Interpretation Plan

for the castles and town walls of Edward I

for

Cadw

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PLB Consulting Ltd

www.plbltd.com   info@plbltd.com   +44 [0]1653 698 309

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Author: PLB Consulting Ltd
                               Dovecote Stables
                               Swinton Grange Courtyard
                               Swinton
                               Malton
                               North Yorkshire
                               YO17 6QR

Commissioned by: Cadw

Prepared by: Amanda Peacock   **Date: 4th May 2010**
Tel: 01653 698309
E-mail: amanda.peacock@plbltd.com

Checked

by:……… *Sarah L. Oswald* **……Date:……28/05/10……**

Executive Summary for an Interpretation Plan for the Edwardian Castles of North Wales

1.1   Introduction

This Interpretation Plan is for the castles and town walls of North Wales built at the behest of Edward I, King of England during the last quarter of the 13th century.

The study will feed into the development and implementation of a Pan Wales Heritage Interpretation Plan as part of the Cadw-led Heritage Tourism Project for Wales, part funded through the EU Convergence Programme for North and West Wales and the Valleys.

The Edwardian castles and town walls story fits into the strand of the castles and Princes of North Wales (native Princes, Norman and Edwardian conquest) and the fight for independence. It will link closely with parallel plans that have also been commissioned for **the native Princes**, **Norman and Plantagenet settlement,** including **the Princes of Gwynedd, the Princes of Deheubarth, Lords of the Southern March** and **Owain Glyn dwr**.

The plan takes due account of the recommendations outlined in 'Interpretation Planning: The Historic Environment of Wales, Strategy Document for Cadw' for the Welsh Assembly Document (June 2009) by Atkins, Bremner and Orr.

1.2   The sites

The 11 sites considered as part of this study are:

* Conwy castle and town walls, Caernarfon castle and town walls, Harlech and Beaumaris (that together comprise a World Heritage Site)
* Flint Castle
* Denbigh Castle and town walls
* Rhuddlan
* Criccieth
* Dolbadarn
* Dolwyddelan
* Aberystwyth Castle

The appended audit reviews on site interpretation for each location.

There will be considerable overlap between the interpretation proposed for these sites as part of this study, and that from other studies – particularly the Princes of Gwynedd and Owain Glyn Dwr.

1.3   The audiences

Target audiences for this study (comprised of both existing audiences and those that are currently under-represented) include:

* Family groups on holiday
* Day visitors

- Older couples
- Non Welsh UK audiences
- Welsh audiences, including local communities
- Overseas visitors
- Group travel audiences
- Schools and education groups
- People Visiting Friends and Relatives or Staying with Friends and Relatives
- Younger adults
- BME groups
- People with disabilities

1.4   Context for interpretation

A consideration of the wider context for this interpretation plan indicates that:

- Interpretation should support sustainable tourism development, including through extending the season and dispersing visitors from key attractions into the wider area
- Interpretation can and must help improve access to the heritage product, hand in hand with improved infrastructure
- Interpretation can help reinforce Welsh identity, 'sense of place' and culture
- There is a need for increased partnership working to deliver interpretation
- More information and provision of trails, routes, themes and clusters, cultural trails/ networks is needed
- Cadw have already worked up a series of proposals for these sites that will be delivered as part of the funding package, including new and refreshed visitor exhibition space at key sites (Conwy and Harlech)
- The significance of this group of sites is in part bound in with the World Heritage Site statement of significance: *These extremely well preserved monuments are examples of the colonisation and defence works carried out throughout the reign of Edward I (1272-1307) and the military architecture of the time.* However, each site also has an individual web of characteristics and features of unique significance which are always not widely understood or agreed
- There is a wide range of archival and artefactual material of relevance to the interpretation

1.5   Recommendations

This plan proposes a wide range of recommendations for each site grouped into:

1. Off site, pre visit interpretation
2. Site based interpretive provision
3. Linking interpretation (that link sites and features together)
4. Adaptive interpretation to encourage repeat visits

The interpretation will be linked to the following interpretive messages and their corresponding themes:

Over-arching message:

> ***Edward I, King of England, established this mighty set of castles and towns in north Wales to dominate the Welsh Princes***

Messages and themes:

1. The castles represent the best of castle building skills in Western Europe, by people from across Europe, in a short timescale and on a hugely ambitious scale

   Theme: **A powerful presence in the landscape** - *why these castles have such presence*

2. The castles are symbols of Welsh resilience showing the huge effort by Edward I to dominate North Wales

   Theme: **The dragon of Wales vs the lion of England**

3. Each castle has individual stories to tell

   Theme: **A life in stone** – *the life of each castle and the people associated with them*

4. The castles and towns provide a means to keep some communities 'within' and others 'out'

   Theme: People who lived **under the shadow** of the castles and walls

5. The castles have a compelling legacy which influences our ideas and identity today

   Theme: **A legacy of stone** - *the enduring nature of these stone castles still has a resonance today*

Key themes for each site:

SIte	Themes/ topics
Flint Castle	A powerful presence in the landscape
Denbigh	The dragon of Wales vs the lion of England • Wales and the Marcher Lords • Impact of the town
Rhuddlan Castle	The dragon of Wales vs the Lion of England • The Statute of Rhuddlan • The huge effort by Edward I to dominate N Wales
Conwy	The castles and towns provide a means to keep some communities within and others out A powerful presence in the landscape • appropriation of a site of importance to the Princes of Gwynedd
Beaumaris Castle	A powerful presence in the landscape The dragon of Wales versus the lion of England • Edward I's huge building effort ended up proving too costly and Beaumaris castle was never finished. However, the new town thrived

Caernarfon	The dragon of Wales vs the lion of England • the castles as symbols A powerful presence in the landscape • in the footsteps of the Romans, appropriation of mythologies The castles and town walls provide a means to keep some communities in and others out • impacts of the town
Criccieth Castle	Under the shadow of the castles and walls A powerful presence in the landscape • appropriation of Welsh castle site
Harlech Castle	A powerful presence in the landscape The dragon of Wales vs the lion of England A life in stone
Dolwyddelan Castle	A powerful presence in the landscape The Welsh Dragon • introducing the Princes of Gwynedd
Dolbadarn Castle	A life in stone A powerful presence in the landscape • appropriation of Welsh sites

1.6 Action Plan

An action plan has been devised that highlights the different levels of priority for the various interpretation recommendations. We have laid out a series of evaluation measures that could be undertaken to support the action plan and guide future activity.

An Interpretation Plan for the Edwardian Castles of North Wales

1   Introduction

1.1   Background

This is an Interpretation Plan for the castles and town walls of North Wales built at the behest of Edward I, King of England during the last quarter of the 13th century. It follows a major review of Cadw's interpretive provision across its portfolio of 127 sites and monuments and an over-arching Strategy completed in 2009.

This study will feed into the development and implementation of a Pan Wales Heritage Interpretation Plan as part of the Cadw-led Heritage Tourism Project for Wales, part funded through the EU Convergence Programme for North and West Wales and the Valleys.

The story of the castles of Edward I in North Wales is therefore just one thematic strand in an overall narrative for the Welsh heritage product. Wider strands include:

- the origins of Wales, prehistoric Wales, Roman invasion and settlement
- spiritual and inspirational landscapes (from prehistory to the present day)
- the castles and Princes of medieval Wales and the fight for independence
- Welsh merchants and gentry (16th – 18th centuries), the growth of towns, architecture
- 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

The Edwardian castles and town walls story fits into the strand of the castles and Princes of North Wales (native Princes, Norman and Edwardian conquest) and the fight for independence. It will link closely with parallel plans that have also been commissioned for **the native Princes**, **Norman and Plantagenet settlement,** including **the Princes of Gwynedd, the Princes of Deheubarth, Lords of the Southern March** and **Owain Glyn dwr**.

This study, which will tell the story of the conquest of North Wales by King Edward I, closely links with **the story of the native Princes of Gwynedd**. It will also take account of the use of the castles and town walls following the conquest.

We are grateful to the expert advice provided by Dr Jeremy Ashbee, Castle Researcher, and to the support of a range of stakeholders consulted during the course of the study (see Appendix C).

1.2   Report aims

This report will provide an interpretation plan for the Edwardian castles listed in section 1.3 that will:

- take into account the opportunities and constraints presented in the World Heritage status of four of the main sites

- work within the principles outlined for the Pan-Wales Interpretation Plan, outlined in the Atkins report[1]
- identify key elements of the story of the castles and key sites or destinations to bring that story alive
- propose strong interpretive themes and stories
- be firmly grounded in historical fact
- ensure interpretation will acknowledge each site's unique qualities
- focus interpretation on a broad audience base and consider the potential to attract new audiences
- consider interpretation that will encourage participation and involve key audiences
- use learning outcomes to guide a programme of evaluation for the interpretation

1.3 Edwardian castles and town walls: the sites

The sites included for the purposes of this Interpretive Plan have been defined by Cadw. They include the castles and two sets of town walls that achieved World Heritage Status in 1986 for their outstanding universal value in terms of architectural significance: Conwy castle and town walls, Caernarfon castle and town walls, Harlech and Beaumaris.

Six other Cadw owned sites are also included in this plan as part of the wider context for the network of castles built or influenced by Edward I's regime, his predecessors and subjects in North Wales: Flint Castle, Denbigh Castle and town walls, Rhuddlan, Criccieth, Dolbadarn and Dolwyddelan. It is important to note that there is significant overlap between all of the above sites and the story of the Princes of Gwynedd, some more obviously apparent than others. Aberystwyth Castle was also considered in the audits.

The plan does not therefore take into account other castles and town walls built or influenced under Edward I during the same period in other parts of Wales.

Map 1 shows the relative location, key features and associations of the sites.

When the above sites were discussed with key stakeholders at a consultation workshop in March 2010 (see Appendix D for more detail), the inclusion of Criccieth, Dolbadarn and Dolwyddelan provoked some comment as to the nature of what could be described as an Edward I castle, since these sites had strong associations with the Princes of Gwynedd prior to their appropriation by the forces of Edward I. It was agreed that their treatment will need to be of a different nature, due to their dual role, and their interpretive treatment has therefore been considered in light of the overlap between this plan and the Interpretation Plan for the Princes of Gwynedd.

1.4 Ownership

10 of the sites listed above are in the guardianship of Cadw, with the exception of Aberystwyth, which is managed by Ceredigion Council. The majority are owned by the state, although Caernarfon is part of the royal estate. Parts of the town walls at the various walled town sites have minor private uses and owners.

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[1] *Interpretation Planning for the Historic Environment of Wales – Final Report to Cadw* (June 2009) Atkins, Bremner and Orr

1.5   A Pan Wales Interpretation Strategy for Cadw

This Interpretation will feed into a wider Pan Wales Interpretation Strategy, the principles for which are summarised in 'Interpretation Planning: The Historic Environment of Wales, Strategy Document for Cadw' for the Welsh Assembly Document (June 2009) by Atkins, Bremner and Orr.

The Strategy puts forward a new vision and approach to the interpretation of the 127 Cadw Monuments. The strategy summarises the capacity of these monuments to tell the history of Wales and its people, representing:
- Symbols of military and religious power
- Peoples' homes
- Spiritual life

Existing interpretation
The stories currently told by existing interpretation at these sites tend to be characterised by:

- a focus on the 'big' characters from history
- use of specialist technical, military and architectural information in an academically rigorous format
- dated, officious signage
- a lack of welcome
- gaps in the stories
- a limited choice in interpretation for visitors
- a lack of the necessary spark of interest

The Strategy notes the current importance of the guidebooks as an interpretive tool, although they are detailed and academic with a lot of technical terms and more likely to be purchased as a souvenir guide rather than interpretive aide on site.

Other detailed criticisms include:
- absence of visitor interpretation
- poor visitor reception buildings in some sites
- over wordy, crowded, text based, technical academic language
- reconstruction building drawings on the panels especially are too small
- focus on status figures and architecture makes it hard to understand how the monument was used and who lived there/ was linked to it
- limited interpretation on Welsh life
- little for families and for schools
- little evaluation of existing interpretation
- presentation style isolates the monuments from normal lives and the surrounding townscape/ landscape
- little welcome, orientation and presentation at unstaffed monuments

The strategy also notes that flagship Cadw sites tend to have a greater range of interpretation on offer and cater for different languages and that only 7 out of the 30 staffed sites offer audio tours.

Aspirations for interpretation

Goal: Creation of interpretation that is entertaining, imaginative, engaging and fun!

The Cadw monuments should be gateways for interpreting the wider historic environment of Wales, and:

- Place visitors at the heart of interpretation
- Use humour and emotion
- Improve the welcome through signage and branding
- Offer more for families
- Offer active learning where you can discover more
- Challenge and relate to visitors
- Provide first person narratives from different perspectives
- Increase the emphasis on Welsh history, culture and language, reinforcing messages about Welsh identity
- Use mobile phone technology and the internet
- Integrate learning with community outreach
- Help people want to understand their heritage and want to care for it and take ownership of it
- Work in partnership to interpret the wider historic environment of Wales
- Be creative, innovative and take risks

Proposed overarching themes for interpretation:

1. History happened here
2. I lived here
3. Look here
4. We care

Vision for interpretation

Every visitor to a Cadw monument should:
   1. Feel welcome
   2. Be able to understand, engage with and find meaning in everything they see and do
   3. Leave wanting to learn more – and know how to do so

The vision is supported by the following strategic recommendations:

1. Implement a planned approach to interpretation guided by clear themes and measurable objectives

2. Adopt an inclusive, audience focused approach to interpretation and engagement

3. Ensure all visitors, particularly at unstaffed sites, feel more welcome by improving signage, orientation and presentation. The strategy recommends installing new welcome/ croeso panels on the approach to each monument, and improving the presentation of Visitor Receptions for staffed monuments including providing more space for interpretation and orientation. Visitors should also be signposted to where they can find out more when they leave.

4. Put people and their stories first, using engaging narratives to communicate significance and meaning from different perspectives

5. Bring Welsh history, language, perspectives and culture to the fore, including by offering every visitors to a Cadw monument the opportunity to learn a Welsh phrase, word or pronunciation

6. Encourage greater understanding through dialogue and active learning, providing more for children and family groups, including activities based interpretation aimed at 7-12 year olds, as well as games/ quizzes and activities that appeal to adults as well

7. Make innovative use of new technologies, including reviewing audio guide provision, rolling out Bluetooth narratives

8. Develop interpretation in conjunction with learning and outreach to strengthen the links between monuments and people

9. Work in partnership with others to tell the story of the wider Welsh historic environment.

10. Monitor, review and remedy the interpretation against objectives

Priorities

The Strategy suggests that the following should be priority activities for Cadw:
- Improve the welcome offered to visitors
- Offer more for children and families
- Introduce new interpretation via mobile phones and Bluetooth

It suggests that 13 monuments should be prioritised for improvements, amongst them:
- Caernarfon Castle
- Conwy Castle
- Harlech Castle
- Denbigh Castle

The *Map to show the Atkins Report recommendations* (Map 2) summarises the site-specific recommendations made in Atkin's individual Monument Interpretation Plans for sites of relevance to this study. Flint, Rhuddlan and Dolwyddelan were not considered for Monument Interpretation Plans and are therefore not mapped.

2   A history of the castles and their walled towns

2.1   Introduction

'The King's decision, announced on 17th November 1276, to go against Llywelyn as a rebel and a disturber of his peace, had, as not the least notable of its consequences, the inauguration in Wales of a programme of castle building of the first magnitude.'

(The Welsh castles of Edward I, Arnold Taylor 1986)

Wales did of course have castles before Edward's 1276-77 campaign in Wales against Llywelyn ap Gruffudd and his principality. The first Norman invaders of Wales had used earthwork and wooden castles to consolidate their hold on newly conquered lands in Wales and act as bases from which to launch future expansion. The Marcher Lords had long been using castles to support their landholdings in the Welsh Marches and in many ways were at the forefront of castle building, such were the resources they commanded and the imperatives for retaining a secure base within their domains. Caerphilly Castle, begun by Marcher Lord Gilbert de Clare, perhaps represents the best example of a Marcher castle of this era.

