yn dal yn syfrdanol, dros 2,000 o flynyddoedd ar ôl adeiladu'r fryngaer. Below: Caer Drewyn hill fort is unusual in the area as it is made out of stone. The remains are still magnificent, over 2000 years after the hill fort was built.

- Mae teithiau ffôn yn ffordd wych o drosglwyddo storïau i bobl heb gael rhagor o arwyddion ar hyd a lled y wlad. Rydym wedi defnyddio'r arwyddbyst presennol i arddangos ein disgiau taith sain, gan ymgorffori'r negeseuon mewn arwydd yr oedd angen ei newid yn y maes parcio.

Addysg

Yn ogystal â ymweliadau maes ac adnoddau gwe y gellir eu llwytho i lawr, rydym hefyd yn creu dau flwch adnodd y gellir eu benthyg drwy'r gwasanaeth llyfrgell - un ar gyfer y bryngaerau ac un ar gyfer y gweundir. Bydd hyn yn cynnwys casgliadau y gellir eu trin a'u trafod, gweithgareddau, ac adnoddau cyfryngau newydd. Felly, pan nad yw staff y Gwasanaeth Cefn Gwlad ar gael i arwain taith, mae'r wybodaeth ar gael, a gall yr athrawon wneud hyn eu hunain yn hyderus.

www.ygrugarcaerau.co.uk
Dilynwch ni ar [www.twitter.com/HeatherHillfort](https://twitter.com/HeatherHillfort) neu ymunwch â Facebook. Erin Robinson yw Swyddog Dehongli y Grug a'r Caerau e-bost: erin.robinson@denbighshire.gov.uk



Cynghorion:

- Ymgynghorwch â'r athrawon. Beth sydd arnynt ei angen? Beth sydd ar goll o gasgliadau eraill? Gofynnwch iddynt roi prawf ar y pethau a grëwyd gennych nes eu bod yn iawn. Mae'n werth treulio amser yn perffeithio.
- Trefnwch ddiwrnod hyfforddiant i athrawon, ac ewch â hwy allan er mwyn iddynt gael defnyddio'r pecynnau ar y safle, a dangoswch iddynt ble i fynd a pha weithgareddau i'w defnyddio, a rhwch wybodaeth berthnasol arall iddynt megis ble mae'r toiledau a'r man parcio i fysiau.
- Mae'r adborth a gawsom gan athrawon yn awgrymu na fyddent yn teimlo'n hyderus yn arwain grŵp gyda chymorth map yn unig os nad ydynt wedi bod yn y lle o'r blaen. Byddai'n ddefnyddiol cael fideo i ddangos y ffordd. Beth am ffilmio'r diwrnod hyfforddiant i athrawon neu daith ysgol a defnyddio'r ffilm fel taith dywys?
- Gwnewch yn siwr fod yr holl ddeunydd printiedig ar gael i'w lwytho i lawr o'ch

Y Grug a'r Caerau: Prif Gynghorion

- Siaradwch â phobl - pwy sydd wedi gwneud hyn o'r blaen a pha gynghorion sydd ganddynt? Peidiwch ag 'ailddyfeisio'r olwyn'. Mae'n hollol bosibl bod rhywun wedi gwneud rhywbeth tebyg o'r blaen.
- Byddwch yn hyblyg - byddwch yn barod i uwchraddio, diweddarau ac adnewyddu. Mae technoleg newydd yn newid yn barhaus, ac mae'n rhaid i chi hefyd fod yn barod i newid. Peidiwch â chael eich clymu i unrhyw beth sy'n aros yn ei unfan.
- Peidiwch â cheisio gwneud gormod! Mae'n hawdd bod yn rhy uchelgeisiol a brwdfrydig. Os byddwch chi'n ceisio cyflawni gormod, mae'n bosibl y byddwch yn cyflawni llai yn y pen draw.

It's widely recognised that Landscape Partnerships are some of the most complex and challenging projects to run. A year into the Heather and Hillforts Landscape Partnership Scheme **Erin Robinson** looks at what's been achieved so far, and also what lessons they've learnt.

Lessons from a Landscape Partnership



A wyddoch chi beth y mae'r athrawon ei eisiau mewn gwirionedd? Os ydych chi'n creu adnoddau ar eu cyfer, gofynnwch am eu barn! Do you really know what teachers want? If you're creating resources for them, get their input!

