

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

Dehongli Cymru Interpret Wales

Spring Gwanwyn
2007 rhifyn issue

The newsletter for people working in interpretation in Wales

7



Perfformiad,
digwyddiadau
a rhwysg!

• • •

Performance,
event and
spectacle
special!

Yn y rhifyn hwn In this issue

Teithio mewn amser
Time travelling

Llwyfan yw'r holl fyd
All the world's a stage

Y sioe hanesyddol rwysgfwyr
The historical spectacular

DEHONGLI CYMRU/INTERPRET WALES Rhifyn 7 Gwanwyn 2007

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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Llun Clawr blaen: Dehongli perfformiad ym
Mhlas Mawr. Mae Richard Wynne yn croesawu
ymwelwyr i Blas Mawr ac i'r Gorffennol!

Golygyddol

Wrth i ni fynd i'r wasg bydd Dehongli
Cymru'n cynnal gweithdy yn Aber-
honddu ar rôl perfformiad a rhwysg ym maes
dehongli. Gan fod cymaint o ddiddordeb
mewn dehongli'n seiliedig ar ddigwyddiadau,
a chymaint o ddigwyddiadau amrywiol yn cael
eu cynnal ar draws Cymru, rydym wedi dewis
rhoi'r sylw pennaf i ddigwyddiadau, perfformiad
a rhwysg yn y rhifyn hwn.

Mae cerddoriaeth, drama, dawns ac
adrodd storïau wedi'u hen sefydlu fel ffyrdd
gwerthfawr o ddehongli ein treftadaeth.
Mae digwyddiadau'n cyfoethogi ac yn goleuo
dehongli, gan ei gwneud hi'n haws cyfleu
negeseuon. Mae technolegau newydd wedi
esgor ar amryw o weithgareddau arloesol
wedi'u seilio ar berfformiad y gall y dehonglwr
fanteisio arnynt. Mae tân gwyllt, taflunio digidol
a sioeau sain a golau yn syfrdanu ac yn
cyfareddu cynulleidfaoedd newydd.

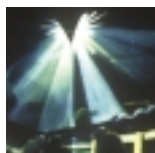
Gall cysylltu perfformiadau â chymunedau
lleol ddod â llawer o fuddion. Mae perfformiad
yn rhoi cyfle i chi gyfathrebu â phobl mewn
ffyrdd gwreiddiol a gwahanol. Ond mae
perfformiad yn fwy na chyfathrebu'n effeithiol
â chynulleidfa sydd wedi dod i weld 'y sioe'.
Mae'n ymwneud hefyd â rhoi mwynhad a
boddhad i bawb sydd â rhan yn y digwyddiad.
Gall hyn fod ar raddfa fawr, megis y sioeau
hanesyddol rhwysgfawr sy'n cael eu llwyfannu
gan Wyl Fleniwm Sir Fynwy, lle mae dros gant
o bobl leol yn cymryd rhan fel actorion ac yn
profi'r wefr o fod yn rhan o rywbeth rhyfeddol!

Mae'r dehongli drwy berfformiad sy'n dod
yn fwyfwy cyffredin mewn tai hanesyddol a
chestyll, lle mae perfformwyr yn cyfathrebu ag
ymwelwyr yn uniongyrchol, yn fwy personol
ac agos-atoch. Mae'n rhoi cyfle i unigolion
holi rhywun o gyfnod arall ac mae hyn yn
apelio at bobl o bob oedran.

Wrth ymdrin â digwyddiadau, rhaid ystyried
materion cymhleth megis ymchwil a dilysrwydd,
yr angen i feithrin diddordeb y gymuned, a
gofynion monitro a gwerthuso, a dylem oll
sicrhau eu bod yn cael eu hymgorffori yn y
briff o'r cychwyn cyntaf. Mae'r gwobrau'n
werth yr ymdrech ychwanegol wrth i ni geisio
dehongli treftadaeth gyfoethog Cymru.

Hoffwn ddiolch i'n holl gyfranwyr, sy'n
dangos mor amrywiol yw dehongli drwy
berfformiad yng Nghymru.

Hefyd llawer o ddiolch i
Gomisiwn Coedwigaeth
Cymru sydd wedi darparu'r
cyfieithiadau unwaith eto.
Ruth Waycott, Golygydd



Dehongli drwy Berfformiad – Deall y Termau

Theatr Amgueddfaol – mae'r math hwn o
ddehongli'n defnyddio gweithgaredd ffuglenol
i gyfleu syniadau a ffeithiau. Bydd perfformwyr
Theatr Amgueddfaol yn defnyddio cymeriad neu
sefyllfa i ddifyrru ymwelwyr a'u helpu i ddeall a
gwerthfawrogi digwyddiadau penodol. Fel rheol,
defnyddir actorion hyfforddedig sy'n gweithio
mewn lleoedd nad ydynt yn rhai hanesyddol,
megis amgueddfeydd ac orielau.

Dehongli Byw – mae hyn yn cwmpasu unrhyw
ddehongli byw rhwng ymwelwyr a staff yr am-
gueddfa neu'r safle. Mae'n cynnwys gweithgar-
eddu hanes byw, adrodd storïau a dehongli
person cyntaf a thrydydd person mewn gwisgoedd
hanesyddol, yn ogystal â theithiau tywys, gweithdai
addysgol a pherfformiadau theatraidd. Mae llawer
o'r dehonglwyr wedi cael hyfforddiant hanesyddol
ac nid oes ganddynt gefndir actio fel rheol.

Hanes Byw – mae hyn yn disgrifio gweith-
gareddau hanesyddol ddilys a gynhelir mewn
cyd-destun priodol, megis amgueddfa awyr
agored neu olygfa stryd wedi'i hail-greu. Gall
dehonglwyr hanes byw weithio yn y person
cyntaf neu'r trydydd person.

Dehongli person cyntaf – mae'r dehonglwr
yn mabwysiadu rôl cymeriad neilltuol o'r
gorffennol, mewn gwisg briodol fel rheol.
Y syniad yw bod y gynulleidfa wedi symud yn
ôl mewn amser – neu fod y dehonglwr wedi
symud ymlaen i'r presennol!

Dehongli trydydd person – mae'r dehonglwr
yn gwisgo gwisg briodol ac mae ganddo/ganddi
wybodaeth o fywyd cymeriad o gyfnod penodol,
ond nid yw'n mabwysiadu'r rôl honno. Mae'n
berson o'r 21ain ganrif sy'n trafod y gorffennol.

Ail-greu – amaturiaid brwd yn bennaf sy'n ail-
 greu digwyddiadau neu frwydrau hanesyddol
mewn gwisg neu arfwisg briodol. Mae'r pwyslais
ar greu effaith weledol o bellter, yn hytrach nag
ar ddeialog un-i-un rhwng y dehonglwr a'r
gynulleidfa.

Chwarae rôl – mae'r gynulleidfa yn ogystal â'r
dehonglwyr yn chwarae rolau o fewn senario
neu berfformiad neilltuol sy'n ategu'r stori.
Gall gwisgoedd gael eu defnyddio.

Adrodd storïau – mae'r math hwn o
ddehongli'n canolbwyntio ar adrodd stori, yn
hytrach nag ar chwarae cymeriad neilltuol neu
wisgo gwisg ddilys.

I gael rhagor o wybodaeth ewch i wefan yr
International Museum of Theatre Alliance:
www.imtal-europe.org

Editorial

As we go to press Interpret Wales will be hosting a workshop in Brecon examining the role of performance and spectacle in interpretation. With so much interest in event-led interpretation, and so many different types of event taking place across Wales we have chosen to focus on performance and spectacle in this issue.

Music, drama, dance and story-telling have long been recognised as valuable ways of interpreting our heritage. Events enrich and enlighten interpretation, making it easier to communicate messages. New technologies have opened up a range of innovative performance-based activities. Pyrotechnics, digital projections and sound and light spectacles engage new audiences through their 'wow' factor.

Linking performance events with local communities can have many benefits. Performance allows you to communicate with people in original and fresh ways. But it's not just about communicating effectively with an audience who have come to see 'the show'. Performance is also about giving enjoyment and satisfaction, through participation, to all those involved in an event. This can be on a grand scale, such as the historical spectacles staged by Monmouthshire Millennium Festival, where over one hundred local people, used as 'actors', experience the thrill of being part of something spectacular!

More intimate and low-key is the type of performance interpretation which is becoming increasingly common where engagement on a one-to-one basis, provides the opportunity to interrogate a person from another era, an activity which has appeal to all ages.

When dealing with events the issues surrounding research and authenticity, the need to secure community buy-in, and monitoring and evaluation requirements may not be straight forward, but we should all be ensuring that they are written into the brief from the outset. The rewards are worth the extra effort as we try to interpret Wales' rich heritage.

I'd like to thank all our contributors, who demonstrate the tremendous range of 'performance interpretation' happening in Wales. Thanks should also go to Forestry Commission Wales who kindly provided translation services again.

Ruth Waycott, Editor

Performance Interpretation - Understanding the Terminology

Museum Theatre – this type of interpretation uses fictional activity to communicate facts and ideas. Museum Theatre performers assume the role of a character or situation to entertain visitors and help them understand and appreciate particular stories. Generally Museum Theatre uses trained actors, working in non-historical environments such as museums and galleries.

Live Interpretation – covers any live interpretation between visitors and museum or site staff. It includes living history activities, storytelling and costumed first and third person interpretation as well as guided tours, educational workshops and theatre performances. It often involves interpreters with historical training from a non-acting background.

Living History – used to describe historically authentic activities which take place in an appropriate context, such as an open-air museum or recreated street scene. Living history interpreters may be first or third person.

First person interpretation – when an interpreter assumes a particular role, usually in appropriate costume, of a character from the past. The premise is that the audience have moved back in time – or the interpreter has moved forward to the present!