Henry III, Edward's father, had already demonstrated the use of the castle in containing the Welsh, supporting military domination, and through this, civilian control, for example through his military campaign into Wales and occupation and re-fortification of Llywelyn ap Iorwerth's former stronghold Deganwy castle on the river Conwy. The Welsh Princes had also benefited from erecting castles to meet the threatening tides of opposition set against them and adapted them to suit their own purposes, including proclaiming the borders of their dominions and to function as prisons. Castles could frequently change hands amidst the varying fortunes of conquest and re-conquest between a complex web of rival claims. This legacy has made it difficult to date and even attribute many of the castles in Wales to the many different possible rulers and periods.

2.2   The 1276-77 war

Edward I saw in castles an optimum opportunity to re-impose English rule at key strategic centres, re-taking and rebuilding existing castles following deliberate destruction by the Welsh or the ravages of, at times, prolonged military sieges. Castles were used as firm bases or military staging points from which to move (and securely store) supplies, as well as to move troops through the inhospitable terrain of Wales. Supply lines were created by clearing large swathes of woodland concentrated on the coast roads between these strategic outposts, and ensuring castles were, in the main, close to or accessible to the sea and hence supply routes with England, Scotland and Ireland.

The Treaty of Aberconwy, which followed the campaign of 1276-77 and surrender of Llywelyn ap Gruffudd, represented a major redistribution of power in Wales to the east of the Conwy in favour of the English. It was the stone castle that Edward I used to ensure his new gains in Wales. In 1277 he commissioned work on four major new castles – Flint, Rhuddlan, Aberystwyth and Builth, with additional resources being directed at three other recently constructed castles: Ruthin, Caergwrle and Hawarden. Other native castles taken by the English forces in the campaign also came under Edward's control and were repaired and, in places, improved.

Edward's castle building was marked by a series of common characteristics, including intelligent choice of site (i.e. for strategic location, often linked to access to the sea), speed of construction, unprecedented for this time, thoroughness in the deployment of vast resources in terms of manpower to make this building programme happen, and innovation in military architecture. The scale of these castles was also notable: they were far from ordinary. In addition Edward I was able to lavish resources on many castles at once. The four new castles listed above had been substantially completed by 1280, testimony to the huge resources Edward was able to command from England.

2.3 The 1282-3 war

Edward's second war in Wales (1282-3), a spontaneous popular uprising across much of Wales against the injustices of English rule, led Edward to seek a final solution for the Welsh 'problem': the conquest of North Wales and the ultimate disinheritance of the Princes of Gwynedd. Castles were repaired as Edward's various armies advanced into the heartlands of Wales and progress was marked by the gradual taking of castle after castle.

Following the final defeat, death or surrender of key Welsh leaders in 1283, Edward spent almost the whole year of 1284 in Wales personally laying the foundations for the governance of his newly conquered lands. This included a further major period of castle-building to ensure the permanence of conquest, alongside the political and territorial shift in power in Wales to the English and the introduction of an entirely new system of institutional and legal foundations.

The new castles at Flint and Rhuddlan had already proved their worth in withstanding Welsh attacks in 1282 and acting as secure bases for counter attack. Hope Castle was repaired in 1282, Ruthin, Denbigh and Holt under construction by Edward's barons, repairs begun at Dolwyddelan in 1283 and concurrently work begun on major new castles at Conwy, Harlech and Caernarfon, with the ultimate intention of encircling the heartland of the Princes of Gwynedd (Snowdonia), and controlling the Menai Straits and access to Anglesey and Ireland beyond. The Menai Straits were a particularly important shipping route, not least because whoever controlled the Straits controlled the shipping of grain from Anglesey into northern Wales.

This second phase of castle-building was even more impressive than the first. Edward was able to bring in resources – labourers, craftsmen and materials – from all across his royal domains (including England, Scotland, Ireland and parts of western Europe) on an unprecedented scale. The important role of Master James of St George has been well documented as chief organiser and 'project manager' of the entire project. Master James was from Savoy, which Edward had visited on return from Crusade, and was one of a considerable number of Savoyards deployed for their various skills in helping mastermind the building campaign. Many, include Master James, were later awarded posts as constables of the new castles in recognition of their services.

As with the earlier programme, the speed of work and rate of progress on the building project was phenomenal: Caernarfon was largely completed by 1287, Harlech by 1289.

2.4   The Madog ap Llywelyn rebellion

A further significant Welsh rebellion, led by Madog ap Llywelyn, a distant relation of Llywelyn ap Gruffudd occurred in 1294 as a direct response to the new English royal administrative systems, including the application of taxes, in Wales. The rebel force was able to overrun Caernarfon and Denbigh Castles and Criccieth and Harlech were both besieged for several months. Edward I was besieged at Conwy, for a time completely cut off from his army before being relieved by sea.

The reprisals for this uprising were typically harsh and were also to result in Beaumaris, the coup de grace of all the castles built thus far, begun 1295 and substantially completed by 1296. Beaumaris was built in the land sacred to the Welsh Princes: the isle of Anglesey (Ynys Mon), the 'bread basket' of Gwynedd. Beaumaris commands the northern entry to the Menai Straits, completing Edward's military grip of north west Wales. The site chosen was the thriving Welsh sea port of Llanfaes, which was cleared to make way for the new town and borough. The entire population were moved to a new town to the south of the island: Newborough.

The castles represented a deliberate strategy to repress the native Welsh and enable military settlement in key areas of the country. They represent Edward's utter ruthlessness, for example in his appropriation of places of importance to the Princes of Gwynedd, such as Aberconwy Abbey and Llanfaes, deliberately obliterating or subsuming Welsh holdings into the building schemes. The timber framed halls of key residences in the *llysoed* of the Princes were dismantled and transported to the new building sites for reuse. The castles bear testimony to the huge lengths Edward felt were necessary to bring Wales under control. "*Militarily and psychologically they achieved their purpose: they broke the spirit of the Welsh*". (RR Davies 1987 – the Age of Conquest).

Much of the castles' design represents an epoch in castle building of the era. Each individual site posed different design challenges and made significant draws on the royal purse, with each castle having very distinctive characteristics as a result. The symbolism of the castles is also important. It is thought that certain design features and iconography of Caernarfon in particular were specially designed to proclaim Edward's quasi-imperial justification for his new conquests in western Wales, for example the coloured bands in the stonework and the installation of eagles on the towers. These drew on imperial associations with the site, linked to the former Roman fort of Segontium nearby, and Welsh poetry and lore referring to their previous settlement and llys on the same site.

The castles also acted as instruments of governance for the new regime – a new administrative, financial and judicial system for Wales. They were intended to function as important residences for the King and his court when in Wales, (and the lordships of the castles of the March) and were to be permanently garrisoned for the crown. Edward's castle building also directly led to the construction or refurbishment and improvement of new castles in the Marcher lordships of North East and South Wales.

It is these castles, more than any other tangible remnant, that bear the strongest testimony to one of the greatest moments in the struggle for Welsh independence.

2.5   The castles and their walled towns

'*The castle and the borough were the mainstays of English interests in North Wales during the period of transition: this constituted their main political function.*' (the transition period being from 1284 up to the 16th century and the official union of England and Wales).

(Edward A Lewis (1912) The Medieval Boroughs of Snowdonia)

Many of the castles of Edward I were designed with a deliberately planned walled town alongside the castle. The walls were needed to protect the town from the attacks of the Welsh, although not all new boroughs had walls. In places the new towns may have been superimposed on an existing probably smaller scale settlement, for example at Rhuddlan, but this practice represented nonetheless a deliberate new imposition on the Welsh landscape. At Beaumaris, the population of the thriving Welsh port of Llanfaes were actually forced to relocate to a new town, Newborough, sited in a completely different part of Anglesey, to remove competition for the existence of Edward's new town and castle at Beaumaris.

The functions of these walled towns made them equally crucial to the English conquest as the castles themselves. The idea was that the towns would be deliberately populated with non-Welsh settlers, including the families of the garrison, whose interests were entirely dependent on the fate of the castle. Residents would also include craftsmen needed for the castle building and maintenance. For Baronial and Royal castles alike, these boroughs were key places to establish markets for the benefit of the Lord's vassals.

These castle-based settlements were designed to act as administrative, political and judicial centres for the new system introduced in the Statute of Rhuddlan, following the war of 1282-3. This new English-style shire system was superimposed on what was already quite a sophisticated commotal system of the Princes' administration, and is still largely in place today. The Justiciar of North Wales, based at Caernarfon, was at the head of this well defined administrative and judicial system of 'feudalising influences', such as collecting customs and dues, that to varying degrees both continued and altered the traditional ways in Wales. Caernarfon had an Exchequer office in the east gate of the walls, a justice's house with the shire hall over it.

The main trading classes or 'burgesses' of the new towns of Conwy, Beaumaris, Denbigh, Harlech, Rhuddlan, Flint and Caernarfon, (deliberately attracted to settle in North Wales, from all over England), were granted preferential trading rights and monopolies, including extensive holdings outside the town walls. For a settler willing to take the risk of coming to live in a hostile country, with the right business acumen and a bit of luck the commercial benefits could make the move worthwhile. It is notable that the boroughs began to flourish only when the political and military aspects of the conquest had become established fact.

As the castles and new boroughs were usually sited on the coast or had some form of coastal access, such as the canalised river at Rhuddlan, the boroughs were usually in a position to benefit from the sea borne trade so vital to the economy at that time. Burgesses also had the benefit of legal trading rights, through the Charters granted them by the English regime, unlike other traditional Welsh trading centres which would have been penalised by this new encroachment.

In return, the burgesses of the town supplied the castle with food and resources, as well as supporting the defence of the town and castle when under attack. The Constable of the castle would always be Mayor of the town and represented the mutual dependence of the interests of the townspeople and garrison at the castle. The communities of the new towns also benefited from living literally in the shadow of the new authority of Welsh justices and administrative system and may have been allowed to withdraw into the castle at times of attack. Anti Welsh laws were passed to ensure the boroughs were welcoming to the foreign incomer and hostile to any Welsh persons wishing to set foot in the town.

2.6   The castles after the conquest

The entire castle-building project was hugely expensive, nearly bankrupting Edward I, representing a period of frenzied activity centred largely on northern Wales, former dominion of the Princes of Gwynedd and Princes of Wales. Many of the castles, most notably perhaps Beaumaris and Caernarfon, were never completed[2] and never had to function to the full capacity they had been designed for. The historical records point to long periods of neglect and disuse, with castle custodians struggling to keep the fortresses in 'working' order with dwindling budgets and garrisons.

The castles were extensively used to dispense justice and hold prisoners, with Flint Castle for example containing a jail in the bailey until the mid 20th century. This shows how attitudes towards the castles had adapted as times had changed, with places like Conwy and Beaumaris perceived by the Tudor period to be ideal 'out of the way' locations to lock away political prisoners to languish in decaying 13th century fortresses, which were likely to be in a progressively ruinous and unpleasant state. The castles were now keeping people in, rather than keeping them out. Meanwhile, the towns themselves flourished, for example Beaumaris becoming a major UK port in the 18th century and Caernarfon booming with the industrial revolution, the arrival of the railways and the export of slate. It was said in a memorable quotation by Sir John Wynn that the typical people of three of the major towns were '*the lawyers of Caernarfon, the gentry of Conwy and the merchants in Beaumaris.*'

The castles did see some military action in the rebellions of Madog ap Llywelyn and Owain Glyndwr, as well as the Wars of the Roses and the Civil Wars, at the conclusion of which most were deliberately slighted to make them unfit for further military use. They have also been associated with a range of intriguing personalities over the centuries, for example Sir Richard Bulkeley, constable of Beaumaris Castle and smuggler general, Robert Dudley, Earl of Leicester and sometime favourite of Queen Elizabeth I, Eleanor Cobham, Countess of Gloucester, imprisoned at Beaumaris, Gwilym ap Tudur, one of the Glyndwr rebels who took Conwy castle in a spectacular coup, the fierce, tribal oulaws of Dolwyddelan (e.g. Hywel ab Ieuan ap Rhys), and the Catholic missionary Priest Thomas Dai, imprisoned at Beaumaris before being hung, drawn and quartered within the castle walls.

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[2] Beaumaris was never to receive its crenellations which undermined its defensive capabilities

2.7   Survival of the castles and town walls

That the castles and walls survive in such complete form today is no small part of their value in terms of research and appreciation. It is thought that this is partially because of their robust construction, partly since they did not see further extensive military use (bar the occasions already mentioned), and partly perhaps due to their position in the walled towns. The latter meant that whilst castle stone-robbing for later building works in the immediate area did occur, since buildings were already in place adjacent to the castle, the demand for materials was not as great. It seems as though the castles and walls were allowed to simply linger on, without causing their local communities to need to use them, other than as a reference point for their locality.

The castles also survive because of the increase in individual and collective conservation interests, which led them to be taken into state care by the 20th century, with four of the more complete and extensive castle and walled towns complexes allocated World Heritage Status in 1986, for their outstanding universal value. They are now all under the guardianship of Cadw, guardians of the historic environment on behalf of the Welsh Assembly Government and play a major role in generating cultural tourism across North Wales.

2.8   The castles and town walls today: meanings

Caernarfon Castle is notable for its role in the Investiture: a further legacy of the conquest and direct link with Edward I and the feudal era, as well as to the Princes of Gwynedd, first to hold the title of Princes of Wales. The Investiture is a term for the official ceremony in which an overlord 'invests' rights to a vassal in public office. English royal tradition, begun by Edward I, has been for the male heir to the throne to be invested, as Edward's son Edward was, and given the title 'Prince of Wales'. There have been Investiture ceremonies at Caernarfon Castle most recently in 1911 and 1969 and this could perhaps happen again in the twenty first century if Prince Charles becomes King and invests William.

As a symbol of English dominance over the Welsh, the Investiture is a sensitive subject for some Welsh patriots. One online commentator made the point that the media's presentation of the Welsh reaction to the most recent Investiture in 1969 made it look as if *"not only the pobl* (people of) *Gwynedd loved their English Princes but that they did not give a hoot about the 1282-83 conquest and Colonisation of their land, and its Economic exploitation."* (The Welsh Remembrancer blog, July 2009).

The castles have in more recent centuries also inspired artistic responses, including through an appreciation of their romantic rugged landscape settings. Turner in particular produced a number of paintings featuring the Edwardian castles. They continue to inspire artistic responses today.

Contemporary reactions to the castles and town walls range. For tourism in North Wales, the castles and their walled towns represent a major draw or 'giant'[3], greatly enhanced by the physical access improvements to different levels of the castles, such as the walls and towers, provided by Cadw. From being perceived as an old fashioned, backward feature, town walls are now treasured as an important heritage asset for the towns lucky enough to have retained their walls.

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[3]   A reference to the 'Giants of north Wales' tourism website designed to highlight key attractions and reasons to visit

For the Welsh, opinions appear mixed – this heritage is a source of local pride and identity, and provides a sense of place for otherwise isolated townships like Criccieth and Harlech. The castles can also represent pride in the Welsh resistance to conquest, a chain of castles around a part of Wales that many will argue attracted so much attention because this area was never really conquered in the truest sense. These sites are therefore part and parcel of the wider landscape story of north Wales.

For others the castles have a more negative connotation, summarised by the above comments on the Investiture and Pennant's reference to them being "*a magnificent badge of our subjection*". There is also a view that many Welsh communities are ambivalent, apathetic or even unaware of the castles and walled towns and what they stand for[4]. References to the Welsh poets through the centuries, as barometer of Welsh sentiment through history, support this mixture of responses – views range from detached interest, to pride in place, to patriotic anger and resentment.

Some comments from consultations included:
"A lot of people hate these castles and would like them to fall down!"

"A lot just don't care."