Rydym yn ffodus iawn bod gennym gynifer o fryngaerau yn yr ardal gan gynnwys Moel Arthur (gweler y llun) lle darganfuwyd tair bwyell wastad o'r Oes Efydd. We are lucky to have a large number of hill forts in our area including Moel Arthur (pictured) where three Bronze Age flat axes were discovered.

The Heritage Lottery Fund funded Heather and Hillforts Project is a £2.3 million initiative for upland conservation work in the Clwydian Range AONB and Llantysilio Mountains in north east Wales. Aims include helping to restore the patchwork of heather moorland, providing better grazing for sheep and habitat for upland bird species such as the black grouse, red grouse, hen harrier and ring ouzel. Important access and management work is also being completed at six spectacular Iron Age hill fort sites.

Not only are we conserving and restoring the upland heritage, but we aim to:

- reconnect people to the uplands,
- increase their enjoyment of its heritage and
- increase understanding of our hill fort and moorland heritage

The 'Understanding Our Uplands' section of the project provides a great opportunity for people to discover more about the landscape. Projects involving new interpretation techniques, such as mobile phone trails, will bring a greater awareness and enjoyment of the area to residents and visitors alike.

So, what sort of things have we achieved and what have we learnt?

With just over a year until we're due to finish, it's a good time to look back on what we've achieved and think about what advice we could give others based on our experience.

On site interpretation in car parks

Although we can try our best to make these ancient sites as accessible as possible, we have to realise that some people can not visit a hill fort or an upland moorland site. We need to bring this historic landscape down from the steep hilltops to somewhere easily accessible. We're redesigning Bwlch Pen Barras car park, subtly, to reflect its ancient surroundings, giving people who visit an essence of the Iron Age; the feeling that they are somewhere special, before they even step out of their cars.

Tips:

- Do you know what people want? If the place is already popular, do people want it to change?
- If you are modifying features, make sure the changes are sympathetic to the area you are working in.

Aerial Flyover DVD

We are developing an 'aerial flyover' DVD which includes interviews with local experts, such as farmers and archaeologists. We were able to use a high definition camera which will prolong the longevity of the film.

Tips:

- Keep bilingual issues in mind- can you move between languages easily?
- Have a distribution plan. Why not get an extra hundred discs to send to local tourism providers to play for their guests, or see if local television shops would display on screen for you.
- Make sure that it is easy for you to copy more discs at low cost
- Does all of the footage, even the bits edited out for the final film, belong to you? It could be useful in the future or for partners' use.

Interactive trails

We have created two mobile phone trails and have a third now in production. The script was written in-house and we contracted a local company to record, edit and broadcast the trails.

Tips:

- The first thing people want to know is how much it will cost them. Our trails are the cost of a local call and available to download for free through our website.
- Get your local Tourist Information Centres on board. Spending the day with local staff, showing them how it works, will help them to promote it for you.
- Phone trails are a great way of getting stories to people without more signs cluttering the countryside. We used existing way marker posts to display our audio point discs and promote the tour information at the car park, incorporating the messages into an existing sign which needed replacing.

Education

As well as site trips and downloadable web resources we are also creating two resource boxes for loan through the library service - one for the hill forts, one for the moorland. These will include handling collections, activities and new media resources. When Countryside Service staff are unavailable to lead a guided walk, the information is available so teachers can do this themselves, confidently.

Tips:

- Get teachers involved. What do they need? What's missing from other collections? Ask them to test and trial the things you have created until they are right. It's worth spending time tweaking.
- Organise a teacher training day, taking them out to use the packs on site, showing them where to go, activities to use and other relevant information such as public toilets and coach parking.
- Feedback from our teachers suggested that if they haven't been to a place before, they would not be confident to lead a group using just a map. A video guide would be useful. Why not film the teacher training day or a school trip out and use this footage as a guide?
- Make sure all printed material is also available to download from your website. If there are limited packs to hire, make sure they are accessible electronically to increase usage and availability.

www.heatherandhillforts.co.uk
Follow us on [www.twitter.com/HeatherHillfort](https://twitter.com/HeatherHillfort) or join our Facebook group.

Heather and Hillforts' Top Tips

- Talk to people - who has done this before and what tips do they have? Don't reinvent the wheel, it's very likely someone has done something similar before.
- Be flexible - be able to upgrade, update, renew. New technology is always changing, so be ready to change with it. Don't get tied into something static.
- Don't try to do too much! It's easy to get carried away and excited about what could be done, but trying to do too much could end up with less being completed overall.