Third person interpretation – when interpreters dress in appropriate costume and have knowledge of the life of a character from a specific era, but the interpreter does not assume that role, remaining a 21st century person discussing the past.

Re-enactment – re-enactors (mainly amateurs and hobbyists) take part in costumed events or battle re-enactments. The emphasis is on non-verbal visual impact at a distance, rather than one-to-one dialogue between interpreter and the audience.

Role-play – when the audience as well as the interpreters take on roles within a particular scenario or performance which supports the plot. It may involve costume.

Story-telling – this type of interpretation focuses on relating a story, rather than playing a particular character or wearing an authentic costume.

Thanks to IMTAL-EUROPE. For more information check out the International Museum of Theatre Alliance's website: www.imtal-europe.org

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 photo: Performance Interpretation at Plas Mawr. Richard Wynne welcomes visitors to Plas Mawr and to the Past!

Yn ystod y blynyddoedd diwethaf mae cysyniad y 'Sioe Hanesyddol Rwysgfawr' - y Son-et-Lumière a ddechreuodd yn Ffrainc - wedi cael ei ddatblygu a'i addasu'n frwd gan ŵyl Fileniwm Sir Fynwy. Fel yr esbonia **Ned Heywood**, mae hyn wedi rhoi cyfle i gannoedd o bobl leol o bob oedran a medr gymryd rhan weithgar mewn digwyddiad perfformio o bwys.

Cysyniad y sioe hanesyddol rwysgfawr

Milwyr yn sôn am eu cymrodwr a gollwyd mewn brwydr. "1648 The Tides of War" Castell Cas-gwent, 1998
Soldiers tell of their comrades lost in battle. "1648 The Tides of War" Chepstow Castle, 1998



Mae gan Sir Fynwy gyfoeth o safleoedd hanesyddol. Mae pob un yn wahanol iawn ei natur ac mae ganddynt oll eu storïau a'u cyfaredd unigol eu hunain. Mae rhai o'r safleoedd hyn yn arbennig o addas ar gyfer perfformiadau dehongli. Mae'r math o gynhyrchiad a ddatblygwyd yma, gyda thraciau sain a recordiwyd ymlaen llaw, taflunio delweddau enfawr, tân gwyllt, a thros gant o berfformwyr, yn ei gwneud hi'n bosibl i gyflwyno storïau hanesyddol cymhleth mewn ffordd sydd mor weledol a chlywedol drawiadol fel eu bod yn apelio at bob oedran.



Ysgrifennydd yn goliwio llawysgrif De Bohun, wedi ei daflunio ar sgrin fawr gydag agoriadau bwaog. "Footprints on the Sands of Time" Castell Cil-y-Coed, 2004
Scribes illuminating the De Bohun manuscript, projected on to a giant screen with arched openings. "Footprints on the Sands of Time" Caldicot Castle, 2004

Y dechreuad

Tyfodd y syniad o lwyfannu sioe hanesyddol rwysgfawr allan o ŵyl Cas-gwent, digwyddiad celfyddydol cymunedol. Y nod oedd creu perfformiad a gyfathrebai â phobl mewn ffordd ddiddorol a chyffrous, gan ddangos beth a oedd wedi digwydd ar y safleoedd hanesyddol hyn. Y son-et-lumière cyntaf, a gynhyrchwyd gan ŵyl Cas-gwent ym 1990, oedd *Stronghold*, sioe 25 munud gyda tâp sain, tân gwyllt a goleuadau. Cafodd y sioe ei hailadrodd ym 1992 ond ychwanegwyd cast bach o actorion mewn gwisgoedd ac fe'i hestynnwyd i 50 munud. Ym 1994 cafodd ei gweddwid yn llwyr, drwy ddefnyddio awdur proffesiynol, cerddoriaeth wedi'i chyfansoddi'n arbennig, delweddau wedi'u taflunio a llawer mwy o berfformwyr. Adroddodd *Most Loyal Knight* hanes un o Arglwyddi enwocaf Castell Cas-gwent, William Marshal, ac ail-lwyfannwyd y cynhyrchiad ym 1996 a 2002.

Ym 1998 coffawyd gwarchae Castell Cas-gwent 350 o flynyddoedd ynghynt yn y sioe 1648, *The Tides of War*. Dehonglwyd hynt a helynt Cas-gwent yn ystod y Rhyfel Cartref, gan gysylltu bywyd lleol â'r darlun cenedlaethol. Ynghyd â 120 o actorion, defnyddiodd y cynhyrchiad hwn ddau o'r taflunyddion diweddaraf, gyda ffilmiau'n taflunio effeithiau a delweddau 80 troedfedd o uchder a 80 troedfedd o led ar furiau'r

castell. Dathlwyd y Mileniwm gydag *Echoes in the Stones* 2000, cynhyrchiad newydd sbon a lwyfannwyd yn Abaty Tyndyrn.

Yn 2002, cynlluniwyd arbrawf tair blynedd i ddarganfod a oedd modd cyflwyno rhaglen flynyddol o sioeau hanesyddol gan ddefnyddio tîm enfawr o wirfoddolwyr. Cafodd *Most Loyal Knight* ei ail-lwyfannu yng Nghastell Cas-gwent yn 2002, gyda golygfeydd, gwisgoedd a thafluniadau newydd. Llwyfannwyd fersiwn gwell o *Echoes in the Stones* yn Abaty Tyndyrn yn 2003. Ond cafwyd pythefnos o law yr un pryd â'r sioeau a bu'n rhaid i griw y llwyfan a'r swyddogion ysgubo cannoedd o alwyni o ddŵr o'r mannau perfformio. Cafodd hyn effaith enbyd ar nifer y tocynnau a werthwyd. Oherwydd y gostyngiad mewn incwm nid oedd unrhyw arian dros ben ar gyfer cynhyrchiad y flwyddyn nesaf felly treuliwyd llawer o amser yn cael grantiau a nawdd i'n galluogi i gyrraedd ein targed o dri chynhyrchiad gwahanol mewn tri lleoliad gwahanol dair blynedd yn olynol.

Cafodd y drydedd sioe yn y rhaglen uchelgeisiol hon, *Footprints in the Sands of Time*, ei llwyfannu yng Nghastell Caldicot yn 2004. Cynigiodd cynfas gwag y lawnt yng Nghastell Caldicot gyfle taflunio newydd: eogiaid enfawr yn nofio ar draws y lawnt i mewn i faglau pysgod a chwch wedi'i dynnu gan alarch yn symud yn osgeiddig ar draws



Golygfa ffreutur, gyda nodweddion pensaernïol Abaty Tyndyrn wedi'u hamlinellu gan dafluniadau "Echoes in the Stones", 2003
Refectory scene, with architectural features of Tintern Abbey delineated by projections "Echoes in the Stones", 2003

y glaswellt a oedd wedi cael ei drawsnewid yn llyn gyda thonnau arian. Unwaith eto cyfyngodd tywydd garw ar y cynulleidfaoedd ac nid oedd unrhyw arian ar ôl yn y banc. Hyd yn oed pe na bai hyn wedi digwydd, roedd yn amlwg na allai grŵp bach barhau i lwyfannu sioeau rhwysgfawr anferth y naill flwyddyn ar ôl y llall. Roedd prif symbylwyr y cynhyrchiad wedi ymlâdd.

Gwaith tîm

Tîm bach a fu'n gyfrifol am ddyfeisio a chynllunio'r cynhyrchiadau, gan gydweithio mewn cyfarfodydd wythnosol â'r sgriptwyr. Mae Anne Rainsbury, Curadur Amgueddfa Cas-gwent yn gweithio ochr yn ochr â mi fel cynhyrchydd, golygydd sgriptiau, ymchwilydd lluniau ac ymgynghorydd hanesyddol. Mae'r ymchwil hanesyddol hwn yn hanfodol er mwyn creu celfi a gwisgoedd dilyn. Caiff bron 100 o actorion o Sir Fynwy a Fforest y Ddena, rhwng 7 a 70 oed, eu gwisgo gan dîm bach o wirfoddolwyr, tra caiff celfi eu creu mewn dosbarthiadau nos di-dâl wythnosol yng Nghanolfan Hamdden Cas-gwent.

Ers 1996, bu Nick Bamford, cyfarwyddwr teledu a theatr proffesiynol sy'n byw'n lleol, yn gweithio gyda'r cast amatur - a dibrofiad yn aml - i greu tîm perfformio cryf. Cynorthwyr Nick gan nifer o is-gyfarwyddwyr, gan gynnwys dau athro

drama lleol. Kate Waters, cyfarwyddwr ymladdfeydd llwyfan proffesiynol, sy'n trefnu ac yn dysgu'r golygfeydd ymladd a brwydro a Barrie Bignold sydd wedi cyfansoddi a chreu'r rhan fwyaf o'r gerddoriaeth.

Yn y cynhyrchiad gwreiddiol o *Most Loyal Knight*, tafluniwyd 12 delwedd fawr yn unig yn ystod y sioe - ein hymngais cyntaf i fanteisio ar y dechnoleg hon. Ers 1998 defnyddiwyd cyfarpar mwy soffistigedig. Gan weithio'n agos â'r cwmni taflunio ETC UK Ltd, caiff y delweddau a daflunnir eu creu gan y tîm o wirfoddolwyr. Er bod ffotograffau a phaentiadau yn hawdd eu taflunio, gall gymryd oriau i ddyfeisio a pherffeithio effeithiau megis eira neu elyrch yn hedfan. Y broblem yw ei bod hi'n rhy hwyr i wneud newidiadau unwaith y mae'r ffilmau wedi'u printio a'r taflunyddion yn eu lle. Ni allwn byth fod yn sicr y cawn ni'r effaith ddisgwyliedig wrth daflunio'r ddelwedd ar arwyneb tri dimensiwn 30 metr o led a 30 metr o ddyfnder!