"The castles cross political boundaries"

"It (they) still represents Wales' history"

2.9   Relationships to other plans

This interpretation plan crosses over with a number of storylines that are also due to be interpreted at Cadw sites in Wales. These include:
- The Princes of Gwynedd
- The Princes of Deheubarth
- The Lords of the Southern March
- Owain Glyn Dwr

A conference call was held with consultants of the Interpretive Plans for the Lords of the Southern March, Princes of Deuheubarth and Owain Glyn Dwr studies to discuss synergies in approach and potential overlaps between the projects. The following table illustrates these findings:

Princes of Deheubarth	Lords of the Southern March	Owain Glyn Dwr
A major force in Powys (central and eastern Wales) and part of the native dynasties that when united with the Princes of Gwynedd posed a threat to the stability of the English realm	Strong links between the Princes story and the Lords of the Southern March	Glyn Dwr had links with all the former Welsh Princely dynasties

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[4] For example see Cadw's research on 'Widening Access and Under-represented Groups Qualitative Research' (2008) with 10 focus groups across Wales, including C2DEs, BMEs and over 60s

Princes of Deheubarth	Lords of the Southern March	Owain Glyn Dwr
As a rival dynasty to the Princes of Gwynedd, the Princes of Deheubarth could also oppose the Princes of Gwynedd and weaken their hold of Wales, undermining Welsh unity under one leader	These are complex stories to understand – need to strike the balance between simplifying the stories and conveying enough information	Alliances/ marriages very important to the background/ context
Understanding how the geography of Wales affected the story is important	Understanding how the geography of Wales affected the story is important	Harlech represents a major overlap with the Castles and Town Walls Plan and Glyn Dwr
Note the influences of Pan European religious trends e.g. monastic settlement	Note the influences of Pan European religious trends e.g. monastic settlement	Similarly changes in land, tenure, inheritance also affected Glyn Dwr
Note the contrasts between the social organisation of the Princes and the Marchers	Note the contrasts between the social organisation of the Princes and the Marchers	Aberystwyth is in need of interpretation
Stories subject to tides of influence/ adaptations: complex	Stories subject to tides of influence/ adaptations: complex	Marketing key to the success of interpretation
Discussion regarding the difference between North and South Wales and the extent they were affected by colonisation and conquest	Key difference is that is the South Wales was affected by colonisation rather than conquest	
	Marcher Lords also represent foreign power in Wales – which the Welsh don't want to celebrate	

The Owain Glyn Dwr study will focus largely on Glyn Dwr as central character to the stories, an approach it is less easy to take with the castles and town walls of Edward I, which feature a range of characters including Edward I, Master James of St George, Llywelyn ap Gruffudd, Eleanor de Montfort, Dafydd ap Gruffudd, Queen Eleanor, various Marcher Lords and their families (including the Earls of Chester, the da Braoses, the de Clares and Quincys).

There is a good overlap with the story of the castles and town walls of Edward I and the Princes of Gwynedd, in that Glyn Dwr's story focuses on 'what happened next' in terms of the century following the conquest and the continuing rumblings of discontent amongst the Welsh caused by anti Welsh oppression and injustices.

Glyn Dwr's story is also about the growing sense of a Welsh state and Welsh unity, united under a national hero, again tying in with the story of the Princes of Wales. Indeed Glyn Dwr was almost seen as successor to the Princes of Gwynedd. The fact that his rebellions brought about the destruction of some of the towns of Edward I, including Beaumaris, and that he was able to seize and garrison some of the royal castles, most notably Harlech, also marks an important point in the Edwardian castle and town's history that must be interpreted.

3 Context

3.1 Audiences for the castles and town walls

A range of evidence was gathered in assessing the audiences for interpretation at the Edwardian castles and town walls. This has been collated in Appendix B and highlights that existing audiences are:

- Family groups, on holiday in the area, especially in the summer
- Older couples, staying in the area, especially in the shoulder months
- From the wider UK in the summer
- From Wales in the shoulder months
- Overseas visitors, including Eastern European and American markets
- Group travel markets, including cruise markets stopping off at Holyhead, people on tours, conference audiences
- Schools and education groups (who can visit for free)
- People Visiting Friends and Relatives
- English speaking
- More likely to be of higher social grades
- More likely to be of white ethnicity
- In an average group size of 3 – 4 people (60-70% visit with their family for the main World Heritage Site castles)

Non visiting[5] audiences include:
- Welsh markets and Welsh speaking groups (although these groups do attend events and festivals and are slightly more likely to visit out of season)
- Younger adults: 16-34 year olds
- Lower socio economic groups
- Black and minority ethnic groups
- Day visitors (slightly more likely to visit out of season)
- People with disabilities

Some key characteristics of audiences are:
- That visitor numbers are declining
- Visits are very dependent on the weather
- Visitors tend to visit the 'Big Ones' – i.e. the World Heritage Site castles that are higher profile and more visually prominent. In terms of ranking the castles, Caernarfon, Conwy and Harlech attract the highest visitor numbers by far. Caernarfon Castle tends to attract the most English and overseas visitors
- 40% visitors to the WHS attractions were making repeat visits to the same site
- The majority of visitors to the WHS attractions were already interested in castles and historic sites, Welsh history and culture
- The majority of visitors to WHS attractions travelled by car

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[5] Non visitors as summarised here is used in a very general sense and includes groups **less likely** to visit

3.1.1 Target audiences

Our target audiences will comprise a combination of existing and non-visitors, ensuring that existing audience visits are consolidated through the proposed interpretive provision as well as finding ways of appealing to non visitors through new interpretive measures. We recognise that there are considerable overlaps between some of the groups and have therefore attempted to rationalise the target audiences into broad categories as far as possible.

The table below lists the target audiences and suggests our assumptions of what we feel their interests and expectations may be, based on the research undertaken by previous Cadw studies (see Appendix B) and the consultations undertaken to inform this report.

Target audiences	Interests and expectations
Family groups on holiday	Child friendly environment with plenty for the children to experience and opportunities to learn, play and explore
Day visitors	An accessible venue that will provide an attractive, interesting value for money day out, including events and activities for families, scenery and views
Older couples	May have visited before so will expect the interpretive offer to have evolved. Also looking for a degree of comfort and adequate facilities, scenery and views
Non Welsh UK audiences	Uniquely Welsh storylines, culture and history. Great scenery. Family friendly interpretation, site specific
Welsh audiences, including local communities	Site specific interpretation of Welsh history and heritage relevant to that site including its links with the surrounding townscape/ landscape. Interpreted walks that take in the castle/ town walls. Welsh language provision. May be repeat visiting so some expectation of renewed/ improved interpretation offer including town-wide events and family friendly interpretation targeted at locals as well as visitors
Overseas visitors	Understanding what is on offer and how it links with the wider heritage of Wales and Wales in Europe
Group travel audiences	Understanding what is on offer through a brief 'taste' and on site experience focusing on the 'highlights' including scenery and views, since they will only visit briefly
Schools and education groups	Bespoke catering to the National Curriculum (Wales) for core subjects and group friendly facilities. Also potential to deliver aspects of the English curriculum due to English schools visits to N Wales
People Visiting Friends and Relatives or Staying with Friends and relatives	At least some of the group may be repeat visiting so some expectation for an improved interpretive offer. Also looking for site specific interpretation linked to unique Welsh history and culture including local history. Events and family friendly interpretation, scenery. Resident pass/ reduction scheme
Younger adults	Living history, events, activities to 'hook' them, site specific interpretation
BME groups	Understanding what is on offer and its relevance to them. Family friendly interpretation.
People with disabilities	Understanding what is on offer and what facilities are available to help plan a visit. Expectations of a range of media choices with which to experience the site and reasonable access

	provision including facilities such as WCs, seating, hearing loops in visitor centres etc

3.2 The strategic context

A range of strategies were reviewed. These have been summarised in Appendix A. The strategic context for this plan from the tourism perspective can be summarised as follows:

- Tourism needs sustainable growth including through:
  - o Extending the season
  - o Spreading visitors out/ signposting other places, destination management including at village and town level and built around key tourism hubs
  - o Better use of visitor management
  - o Improving access
  - o Rationalised web and print material

- The quality of tourism infrastructure needs improving, including at individual attractions and for activities

- Tourism needs to make more of opportunities offered by ICT and digital delivery

- More effective interpretation is needed to bring Welsh heritage to life. This needs to be multi-lingual and offer audiences an improved understanding of the Welsh historical context at each site, using cultural gateways

- There needs to be increased access to Welsh culture, including through language, music, story-telling, poetry and traditions, providing enriching, distinctive experiences

- Wales needs a positive, motivating identity as a destination, aimed at key audiences. The current brand 'The Big Country' focuses on the natural beauty of Wales. The Big Tickets for North Wales also support this brand

- There is a need for more partnership working across Welsh tourism

- Towns and villages need improved sense of place

- More information and provision of trails, routes, themes and clusters, cultural trails/ networks is needed

- There should be a focus on high level projects conveying a coherent message linked to the overall brand

3.3 Plans for Convergence Funding

Consultations with Cadw have indicated that this plan must deliver the following proposals for the Convergence funding:

- Conwy castle to receive a new visitor centre exhibition, a reinterpretation of the castle and the town walls including improved signage
- Caernarfon to be reinterpreted across the whole site together with improvements to the entrance / ticketing kiosk and retail area

- Harlech to have a new visitor centre in the castle hotel building across the upper carpark. Also a new floor and roof for the gatehouse with interpretation within this space and improvements to the physical access at the new entrance
- Denbigh to receive a new visitor centre building on the site of the current exhibition building with possible catering and accessible upper floor
- Rhuddlan to have more events to increase visitor numbers
- Beaumaris, although not subject to this funding, to benefit from re-interpretation throughout
- No major spend allocation for Dolbadarn, Dolwyddelan or Criccieth

3.4 World Heritage Site Status

> "The castles of Beaumaris and Harlech (largely the work of the greatest military engineer of the time, James of St George) and the fortified complexes of Caernarfon and Conwy are located in the former principality of Gwynedd, in north Wales. These extremely well preserved monuments are examples of the colonisation and defence works carried out throughout the reign of Edward I (1272-1307) and the military architecture of the time."

(State of conservation of World Heritage Properties in Europe, Section II)

ICOMOS inscribed the castles and town walls of King Edward in Gwynedd as a UNESCO World Heritage Site in 1986 as one site made up of four distinct sites. The Statement of Significance assigned the outstanding universal values of the castles as:

- Their representation of a programme of Royal castle building 'of the first magnitude'
- That they were built for Edward I, King of England, one of the great military leaders of the time
- Design and direction was by Master James of St George, the greatest military architect of his age
- That the castles were built to a single plan with common features, but adapted to each site
- The castles project a sense of power and are in tune with their natural surroundings
- They are exemplars of medieval craftsmanship in stone
- Much of the documentation associated with the building programme has been carefully preserved
- The sites have been maintained with minimal restoration leaving large amounts of period original detail intact
- The castles provide the visible evidence, supported by documentation, of the Edwardian conquest in Wales

The four sites of Caernarfon, Conwy, Harlech and Beaumaris were selected from the wider castles and town walls of the period and geographical area based on their particular group potential to represent the wider monument type in the above areas. This brings about a particular visitor management conundrum for representing the wider castles of Edward I in North Wales: **why would you go to any other castle when you can go to one that has been escalated to World Heritage status?**

Of particular note for this plan are the following points:

- The WHS castles' representation of 13th century military architecture is unsurpassed; they offer a repertory of medieval military architectural forms. Of interest to potential audiences will include:

- o why the castles are here
- o who they were for
- o what they did
- o what military architectural forms should the visitor be looking for? There is an opportunity to help audiences identify and understand features such as portcullises and cisterns.

- The role of James of St George has been the subject of recent historical debate, particularly in terms of the nature of his exact role. The fact that he did play a vitally important role in the programme is undisputed – however some have questioned the extent to which he was the architectural mastermind for the building programme. Of interest to potential audiences will be the human background to the castle building and how this would have affected a wide variety of people of that time

- The extent to which the castles and accounts/ documentation that go with them reveal the human scale of the building programme and through this an important glimpse into feudal 13th century people and society in western Europe. It must have seemed as if 'the world came to Wales' during the concentrated periods of castle building in the last quarter of the 13th century. Drawing out snippets that can relate to potential audiences can help make the engagement more meaningful

- Visitor facilities for the WHS are deemed inadequate – this plan can help provide recommendations for improvement

- The significance and extent of the WHS are often misunderstood – including local perceptions that each monument is a WHS and the town associated with it. As the significance of the site lies in its group value, signing, publicity, education and information is needed to emphasise that it is a single entity

- There is a need for improved community links and participation with the WHS. Again this plan can help communicate the significance of the WHS and wider castles and town walls context for the castle building era

3.4.1 The World Heritage Site Management Plan (2004)

The World Heritage Site Management Plan proposed a range of projects for the WHS, many of which we understand have been completed or retired.

The following projects were identified for interpretation for all the WHS four sites:

- W2: Introduce a box set of guidebooks for the WHS monuments together with a brief explanation of why these monuments form a single WHS, thus helping the public understand the WHS as an entity and promoting awareness
- W8: Investigate and publish a history of conservation for the sites in the 19th and 20th centuries
- W10: Investigate the WHS education project which relates to working with young people to promote a culture of peace, tolerance and understanding through heritage conservation

Key items to emerge from the Draft Revised Register of Projects (2010) include:

- Development of a WHS castles brand
- A new programme of creative activities

- Development of a dedicated WHS website
- Development of a WHS education project
- Improvements to the exhibition at Beaumaris
- Review 'story of the town' interpretation and interpretation generally at Caernarfon
- Remove or replace outdated 'location labelling'
- Develop a scheme for on-site walls interpretation
- Revise interpretation at Conwy to match new guidebook
- Improvements to interpretation of Conwy Town Walls
- Develop Conwy quay
- Provide interpretation in the gatehouse at Harlech
- Review interpretation including room labelling scheme

3.5 Significance

At present, Conservation Management Plans or Statements are not in place for any of the project sites. As identified earlier in this chapter, a Statement of Significance has been drafted for the four sites within the World Heritage Site. There is no doubt that the group value of all these sites, in their inter-relationships common to the period of castle building, castle improvements and the establishments of towns, is key to their significance. However this plan acknowledges that each site has an individual web of characteristics and features of unique significance – from the donjon tower at Flint, to the decorative Eagles at Caernarfon and the Glyn Dwr associations of Harlech, to name but a few examples.

Where possible, the recommendations of this plan try to build on the significances of this collection of monuments, as far as we understand them today. However, it is equally apparent from the consultations that these significances are not widely understood or universally agreed. The consultation workshop, held in March 2010, with key stakeholders (see Appendix D), identified major areas where significances of the castles and town walls were to some extent challenged. It will therefore be important that Cadw, in seeking to better understand these significances, ensures that the interpretation of the monuments keeps in tune with these developments as they unfurl.

3.6 Conservation

Any interpretation proposed will need to take into account the conservation needs of the monuments, (including the existing built form and sub surface archaeology) and their significances, including the setting and any documentary or collections-based material that goes with each monument.

The State of Conservation of World Heritage Properties in Europe comments that the World Heritage Site attractions are in good repair and conservation and are being maintained through the work of Cadw. Threats to the sites include development pressure, the weakness of the local economies (which may lead to neglect of buildings in buffer zones), possible detrimental effects of improving access and an inability to provide sufficient facilities for visitors.

Where measures to improve visitor access are suggested, it is expected that the difficulties arising from the medieval nature of the fortifications should be recognised. Cadw has a responsibility to manage the risk that is posed by access improvements, including visitor management and interpretation measures, that do not agree with conservation objectives.

All the monuments are designated Scheduled Monuments and include various grades of Listed Building. This means that the monuments and their setting are protected by the planning system. In addition, designations such as Conservation Area status also applies to areas within proximity of some of the monuments.