Erin Robinson is Heather and Hillforts Interpretation Officer
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Newyddion

Bwydych nhw ac mi siaradan nhw!

Mae PLWM, prosiect adfywio a arweinir gan Gyngor Sir Ceredigion, ac a ariennir gan y Rhaglen Datblygu Gwledig, yn helpu i ddatblygu diddordeb yn nhreftadaeth y diwydiant mwyngloddio metel yng ngogledd Ceredigion. Daeth dros 150 o bobl ynghyd i'r diwrnod cymunedol a gynhaliwyd yn ddiweddar yng Nghwm Rheidol, dan arweiniad Alice Briggs, o'r mudiad Blaengar, a Shelagh Hourahane, o'r grŵp dehongli treftadaeth Creuad, i ddathlu treftadaeth y cwm.

Roedd Deialog Cwm Rheidol yn ffordd anarferol a chreadigol o annog pobl i rannu eu profiadau. Eisteddai'r 'gwesteion' o gwmpas y bwrdd, ac aeth Anna Evans, yr artist lleol, ati i weini bwyd iddynt ac i adrodd ychydig o hanes y cwm. Roedd pawb cyn bo hir yn siarad am fywyd a thraddodiadau'r ardal.

Cafwyd sgwrs gan Noragh Jones, un o drigolion y cwm, am y ffordd y mae pobl wedi bod yn ganolog i hanes y cwm a sut, dros y canrifoedd, y mae bywydau pobl wedi ymateb i weithgareddau newydd a gofynion newydd. Bu Michael Freeman, o Amgueddfa Ceredigion, yn sganio ffotograffau a deunydd archifol yr oedd y trigolion lleol wedi dod â hwy draw. Buwyd hefyd yn hel atgofion mwy personol drwy recordio unigolion a thrwy gofnodi lleoedd a storïau ar Y Lle Arbennig, sef map lliwgar o'r cwm. Y cyfrannwr ieuengaf oedd Ioan Lord, sy'n byw yn y cwm, ac a synnodd bawb gyda'i fapiau a'i luniadau manwl o'r mwyngloddiau plwm. Bydd yr holl ddeunydd a gasglwyd yn cael ei roi at ei gilydd i greu sylfaen ar gyfer prosiect parhaus am y cwm.

Cysylltwch â: Natalie Moyce, swyddog prosiect PLWM, ffôn 01545 574160

Llun/photo: Keith Morris



Lluniau/
drawings:
Ioan Lord



Lansio Ymchwil Hanes Cymru

Mae'r Sefydliad Materion Cymreig newydd lansio **Ymchwil Hanes Cymru**, a fydd yn hyrwyddo ymagweddau amlddisgyblaethol at integreiddio hanes, gwyddoniaeth a threftadaeth. I gael rhagor o wybodaeth, ewch i www.iwa.org.uk

News

Feed them and they'll talk!

PLWM, a regeneration project led by Ceredigion County Council and funded by the Rural Development Programme, is helping develop interest in the heritage of the metal mining industry in north Ceredigion. At a recent community day in Cwm Rheidol, led by Alice Briggs of Blaengar and Shelagh Hourahane of Creuad Heritage Interpretation, over 150 people came together to celebrate the heritage of the valley.

The Cwm Rheidol Dialogue was an unusual and creative way of getting people to exchange experiences. As 'guests' sat around a dining table, artist Anna Evans, served them food and accompanying news extracts about the valley. This soon had everyone talking about food and traditions associated with the area.

Valley resident Noragh Jones gave a talk about the way that people have been central to the history of the valley and how, over the centuries, the lives of the people have responded to new activities and new demands. Michael Freeman from Ceredigion Museum scanned photographs and archive material brought in by residents. More personal memories were gathered by making individual sound recordings and by marking places and stories on Y Lle Arbennig, a colourful map of the valley. The youngest contributor to the event was eleven-year-old Ioan Lord,

who lives in the valley and who fascinated everyone with his detailed maps and drawings of the lead mines. All the material gathered will be collected together as the basis for an ongoing project about the valley.

Contact: Natalie Moyce, PLWM project officer t 01545 574160

Launch of History Research Wales

The Institute of Welsh Affairs has just launched **History Research Wales**, which will promote multi-disciplinary approaches to the integration of history, science and heritage. Find out more at www.iwa.org.uk