Cynlluniau at y Dyfodol

Ers peth amser bellach, buom yn ystyried llwyfannu cynhyrchiad newydd yn 2007 i nodi pen-blwydd diddymu'r fasnach gaethweision. O dan y teitl *Sugar Money*, mae'n adrodd hanes Tŷ a Pharc Piercefield, adfeillion ysbennedd ar gyron Cas-gwent. Mae'r stori'n canolbwyntio ar fywydau hynod

dau o gyn-berchenogion y tŷ, Valentine Morris a Nathaniel Wells. Mae eu bywydau yn darparu llinyn storiol cryf ar gyfer archwilio hanes caethwasiaeth. I ddatblygu'r stori, defnyddiwyd tystiolaeth o ddwsinau o ddogfennau gwreiddiol yn ymwneud â Nathaniel Wells a'i deulu a gedwir yn archifau'r llywodraeth yn St Kitts.

Y bwriad gwreiddiol oedd llwyfannu'r cynhyrchiad ym Mharc Piercefield, mewn theatr gron naturiol gyda'r tŷ yn y cefndir, ond rhoddwyd yr eiddo ar y farchnad yn 2006. Ar ddechrau 2007, oherwydd bod cymaint o ansicrwydd, penderfynwyd na ellid cynnal y digwyddiad ym mis Gorffennaf. Gobeithir adrodd yr hanes rhyfeddol hwn mewn sioe rhwysgfawr yn 2008.

Pa wersi a ddysgwyd o brofiadau'r 10 mlynedd ddiwethaf? Meithrinwch berthynas agos â chyflenwyr y mae gennych ffydd ynddynt. Peidiwch â defnyddio seddau ar ffurf stand. Mae pawb eisiau'r rhain yn yr haf ac mae llawer iawn o gowbois yn barod i gymryd mantais! A gweddiwch am dywydd braf. Glaw fu'r ffactor pwysicaf yn llwyddiant neu fethiant ein sioeau.

Mae Ned Heywood, cynhyrchydd Gŵyl Ffiliwm Sir Fynwy, yn rhedeg The Workshop Gallery yng Nghas-gwent. Manylion cysylltu: e-bost nedheywood@aol.com ffôn 01291 624836

The concept of the historical spectacular



Gosod yr olygfa Rufeinig, gyda phalmant mosäig 60 troedfedd mewn diamedr yn cael ei daflunio ar lawnt y castell. "Footprints on the Sands of Time" Castell Cil-y-Coed, 2004

Setting the Roman scene, with 60 foot diameter mosaic pavement projected onto the castle lawn. "Footprints on the Sands of Time" Caldicot Castle, 2004

Monmouthshire is fortunate to have many historic sites, all very different in character and each having its own story and individual magic. Some of these sites lend themselves spectacularly well to performance interpretation. The format of the productions which have been developed here, with pre-recorded soundtracks, huge image projections, pyrotechnics, and casts of over a hundred, enables the powerful presentation of complicated historical stories in such a visually and aurally rich fashion that they are enthralling to all ages.

Beginnings

The idea of staging a local historical spectacular grew out of the Chepstow Festival, an arts and community event. The aim was to create a performance which communicated with people in an interesting and exciting way, showing what had happened at these local historical sites. The first son-et-lumière, created by the Chepstow Festival in 1990, was *Stronghold*, a 25 minute show with a sound tape, fireworks and lights. The show was re-worked in 1992 with the addition of a small cast of costumed actors and extended to

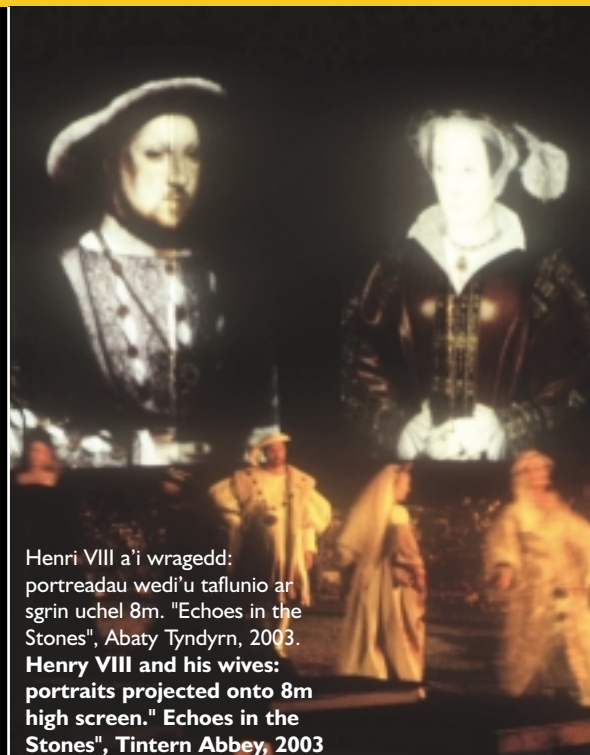
Over recent years the concept of the 'Historical Spectacular' - the Son-et-Lumière which began in France - has been enthusiastically developed and adapted by Monmouthshire

Millennium Festival. As **Ned Heywood** explains, this has given hundreds of local people, of all ages and skills, an opportunity for active involvement in a major performing arts spectacle, interpreting local history.

50 minutes in length. In 1994 there was a major change of gear with a professional writer, and especially composed music, projected images and a much larger cast. *Most Loyal Knight* told the story of one of Chepstow Castle's most famous Lords, William Marshal, with the production repeated in 1996 and 2002.

1648, The Tides of War marked the 350th anniversary of the siege of Chepstow Castle, interpreting Chepstow's fortunes during the Civil War, and linking local life to the national scene. Alongside 120 actors, this production used two state-of-the-art projectors with scrolling films projecting effects and images 80ft high and 80ft wide onto the castle walls. *Echoes in the Stones* 2000, an entirely new production staged at Tintern Abbey, marked the Millennium.

In 2002 a three-year pilot was planned



Henri VIII a'i wragedd: portreadau wedi'u taflunio ar sgrin uchel 8m. "Echoes in the Stones", Abaty Tyndyrn, 2003.
Henry VIII and his wives: portraits projected onto 8m high screen. "Echoes in the Stones", Tintern Abbey, 2003

to see if it was possible to present an annual programme of Historical Spectaculars using a huge team of volunteers. *Most Loyal Knight* was re-run at Chepstow Castle in 2002, with new staging, costumes and projections. An improved version of *Echoes in the Stones* was staged at Tintern Abbey in 2003. But two weeks of rain coincided with the shows and stage crew and marshals had to bail hundreds of gallons of water from flooded performance areas. This had a huge impact on ticket sales. Reduced income meant no funding surplus for the following year's production so much time was spent obtaining grants and sponsorship to enable us to achieve our target of three different productions in three different venues in three consecutive years.

The third show of this ambitious programme, *Footprints in the Sands of Time*, was staged at Caldicot Castle in 2004. The blank canvas of the lawn at Caldicot Castle provided a new projection opportunity: giant salmon swimming across the lawn into fish traps; and a boat, drawn by a swan, moving serenely across the grass which was magically transformed into a lake with glittering waves. Again bad weather limited audience sizes and no money was left in the kitty. Even if this had not been the case it was obvious that a small organisation could not continue staging three huge historical spectacles in consecutive years. Key movers in the production were exhausted.



Sgaffaliadau adeiladwyr canoloesol wedi'u taflunio ar waliau Castell Cil-y-Coed. "Most Loyal Knight", 2002
Mediaeval builders' scaffolding projected onto Chepstow Castle walls. "Most Loyal Knight", 2002

Teamwork

A small team has been responsible for devising and planning the productions, working in weekly meetings with script-writers, and visualising and plotting the shape of the shows. Working alongside myself, Chepstow Museum Curator Anne Rainsbury acts as producer, script editor, picture researcher and historical adviser. This historical research is vital for the creation of accurate props and costumes. Nearly 100 actors from Monmouthshire and the Forest of Dean, aged 7 to 70, are dressed by a small team of volunteers, whilst props are created at weekly free evening classes held at Chepstow Leisure Centre.

Since 1996, locally-based professional TV and theatre director Nick Bamford, has moulded the amateur and often inexperienced cast into a strong performing team. Nick is helped by a number of assistant directors, including two local drama teachers. The fight and battle sequences are choreographed and taught by professional stage fight director, Kate Waters, whilst the majority of the music in the shows has been specially composed by Barrie Bignold.

The original production of *Most Loyal Knight* featured the projection of just 12 large images during the show - our first foray into this world of technology. Since 1998 more sophisticated equipment has been used. Working closely with the pro-

jection company ETC UK Ltd, the projected images are created by the volunteer team. Whilst photographs and paintings are easy to project, the effects of snow or flying swans can take hours to devise and perfect. The difficulty is, that by the time the films are printed and the projectors are in position, it is too late to make changes. We can never be certain that, once projected onto a three-dimensional surface 30 metres wide and 30 metres deep, the effect will be as originally imagined!

Future Plans

A long cherished project has been to stage a new production in 2007, marking the anniversary of the abolition of the slave trade. Entitled *Sugar Money*, it tells the story of Piercefield House and Park, a spectacular ruin on the outskirts of Chepstow. The storyline centres on the remarkable lives of two past owners of the house, Valentine Morris and Nathaniel Wells. Their lives and fortunes provide a strong narrative thread around which slavery can be explored. The story has been developed using evidence from dozens of original documents relating to Nathaniel Wells and his family, from the government archives in St Kitts.

It was planned to stage this production at Piercefield Park, in a natural amphitheatre with the backdrop of Piercefield House, but the property was put on the market in 2006. At the beginning of 2007, with much

uncertainty hanging over the site, it was decided that the July event could not go ahead. Hopefully this wonderful story can be told in spectacular fashion in 2008.

What lessons have we learnt from 10 years of experience? Build relationships with suppliers you trust. Avoid using tiered seating, everybody wants it in the summer and you can find yourself in a last-minute bidding war against major sporting events with huge budgets. And pray for good weather. Rain has been the most important factor in determining our success or failure.