3.7 Collections and archives

The sites visited as part of this study were notably devoid of collections or references to collections associated with each site. Criccieth Castle, and to a lesser extent Conwy Castle, were the only exhibitions that featured collection items. However, there are important collections associated with these sites, including at Gwynedd Museum and Art Gallery and the National Museum Wales (National Museum Cardiff).

Documentary and archival sources were widely referenced in the interpretation and are of considerable significance to the story of the castles and town walls of Edward I, yet again there is no direct signposting to where you can see these documents or find out more about them.

3.7.1 Gwynedd Museum and Art Gallery

"*The aim of Gwynedd Museum and Art Gallery is to contribute towards the understanding of the history and culture of Gwynedd and its people by collecting, caring for and by providing access to its collections so that everyone can share its rich heritage.*"[6]

As perhaps the most important repository for collections and artefacts in the study area, the museum's relationship with the interpretation of the castles and town walls of Edward I is important in terms of the supporting role the museum can play in helping visitors and local people alike understand the culture of Gwynedd. "*This is Gwynedd's only general museum. Learning about the ways of life led by previous generations helps us to place our own experiences in the context of an unfolding story.*"

There is potential for the museum to be referenced and signposted from Cadw sites. There is also great potential for the museum's collections to be represented at Cadw sites to help illustrate and bring to life the stories behind the castles and towns.

In the archaeological collection, finds from all time periods are represented including representations linked to medieval trade and routeways, Christianity, patterned medieval tiles from Llanfaes and medieval finds from Owain Glyndwr's home at Sycharth. In particular, the museum holds the artefacts recovered from excavations at Beaumaris castle.

The museum also holds collections of:

- Pottery, ceramics and pewter table ware
- Traditional Welsh furniture including dressers, tables, chests and chairs
- Costume and traditional Welsh costume
- Welsh 'slate art' and carved horn art
- stones and grave slabs

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[6] See the museum's website at Gwynedd County Council (April 2010):
http://www.gwynedd.gov.uk/gwy_doc.asp?cat=3657&doc=13261&Language=1

3.7.2   National Museum Cardiff

Finds of national importance from all over Wales are usually held by the National Museum Cardiff (National Museums Wales). Of relevance to this study, the medieval collections and later[7] include early Church and monastic items, the swords, spears and arrowheads from times of warfare in 'various Welsh castles', domestic secular finds from town and country, from buckets to jewellery, seal matrices, floor tiles and ceramics.

The Collections Strategy for delivering Amgueddfa Cymru – National Museum Wales' Vision[8] Includes medieval and later significant collections from medieval sites of national importance (many in the Guardianship of Cadw), in particular castles and abbeys. The list includes:

- The Magor Pill boat (best-preserved 13th-century boat in Britain)
- National collection of medieval seal matrices and impressions (well documented).
- National reference collection of medieval ceramics
- National collection of medieval floor tile (fully published)
- Stone sculpture collection of national importance, including surviving elements from the chapter house door, Strata Florida
- Growing collection of medieval and later gold and silver jewellery
- Individual artefacts of iconic significance (e.g. the stone head of Llywelyn from Deganwy, the 'Levelinus' stone, the armorial mount from Harlech bearing the arms of Owain Glyn Dwr)
- Individual artefacts of high quality and national importance on archaeological, artistic, historical or technological grounds (e.g. Raglan ring, Kemeys rood figure, Llandaf ivory diptych, Oxwich brooch)

Clearly there is scope to bring representations of the collections, be they replicas or images, into pre visit and on site interpretation to support the stories of everyday life in the castles and towns at the focus of this study. In addition, visitors can be signposted to the national museums so that those that wish can find out more, helping support a better understanding of the work of Cadw and the range of processes in terms of archaeology, conservation, recording, researching, interpreting and archiving.

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[7] See National Museum Wales's website (April 2010): www.museumwales.ac.uk/en/113/

[8] Available to download (April 2010) from http://www.museumwales.ac.uk/en/collections/use/

4 SWOT Analysis

4.1 Introduction

The SWOT analysis has been informed following a review of sites visited (see appended audits) and consultations (see appendix C).

STRENGTHS

- the castles are relatively close to each other (with the exception of Harlech and Aberystwyth)
- some of the sites are relatively complete
- the castles are usually in or next to towns with services and other attractions
- the story of Welsh resistance and independence against rival forces, including Edward I, is compelling and can best be told from the castles
- the story of the Welsh castles still resonates today with increased recognition of Welsh identity within and outside of Wales, including through the processes of devolution
- this is a nationally important story and provokes thoughts about nationhood and identity
- the landscape setting of the castles is superb: coastal settings, distant views, mountains
- existing interpretation is usually in good condition and of good quality physically
- supervised sites have well maintained interpretation particularly
- castle and town walls, where they exist, tend to closely link and make an excellent combined visitor offer
- excellent models at some of the sites and visuals of artists reconstructions in some of the panels and guidebooks
- Time Detectives interactive at Conwy adds an exciting story with a fun dimension for adults as well as children
- The monuments are supported by a wealth of archival and documentary evidence

WEAKNESSES

- Very little reference to museum collections or finds
- Very little on the people story e.g. the Princes of Gwynedd and the Welsh, or Edward I's army, staff, servants, followers, craftsmen, townspeople etc
- No sense of communities of the castle and boroughs implied, how they used the spaces
- Interpretation inspires little sense of discovery (with the one exception of Time Detectives at Conwy Castle)
- It is hard to get travel round part of Wales e.g. Harlech is hard to get to
- Orientation getting you to the castles, and once there orientation around the castles is poor
- The information provided does little to imply there is any ongoing research agenda
- There is not much interpretation available at the sites if you don't have a guidebook
- Interpretation goes no where near to telling you everything you want to know, including the basics, such as why the castle/ walls are there in the first place
- Interpretation not of 'world class' standard appropriate to a World Heritage Site
- Interpretation dry and hard to understand in places, with a heavy focus on the architecture
- Heavy focus on the building of the castles and their architecture
- Exhibitions tend to be packed with a bewildering array of references to other castle sites that all sound the same
- The boroughs so crucial to the castle story are not interpreted from the castles

- Little interpretation present from town walls, or cross referencing with castle
- Complete absence of interactive, participative opportunity
- Lack of compelling images, tactile items, sensory interaction including finds/ replicas
- Physical access likely to be a major deterrent and continuing issue for many of the sites
- Depressing amount of 'Keep off' warning signs
- Current interpretation is overwhelmingly based on written text, calling for a considerable aptitude for reading which will not appeal to many audiences

OPPORTUNITIES

- Links to other sites that are also part of the story, for example Hawarden, Bere, Aberystwyth and Builth
- Potential for use of covered spaces within some of the monuments e.g. towers on the walls, rooms in the castles
- Potential to reinstate floors in some of the castle buildings to provide further space for interpretation and activity
- Potential to make more of castles where physical access is possible to a greater extent; e.g. Rhuddlan, Caernarfon
- Potential to offer virtual viewing opportunities onsite and offsite include livecam, webcams
- Potential to provide visitor route and interpretation from original strategic approaches to get people into the mindset and help link monuments to their wider context
- Provoke visitors by providing different viewpoints and voices, portray the medieval mindset and motivations if possible!
- Provide the ordinary person's story
- Help visitors start to recognise architectural features, compare and 'spot' them across different sites
- Make people aware of the unique qualities of all the different sites
- Tackle signage, approach and welcome to all sites
- Consider building on tradition of Welsh storytelling, poetry and song to convey stories on site

THREATS

- Continued absence of engagement with the story of the castles means they are not valued
- The interpretation continues to be perceived as English orientated and not representative of the Welsh
- Visitor numbers to N Wales and historic properties continue to decline
- Negative perceptions surrounding the Investiture and the current English Royal family
- Some exhibitions at sites are distracting and do not seem relevant
- Continued absence of reference to towns and wider setting may undermine ethos of care and conservation
- Competition for the family market from other attractions
- Perception that all the castles are the same
- Absence of multi-lingual provision leads to loss of overseas markets
- Sustaining the offer
- Dismal economic climate for investment

5   A Critical Review

The following review summarises the consultant team's observations and are drawn from our experiences visiting the sites, as represented in the site audits (see appended) and from consultation with various stakeholders.

5.1   Pre visit information and 'the product'

The main sources of pre-visit information are the printed publicity leaflets and generalised features and adverts in tourism brochures produced by Cadw and Visit Wales (Wales Tourist Board) distributed across TICs and hotel & guesthouse networks in North Wales.

The Cadw leaflets contain generalised information, printed both sides, English one side Welsh the other. A couple of 'appetisers' are provided as 'hooks' in each leaflet to encourage people to visit that particular site as well as a brief introductory blurb, some further 'interesting facts' and 'fun facts', otherwise the rest of the information relates to available facilities, what's on this season, opening times, pricing and car parking. A map of the area and brief list of related sites are referred to but no reasons given/ 'hooks' to tempt a visit. The leaflets do make a low key reference to the "heritage giants" of North Wales brand and tell you that '*there are more castles per square mile in Wales than any nation*'.

In addition there are websites produced by Cadw and Visit Wales. The Cadw website contains no mention of castles on its home page. The 'Places to Visit' page which can be accessed from the home page is a search facility which requires the potential visitor to know in advance what they are looking for. Individual pages on the Edwardian Castles provide opening times, facilities, car parking, pricing where appropriate, and generally only one short paragraph of historical information with no referral or connection with other related sites[9]. The website is generally lacking in information and provides little incentive to discover more. Promotional leaflets are available via the website but only by calling the marketing desk to arrange for a printed leaflet to be sent.

The Visit Wales website has no mention of any castles at all on its homepage, and very little on the pages for individual regions e.g. the page featuring 'Snowdonia Mountains & Coast' features only Penrhyn Castle, a neo-Norman castle built in the 19th century. Other regional pages for North Wales include the 'Rhyl & Prestatyn' page which has no castles, the 'Llandudno & Colwyn Bay' page which does include Conwy Castle (but not the town walls), and the 'Anglesey' page which does at least feature Beaumaris.

5.2   Orientation – between sites

There is little direct referral from one site to the next when actually visiting one of the attractions, although there are references to other castles in exhibitions located at the four World Heritage Sites (and at Criccieth) which have a tendency to overwhelm you with information about different castles. Even connections with other castles which can be viewed from the site are not made obvious e.g. between Rhuddlan castle and Twt Hill, the motte & bailey that preceded it, nearby.

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[9] Except the Conwy Castle page which contains links to separate pages for Conwy Town Walls and Plas Mawr. Note that the latter includes no information, only photos.

Similarly potential links between castle and town (including the walled towns) are not made, which prevents visitors potentially making links with other key heritage attractions in the town, for example at Beaumaris, Caernarfon, Denbigh and Conwy.

5.3   Getting there

Finding the castles is not always easy. It is less of a problem for the 'big 4' (Conwy, Caernarfon, Harlech and Beaumaris) which are usually reasonably signposted. However, some of the lesser-known castles such as Flint, Dolbadarn and Denbigh are easy to miss from the main roads, and as features in the landscape they are not as obvious as the 'big 4'. The signposting is minimal at best and often misleading e.g. Flint has a couple of fingerposts geared towards the pedestrian approach only and not for motorists, and the confusing signage at Denbigh makes it hard to find the visitor car park next to the castle (nor does it inform you that there is one). One of the former Welsh castles, Dolbadarn, is very poorly signposted and sits adjacent to a host of other attractions clustered around Llanberis which renders it almost invisible to visitors. Dolwyddelan, on the other hand is reasonably well-signposted.

Most of the castle towns were well furnished with classic black and white pedestrian fingerposts, which enabled pedestrians and people arriving on public transport to have a better chance of finding key attractions than those in private transport. Since the majority of audiences are not currently using public transport to visit, there is room for improvement in signposting. Signposting for the town walls, where they existed, was particularly poor in Conwy[10].

5.4   Approach and welcome, facilities

These vary widely from site to site and are generally better at the World Historic Sites. The approach, welcome and facilities at Conwy Castle were better at Conwy, Caernarfon and Harlech. Beaumaris had reasonably good facilities but is let down by an incoherent approach from the visitor car park where visitors have to backtrack quite a way to reach the entrance to the Visitor Centre and are forced to cross the bend of a busy road with no safe crossing point at that location.

The situation is patchy with the remainder of the castles. Flint Castle is hidden away with no dedicated welcome at the two available car parks or any facilities except one bench on site and a nearby picnic area. Rhuddlan and Denbigh fare better as these are supervised sites with a single point of entry, dedicated car park, a sales counter and WCs. Rhuddlan has a café close by yet this was less apparent for Denbigh. Criccieth Castle is similar but without a dedicated car park. Again visitors would have to venture into the town to find refreshments, which would be greatly assisted by some encouraging signage e.g. 'town centre and shops this way'.

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[10] We watched a family searching the town in vain for the wall entry point while we were on the walls, which was frustrating for them as they could see us and other visitors already where they wanted to be!

There is a car park near Dolbadarn Castle shared by users of the Snowdon Mountain Railway, the Slate Museum, Llanberis Lake Railway and Padarn Country Park, with the nearest facilities presumably located in Llanberis. Dolwyddelan has a dedicated car park and picnic area although visitors are encouraged to gain access via a working farm which has no facilities obviously available (the nearest are in the village of Dolwyddelan further down the valley), and to reach the castle requires a steep climb up a hill which probably discourages many visitors.

5.5   Orientation – on site

Again, on-site orientation varies widely from site to site. Some sites are relatively small so visitors require little assistance in finding their way around. The larger sites, particularly Caernarfon and Conwy, have a bewildering array of similar-looking towers, gatehouses, chambers, inner/ outer/ middle/ upper/ lower wards & baileys, wall walks etc which make it a challenging environment for the visitor – often making it difficult to know which parts of the castle they have already visited, and which are the 'not to be missed' parts of a visit.

Some of the larger sites have cast-iron plaques which name castle features (the exception being Harlech which has just a few – an area the WHS Management Plan has identified for improvement). Many of the smaller castles are also lacking in this form of feature labelling, and some have none (e.g. Flint, Dolbadarn and Dolwyddelan). In many cases plaques that would appear to contain helpful information turn out to be warning signs of various kinds (red & white plaques telling visitors not to climb on the monument, keep children under supervision, keep dogs on a lead, dispose of waste responsibly) which would not be an issue if balanced with some good quality interpretation.

The current interpretive package places a heavy reliance on the souvenir guidebook for orientation, maps and plans and a site tour. Whilst guidebooks are available for all the Cadw sites under scrutiny for this study, they may not be readily available to buy, for example when visiting an open site, like Flint Castle. Some groups may not wish to pay for an additional means of interpretation, when they may reasonably expect that some will be provided as part of their entry fee for paid entry sites.

In addition, consultations indicate that not only do many people not buy the guidebooks (when they are available to be bought), but that they are used as a 'souvenir' to be read after a visit or when stationary at least, rather than actively carried round and consulted for orientation and information purposes. In addition, the guidebook covers do not do anything to imply that they are the key means of getting more from your visit. Conwy Castle's guidebook, for example, does not mention on the cover that it also includes a sizeable section on the town walls.

The tours also tend to be hidden away in the guidebook, usually after a considerable chapter on the monument's history. The tours themselves are often comprised of lengthy, detailed and not very user-friendly (in some cases) blurb. To use on site would require the visitors' heads to be mainly in the guidebook, rather than looking round them taking in the place. They can also be hard to follow, alleviated somewhat by those guidebook tours that use a numbered mini plan of the castle to help with the orientation. The tours hold far less meaning when read off-site and to get the best out of your guidebook you need to use your tour during your visit rather than after.

On all sites there is a lack of any information or interpretation that would help the visitor understand the site context within the landscape and the features and sites that can be viewed from the tops of towers and walls. This is important because it helps answer fundamental questions about the place and enables audiences to build a more meaningful picture of how all the information fits together e.g. why did the castle need to be at this point on the river; who were they afraid of being attacked by; where did they expect their foe to come from; where was the nearest town; who were they in the first place?