Ned Heywood, producer of the Monmouthshire Millennium Festival, runs The Workshop Gallery in Chepstow. Contact email: nedheywood@aol.com tel: 01291 624836

Cwch hudol, wedi'i dynnu gan alarch, yn cludo'r arwr ar draws llyn swynol, wedi'i daflunio ar lawnt y castell. "Footprints on the Sands of Time" Castell Cil-y-Coed, 2004

A magic boat, pulled by a swan, carries the hero across an enchanted lake, projected onto the castle lawn. "Footprints on the Sands of Time" Caldicot Castle, 2004



Llwyfan yw'r holl fyd

Mae amgueddfa mewn theatr Edwardaidd yn cynnig cyfleoedd amlwg ar gyfer dehongli'n seiliedig ar berfformiad, ond fel yr esbonia **Stuart Evans**, y rhyngweithiad rhwng yr arddangosion a'r actorion sy'n gwneud y cyfrwng hwn yn arf dehongli mor rymus.

Gall perfformiad mewn amgueddfeydd greu tyndra emosiynol a chynnwys cynulleidfaoedd mewn materion cymhleth tra gall arddangosiadau sefydlog ar y llaw arall fethu â'n cyffroi. Felly mae Amgueddfa Ceredigion, sydd â'i chartref mewn hen theatr Edwardaidd, yn lle delfrydol ar gyfer dehongli theatraidd hanesyddol. Os 'llwyfan yw'r holl fyd', yna mae cael awditoriwm a bwa proseniwm yn eich man arddangos yn dwyn i'r meddwl yn syth y syniad o berfformiad a rhwysg.

Yn 2005, bu Theatr y Coliseum, lle arddangosir casgliad yr amgueddfa, yn dathlu ei phen-blwydd yn gant oed. Rhoddodd hyn gyfle i ni ofyn i actorion lleol ein helpu i lwyfannu sioeau ac adfer yr adeilad hardd i'w bwrpas gwreiddiol am ychydig, gan ddefnyddio casgliad yr amgueddfa a hanes lleol yn fan cychwyn.

Lleoedd i gysylltu

Ceir yn yr amgueddfa nifer o arddangosion ar ffurf *tableaux* sefydlog, gan gynnwys bwthyn o'r 1850au ac ysgubor yn llawn o offer llaw. Pwrpas y creadigaethau hyn oedd mynd ag ymwelwyr allan o ofod enfawr y theatr i mewn i leoedd mwy clyd

ac atmosfferig lle gallent ddeall y gwrthrychau'n well. I bob pwrpas, setiau llwyfan bach ydynt, ac yn gefnlen berffaith ar gyfer perfformiadau.

Manteisiodd Grŵp Theatr mewn Addysg Arad Goch ar hyn wrth lwyfannu 'Merch Cae Bach', drama ddwys am blentyn o Lerpwl a gymerir i mewn gan hen Gymraes sy'n byw mewn tyddyn yng Nghanol-barth Cymru yn ystod yr Ail Ryfel Byd. Ychwanegodd y gefnlen yn enfawr at y dehongliad o bwnc dyrys.

Cafodd pynciau megis gwahan-iaethau ieithyddol a diwylliannol, hiraeth, cyfeillgarwch ac ofn eu cyflwyno drwy ddrama. Rhoddwyd sylw i agweddau megis bywyd cartref, bwyd, dogni, 'clytio a thrwsio', yn ogystal â 'phalu am

fuddugoliaeth'. Cafodd y cynulleidfaoedd gyfle i brofi'r sialensiau real a wynebai pobl a daethant i ddeall yr ymdeimlad o argyfwng, o berygl ac ansicrwydd, ar y pryd. Ni fyddai arddangosfa sefydlog am y materion hyn wedi cael yr un effaith emosiynol.

Yn y man mae'r ferch yn ymgartrefu yng Nghymru gyda bachgen lleol ac yn magu teulu Cymraeg ei iaith. Erbyn diwedd y ddrama mae hi'n hen wraig ei hun ac mae hi'n ffarwelio â'r gynulleidfa fel pe bai hi'n ymwelydd cyffredin â'r amgueddfa, gan ddod â'r gynulleidfa yn ôl i'r presennol.

Yr angen i adrodd storïau

Drwy ddefnyddio drama llwyddwyd i ddehongli pwnc anodd yn effeithiol iawn. Bu'n amhrisiadwy cael cwmni drama proffesiynol i ddod ag ofnau a phryderon plentyn mewn argyfwng yn fyw. Byddai wedi bod yn amhosibl cyfleu hyn drwy gyfrwng gwrthrychau'n unig, ac mae hyn yn dangos mor bwysig yw dweud stori a chysylltiad dynol.

Rydym yn ffodus iawn yn Aberystwyth oherwydd bod gennym gysylltiadau â llawer

All the world's a stage

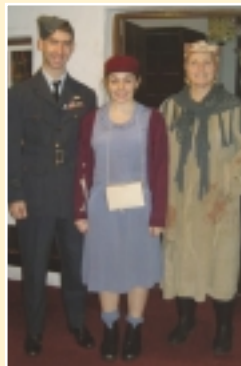
o grwpiau theatr proffesiynol ac amatur ac rydym wedi mwynhau amrywiaeth fawr o ddehongliadau hanesyddol a chyfoes. Ac mae gennym leoliad perffaith ar gyfer rhwysg a pherfformiad. Adeilad y Coliseum yw ein trysor pennaf a bydd ymwelwyr yn rhyfeddu wrth ddod i mewn i'r awditoriwm am y tro cyntaf. Fel y dywedodd un ohonynt, 'Mae fel petaech chi'n aros i'r sioe ddechrau'. Gallwn ddweud bod pob arddangosfa newydd yn mwynhau eiliad o dan y sbotolau.

Dylunwyd yn
Amgueddfa Ceredigion
yw Stuart Evans.
Manylion cysylltu:
stuarthe@ceredigion.gov.uk
tel: 01970 633078



All the world's a stage

A museum housed inside an Edwardian theatre provides obvious opportunities for performance-based interpretation, but as **Stuart Evans** explains, it's the interaction between the exhibits and the actors that makes this medium such a powerful interpretive tool.



Grŵp Theatr mewn Addysg Arad Goch yn perfformio Merch Cae Bach yn Amgueddfa Ceredigion
Arad Goch Theatre in Education Company performing The Little Girl from Cae Bach at Ceredigion Museum



The backdrop added a huge amount to the interpretation of a difficult subject.

Issues such as language and cultural differences, longing, friendship and fear were introduced through drama. Aspects such as domestic life, food, rationing, 'make do and mend' as well as 'dig for victory' were covered in the dialogue. Audiences were given the chance to experience very real and human challenges and taken through the crisis of danger and insecurity. A static display about these issues could not achieve the same depth of involvement.

Eventually the girl settles in Wales with a local boy and brings up a family who all speak Welsh. By the end of the play she has been transformed into an old lady herself and says goodbye to the audience as though she were just a visitor to the museum, bringing the audience back to the present.

The need for story telling

The use of drama led to a very successful interpretation of a difficult subject. It proved invaluable to have a professional drama company who brought to life the concerns and worries of a child in crisis. Such involvement would have been impossible through objects alone, reflecting the need for story telling and human contact.

We have been very fortunate in Aberystwyth to have linked with many professional and amateur theatrical groups and we have enjoyed a wide range of historical and contemporary interpretations. And we have the perfect venue for spectacle and performance. The Coliseum building is our prize exhibit and visitors occasionally gasp when they enter the auditorium. As one visitor to the museum said, 'You seem to be waiting for the show to begin'. With each changing display there is always a moment in the spotlight.

Stuart Evans is Designer at Ceredigion Museum.

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And all the men and women merely players

Performance in museums can create emotional tension and engage audiences in complex issues where static displays often leave us cold. So Ceredigion Museum, housed in a restored Edwardian theatre, is half way there when it comes to historic theatrical interpretation. If 'all the world's a stage' then having an auditorium and proscenium arch in your display area immediately conjures up the idea of performance and spectacle.

In 2005 the Coliseum Theatre, in which the museum collection is displayed, celebrated its hundredth birthday. This gave us an opportunity to ask local thespians to help us put on shows and bring back some of the original use of the beautiful building, using the museum collection and local history as a starting point.

Spaces to engage

The museum contains a number of fixed tableaux style exhibits including a reconstructed 1850's cottage and a farm barn housing a large number of hand tools and implements. Part of the thinking behind these creations was to take visitors out of the overwhelming theatre space and build smaller more intimate and atmospheric spaces to engage with the related objects. In effect they are small stage sets, making the perfect backdrop for performance.

Arad Goch Theatre in Education Company made the most of this when they staged Jeremy Turner's 'Merch Cae Bach' (The little girl from Cae Bach), a moving play about a young evacuee from Liverpool taken in by an old Welsh woman on her small holding in mid Wales.

Teithio mewn amser – ffordd o fyw!

Meddyginiaeth ar gyfer clwy'r marchogion o'r oesoedd canol, timpan a staes, a llawer iawn o glecs yw rhai yn unig o bleserau gwaith **Val Williams**, dehonglydd person cyntaf, sy'n cyfuno addysg ac adloniant yn ddiymdrech yn y math poblogaidd hwn o 'berfformiad'.

Y Foneddiges fywiog Dorothy Wynne yn diddanu mewn steil ym Mhlas Mawr
The Lusty Lady Dorothy Wynne entertains in style at Plas Mawr



Rhaid i lawer o bobl edrych yn eu dyddiadur i weld ble y bydd eu gwaith yn mynd â hwy y diwrnod nesaf, ond mae aelodau'r tîm dehongli ac actio yn Chance Encounters yn gorfod cadarnhau pryd a phwy y maent hwy yn ogystal!

Mae defnyddio cymeriadau hanesyddol wrth ddehongli safleoedd, naill ai ar gyfer digwyddiadau arbennig neu fel rhan o'r dehongli rheolaidd, wedi dod yn llawer mwy poblogaidd yn ystod y blynyddoedd diwethaf, ac mae'n ymddangos bod hon yn duedd a fydd yn mynd o nerth i nerth. Yn ystod yr un mlynedd ar ddeg ddiwethaf, bu Chance Encounters yn darparu actio person cyntaf proffesiynol byw ar safleoedd treftadaeth ar hyd a lled Cymru a thu hwnt. Gall aelodau'r cwmni fod yn actio Celtaid cyn-Rufeinig ar safle hen siambr gladdu megis Pentre Ifan un diwrnod, a'r diwrnod wedyn gallant fod yn Wardeiniaid Cyrch Awyr yn yr Ail Ryfel Byd fel rhan o arddangosfa deithiol.

Ymchwil

Mae hyn yn gofyn am lawer iawn o waith ymchwil a chyflenwad helaeth o wisgoedd a chelfi o dogâu Rhufeinig maint llawn (18 troedfedd) i gledyfaeu canoloesol, ac o fygydau nwy i sypyn mawr o uchelwydd sych. Gall gwisgo rhai o'r dillad beri cryn drafferth weithiau – mae defnyddio tŷ bach modern cyfyng tra'n gwisgo timpan a staes yn dipyn o gamp!

Mae'n amhosibl ail-greu pob agwedd ar y gorfennol ac, o ystyried rhai o'r anawsterau a wynebai ein hynafiaid, mae'n debyg y byddai'r rhan fwyaf ohonom yn falch iawn o hynny. Serch hynny, gall dehongli byw celfydd helpu i wneud hanes yn fwy bywiog a dealladwy i ymwelwyr. Mae cael cyfle i holi rhywun o gyfnod arall yn apelio at bob ystod oedran ac yn caniatáu i ymwelwyr ddilyn trywydd sydd o ddiddordeb arbennig iddynt hwy. Mae hefyd yn gadael i ddehonglydd medrus addasu perfformiadau ar gyfer gwahanol gynulleidfaoedd.

Hyd yn oed yn achos cymeriad gweddol cyffredinol, bydd ganddo/ganddi fywgraffiad

cyflawn i helpu i ddod â'r gorffennol yn fyw. Mae angen iddynt wybod am fanion bywyd pob dydd, y math o bethau y mae pobl yn eu gwybod yn naturiol am eu bodolaeth eu hunain. Yn achos cymeriad penodol, rhaid bod yn fwy gofalus byth. Nid yw'n amhosibl y bydd y cymeriadau'n perfformio o flaen disgynyddion go iawn y bobl y maent hwy'n eu portreadu. Un tro cafodd cwmni Chance Encounters ei logi i berfformio yn aduniad byd-eang y teulu du Barry yn hen gartref y teulu, Castell Maenorbŷr. Mae gwybod eich bod chi'n chwarae rhan un o hynafiaid go amheus y gynulleidfa yn gallu bod yn brofiad lletchwith!

Addysg ac adloniant

Gall dehongli byw fod yn arf gwydych ond, fel gyda phob arf, gall gael ei gamddefnyddio. Nod y cwmni yw cyfuno addysg ac adloniant fel bod y naill yn plethu'n naturiol â'r llall, tra'n ail-greu mor ffyddlon â phosibl yr hyn a oedd yn 'nodweddiadol' o'r cyfnod. Mae hyn yn golygu bod angen i ni anghofio llawer o'n cysyniadau a barnau modern ac osgoi gwneud pethau a all fod yn ddrama dda ond yn hanes gwael iawn. Nid oes angen dyfeisio sefyllfaoedd rhyfedd er mwyn creu effeithiau dramatig - mae'r gorffennol yn aml yn ddigon rhyfedd fel y mae. Gall fod yn hynod o ddiddorol gwyllo wynebau pobl wrth i chi eu difyrro â meddyginiaeth go iawn o'r oesoedd canol ar gyfer clwy'r marchogion - a oedd yn cynnwys defnyddio crochan o win berwedig a ffon at ddefnydd strategol!

Mae rhai pynciau bob amser yn boblog-aidd beth bynnag yw'r cyfnod, ac mae'n werth casglu gwybodaeth amdanynt, er enghraifft, bwyd, iechyd, toiledau a rhyfel.

Plas Mawr

Un o'r safleoedd niferus lle mae'r cwmni'n perfformio yw Plas Mawr yng Nghonwy a bydd y cwmni'n treulio sawl penwythnos yno yn ystod yr haf. Roedd y tŷ tref hardd hwn yn eiddo i deulu'r Wyniaid y mae ei siart achau cymhleth yn achosi cryn benbleth i ddehonglwyr, er ei fod yn



hynod ddiddorol. Mae pwy bynnag sy'n chwarae Annis Wynn yn y sefyllfa o fod â brawd sydd hefyd yn llys dad-yng-nghyfraith iddi a chwaer sy'n chwaer-yng-nghyfraith.

Mae'r tŷ wedi cael ei ddodrefnu'n unol â hen restr eiddo ac wedi'i addurno'n llawn ac felly mae'n lle bendigedig i weithio. Mae dehonglwyr yn aml yn gorfod dychmygu nodweddion nad ydynt yn bodoli bellach – toeau mewn cestyll ac ati – ond y cyfan y mae'n rhaid i ni ei wneud ym Mhlas Mawr yw anwybyddu ychydig o nodweddion mwy modern. Hefyd mae gwirfoddolwyr rheolaidd a gwybodus wrth law sy'n ei gwneud hi'n haws osgoi cwestiynau dyls ond amhriodol.

Fel rheol, bydd pedwar cymeriad yn rhyngweithio â'r cyhoedd yn ystod digwyddiadau arbennig. Nid oes gorfodaeth ar y gynulleidfa i gymryd rhan ond bydd y rhan fwyaf ohonynt yn ymuno yn yr hwyl. Wrth gyrraedd yr adeilad, maent hwy'n cyfarfod â'r stiward, hoff nai Robert Wynn, perchennog ac adeiladydd y tŷ. Wrth iddynt deithio drwy'r ystafelloedd, maent hwy'n cyfarfod â phobl eraill sy'n byw neu'n gweithio yno – y gogyddes neu forwyn, chwaer Robert Wynn, a chapten llong

Helynt Geltaidd ym Machynlleth Celtic mayhem in Machynlleth



Y cogydd cyhyrog
ym Mhlas Mawr
**The brawny
man cook at
Plas Mawr**

Robert Wynn, *The Catherine*. Weithiau bydd rhywun yn rhoi sgwrs am yr ardd.

Caiff gwybodaeth gyffredinol ei phlethu â ffeithiau penodol am y safle. Efallai y bydd y gogyddes yn siarad am ofergoelion y cyfnod ac yna'n cysylltu hyn â'r nodau gwyrach sydd i'w gweld o hyd ar y muriau; bydd y capten yn dangos ble yn union y mae'r harbwr.

Gall y nifer o ddehonglwyr sydd ynghlwm wrth brosiect amrywio o un i ddwsin neu ragor. Hefyd gall perfformiadau gael eu cyplysu â sesiynau dweud a gwneud, megis coginio ac alcemi (er nad ydym wedi llwyddo i droi plwm yn aur eto!). Gall dadleuon diddorol godi rhwng y cymeriadau, megis llysiuwrraig a meddyg, neu gall y cymeriadau hel clecs gyda'i gilydd neu am ei gilydd. Gwneir pob ymdrech i gynnwys y cyhoedd, boed hwy'n ymwelwyr ar eu gwyliau neu'n blant ysgol ar daith a drefnwyd.

Mae Val Williams yn rhedeg gwasanaethau dehongli Chance Encounters. Manylion cysylltu: ChncncntrsVI@aol.com Ffôn: 01685 379975

Time travelling – a way of life!



Perlysiau ac aelwydydd – mae gwaith gwraig yn ddiddiwedd
Herbs and hearths - a woman's work is never done

A medieval cure for piles, a bustle and corset, and lots of gossip are just some of the pleasures of work for first person interpreter **Val Williams** who seamlessly combines education and entertainment in this popular type of 'performance' interpretation.



Clecs gan y Stiward
Gossip from the Steward - Plas Mawr

Many people have to check their diary to see where their work will be taking them the next day but members of the acting interpretation team at Chance Encounters even have to check 'when', and 'who', they are!

The use of historical characters in the interpretation of sites, either for special events or on an on-going basis, has become a much more prominent feature in recent years and that seems to be a trend that is not abating. For the last eleven years, Chance Encounters has provided live, professional first person acting-interpretation at heritage sites across Wales and further afield. Members of the company may find themselves being pre-Roman Celts at an ancient burial site such as Pentre Ifan one day and being Second World War Air Raid Wardens in a touring exhibition the next.

Research

This takes an enormous amount of research and requires the acquisition of an equally enormous supply of costumes and props from full size (18 foot) Roman togas to medieval swords and from gas masks to a large bunch of dried mistletoe. Wearing the various costumes can have its problems – utilising a modern, small toilet cubicle while wearing a bustle and corset is not the easiest activity in the world!

It is impossible to re-create the past in every facet, and, considering some of the realities faced by our ancestors most of us would probably be very glad about that fact. Nevertheless, well constructed live interpretation can help to make it more vivid and more understandable to visitors. The chance actually to interrogate a person from another era appeals across the age ranges and allows visitors to follow the tangents that interest them most. It also allows a skilful interpreter to adjust a performance to suit an individual audience.