5.6 Events

Although there were no events on at the time of visiting the ten sites during the course of this study, we were able to review events provision for 2010 online, via the Cadw events search engine, within the Community Profiles for each site location and through consultations with stakeholders.

Events for 2010 include:
- 'Knights, fights and other delights' by Harlech Medieval Society
- 'Early Medieval Warriors'
- 'Knight Fight'
- '13th century Tourney and Military Life' by Escafeld Medieval Society
- 'Gwion and the Witch' by Taking Flight

Events are deliberately planned for peak visiting times of the year, particularly Bank Holiday weekends, in order to ensure sufficient numbers will be at the event. Cadw targets family audiences for its events, working from limited resources in terms of staffing and budget. 'Knight Fight' is an excellent concept in that the event strives to encourage visitor loyalty to 'their knight' and then encourages them to follow the knight at different tournaments and venues on different days, which draws people out to lesser known sites. The concept is apt, since mercenaries would have followed the tourney circuit for a living in the medieval period.

Cadw also participates in European Heritage Open Days, which opens sites to visitors for free entry one weekend in September.

It is evident that not all the sites offer events advertised by Cadw – for example at Flint, Dolwyddelan, Dolbadarn or Criccieth. However, these sites do offer events run by the local community, such as local fairs, concerts, services and festivals e.g. the Flint Festival. However, the Community Profiles reveal that in some locations, events are seen as tourist-orientated and not for the local community, who are often disengaged with their local castle and town wall heritage.

Other sites, such as Conwy and Caernarfon, clearly have a range of Cadw and locally organised events including live interpretation and there is a desire to have more community events in Caernarfon Castle, aided by the presence of a canopy or shelter.

Events like the Conwy Feast Food Festival draw major visitor numbers in the off peak season. They also enable the castles and town walls to showcase local arts and crafts, including theatre, dance, song and music, for example the productions shown by Theatr Harlech that use the castle as a venue.

5.7 Access

As already implied from various sources in this report, **intellectual access** to the castles and town walls of King Edward I is enabled through a relatively limited range of media and tools. At times overwhelming, at times non-existent, it is difficult to find answers to fundamental questions, for example: why the castles matter; who was here; why I should care; why the monuments are here in the first place. It is also difficult to get a sense of the distinctive qualities and stories that make the castles so different. The tone of much of the exhibitions is academic and no doubt off-putting for many audiences. Understanding the walls and borough concept is even less likely owing to the absence of references to these from within the castles and the narrower choice of media offered for the walls of Denbigh, Conwy and Caernarfon.

Physical access poses major problems for many of the monuments due to their deliberate medieval design to make them difficult to access. However, measures that have been undertaken at some of the sites to improve physical access within and around the monuments do offer a much enhanced visit. Pre-visit information plays an important part in this and there are also opportunities to guide visitors to key 'highlight' experiences within the attractions that have been made more accessible. These points could include for example, the Queen's Gate, Caernarfon, with its grand views over the Maes, offering an ideal opportunity to provide interpretation about the town. Livecam footage in the visitor centres could be deployed, showing views from the highest tower. Providing visitors a choice of things to experience will allow them to choose options that suit their ability and interest.

Different learning styles are not currently catered for, for example people who learn through active engagement as opposed to passive engagement such as reading or listening. There is limited interpretation that appeals to the senses and opportunities to bring sights, sounds, touch and smells to the fore. In terms of fit with the National Curriculums of Wales and England, existing interpretation leaves a large gap in terms of offering opportunities for engagement with people in the past. In particular, the recently introduced history topic in the Welsh curriculum 'The Age of the Princes' is perceived as an under-resourced and therefore difficult topic to teach at Key Stage 2, and there is therefore an important opportunity for the castles and town walls to support learning on this subject through new interpretation.

Interpretive activities on site geared towards children mainly comprise quizzes for some but not all of the castles. The custodian distributes these to visitors in hard copy on entry. They are also available to download prior to a visit although apparently the occurrence of this is relatively low[11], although school groups visiting do use them. The quizzes are two sided colour prints that include some images and icons. The questions range over a number of fact-based questions, such as 'how many arrow slits can you see?'. Consultee comments suggest that they do not fit the curriculum or support meaningful learning in any way as they cover too wide a range of subjects without actually explaining anything.

Conwy Castle alone had a range of supplementary material (education pack) available for download, targeted at education groups but available to anyone. This includes suggested tasks designed to fit the curriculum and a good range of background information. There is also multilingual (Welsh and English) primarily pictorial information about the castle in 1300, the castle and town and different building features with excellent reconstruction drawings showing cut-away features.

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[11] Anecdotal evidence taken from talking to various consultees including site custodians

Social and cultural access tends to favour the English and visitors with an interest in and prior knowledge of Welsh history and an aptitude for reading. The Welsh historical perspective tends to get lost behind the barrage of information about gatehouses, military campaigns, Savoyard masons, phases of build and stone window seats. The consistent plurality of information does however serve to underline the essential Welshness of each location which helps reinforce sense of place. However, consultations undertaken by Cadw indicate that the formal style of the Welsh used in the panels, and the fact that it has been crudely translated from the English, undermines its purpose. In addition, Welsh consultees felt that the Welsh translation should be placed on the left hand side of the panel with the Welsh title at the top rather than the base, to reinforce the Welsh precedence. Cadw is currently addressing this issue across its estate and any future graphic panel design should take this into account.

5.8 Overall interpretive provision

With few exceptions - and in one simple statement - the current interpretive provision is the bare minimum. There is a heavy reliance on the guidebooks, which cannot reach the vast majority of visitors in a meaningful way, as discussed above. Exceptions to the rule have been brought in at Rhuddlan, which has a sturdy but easy to use, fold-out, light weight condensed pamphlet guide. The focus is on a tour of the site, with large numbered plan for reference. There is a less obtrusive detailed historic summary within the cover. In addition, the guide also offers information on the borough on the back page.

Similarly, Criccieth and Harlech have also been trialling a free, single sheet guide of each castle (in Welsh and English) which summarises the main features against a large numbered plan and for Harlech, incorporate activity suggestions to encourage interaction with the place e.g. 'feature finding' ('Can you sniff out the loos?'). The information provided is basic, but it is easy to follow and use on site and this approach, if communicating appropriate themes and topics, would be much preferred. Consultations with site custodians that have been trialling these guides suggest that they have been well received by visitors so far.

At unsupervised sites (Flint, Dolbadarn and Dolwyddelan) this minimal interpretation is to a certain extent understandable as obvious interpretation on site can present an easy target for vandalism. Rhuddlan Castle is a supervised site but due to the nature of the ruins cannot be secured at night and so is similarly vulnerable out of hours, a former exhibition in one of the towers having been removed due to vandalism.

The 'Big 4' each have a graphic panel-based exhibition, each to an individual design but following the same script. This script provides an account of Edward I's campaigns in Wales, the castle-building programme, the association with James of St George, the Savoyan credited for possibly masterminding and co-ordinating the design of the castles, and examples of architectural detailing from Europe compared with Edward's castles. This provides a useful background to the castles but tends to be generic and fails to bring out the special qualities of each individual castle and its own story. Conwy Castle, in addition to the Edward I exhibition, also has a splendid cased model in one of its towers, although there is little accompanying interpretation. However, it also has the Time Detectives trail which has proved very popular and provides visitors with an incentive to explore the castle and find out about a relatively-little known but exciting chapter of its history.

Caernarfon has additional interpretation including three exhibitions: the Princes of Wales exhibition which features the 1969 investiture of Prince Charles, the Prospect of Caernarfon exhibition (which includes information on the town) and the Castles of Edward I in Wales. The Prospect of Caernarfon includes a popular audio visual presentation in the Eagle Tower and also houses the Museum of the Royal Welch Fusiliers (separately owned and managed). Caernarfon is set apart even now as a Royally owned site that continues to have a constable appointed.

Three other sites have exhibitions. Denbigh Castle has an exhibition (not seen) housed in a modern block on site which incorporates a kiosk and WCs. Dolwyddelan Castle has a simple panel-based exhibition themed on the Welsh Princes and Criccieth has an exhibition (unusually) featuring models and collection replicas in its foyer on the castles of the Welsh Princes, and in a lower area in the Visitor Centre a further exhibition on Gerald of Wales and the Welsh Princes, featuring a popular audio visual programme.

The bulk of the on-site interpretation is in the form of external panels with substrates protected by GRP (glass-reinforced polyester) facing held in a powder-coated steel frame. These panels have a distinctive curved top and come in two forms – a lectern arrangement with a twin-post tubular frame, and a wall-mounted panel in a metal frame. The panels are segregated bilingually and tend to be text-rich although in many instances they feature a cut-away section or reconstruction illustration of the castle which is very helpful but would benefit from being presented at a larger size. The panels have the advantage of being easy to change.

With regard to content, the emphasis is on the physical structure of the castle and its architectural features. On many sites e.g. Denbigh, Rhuddlan, Beaumaris, Caernarfon, Criccieth and Harlech, the few external panels that exist concentrate on gatehouses and wards, with only a single panel to explain the overall history and significance of the site. At Flint there is only a single panel, positioned at the pedestrian entrance to the site where it would be completely missed by visitors using either of the two available car parks. Dolbadarn also has just a single panel which explains the functioning of the Keep but provides no information about the remains of other buildings and structures on site. Dolwyddelan, although it has a beautifully produced exhibition in its main internal space inside the castle, has only a single panel outside the castle, one external panel remotely located at the car park and no other interpretation to explain in-situ features.

Many of these sites also feature a single panel on JMW Turner and British landscape art, which is usually reinforced by a feature on the same subject in the guidebook. This theme feels very separate from the rest of the information currently provided and could be better woven into a story of how the meaning and values of these monuments has evolved, changed and influenced us today.

As stated in the previous section, there is a general absence of any information or interpretation that would help the visitor understand the site context within the landscape or the World Heritage Site and the features and sites that can be viewed from the tops of towers and walls. All the sites suffer from a lack of coherence with each site presented largely on its own merits, good or bad, with little reference to other related sites or features. Aside from Conwy Castle with its Time Detectives trail there is generally no active engagement incorporated into any of the interpretation, outside the annual programme of events. In-situ interpretation therefore is, in the main, static and passive.

6   A new approach

6.1   Introduction

The following suggestions offer a strategic approach to interpretation across the sites concerned. They will be developed in more detail on a site specific basis in section 8.

6.2   Strategic approach

We have developed 2 maps that can be referred to alongside these recommendations. They illustrate:

1) The characteristics of the castles examined for this study e.g. associations (see map 1)
2) The interpretive recommendations put forward for some of these sites in the 2009 Atkins review (see map 2)

In order to address the current situation outlined above and to develop truly effective interpretation we need to employ an approach that can present interpretation on a number of levels to increase and maximise engagement with as wide a range of visitor audiences as possible. The following framework for the interpretation is proposed:

Pre-visit: *Off-site access to interpretation which inspires people to visit.* Over-arching interpretation for the composite site which can be used in conjunction with a branding and marketing campaign. Aimed at encouraging potential visitors to plan a visit and providing them with all the information and guidance they require, offering portable resources that can be taken with them from site to site.

On-site: *Site-based interpretive provision for visitors.* Interpretive experiences, media, resources and materials at each individual site which, along with any pre-visit info visitors have brought with them, can help them engage with the site and to identify and understand in-situ features and characteristics.

Near site: *Linking interpretation.* Waymarked routes and trails that link individual sites to other sites and features in the vicinity, that encourages people (not necessarily intending to visit e.g. walkers in the area) to explore a site in more depth, or extend their visit to additional sites.

Repeat visit: *Adaptive interpretation to encourage repeat visits.* Forms of interpretation that are updated on a regular basis, change throughout the year, e.g. to reflect changing seasons, festivals, commemorative dates etc and provide a multiplicity of options (such as a range of family-based interactive tours) which encourage visitors to return.

6.3 Pre-visit: off-site access to interpretation

In order to inspire people to visit Edward I's castles we need to raise the profile of these sites in the public imagination. Therefore interpretive proposals will need to be aligned with a **promotional branding and marketing campaign** which attracts attention to the castles in ways which engender a desire to visit. Not enough is made of the magnificence of these fantastic sites, four of which have international recognition, and as noted in section 5.1 the level of available pre-visit information is pretty low key, so one solution would be to SHOUT LOUDER and HARDER in the available press and media:

- Feature the castles more prominently in all marketing and advertising campaigns (regionally and nationally – working with the relevant tourism bodies)

- Provide hooks to tempt visitors e.g. highlight the drama of these 'legacies in stone', and extol the individual character of each monument. The promotion of the castles in tourism literature as a unique group of sites that all link historically and also individually have special qualities, features and a site-specific story in order to attract visitors to visit more than one castle. The 'must see' features of each castle/ borough should be highlighted with compelling reasons to visit, including the range of choices available to experience the site

- Maximise the use of the website as a portal for information and resources. Improve the Cadw website for the castles so that they can be appreciated as a unique grouping of historic sites. This can provide the over-arching themes, history and significance of the castles as a group. In addition, individual web pages for each castle peppered with reconstruction illustrations with active links[12], QTVRs[13], games, activities and downloadable resources to enliven the interpretation and encourage people to see the castles as a collection and visit more than one site to '**collect the set**'.

- Provide downloadable resources from the website: audio tours, trail leaflets, educational resources, trail packs. These could be customised to suit the needs of different audiences e.g. more detailed resources for specialists, 'fun' packs for families with children, resources catering for different themes (what the castle used to look like, life in 13th-century Wales, the landscape setting and what you can see, skills and crafts in the 13th century etc).

- Provide 'Podscrolls' as a downloadable resource. These are miniature books which are ideal for providing self-guided trails. They incorporate maps, images and a small amount of text to create a series of pages which can be flicked through on the screen of a mobile phone or MP3 player.

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[12] To explain terminology, provide a glossary of terms, further detailed drawings and illustrations, contemporary images etc.
[13] Quick Time Virtual Reality - 360° panoramic photography from identified locations to enable people to transport into the castle, onto the walls and towers and even gain access to the inaccessible spaces of the castle.

- 'Podcasts' provide an opportunity for visitors to download interpretation serialised as a number of web broadcasts. These could be personalised accounts of events in history as seen through the eyes of a member of Edward I's entourage or from the perspective of someone living in one of the newly-created towns. Uploaded over a year these can reflect seasonal changes and/or a sequence of events culminating in a climax during one of the campaigns

- Different types of portable interpretation, not by any means hi-tech e.g. bespoke cards that point out key features of a castle/site and its relevance to a theme or story, a tour of the castle, a brief history to convey the significance of the site. Either downloadable from the website or as a printed supplement to the guidebook which visitors will not have to pay for (see below).

- Alternatively, as an encouragement to purchase the guidebook, these user friendly supplements could be part of the guidebook offer, so that in effect you are purchasing a take-home guide with an on site 'toolkit', as a combined (or separate) two-tier offer. This 'guidebook' would be clearly advertised, marketed and designed to be more user friendly on site, for example through having a pull out feature in the front of the guide, designed for on-site ease of use, containing user friendly tour/ trail of site – key features and bite-size facts relating to identified stories and themes.

6.4 On-site: site-based interpretive provision for visitors

All interpretation on site should be produced with the presumption that the visitor has no prior knowledge of the site or without any pre-visit information or resources with them. It is therefore extremely important to provide an introduction to the castle which conveys its unique qualities, what makes it special, and helps the visitor plan how to get the best out of their visit, including through selecting from a range of options they may use as part of their experience. The following are proposed:

- A distinctive introductory welcome panel for each site that conveys not only opening times and the facilities available but also what makes the site worth visiting, and extolling the virtues and significance of the castle and its own story.

- Upgrade all interpretive panels e.g. using vitreous enamel, to enable brighter and more colourful renditions of illustrations and drawings reproduced at a far larger size[14]. Perhaps a more robust system for non-supervised sites could be utilised e.g. cast metal signs which are extremely robust as well as elegant and can be re-painted/ maintained on site.