Even when a character is fairly generic, he or she will have a fully developed biography to help them bring the past to life. They need to know the trivia of

everyday life, the sort of things that people naturally know about their own existence. In the case of a specific character, even more care has to be taken. It has not been unknown for characters to have to perform in front of real descendants of the people they are portraying. Chance Encounters was once hired to meet a world-wide reunion of the du Barry family, meeting in the old family home of Manorbier Castle. Knowing you are playing the part of someone's rather racy ancestress can be a little disconcerting!

Education and entertainment

Live interpretation can be a wonderful tool but, as with all tools, it can be misused or even abused. The company sets out to combine education and entertainment as seamlessly as possible, while remaining as true as possible to what was "typical" of the era. This means forgetting many modern concepts and opinions and avoiding actions that might be good drama but are very bad history. On the other hand, there is no real need to invent oddities for the sake of dramatic effect – the past is often strange enough on its own! It can be quite fascinating to watch people's faces as you regale them with a genuine medieval cure for piles – complete with a boiling cauldron of wine and a strategically used stick!

Almost irrelevant of period there are certain topics that always seem to fascinate and it is always worth garnering information on them – food and health, toilets and warfare among them.

Plas Mawr

One of the many sites where the company appears is the wonderful Plas Mawr in Conwy, where they will be for several weekends this summer. This beautifully restored Tudor town house was the property of the Wynn family; their complicated family tree does not make it easy for the interpreters but certainly makes it interesting. Whoever is playing Annis Wynn is in the position of having a brother who is also her step father-in-law

and a sister who is her sister-in-law!

The site has been furnished along the lines of an existing inventory and fully decorated, making it a delight to work in. Frequently interpreters have to imagine features that no longer exist – roofs in castles and so on – but Plas Mawr only requires us to ignore a few more modern features. There are also regular, well-informed volunteers on hand which makes it easier to evade genuine but inappropriate questions.

Normally, four characters are to be found interacting with the public during special events. There is no compulsion for members of the public to join in but most choose to enter into the spirit of the event. On entry, they meet the steward of the household, the favourite nephew of Robert Wynn, the owner and builder of the house. As they travel through the house, they meet other members of the household – the cook or a kitchen maid, Robert Wynn's sister and the captain of Robert Wynn's ship, *The Catherine*. On occasions, they

Meistr James o
Sant George yng
Nghaernarfon
gyda recriwt
newydd
**Master James of
St. George in
Caernarvon
with a new
recruit**



are joined by someone giving garden talks.

General information is interwoven with specifics relevant to the site. The cook may talk about prevalent superstitions but will tie it in with the still existent witch marks on the walls; the captain will actually point out the direction of the harbour.

The number of company members involved in a project can vary from just one to a dozen or more. Performances can also be combined with demonstrations of various skills such as cookery or even alchemy (although we have not yet turned lead into gold). Fascinating arguments can take place between characters such as an herb woman and a physician; or characters can simply gossip with or about each other. Every effort is made to engage the public, be they tourists on holiday or school children on an organised trip.

Val Williams runs Chance Encounters interpretive services.

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Mae **Jeff Pride** a **Ruth**

Taylor Davies o HERIAN

yn gobeithio y bydd prosiect

peilot yn Ne Cymru yn

dangos y rôl allweddol y

gall perfformiad ei chwarae

mewn ysbrydoli adfywiad

cymunedol.

Dod â'n Gorffennol Diwydiannol i Ganol y Llwyfan



Sefydlwyd partneriaeth HERIAN yn 2003 i wneud hanes diwydiannol De Cymru yn fwy hygyrch yn ddeallusol a chorfforol.

Datblygwyd cynllun deongliadol i'r bartneriaeth gan PLB Ltd, a osododd nifer o weithredoedd allweddol ar gyfer HERIAN. Un o'r rhain oedd datblygu perfformiad fel arf dehongli. Y syniad cychwynnol oedd defnyddio cwmni o ddehonglwyr person cyntaf teithiol. Ond wrth i bartneriaid ymuno â'r prosiect ac i'r strategaeth gael ei datblygu, daeth yn amlwg bod gan berfformiad rôl lawer ehangach i'w chwarae o ran ennyn diddordeb cymunedau a dod â storïau a safleoedd yr ardal yn fyw.

Amcan tymor-hir y strategaeth yw datblygu amrywiaeth eang o brosiectau dehongli wedi'u seilio ar berfformiad a fydd yn gwella'r profiad i drigolion lleol ac ymwelwyr, yn cynyddu ymwneud a balchder y gymuned, ac yn meithrin ymdeimlad o le.

Yn ogystal â dod â safleoedd treftadaeth yn fyw, mae'r strategaeth yn nodi ffyrdd y gall cymunedau ar draws y rhanbarth gael eu cynnwys drwy gymryd rhan yn y perfformiadau. Mae cynnwys y gymuned yn y dehongli yn allweddol er mwyn sicrhau bod canlyniadau'r strategaeth yn gynaliadwy.

Canolbwyntio ar y cymuned

Ers cwblhau'r strategaeth, bu HERIAN yn gweithio i sicrhau cyllid i'w gweithredu, ac fel cam cyntaf cafwyd arian gan Gynllun Blaenau'r Cymoedd a Chadw i ragbrofi prosiect perfformiad cymunedol ar draws pum awdurdod lleol: Blaenau Gwent, Caerffili, Merthyr Tudful, Rhondda Cynon Taf a Thorfaen. Bydd y prosiect peilot yn cynnwys o leiaf 4 perfformiad cymunedol yn ardal Blaenau'r Cymoedd a deuir â'r rhain ynghyd mewn digwyddiad dathlu yn yr haf. Cyfle unigryw yw hwn i weithio'n greadigol â phobl leol, i adeiladu ar gryfderau artistig ac amrywiaeth cymunedau lleol, ac i wneud cerddoriaeth, drama, dawns ac adrodd straeon yn rhan annatod o'r ffordd y dehonglwn y gorffennol.

Penodwyd cydlynnydd prosiect yn ddiweddar a fydd yn gweithio gydag ymarferwyr cymunedol allweddol. Nid yw'n fwriad gennym ddefnyddio grwpiau sy'n bod eisoes ac eithrio fel craidd i dynnu i mewn aelodau eraill o'r gymuned. Cynhelir ymgyrch hysbysebu i wneud cymunedau lleol yn ymwybodol o'r hyn sy'n digwydd ac i ennyn diddordeb. Bydd y prosiect yn elwa ar gefnogaeth perfformwyr proffesiynol a'r rheiny sy'n trefnu gwyliau cymunedol,

gyda'r nod o gynnwys perfformiadau yn y digwyddiadau lleol presennol.

Gwerthusiad

Caiff y prosiect ei werthuso i fesur ei lwyddiant. Gobeithiwn ddangos bod perfformiad wedi ysbrydoli pobl i adfywio eu cymuned leol, ei fod wedi cynyddu hyder a gallu'r gymuned gyfan, a'i fod wedi cael effeithiau cadarnhaol a hirbarhaol. Gobeithir hefyd y bydd y prosiect peilot yn darparu tystiolaeth y gallwn ei defnyddio i gefnogi ceisiadau pellach am gyllid i symud ymlaen â'r strategaeth.

Bydd 'Dod â'n Gorffennol Diwydiannol i Ganol y Llwyfan' yn diweddgu gyda digwyddiad dathlu ym mis Gorffennaf lle defnyddir perfformiad i ddehongli un o'r cyfnodau pwysicaf yn ein hanes. Mae gan gynllun peilot HERIAN y potensial i ddod yn brif ddehonglydd hanes pobl a lleoedd y cyfnod diwydiannol pryd y lluniwyd rhan helaeth o'r Gymru a adwaenwn heddiw.

Jeff Pride yw Cyfarwyddwr Tîm Cydlynu Partneriaeth HERIAN.

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Jeff Pride and **Ruth**

Taylor Davies from

HERIAN hope a pilot

project in South Wales

will demonstrate the

key role performance

has to play in inspiring

community regeneration.



The HERIAN partnership was established in 2003 to improve intellectual and physical access to the story of industrial South Wales.

An interpretive plan was developed for the partnership by PLB Ltd, who set out a number of key actions for HERIAN, one of which was to develop performance as an interpretive tool. The initial idea was to employ a troupe of travelling first person interpreters. However as partners came on board and the strategy was developed, it became clear that performance had a much greater and broader role to play in engaging communities, and in bringing both the stories and sites of the area to life.

The long-term objective of the strategy is to see the development of a wide range of performance-led interpretation projects, which will enhance the experience for local residents and visitors, increase community involvement and pride, and enhance a sense of place.

The strategy not only addresses ways of animating heritage sites, but also identifies ways that communities across the region

Bringing our industrial past to the centre stage

can be engaged through participation in performance. Such community involvement in interpretation is crucial if the strategy is to have sustainable results.

Community focus

Since completion of the performance strategy HERIAN has been working to identify funding to take it forward, and as a first step, has secured funding from the Heads of the Valleys Initiative and Cadw to pilot a community performance project across the five local authority areas of Blaenau Gwent, Caerphilly, Merthyr Tydfil, Rhondda Cynon Taff, and Torfaen. The pilot project will deliver at least 4 community performances within the Heads of The Valleys area, which will be brought together in a summer celebration event. This is a unique opportunity to work creatively with local people, to build upon the artistic strengths and diversity of local communities, and to make music, drama, dance and story-telling form an integral part of how we interpret the past.

A project coordinator has recently been appointed who will work with key community practitioners. The intention is not to use pre-existing groups except as a core around which to draw in other community members. A media campaign will be used to make local communities aware of what is happening and to gener-

ate interest. The project will benefit from the support of professional artistes and local festival organizers, with the aim of incorporating performances into existing local events.

Evaluation

Evaluation will be undertaken to measure the project's success. We hope to demonstrate that performance has provided inspiration for local community regeneration; that it has increased capacity within local communities; and that there is a positive legacy. It is also hoped that the pilot will provide HERIAN with evidence to support further funding applications to take the performance strategy forward.