- Metal plaques to indicate a significant feature perhaps using image or symbol iconography that can be understood by all languages and cultures. This can then be used in conjunction with portable media interpreting the feature in the visitors' own language (hi-tech: audio tour, Bluetooth, air-tagging etc; and lo-tech: printed and encapsulated 'feature guide', PDF leaflet downloaded from the website, printed tour of the castle etc). These could replace or supplement the existing cast-iron labels which are only in English and incorporate the number reference relating to the audio tour for that part of the monument

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[14] E.g. as used for the access points to York's city walls, a scheduled monument.

- Availability of an audio tour in several languages (including: Welsh, English, French, German, Italian, Spanish, and for World Historic Sites then possibly also Arabic, Chinese and Russian). This could be downloadable onto personal media prior to visiting or the kit could be hired on site if site management structures can support this.

- Availability of 'first person' interpretation for key sites during peak season and weekends. These could be staff, if able to make time to engage visitors on site[15], or through trained up local volunteers. Key characters could be invented who deliver information based on specific topics and introduce visitors to replica collection items associated with that castle.

- Introduce collection items linked with individual and collective sites, or replicas of them, as part of in situ interpretation but also for props in guided tours. Replica pieces such as clothing, tools and other personal items can help populate the stories.

- An individual trail pack available at each site (part of the suite of trails described in the next section) designed to bring out that site's unique story and draw attention to site-specific features. On completion, visitors could be rewarded with a 'top trumps' card for that particular castle and therefore start to build a set e.g. Caernarfon: Daunting gatehouses: 3; Garrison: 30; Access to the sea: 100%; "Mod-cons": 3 luxurious royal apartments including a garden for the Queen's ladies etc.

- Geo-caching within a site or across multiple sites where the caches are boxes or chests you can 'unlock' with a key given with your ticket. Visitors could use GPS if available from their own personal media or be given a clue at the start of their visit that sets them off on a treasure hunt around the site. Each cache could hold fixed replica items, further clues, a chapter in the story of the castle, or a question for you to answer as you explore the site, recording your answer in the next cache.[16]

- 'Air-Tagging' using a phone app which enables you to point your camera at a feature and see information, reconstructions, directions etc. (Described as a 'social tagging device' – the Sekai camera, emerging technology now popular in Japan). Bluetooth-enabled communication via peoples' mobile phones also provides an option for interactivity with each site.[17]

- Many of the castles have empty rooms and spaces which could perform an interpretive function. On some sites and only if appropriate, a scenic tableau could be provided to interpret a historic scene e.g. the overseeing of the construction of the castle by James of St George, sentries on duty, the royal apartments, life in the kitchens, a Constable's life etc.

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[15] The consultations revealed that the site custodians enjoy directly engaging with visitors when they are able to get out on site

[16] Information should be made available online as part of the pre visit offer

[17] Information should be made available online as part of the pre visit offer

- Use of interpretive 'furniture' - carved chests, trunks, tables etc. Interpretive messages, images or even clues could be inscribed into them and props such as basic tableware (flagons, leather costrels, wooden plates, bread trenchers, items of food and so on). Simple activities could be contained within trunks and chests, ancient games such as Merrills (or Nine Men's Morris), or items of armour to feel the weight of: chainmail vest, helmet, gauntlet etc – secured to the base of the chest with a steel cable and anchor fixing.

- Seating in the form of interpretive benches. Similar treatment to above. Would address issue of a general lack of seating at some sites and provide additional opportunities to introduce interpretation by supporting or introducing a theme with a quotation, line from a poem, words in Welsh, names of protagonists, relevant imagery such as heraldic devices and symbols etc.

- 'Character cards' linked to themes. Provide children with a role-playing aspect to their visit by issuing them with a simple printed card that describes their character: who they are, when they lived, clues about their role, encouraging children to find out more about what their own character did in the castle and some of the events they took part in or witnessed.

- Interactive displays designed to emphasise and reinforce the individual themes and storylines of each castle. Employing hands-on displays, tactile models, working props, audio visual sequences, special effects (triggered sound and lighting, Pepper's Ghost illusions etc) and media-based displays to enable a greater depth of information to be made available on site.

- A 'download centre' could be provided at key supervised sites, enabling visitors to choose a site and tour that suits them and download it onto their phones along with guidance on how to find the site. Guided tours could be advertised at some of the sites which may be possible with a sufficient local volunteer guides force.

- Guided tours. The consultations undertaken with various stakeholders indicated that where sites have in-person guided tours, usually in peak season, the scripts for these are loosely based on the guidebook and do not concentrate on delivering any particular messages. There is potential for Cadw to develop existing tour guides through specific training programmes to ensure the tours convey agreed themes and topics specific to their site. In addition, there is potential for Cadw to get involved with town trail tour guides (where existing) and the Celtic Wave tour guides who provide specifically tailored tours for the growing cruise audiences coming into North Wales from Holyhead.

6.5   Near site: linking interpretation

Way-marked walks and trails offer opportunities to extend the visitor experience for those already visiting a site and also provide an opportunity to draw attention to the site for locals, walkers and incidental tourists passing through the area. There is also a great need to describe what is beyond the site itself, identifying adjacent sites and features which help broaden understanding e.g. pointing out the earlier Norman motte of Twt Hill from the top of Rhuddlan Castle, or Deganwy Castle from the walls of Conwy Castle. Therefore the following are proposed:

- Way-marked trails in the vicinity of the castle to encourage exploration of the neighbouring 'borough' or walled town and features in the wider area and to see the castle in context from different viewpoints, physically but also intellectually e.g. to gain a 13th-century Welsh perspective. Used in conjunction with some strategically-placed interpretive panels the trails can also act as 'pick-up' points to attract visitors into the castle itself to follow through a theme or for further information/ engagement.

- Adequate road signage and an infrastructure of information signs and way-marks to help direct visitors to individual castle sites.

- Panels which interpret the views from strategic locations on a site, particularly walls and towers – based on an illustration of the actual view pointing out key features, related sites, making links to stories and themes, the likely direction of approaching armies and the direction of neighbouring settlements and castles.

- Use of a trail pack, in a similar way to the 'Time Detective' crime file but used across more than one site. Could be part of a suite of trails representing the themes and stories e.g. 'On the trail of the Princes' or 'Following Edward I's Campaigns'.

- Add a dedicated Cadw castles layer on Google Earth featuring the Edwardian castles and identifying the World Historic Sites.

- Consider carefully the sales points of the two-tier guidebooks, described above, so that visitors to any Cadw site sales point can browse the guides for other sites and purchase them in advance of a visit if they wish. This would broaden opportunities for the purchase of guides for the unstaffed sites such as Dolbadarn and Flint.

- Utilise railway connections. North Wales's northern trainline from Chester to Bangor and Holyhead offers potential opportunities for promoting day visit packages by train to experience some of the castles and town walls of Edward I. In particular, Flint Castle and Conwy are directly on the railway line. In addition, Rhuddlan and Beaumaris could be easily visited via public transport from Rhyl and Bangor stations.

  Furthermore, the stations as arrival points for both day trippers and tourists to the area offer important opportunities to promote and raise awareness of Cadw's portfolio, including to those passing through Wales on the train on their way to and from Holyhead. Some of the stations may be subject to Townscape Heritage Initiative Improvements, such as Flint, which may offer the opportunity for community based projects. Other stations, including Bangor and Llandudno Station, would benefit from public realm improvements that could reference the Princes of Gwynedd and turbulent medieval heritage represented by the castles of the area. Importantly, this imagery and promotional material should be visible to those sitting on the train who may be passing through the area.

  The mosaic below is one of many used to improve the appearance of the walls below Aberywystwth Castle and could be the sort of design that could be developed on station platforms, either in the ground or on the walls, as a community project with schools.

An example of a railway station that features heritage promotion is Bodmin Parkway, Cornwall, at which visitors are encouraged to stroll to the nearby National Trust property (Lanhydrock).

- Link to Town Heritage Trails. A number of the towns located alongside castle sites already benefit from Town Heritage Trails, as self guided trails or guided tours, which are likely to already take in the castle and town walls (if present at that site) as part of the trail. There is potential for Cadw to link in to this interpretive resource so that visitors to the castles are made aware of the potential to explore the heritage of the town as part of their visit, thereby spending longer on site and gaining an improved understanding of the relationship between town and castle. If visitors are paying for guided tours of the town, a partnership scheme could be set up for those visitors to then get free access to the castle on the back of their tour.

- Cadw could also benefit from supporting training of tour guides for the town trails, who may then be able to take their tour group into the castle, providing a tour of town and castle that strongly links to Cadw's themes and reinforces the main messages conveyed to the visitor.

See example of Town Trail at Denbigh

6.6   Repeat visit: adaptive interpretation

If a visit has been successful and fulfilling as an experience then there will be a greater likelihood of a repeat visit. So it is therefore important to get the basic visitor offer right in the first place. Once this has been achieved, to encourage further visits and a greater frequency of visits there are other measures which will need to be employed. One method is to incorporate a level of adaptive interpretation by:

- Offering a number of packaged options for the visitor, only one of which can be chosen per visit, therefore encouraging visitors to return. These packages might involve taking on the role of one historical character from a 'set' of characters for instance, and providing useful background information about that character which leads to further investigation (even at other sites).

- Setting aside a budget to develop new interpretive material on a rolling programme, such as additional themed trails, challenges, mysteries and quizzes etc which encourage family and group participation and which centre on different human aspects of the castles - everyday life for the rich, the poor, men, women and children.

- Given the popularity of the quizzes for education groups, a sensible suggestion would be to redesign the quizzes for download (as well as use on site) targeted to Key Stage 2, the main school age group likely to visit the monuments. Consultations have indicated that if the quizzes could concentrate on one main theme, e.g. 'Life in the shadow' and use this to help children explore this element linked to the monument and increase their awareness of the impact of the castles on ordinary lives.

- A further element that might be deployed a suitable sites could be the provision of giant games (see above) that could be laid out in large open grassy areas in staffed sites e.g. at Rhuddlan and Denbigh. The games could include chess, which could include specific references to key players in the medieval period such as the Bishop of St Asaph and the Bishop of Bangor, the Prince of Wales and Eleanor de Montfort as the 'queen', Edward I and his queen (also Eleanor), knights (references to Marcher Lords) and the pawns who could include the labour force that went into building the castles, or those 'pressed' into joining either army. The name and some background to each 'piece' in the game could hang around the neck of each piece.

- A giant version of snakes and ladders could also be included (castles and dungeons?) on the theme of English attempts at the invasion of Wales, and Welsh attempts to rebuff them, in which players move across a large fold out games board encountering directions such as 'your troops have deserted – go back to Chester'; 'you have intercepted the English supply line – advance four places'; 'the Bishop is interceding on your behalf – miss a turn', 'your brother has betrayed you and changed sides – go back two spaces'. The games could be kept in secure storage on site and brought out on good weather days for unsupervised play.

- Events also offer a major opportunity for attracting repeat visits, particularly from people who live more locally and perhaps have visited once, years ago, and have a perception that there is not much reason to return again. Consultations reveal that hosting the odd outdoor theatre event, usually a Shakespeare play, seems geared to the English visitor and that events that are much more Welsh in flavour would add a far greater sense of place. These could be low key, less labour-intensive events, such as "Meet the Constable/ Priest/ town carpenter" or storytelling in a 'medieval tent' with reference to the Welsh story telling tradition and the Mabinogion. Explaining the events that unfolded at that particular castle, e.g. focusing on one particular story, could really add something unique to that visit e.g. the rise of Owain Glyn Dwr at Harlech, or the 1282 rebellion at Flint.

7   A framework for interpreting the castles

7.1   Objectives

The following objectives, based on generic learning outcomes, are proposed for the interpretation:

Knowledge and Understanding
Visitors will:
- Know that the castles mark a defining point in Welsh medieval history and identity
- Understand the English and Welsh context and the points of view of each side
- Realise the range of castles available to visit
- Understand how the castles and walled towns resulted from this conflict

Skills
Visitors will:
- Be able to 'read' evidence in the built remains of the castles and accompanying structures that survive from this period

Enjoyment/ inspiration/ creativity
Visitors will:
- Enjoy feeling that history is alive and relevant to us all today
- Enjoy exploration through understanding
- Appreciate the views / connect to the landscape
- Be inspired to imagine the scene

Attitudes and values
Visitors will:
- Feel that a wide range of Welsh, English and other points of view are represented on the site
- Appreciate how these castles contribute to people's sense of identity
- Value the ongoing research and conservation work of Cadw and partners and what this tells us

Activity, behaviour and progression
Visitors will:
- Wish to visit again and to spend longer
- Wish to 'collect the set' and know that all the castle and walled town sites are not the same
- Feel a connection with the promotion and marketing of these key sites
- Wish to support the work of Cadw in the future e.g. through becoming a member or volunteering
- Find out more through undertaking further research and discoveries

7.2 Messages

The following messages and themes have been devised for application for all the sites considered as part of this study. As such, whilst particular themes could be of greater relevance to one site than another, it is important that a flavour of all themes be applied at each site. This approach will allow the unique stories and topics applicable to each site to emerge within each theme.

Over-arching message:

Edward I, King of England, established this mighty set of castles and towns in North Wales to dominate the Welsh Princes

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Supporting message 1:

The castles represent the best of castle building skills in Western Europe, by people from across Europe, in a short timescale and on a hugely ambitious scale

> Theme: **A powerful presence in the landscape**[18] - *why these castles have such presence*

> Topics to support this theme:

- *"Brilliant, immense and fast"* speed and organisation – European masterminds including Master James St George
- the labour and resources used by Edward in this fast-track building project
- costs and the English resource system
- documentary records for the castle build
- *"The best in all Europe":* the castles' superb design compared (i.e. to existing castles in North Wales including the Norman influence) building on European influences and skills
- appropriation of possessions, sites and materials of the Welsh Princes, whether for deliberate symbolism or for practical purposes
- in the footsteps of the Romans – appropriation of Welsh Roman sites and mythology e.g. references to Roman Segontium at Caernarfon
- borrowed mythologies
- designed to impress – painted white and located in dramatic locations
- *"Seaside connections":* The importance of locations around the north and western coasts of Wales where they could be easily supplied by sea and, control all trade routes.

Supporting message 2:

The castles are symbols of Welsh resilience showing the huge effort by Edward I to dominate North Wales

*Theme: **The dragon of Wales vs the lion of England***

Topics to support this theme:

- The castles as symbols (of oppression, conquest, colonisation, progress, civilisation, fear, paranoia)

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[18] quote from Professor Huw Price in the foreword to 'The Impact of the Edwardian Castles in Wales'

- Background to medieval Wales and the Welsh (including the Normans in Wales)
- *"The Welsh Dragon"*. Introducing the Princes of Gwynedd, their mountainous homelands, the resilience they represented and setting the scene prior to Edward's campaigns in Wales
- *"The English Lion"*. The story of Edward I and the events leading up to the first and second campaigns, his determination to subdue the Welsh threat
- Edward and Llywelyn – roles; friends or foe?
- The Treaty of Montgomery and its aftermath
- Wales and the Marcher Lords
- The Statute of Rhuddlan (1284)

Supporting message 3:

Each castle has individual stories to tell

Theme: ***A life in stone*** – *the life of each castle and the people associated with them*

Topics to support this theme:

- An unfinished business: the extent of the conquest
- Welsh laws, customs and culture and the English feudal system
- The English Civil War in Wales
- Sieges: making siege and being besieged
- Richard II in North Wales
- Prisons and prisoners
- 'The lawyers of Caernarfon, the gentry of Conwy, the merchants of Beaumaris'
- Rebellions including Dafydd ap Gruffudd, Madog and Glyn Dwr
- The coup of Conwy castle
- Holding the castles and towns under attack
- Later uses of the castles

Supporting message 4:

The castles and towns provide a means to keep some communities 'within' and others 'out'

Theme: *People who lived **under the shadow** of the castles and walls*

Topics to support this theme:

- Life within the walls
- The role of the castle and town in medieval Wales, the relationship between town and castle, town life on the 'frontier'
- The impacts of the towns (including treatment of the Welsh) including control of trade and new administration
- The King's business: enforcing the new laws and customs and the extent of enforcement!
- Running the castles
- Outside the walls: the effects of the towns and their gradual assimilation into Welsh life. How the Welsh continued their traditional ways of life, trade/ assimilation with the English
- Royal apartments, social hierarchy
- Justice and prisons
- Trade and commerce
- The decline of the castles
- The towns and castles today

Supporting message 5:

The castles have a compelling legacy which influences our ideas and identity today

*Theme: **A legacy of stone** - the enduring nature of these stone castles still has a resonance today*

Topics to support this theme:

- Attitudes to the castles and towns today and how these have changed over time
- The conservation movement
- The romance of monuments in the landscape
- Changing uses of the castles
- What can they tell us?
- Why are they important?
- Should we conserve them?
- Who do they belong to?
- Who should be using and conserving them?
- The role of Cadw
- Caernarfon and the Investiture
- Wales and devolution today

8   Developing the interpretive proposals

The matrices below refer to the themes and supporting messages set out in Section 7.2, drawing out one main theme/topic to emphasise the characteristics of that particular site. It should be noted that the theme '**A life in stone**' enables each castle's particular history to be told, and therefore applies equally across each site, and '**a legacy of stone**' again should be applied equally to each site.