'Bringing Our Industrial Past Centre Stage' will culminate in a celebration event in July which will see performance being used to interpret one of the most important eras of our past. HERIAN's pilot scheme has the potential to become a leading light in telling the story of the people and places from the industrial period that shaped Wales into what it is today.

Jeff Pride is Director of the HERIAN Partnership Coordinating Team. Contact: jeff.pride@herian.org tel: 01685 723968
Ruth Taylor Davies works as an Interpretive Consultant for HERIAN. Contact: herian@herian.org

Mae cymunedau ar hyd Bannau Brycheiniog yn gwybod y ffordd orau i adrodd stori dda – maent yn defnyddio celf, drama ac ailgreadau – i gyfathrebu drwy berfformiad. Fel yr esboniodd Jonathan Cook, mae Awdurdod Parc Cenedlaethol Bannau Brycheiniog yn hapus i gefnogi'r math hwn o weithgaredd cynaliadwy.

‘Rydw i am ddweud stori wrthyhych’

Wrth i Barc Cenedlaethol Bannau Brycheiniog gyrraedd ei ben-blwydd yn hanner cant oed, mae'n rhoi cyfle i ni ddathlu a myfyrio ar ei hanes, ei ddyfodol, a'i berthynas â'r tir a'r bobl sy'n byw ac yn gweithio yno, yn ogystal â'r rheiny sy'n ymweld ag ef. Hanner can mlynedd ar ôl derbyn ei 'ddynodiad arbennig', bydd Awdurdod y Parc Cenedlaethol yn ystyried y newidiadau mawr a fu yn ein byd a'r bygythiadau parhaus i'r amgylchedd naturiol. Rydym am gofio, dathlu a lledaenu'r gair, fel y gall

y rheiny nad ydynt erioed wedi bod i'r Parc Cenedlaethol fwynhau'r dirwedd wych hon. Rydym ni yma; felly dewch i ymweld â ni a mwynhau.

Nid oes angen i ni edrych yn bellach na'r cymunedau ar draws y Parc i weld sut i gyfleu stori. Mae'r Sleeping Giant Foundation a'r Red Kite Theatre Group, i enwi ond dau, yn adrodd straeon drwy gyfrwng celf, drama ac ailgreu. Oni bai am ddoniau creadigol ein hartistiaid talentog, gallai dehongli gael ei gyfyngu i gyfres o baneli dehongli cyffredin neu ddarn

o gerflunwaith addurnol.

Nid yw hyn yn awgrymu nad oes gan gelf a cherfluniau le pwysig mewn dehongli – edrychwch ar Angel y Gogledd yn Gateshead, sy'n greadigaeth syfrdanol, a dinas Casnewydd sy'n prysur ddod yn ganolfan ar gyfer pontydd trawiadol! Mae darnau mawreddog a dramatig yn rhoi lleoedd ar y map, a deuant yn ganolbwynt ar gyfer balchder cyhoeddus, hoffter, a weithiau dirmyg. Mae annog pobl i ystyried pynciau llosg, syniadau ac ystyron, gan brocio eu hawch am fwy o wybodaeth a dealltwriaeth, yn rhan anhepgor o ddehongli creadigol.

Gweithgareddau cynaliadwy

Fel Swyddogion Cymunedau Cynaliadwy sy'n gweinyddu chwarter miliwn o bunnau o arian y Cynulliad drwy'r Gronfa Datblygu Cynaliadwy, rydym yn awyddus i gefnogi prosiectau arloesol. Rydym am weld ffyniant cymdeithasol, amgylcheddol, diwylliannol ac economaidd – adfywiad ac nid dirywiad ein Parc Cenedlaethol a'i gymunedau.

Cefnogwn amrywiaeth helaeth o brosiectau, o gynlluniau 'egni gwyrdd' i ganolfannau cynghori, o astudiaethau dichonoldeb i

Celt: paratoi ar gyfer brwydr
Celt: preparing for battle





adnewyddu neuaddau cymunedol, ac fel rhan o'n gwaith ym meysydd adfywio cefn gwlad, gwella'r amgylchedd a datblygu cymunedol rydym yn aml yn cefnogi cymunedau sy'n ymgymryd â phrosiectau 'adeiladu gallu' wedi'u seilio ar berfformiad – celf, drama a'r cyfryngau.

Theatr cerddoriaeth epig

Pan ddaeth y Red Kite Theatre Group atom yn 2005 a sôn am ddatblygu perfformiad o'r enw "Celt", roeddwn braidd yn amheus ynghylch sut y gallai hyn gyflawni ein hamcanion, ond ar ôl sawl trafodaeth daeth yn amlwg y gallai'r prosiect hwn, a'i bwyslais ar hunanfyngiant, godi, goleuo a chyfleu negeseuon i gynulleidfa a oedd yn barod i dderbyn cysyniad gwahanol ac unigryw.

Mae'r cwmni theatr yn disgrifio "Celt" fel "dam epig o theatr gerddorol gyda drama yn ei ganol. Perfformiad, grym a chydweithio yw Celt. Mae Celt yn adrodd storïau mawr sy'n cwmpasu teithiau personol a mythau cyhoeddus, wedi'u cyflwyno drwy'r fformatau a thechnolegau diweddaraf.

"Mae Celt yn mynd yn ôl ymhell mewn amser pan heuwyd hadau'r hyn yr ydym, ble'r ydym nawr, a sut y gallem fod. Gyda chyfraniadau gan artistiaid proffesiynol a'r gymuned sy'n cofleidio cerddoriaeth, dawn, drama a dylunio, mae Celt yn cyfuno'r gorffennol, y presennol a'r dyfodol. Dam

a gynhyrchwyd yng Nghymru ydyw sydd â photensial gwych ar gyfer meithrin cysylltiadau â'r byd Celtaidd yn Ewrop a thu hwnt."

Doniau lleol

Roeddem o'r farn fod hon yn ffordd arbennig iawn o ddehongli'r Parc a'i gymunedau. Mae'r Gelli Gandryll a'r cylch yn gartref i lawer o artistiaid proffesiynol o fyd y llwyfan. Cafodd cerddorion, cyfarwyddwyr, telynegwyr a chyfansoddwyr o'r radd flaenaf eu recriwtio i weithio gydag amaturiaid o bob cefndir a grŵp oedran a'u haddysgu yn ffyrdd y cyfryngau a'r theatr: sgiliau drama, goleuo, technegau camera, cyfarwyddo, coluro, coreograffi a sain – roedd y cyfle unigryw hwn ar agor i bawb. Roeddem yn falch iawn o ddarganfod bod dros 85% o'r 75 o berfformwyr yn bobl ifanc o dan 18 oed. Arweiniodd cyfres o weithdai at berfformiadau mewn Gŵyl Geltaidd wythnos o hyd, perfformiadau stryd yn y Gelli Gandryll, ac yna perfformiadau yn Theatr Brycheiniog yn Aberhonddu.

Rydym hefyd wedi cyllido digwyddiadau o naws gyffelyb ond ar raddfa lai. Roedd Gŵyl Owain Glyndŵr yn ddigwyddiad undydd a gynhaliwyd yn Nyffryn Tawe ger Abercraf, rhanbarth yr ystyrir ei fod yn ddifreintiedig yn economaidd. Er mwyn cynhyrchu sioe i'r gymuned leol ac

ymwelwyr â'r ardal, trefnwyd digwyddiad newydd. Roedd hon yn cynnwys "ceffylau drwy hanes", perfformiadau gan Ysgolion Cynradd Abercraf, Caehopkin a Phenrhos, adrodd straeon Cymraeg gyda cherddoriaeth, gof yn arddangos ei grefft, crefftau carreg a llawer mwy. Ac fel "Celt", roedd y digwyddiad hefyd yn dathlu'r dirwedd leol ac yn cydnabod ein treftadaeth Geltaidd.

Drwy ddigwyddiadau, celf a chyfryngau eraill, gall cymunedau hybu twristiaeth ac adeiladu gallu lleol. Gallant ennyn diddordeb eu hieuenctid, drwy eu cynnwys yn y prosiect, a datblygu ymdeimlad o berchenogaeth a hunanberthyn. Gall digwyddiadau gyfoethogi a goleuo ac, yn fwy na dim, gallant ddweud stori a chyfleu neges. Mae'r berthynas symbiotig hon, a'r ymagwedd amlweddog hon at ddehongli, yn creu ffurf ddiddorol ar gyfathrebu.

Ond gochelwch y 'noddwr'! Mae cytuno i ariannu syniad yn un peth, mae sicrhau bod pawb yn cyfleu'r neges y cytunwyd arni yn beth arall! Rhaid i chi beidio â cholli golwg ar y nod a'r neges sylfaenol a chael eich dallu gan athrylith artistig.

Swyddog Datblygu Cynaliadwy gydag Awdurdod Parc Cenedlaethol Bannau Brycheiniog yw Jonathan Cook.

Manylion cysylltu:

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‘I want to tell you a story’

Communities
across the
Brecon
Beacons
know the
best way to
tell a good story

- they use art, drama
and re-enactment - to
communicate through
performance. And as
Jonathan Cook explains,
the Brecon Beacons
National Park Authority
is happy to support this
type of sustainable activity.



Celt: dau lwyth
yn cyfarfod
**Celt: two
tribes meet**

As the Brecon Beacons National Park slips into its 50th year we can take this opportunity to celebrate and reflect on its history, its future and its relationship with the land and the people who live in, work in and visit the Park. The National Park Authority is recognising 50 years of ‘special designation’ and also considering our ever-changing world, where threats to the natural environment are now constantly with us. We want to remember, celebrate and spread the word - so that those that have never been to the National Park can experience this wonderful landscape. We are here; come visit us and enjoy.

We need look no further than our communities across the Park to see how to communicate a story. The Sleeping Giant Foundation and The Red Kite Theatre Group, to name just two, relay their stories through the medium of art,

drama and re-enactment. If it were not for the creative talents of our gifted artists, interpretation could be left to a set of banal interpretative panels or some decorative sculpture added as an afterthought.

This is not to say that art and sculptures don't have their place – look at the Angel of the North in Gateshead, which is stunning, whilst Newport is fast becoming a centre for sensational bridges! Breathtaking, dramatic pieces put places on the map, and become a focus for public pride, affection and sometimes derision. Encouraging people to explore issues, ideas and meanings, prodding their thirst for greater knowledge and understanding is at the very heart of creative interpretation.

Sustainable Activities

As Sustainable Communities Officers, administering a quarter of a million pounds of Welsh Assembly money from the Sustainable Development Fund, we look to support innovative projects. We look for benefit through social, environmental, cultural and economic gain - regeneration and not degeneration of our National Park and its communities.

We support a whole raft of projects from ‘green energy’ projects to advice centres, feasibility studies to community hall refurbishment and as part of our drive on rural regeneration, environmental

improvement and community development we often support communities that undertake capacity building projects based on performance - art, drama and the media.

Celt – epic music theatre

When approached by Red Kite Theatre Group in 2005, who wished to develop the “Celt” idea I was somewhat sceptical as to how this could achieve our aims, but following several discussions it became apparent this project, born of freedom of expression, could lift, enlighten and communicate messages to an audience more receptive to a different and unique delivery.

Red Kite Theatre Group describe “Celt” as an “epic piece of music theatre with drama at its heart. Celt is performance, power and collaboration. Celt is grand story telling encompassing personal journeys and public myth, presented with state-of-the-art media formats and technologies. Celt reflects a time long ago when the seeds were sown of who we are, where we are now, and how we might be. With community and professional input embracing music,

dance, drama and design, Celt resonates past, present and future. It is a home grown piece for Wales with wonderful potential for links with the Celtic world throughout Europe and beyond.”

Local talent

This seemed like a great way of interpreting the Park and its communities. Hay-on-Wye and the surrounding area are extremely lucky to be home to so many talented professionals from the world of stage. Top musicians, directors, lyricists, and composers were enrolled to work with amateurs from all backgrounds and age groups, and educate them in the ways of media and theatre: drama skills, lighting, camera techniques, directing, make-up, choreography, and sound - this unique opportunity was open to all. It was particularly pleasing to find that of the 75 plus performers taking part, more than 85% were young people under the age of 18. A series of workshops culminated in performances in a week long Celtic Festival in Hay on Wye, and then performances at Brecon's Theatr Brytheiniog.

We have also funded events in a similar vein but not as elaborate, The Owain Glyndwr Festival was a one day event held at the top of the Swansea Valley near Abercraf, a region regarded as economically

deprived. Seeking to provide a show for the local community and visitors to the area, a new event was organised. This included 'Horses Through History', performances by Abercraf, Caehopkin and Penrhos Primary Schools, Welsh storytelling with music, blacksmith demonstrations, stone crafts and much, much more. And like Celt this event was also an appreciation of the local landscape and an acknowledgment of our Celtic heritage.

Through events communities can encourage visitors and build local capacity. They can engage with their youth, through participation and involvement and develop a sense of ownership and self-belonging. Events can enrich and enlighten and most of all tell a story and get a message across. This symbiotic relationship and multifaceted media approach to interpretation creates such an interesting form of communication.

But beware the 'funder'! Agreeing to fund an idea is one thing, getting the agreed message out and singing from the same hymn sheet is another! Losing sight of the goal and the message you are trying to tell must not get lost in the blinding flashlights of artistic flamboyance.

Jonathan Cook is Sustainable Development Officer for the Brecon Beacons National Park Authority. Contact: Jonathan.cook@breconbeacons.org

Celt: yr archelyn yn ysgogi gornest
Celt: the arch-villain incites conflict



Newyddion a barn

Gwobrau'r Gymdeithas Dehongli Treftadaeth (AHI) 2007

Mae Gwobrau Dehongli Prydain ac Iwerddon y Gymdeithas Dehongli Treftadaeth yn cydnabod ac yn hysbysebu arfer rhagorol ym maes dehongli ym Mhrydain, Iwerddon, Ynysoedd y Sianel ac Ynys Manaw. Gall unrhyw gorff neu unigolyn yn y sectorau cyhoeddus, preifat a gwirfoddol sy'n gysylltiedig â dehongli thema, lle, safle, casgliad, digwyddiad neu dopig arall er lles y cyhoedd gynnig am y gwobrau. Mae'r beirniaid yn chwilio am ddehongli arloesol, ysbrydoledig a herfeiddiol mewn prosiectau neu raglenni o unrhyw faint, o fentrau lleol bach i fuddsoddiadau mawr. I fod yn gymwys, rhaid bod y prosiectau wedi cael eu lansio ar ôl 1 Ionawr 2005.

Bydd Gwobr Arbennig yn 2007 yn cydnabod rhagoriaeth mewn dehongli cynaliadwyedd. Bydd y cystadleuwyr yn ennill gwobr neu glod drwy egluro sut y gallwn ddefnyddio ein hadnoddau naturiol yn ddoeth ac mewn ffordd nad yw'n peryglu defnydd neu fwynhad ohonynt gan genedlaethau'r dyfodol. Bydd y beirniaid yn chwilio am safleoedd neu brosiectau deongliadol sy'n cyfleu ac yn esbonio'n llwyddiannus negeseuon cynaliadwyedd, boed ar raddfa leol, ranbarthol, genedlaethol neu fyd-eang. Ni allwch ennill Gwobr neu Glod Arbennig heb ennill Gwobr neu Glod cyffredinol yn gyntaf. Rhaid derbyn ceisiadau erbyn **Dydd Gwener 4 Mai 2007**. www.heritage-interpretation.org.uk

The Vital Spark

Cynhelir Cynhadledd 2007 y Gymdeithas Dehongli Treftadaeth, The Vital Spark, rhwng 30 Medi a 3 Hydref yn Aviemore, Yr Alban. Manylion pellach: www.thevitalspark2007.org.uk

Gweithdy mapio yng Ngogledd Cymru

Yn dilyn ein digwyddiad llwyddiannus yn yr Hydref - *Where did you get that map? Getting the most from mapping in interpretation* - a gynhaliwyd yn Amgueddfa'r Glannau yn Abertawe ym mis Tachwedd, rydym yn cynllunio gweithdy Gwanwyn yng Ngogledd Cymru. I nodi bod gennych ddiddordeb, cysylltwch â Ruth Taylor Davies lethaconsultancy@fsmail.net, ffôn: 01792 881762.

Grantiau o Gronfa Dreftadaeth y Loteri

Yn 2006, rhoddodd Cronfa Dreftadaeth y Loteri grantiau gwerth dros £150 miliwn i brosiectau ar draws Cymru ac er y bydd cyllidebau'n dynn yn y blynyddoedd i ddod, y Gronfa hon fydd y ffynhonnell ariannol fwyaf o hyd ar gyfer prosiectau treftadaeth yn y DU. Dyfernir grantiau o £500 a mwy i amrywiaeth fawr o brosiectau treftadaeth. I gael gwybodaeth am yr holl raglenni grant, ewch i wefan y Gronfa www.hlf.org.uk neu ffoniwch y tîm datblygu ar 029 20 343413.

Cyfraniadau Os Gwelwch yn Dda

Os ydych yn gweithio ar brosiect a allai fod o ddiddordeb i bobl eraill yn y maes, beth am ysgrifennu erthygl i Ddehongli Cymru? Y dyddiad cau ar gyfer y rhifyn nesaf yw 31 Awst. E-bostiwch eich syniadau i ruth@waycott.fsnet.co.uk, ffôn: 01600 860779.

News & views

AHI Awards 2007

AHI's Interpret Britain and Ireland Awards recognise and publicise outstanding practice in interpretation throughout Britain, Ireland, the Channel Islands and the Isle of Man. They are open to any organisation or individual in the public, private and voluntary sectors involved in interpreting a theme, place, site, collection, event or other topic for the benefit of the general public. Judges look for innovative, inspirational and provocative interpretation in projects or programmes of any size, from small local endeavours to major investments. Projects, to be eligible, must have opened after 1 January 2005.

A Special Award for 2007 will recognise excellence in the interpretation of sustainability. Entries will win an award or commendation if they clearly address and explain the issues of how we can use our natural resources wisely and in a way that doesn't compromise their use or enjoyment by future generations. The judges will be looking for interpretive sites or projects that communicate and explain successfully the messages of sustainability whether on a local, regional, national or global basis. You can win a Special Award or Commendation only if you are judged to have won a general Award or Commendation. Entries **must** be received by **Friday 4 May 2007**. www.heritage-interpretation.org.uk

The Vital Spark

The AHI's 2007 Conference, The Vital Spark, runs 30 Sep – 3rd Oct in Aviemore, Scotland. Further details: www.thevitalspark2007.org.uk

Mapping workshop in North Wales

Following our successful and over-subscribed Autumn event - *Where did you get that map? Getting the most from mapping in interpretation* - which was held at the National Waterfront Museum Swansea in November, we are planning a Spring workshop in North Wales. To register interest in attending please contact Ruth Taylor Davies lethaconsultancy@fsmail.net tel: 01792 881762

Grants from Heritage Lottery Fund

In 2006, Heritage Lottery Fund (HLF) awarded over £150 million of grants to projects across Wales and whilst budgets will be tight in the coming years, HLF will still be the largest funder of heritage projects in the UK. HLF awards grants to a wide variety of heritage projects, with awards from £500 upwards. For information on all the grant programmes visit the HLF website www.hlf.org.uk or telephone the development team on 029 20 343413.

Contributions Please

If you are working on a project which you think would be of interest to others why not write an article for Interpret Wales? The deadline for the next issue will be August 31st. Email your ideas to ruth@waycott.fsnet.co.uk tel: 01600 860779