In addition, a cast of historical 'characters' has been included for each site, some based on documented sources while others are composites derived from generic contemporary descriptions, which are intended to form the basis for 'character cards', audio tours, podcasts and other relevant media, including live interpretation.

Note that proposals have been developed on a site by site basis and are supported by the costs sheets in Appendix E.

Plans for Conwy, Criccieth, Dolbadarn and Dolwyddelan closely overlap with the Princes of Gwynedd recommendations and should therefore be considered in conjunction with the recommendations of that report.

FLINT CASTLE	Interpretive Proposals			
Main theme/topic for site:		**A powerful presence in the landscape**	
Character/s to feature in the interpretation:		A Guard (protecting the skilled workers brought in from England) A Scribe (one responsible for writing the Town Charter) A child from a settler family	
Interpretive Level	Location	Theme/ Topic	Proposal
On site	Pedestrian approach & both car parks	Introduction A powerful presence in the landscape Under the shadow: life within the walls, the impacts of towns A legacy of stone: the castle today	Three distinctive introductory welcome panels, one at each of the three main points of access, covering key themes and identifying nearest facilities
	Within Inner Ward near existing entrance gates	A powerful presence in the landscape 'Designed to impress' The layout at Flint remains unique within the British Isles	Cast-metal tactile model of the site (possibly including town borough) on plinth/ lectern arrangement
	Drawbridge	Brilliant, immense, fast Also explain functioning of drawbridge	New interpretive panel, wall-mounted
	The Keep	A life in stone Also how the Keep was used and what life was like	New interpretive panel, wall-mounted Feature a large reconstruction illustration showing the castle

		Flint besieged The taking of King Richard II by Bolingbroke Flint Castle's role as a prison	perhaps still under construction in the 13th century, with people at work and barges arriving from the River Dee
	Corner Tower	Seaside connections Also describe views from castle	New interpretive panel, wall-mounted
	Keep, Moat, Corner Tower, Well, building foundations within Inner Ward, Outer Ward	n/a	Metal plaques to indicate a significant feature using image or symbol iconography (to assist identification with portable interpretation)
	Inner Ward	The dragon of Wales vs the lion of England	Bench seating incorporating imagery and text relating to medieval castle and town, sieges (3 x benches)
	Outside castle walls	The dragon of Wales vs the lion of England	Sculptural trail using imagery associated with the first campaign of Edward I: swords, armour, helmets etc set into trail path at strategic intervals
Near site	Approaching the site from the A548/ A5119	n/a	Adequate road signage and an infrastructure of information signs and way-marks to help direct visitors to the castle via the pedestrian approach route through the Outer Ward
	Approaching via foot	n/a	Directions to the castle from town and to town from the castle e.g. shops and facilities, building on existing fingerpost system, linked to THI initiative
	Near footpath through the Outer Ward	Under the shadow: the impacts of towns, town development, explaining that Flint was the first town to get a Town Charter and why	3D tactile sculpture themed on the Town Charter, with integrated interpretive caption
	Ewloe Castle, Basingwerk Abbey, Denbigh Castle and Town Walls, Rhuddlan Castle	A powerful presence in the landscape The castles compared (i.e. to existing castles in N Wales)	Make reference to nearby sites and features within the interpretation (and vice-versa) Indicate presence of the castle at Flint Station, images that can be seen from trains e.g. poster ads, colourful community murals (like the mosaic murals at Aberwystwyth Castle). Links to THI work on Conservation Area
	Inside and outside castle walls	Under the shadow A life in stone	Link in with existing coastal walk and town walk or extend it to create a new walk exploring the castle, inside and out
	Other Cadw sites where guidebooks are on sale	All	Encourage guidebook sales from other sites (combined with on-site 'tool-kit') including the nearest TICs (Mold, Ruthin) and a sales point at Flint Castle if possible

Pre-visit	Website	All	Dedicated website portal with full background information
		A powerful presence in the landscape	Virtual reconstructions, walk-throughs and 360° QTVRS19
		How it used to look	Downloadable reconstruction illustrations
		How to find site, other sites, features and walks in the adjacent area	Downloadable resources including podscrolls, map guides and leaflets, character cards to take on site
		Tour around the existing ruins	Multilingual audio tours including podcast
		The dragon of Wales vs the lion of England A life in stone Under the shadow A legacy of stone	Themed trail packs for families with children in the form of a downloadable 'medieval' documents, a clue-based trail, a Flint Castle model to cut-out and make and colouring exercises e.g. the heraldic arms of Edward I or Llywelyn ap Gruffydd, arms & armour, costume & dress
Repeat visit	Various, including Cadw website	All	Provide publicity support for events at Flint Castle including for the Flint Festival, events with Escafeld Medieval Society Re-enactments
	Introduction panel/s	All	Refer to dedicated Cadw website page for people with handheld media to instantly gain access to online resources, and also for those who may wish to return again with a tour pre-downloaded
	n/a	All	Provide training and publicity support for tour guides from local history groups

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[19] Quick Time Virtual Reality - 360° panoramic photography from identified locations to enable people to transport into the castle, onto the walls and towers and even gain access to the inaccessible parts of the castle.

DENBIGH CASTLE and TOWN WALLS	Interpretive Proposals		
Main theme/topic for site:		**The dragon of Wales vs the lion of England** **Wales and the Marcher Lords** **Impact of the town**	
Character/s to feature in the interpretation:		A 'Pressed' Labourer (building the castle and town walls) Henry de Lacy, 3rd Earl of Lincoln (or a member of his family or household) A Welsh Baker's wife (present during the siege of Denbigh)	

Interpretive Level	Location	Theme/ Topic	Proposal
On site	Car park and pedestrian entrance to castle	Introduction Wales and the Marcher Lords A powerful presence in the landscape Under the shadow	Two distinctive introductory welcome panels, one at each main point of access, covering key themes and identifying nearest facilities and highlights
	Visitor centre building	The dragon of Wales vs the lion of England A legacy of stone Also exploring everyday life, for the rich, the poor, men, women and children A life in stone: origins of Denbigh Castle and Dafydd ap Gruffudd connection, linked to the castle's consequent role as a Baronial stronghold re-designed by Edward I's master masons	Hands-on interactive exhibition including dressing-up activities, an arms chest with replica arms & armour used by the English and Welsh, a table set out with replicated 13th-century meals with audio captions, medieval games & pastimes including chess and 'virtual' falconry and archery practice
	Visitor centre building	A powerful presence in the landscape The castle is sited on a rocky promontory in the Vale of Clwyd and has a unique triple-towered gateway Under the shadow: relationship between town and castle, the impacts of towns	Interpretive model of the site c. 1300 including walled town, identifying all its component features Model to include same info (about the foundation of the town and county) presented at the tops of the castle walls to enable intellectual access to those that do not go to the wall tops
	From visitor centre building (when staffed)	All	Free map guides, character cards and leaflets to guide visitors to 'must-see' features within the site and wider town, including a recommended route based on itinerary times, access arrangements and key features
	From visitor centre building (when staffed)	Life within the walls Everyday life inside the castle and town walls	Themed trail packs for families with children in the form of a medieval pouch/purse attached to a girdle fastened to the waist, with a draw-string to open and close it. Each can contain 'medieval' documents, a clue-based trail, a key

			which opens a special chest in the Exhibition (containing colouring exercises e.g. the heraldic arms of Edward I or Dafydd ap Gruffydd) and replica objects. Majority of items returned once used so required less use of 'consumables'
	Inside Great Gatehouse	The best in all Europe Built over the stronghold of Dafydd ap Gruffudd, links to Caernarfon building style and borrowed mythologies	New interpretive panel, wall-mounted
	Near Postern Gate	Brilliant, immense, fast Including explanation of Postern Gate and how it functioned	New interpretive panel, wall-mounted
	Inner Ward	A life in stone The town friary Welsh Wars 1277 Madog ap Llywelyn rebellion 1294 Glyndwr Rising 1404 Wars of the Roses 1461–1468 English Civil War 1646	New interpretive panel, wall-mounted
On site	Tops of castle walls	Under the shadow Also describe views from castle walls, internal features such as building foundations well etc and features beyond the castle to illustrate the relationship between town and castle e.g. Leicester's Church, St Hilary's Tower, Town Wall and Burgess Gate	Two new interpretive panels, railing-mounted
	Internal features including foundations of internal buildings, functions of rooms and spaces, the well etc.	n/a	Metal plaques to indicate a significant feature using image or symbol iconography (to assist identification with portable interpretation)
	Inner Ward	The dragon of Wales vs the lion of England	Bench seating incorporating imagery and text (3 x benches)
	Inner Ward	Life within the walls	Replicas fixed to benches (helmet, gloves, hat etc)
	Available from visitor centre (when staffed)	All	Multilingual audio tour

	Town Wall walk	Under the shadow A life in stone	Self-guided trail around parts of the Town Walls and all component features, including other nearby monuments such as St Hilary's Chapel, with a series of new interpretive panels, wall-mounted (quantity to be determined)
Near site	Approaching the site from the A525/ A541/ A543	n/a	Adequate road signage and an infrastructure of information signs and way-marks to help direct visitors to the castle car park and find the castle and town walls, links to and from the town centre, TIC, cafe, shops etc
	Other Cadw sites where guidebooks are on sale	All	Encourage guidebook sales from a location or locations in town e.g. the library
	Ewloe Castle, Basingwerk Abbey, Rhuddlan Castle, Offa's Dyke, Caernarfon and the WHS quartet	A powerful presence in the landscape	Make reference to nearby sites and features within the interpretation (and vice-versa)
Pre-visit	Website	All	Dedicated website portal with full background information
		A powerful presence in the landscape	Virtual reconstructions, walk-throughs and 360° QTVRS
		How it used to look	Downloadable reconstruction illustrations
		How to find site, other sites, features, Town Wall Walk and trails in the adjacent area	Downloadable resources including map guides, podscrolls, character cards and leaflets to take on site, clear information on accessing the walls etc
		Tour around the existing ruins	Multilingual audio tours
		The dragon of Wales vs the lion of England A life in stone Under the shadow A legacy of stone	Themed trail packs for families with children in the form of a downloadable 'medieval' documents, a clue-based trail, A Denbigh Castle model to cut-out and make and colouring exercises e.g. the heraldic arms of Edward I or Llywelyn ap Gruffydd, arms & armour, costume & dress
Repeat visit	Various, including Cadw website	All	Put on events aimed at local audiences (e.g. out of peak season) and use this to showcase the castle for potential community use and to recruit volunteers for the castle, from conservation projects to guides for interpretation, Welsh scriptwriters etc
	Various	All	Develop events including live interpreters doing storytelling
	Introduction panel/s	All	Refer to dedicated Cadw website page for people with handheld media to instantly gain access to online resources, and also for those who may wish to return again with a tour pre-downloaded

RHUDDLAN CASTLE | Interpretive Proposals			
Main theme/topic for site:		**The dragon of Wales vs the Lion of England** **The Statute of Rhuddlan** **The huge effort by Edward I to dominate N Wales**	
Character/s to feature in the interpretation:		William of Boston, Master Fossator (ditch digger, on the Clwyd canal) Master Bertram (the King's engineer and predecessor of Master James of St George) A Carpenter (building the royal apartments)	
Interpretive Level	**Location**	**Theme/ Topic**	**Proposal**
On site	At main entrance to site	Introduction The castles as symbols A powerful presence in the landscape Under the shadow	A distinctive introductory welcome panel, at the main point of access, covering key themes and identifying nearest facilities
	Near the fence overlooking the River Clwyd	A powerful presence in the landscape A concentric castle with a unique 'diamond' layout with gatehouses in opposite corners Seaside connections: canalisation of the river Apprpriation of older Norman and Welsh castle site – Twt Hill	Cast-metal tactile model of the castle, Twt Hill and its canalisation of the River Clwyd, controlling this strategic river crossing and enabling supplies to reach the castle via the Dock. Mounted on a plinth/ lectern arrangement
	Visitor centre building	The dragon of Wales vs the lion of England A legacy of stone Also exploring everyday life, for the rich, the poor, men, women and children.	Provision of interpretive resources for dressing-up and role-playing exercises, with replicas provided e.g. tools for building and gardening, swords and spears for guard duty, clothes for royals/nobles, clothes for soldiers & servants, 'giant games' etc (under supervision)
	From visitor centre building (when staffed)	All	Free map guides, character cards and leaflets to guide visitors to 'must-see' features within the site and wider town, including a recommended route based on itinerary times, access arrangements and key features
	Potentially combined with above, or positioned before the bridge	Brilliant, immense, fast Introducing castle, its connection with the River Clwyd and its unique layout	New interpretive panel, wall-mounted
	Main Gatehouse	Under the shadow The relationship between town and castle, life on the 'frontier'	New interpretive panel, wall-mounted

	Inner Ward	A life in stone Also everyday life in the castle The dragon of Wales vs the lion of England The Statute of Rhuddlan	New interpretive panel, wall-mounted
	Inner Ward	The dragon of Wales vs the lion of England Overlordship and paying homage	Replica 'throne' (chair) complete with instructions on how to 'pay homage' as a role-playing activity. People could take turns playing the seated King/Prince with the vassal kneeling before them. Potential to use documentary evidence to support words spoken (a digital soundstore could be incorporated into the throne's structure). Can be accompanied by a 'Did you know?' graphic on Welsh and English royalty and key figures who paid homage at Rhuddlan
	Top of castle walls	Outside the walls Also reference to Twt Hill nearby as the castle superceded by Rhuddlan Castle	New interpretive panel, railing-mounted
	Moat, Drawbridges, Outer Ward, Inner Ward, Gatehouses, Dock	n/a	Metal plaques to indicate a significant feature using image or symbol iconography (to assist identification with portable interpretation)
	Available from visitor centre (when staffed)	All	Multilingual audio tour
	Inner Ward	The dragon of Wales vs the lion of England	Bench seating incorporating imagery and text (4 x benches)
Near site	Approaching the site from the A525/ A547	n/a	Adequate road signage and an infrastructure of information signs and way-marks to help direct visitors to the castle
	Vale of Clwyd	All	Add and extend Edward I interpretation to existing Vale of Clwyd Trail.
	Rhuddlan village	Under the shadow Life within the walls: the role of the castle and town in medieval Wales, the relationship between town and castle, borough, church and mint	Link castle tour with Rhuddlan Town Trail, advertise these tours at the castle. If you take a guided tour then you get entry to the castle as part of your ticket
	Inside and outside castle walls	Under the shadow A life in stone	Re-open circular walk exploring the castle, inside and out and extending it to include Twt Hill, finishing at the entrance to the castle. Install one-way turnstile gate on footbridge that allows visitors to exit the pay perimeter but not come back, in order to restrict unauthorised access. Could be upgraded as a sculptural trail, using sculpted plaques set into path.

	Ewloe Castle, Basingwerk Abbey, Denbigh Castle & Town Walls, Offa's Dyke	A powerful presence in the landscape	Make reference to nearby sites and features within the interpretation (and vice-versa)
	Other Cadw sites where guidebooks are on sale	All	When closed over winter encourage guidebook sales from other sites (combined with on-site 'tool-kit')
Pre-visit	Website	All	Dedicated website portal with full background information
		A powerful presence in the landscape	Virtual reconstructions, walk-throughs and 360° QTVRS
		How it used to look	Downloadable reconstruction illustrations
		How to find site, other sites, features and walks in the adjacent area	Downloadable resources including map guides and leaflets, podscrolls to take on site
		Tour around the existing ruins	Multilingual audio tours
		The dragon of Wales vs the lion of England A life in stone Under the shadow A legacy of stone	Themed trail packs for families with children in the form of a downloadable 'medieval' documents, character cards, a clue-based trail, a Rhuddlan Castle model to cut-out and make and colouring exercises e.g. the heraldic arms of Edward I or Llywelyn ap Gruffydd, arms & armour, costume & dress
Repeat visit	On site	n/a	Consider enabling Rhuddlan to have open access out of season (with gates locked at night). Could be supported by voluntary warden programme by local people
	Various	All	Develop events including live interpreters doing storytelling
	Introduction panel/s	All	Refer to dedicated Cadw website page for people with handheld media to instantly gain access to online resources, and also for those who may wish to return again with a tour pre-downloaded

CONWY CASTLE and TOWN WALLS | Interpretive Proposals

Main theme/topic for site:	**The castles and towns provide a means to keep some communities within and others out**
	A powerful presence in the landscape – appropriation of a site of importance to the Princes of Gwynedd
Character/s to feature in the interpretation:	A Stonemason (working under Master James of St George)
	Dionysia Paytefin and Gwenllian (serving women in the employ of the Constable)
	A Monk (relocated from the Cistercian abbey at Aberconwy)

Interpretive Level	Location	Theme/ Topic	Proposal
On site	In car park near main entrance	Introduction Brilliant, immense and fast A powerful presence in the landscape Under the shadow	A distinctive introductory welcome panel at the main point of access, covering key themes and announcing the facilities available
	Visitor centre	A powerful presence in the landscape	Reconstruction illustration of Conwy Castle c. 1300 inside entrance of visitor centre, facing visitors upon entry
	From visitor centre building (when staffed)	All	Free map guides, character cards and leaflets to guide visitors to 'must-see' features within the site and wider town, including a recommended route based on itinerary times, 'must see highlights', access arrangements and key features
	Inside visitor centre	A powerful presence in the landscape The unique shape of the castle, with its two barbicans, 8 massive towers and great bow-shaped hall, was determined by the rocky promontory on which it sits New town and castle on site of Aberconwy Abbey, of great significance to the Princes of Gwynedd	Cast-metal tactile model of the castle and the medieval town. Mounted on a plinth/ lectern arrangement with audio captions describing component features
	Inside visitor centre	The dragon of Wales vs the lion of England Medieval Wales and the Welsh Wars with England A legacy of stone Also exploring everyday life, for the rich, the poor, men, women and children.	New exhibition. Hands-on interactive displays including dressing-up activities and interactives based on the different roles of those inside the castle: the constable and his family, the soldiers, guards, servants and kitchen staff, the burgesses from the town. Provide floor-fixed pairs of shoes and mirror representing different roles for people to try out. Invite visitors to think about what the castles mean to us

			today – interactive feedback board near the exit/entrance
	Inner Ward	Life within the Walls Everyday life inside the castle and town walls	Investigate feasibility of and reinstate floor level of first floor[20] to recreate elements of royal apartments: Great Chamber, King's Chamber, Queen's Chamber and Chapel. Replica furniture and furnishings based on contemporary sources and collection items (e.g. use jewelry, hair combs, sewing items, clothing, fixed down to surfaces to suggest a lady's chamber). Since the English Royal family were here so little, who would have used these rooms day-to-day? (e.g. the constable and family, their servants etc).
	Inner Ward	Life within the Walls Everyday life inside the castle and town walls	Different table settings complete with tableware and replicas to suggest the identity of the occupant for a banquet laid out in the Great Hall
	At the top of one of the towers or walls	The dragon of Wales vs the lion of England	Reconstruction of a 13th-century 'springald' catapult and other weaponry such as a crossbow. Could be used under supervision/ demonstrated
	Dispensed from visitor centre building	Life within the Walls Everyday life inside the castle and town walls	Themed trail packs for families with children in the form of a medieval pouch/purse attached to a girdle fastened to the waist, with a draw-string to open and close it. Each can contain 'medieval' documents, a clue-based trail, a key which opens a special chest in the Exhibition (containing colouring exercises e.g. the medieval dress of the castle's inhabitants: constable, guard, servant, kitchen staff etc)
	West Barbican	A powerful presence in the landscape Brilliant, immense, fast Explain functioning of defences	New interpretive panel, wall-mounted
	Great Hall	Under the shadow: Life within the walls The King's business: enforcing the new laws and customs (and the extent of enforcement) The Treaty of Aberconwy and the layout of a new castle, incorporating Llywelyn's Hall	New interpretive panel, wall-mounted
	Inner Ward	A life in stone Also how the Inner Ward was used at Conwy Castle and what life was like	New interpretive panel, wall-mounted

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[20] Note that ground floor would thus be enclosed and would provide interpretive potential

	Queen Eleanor's Garden (when reinstated)	A life in stone Under the shadow	Interpretive panel and audio point focusing on Queen Eleanor and the lives of women who would have had some contact with Conwy
	East Barbican	A legacy of stone Why are the castles and walled towns important?	New interpretive panel, wall-mounted, provokes thought and invites visitors to comment in the visitor centre
	Tops of walls	A powerful presence in the landscape Seaside connections The importance of the coastal location, including Edward's rescue during the 1294 siege when they ran out of wine Also describe views from castle e.g. Town Walls, key sites within the walls (St Mary's Church, site of Llywelyn's Hall), Deganwy, mountains of Snowdonia	4 x new interpretive panels, parapet-mounted
	Barbicans, Towers, Inner & Outer Wards, Great Hall, Kitchen, Cellar, Well	A powerful presence in the landscape	Metal plaques to indicate a significant feature using image or symbol iconography (to assist identification with portable interpretation)
	Wall tops	A powerful presence in the landscape Seaside connections	Add 2 x 'speaking' telescopes[21]
	Available from visitor centre	All	Multilingual audio tours supported by preload unit in the visitor centre
	Outer Ward	The dragon of Wales vs the lion of England	Bench seating incorporating imagery and text (4 x benches)
	Town Walls	Under the shadow A life in stone	Extend interpretation around Town Walls to incorporate panels at key locations (6 of the 21 towers?) with interactivity e.g. metal plates for rubbing exercises – images based on visible features
	Visitor centre	The dragon of Wales vs the lion of England Background to medieval Wales and the Welsh The Welsh Dragon Introducing the Princes of Gwynedd, their mountainous homelands, the resilience they represented and setting the scene prior to Edward's campaigns in Wales	Introduce new exhibition on the Princes of Gwynedd and their presence at Aberconwy and Deganwy. Support with replica collection items, landscape model to show key Llys[22] sites in the area, reconstruction drawings and documentary evidence

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[21] Pre-recorded multilingual audio captions describing views as used at Spinnaker Tower, Portsmouth
[22] Welsh courts

Near site	Deganwy Castle, Beaumaris Castle, Aberconwy Abbey and St Mary's Church, Llywelyn's Hall site, Plas Mawr, Rhuddlan Castle, Denbigh Castle & Town Walls	A powerful presence in the landscape	Make reference to nearby sites and features within the interpretation (and vice-versa)
	Town and castle	A legacy of stone (plus other themes)	Develop a self-guided castle and town trail, starting from the visitor centre, that takes visitors around key areas of the town and walls linked to the castle's medieval theme and also picks up on Conwy's later development as a town. Could be a guide tour at certain times of the year, for which visitors get entry to the castle within the cost of the tour
Pre-visit	Website	All	Dedicated website portal with full background information
		A powerful presence in the landscape	Virtual reconstructions, walk-throughs and 360° QTVRS
		A powerful presence in the landscape The best in all Europe: the castles compared	Downloadable reconstruction illustrations
		All	How to find site, other sites, features and walks in the adjacent area. Downloadable resources including map guides, podscrolls and leaflets to take on site
		Tour around the existing semi-ruins	Multilingual audio tours
		The dragon of Wales vs the lion of England A life in stone Under the shadow A legacy of stone	Themed trail packs for families with children in the form of a downloadable 'medieval' documents, character cards, a clue-based trail, a Conwy castle model to cut-out and make and colouring exercises e.g. the heraldic arms of Edward I or Llywelyn ap Gruffydd, arms & armour, costume & dress
Repeat visit	Introduction panel/s	All	Refer to dedicated Cadw website page for people with handheld media to instantly gain access to online resources, and also for those who may wish to return again with a tour pre-downloaded
	Various	All	Develop events including live interpreters doing storytelling

BEAUMARIS CASTLE	Interpretive Proposals		
Main theme/topic for site:		**A powerful presence in the landscape** **The dragon of Wales versus the lion of England – Edward I's huge building effort ended up proving too costly and Beaumaris castle was never finished. However, the new town thrived**	
Character/s to feature in the interpretation:		Adam of Clitheroe (who played his harp to Edward I here) Thomas Dai (the Catholic missionary priest imprisoned at Beaumaris before being hung, drawn and quartered within the castle walls) A Merchant/Trader (supplier of goods to the castle by sea) A 'Gong' Farmer (who emptied the latrines) Princess Joan, wife of Llywelyn ab Iorwerth	

Interpretive Level	Location	Theme/ Topic	Proposal
On site	Car park and main entrance	Introduction The best in all Europe: the castle's superb design A powerful presence in the landscape Under the shadow	Two distinctive introductory welcome panels, covering key themes and identifying available facilities
	From the visitor centre building	All	Free map guides, character cards and leaflets to guide visitors to 'must-see' features within the site and wider town, including a recommended route based on itinerary times, access arrangements and key features
	Inner Ward	A powerful presence in the landscape Superb concentric castle with a tidal dock allowing it to be supplied directly by sea, and surrounded by a water-filled moat	Cast-metal tactile model of the site (possibly including town borough) on plinth/ lectern arrangement
	To be determined	The dragon of Wales vs the lion of England A legacy of stone: Beaumaris as the final phase of Edward's castle building programme, following a serious and bloody rebellion by Madog. Intended to be Edward's crowning masterpiece – but never finished Life outside the walls: the control of the Menai Straits, the relocation of Llanfaes to Newborough and the consequent development of Beaumaris as a new town which prospered through the new	New exhibition. Hands-on interactive displays including dressing-up activities and interactives based on trading and the merchant class: the medieval market, the type of goods that were bought and sold that visitors have to identify (through touch, smell and sound), games involving weights and measures, modern-day comparisons with the value of goods. Trading interactives using minted coinage and barter, the value of money in a medieval context and comparison between the Welsh and English viewpoints

		trading privileges, the merchant classes and their lives	
	North Gatehouse	Life within the Walls Everyday life inside the castle and town walls	Investigate feasibility of and if possible reinstate first floor level of part of North Gatehouse in order to recreate furnished rooms as 'living history' environments (and additional space for exhibitions). Provide replica musical instruments which trigger audio samples when touched. Refer to historical research – 'this is how we think these rooms were meant to have been used'
	North Gatehouse	Life within the Walls Provisioning for the castle	As above, only below first floor as 'cellarage'. Recreate a medieval store-room with floor to ceiling shelving full of barrels, sacks, containers and packages of all kinds which have to be explored to discover their contents (opportunities for scent-based activities & audio captions), provide checklist of items to be ticked.
	Dispensed from visitor centre	Life within the Walls Everyday life inside the castle and town walls	Themed trail packs for families with children in the form of a medieval pouch/purse attached to a girdle fastened to the waist, with a draw-string to open and close it. Each can contain 'medieval' documents, a clue-based trail, a key which opens a special chest in the Exhibition (containing colouring exercises e.g. a banquet scene in the Hall)
	Walks within the walls, latrines	Under the shadow	Provide PIR-triggered audio visual projections of characters drawn from Beaumaris's past who 'appear' in the passages when visitors approach and start talking about who they are and their association with Beaumaris. Possible candidates could include former guards of the garrison, custodians of the castle, prisoners, builders/ labourers, Welsh townsfolk, merchants etc. Consider providing PIR triggered 'atmospheric audio' sounds/ snatches of verse or conversation in the passages too e.g. people sneezing, calling, complaining about the building programme etc
	Latrine	Life within the Walls Everyday life inside the castle and town walls	Provide a toilet seat (bench with hole), straw for loo paper, potent herbs to reduce the smells, and some audio e.g. a guard shouting he's on the 'gong', 'draught' or 'jake' (medieval terms for bog!) and away from duty for 10 mins

	Inner Ward	A powerful presence in the landscape Brilliant, immense, fast The story of building Beaumaris and the life of the labourers	New interpretive panel, wall-mounted
	Outer Ward	A powerful presence in the landscape The best in all Europe Explaining the impregnable design of Beaumaris, at the heights of traditional castle-building, and how it was never finished	New interpretive panel, wall-mounted
	South Gatehouse	A life in stone Explaining daily life in the castle and its uses over the centuries	New interpretive panel, wall-mounted
	Wall tops	Seaside connections Describing views from the top of the castle: the town, the Menai Straits, the mountains, internal features within the castle itself, Conwy Castle, Caernarfon, Abergryngreyn	2 x new interpretive panels, parapet-mounted
	Towers, Inner & Outer Wards, Barbican, Dock, Moat, Llanfaes Gate, Hall & Chamber, Gatehouses	n/a	Metal plaques to indicate a significant feature using image or symbol iconography (to assist identification with portable interpretation)
	Available from visitor centre	All	Multilingual audio tour
	Wall tops	A powerful presence in the landscape	Add 2 x 'speaking' telescopes
	Inner Ward	The dragon of Wales vs the lion of England	Sculptural bench seating incorporating imagery and text (4 x benches), some with replicas attached (helmet, gloves, hat etc)
Near site	Beyond the castle	Under the shadow A life in stone	A new walk exploring the coast from the castle to Penmon Priory to help reinforce landscape links
	From the visitor centre	The dragon of Wales vs the lion of England Under the shadow A life in stone: including Beaumaris as a smuggling port	Self-guided tour of Beaumaris Town, visiting key sites including the Church (Joan's tomb), museum, courthouse and jail. Could be run as a guided tour in high season with entry to castle included at the completion of the tour
	Beaumaris Church, Conwy Castle, Penmon	A powerful presence in the landscape	Make reference to related sites within the interpretation (and vice-versa)

	Priory, Llanfaes, Newborough, Llys Rhosyr, Aberffraw		
Pre-visit	Website	All	Dedicated website portal with full background information
		A powerful presence in the landscape	Virtual reconstructions, walk-throughs and 360° QTVRS
		How it used to look	Downloadable reconstruction illustrations
		How to find site, other sites, features and walks in the adjacent area	Downloadable resources including podscrolls, map guides and leaflets to take on site
		Tour around the existing ruins	Multilingual audio tours
		The dragon of Wales vs the lion of England A life in stone Under the shadow A legacy of stone	Themed trail packs for families with children in the form of a downloadable 'medieval' documents, character cards, a clue-based trail, a Caernarfon Castle model to cut-out and make and colouring exercises e.g. 'ancient' charters to personalise, coronation documents, crowns and heraldic devices
Repeat visit	Introduction panel/s	All	Refer to dedicated Cadw website page for people with handheld media to instantly gain access to online resources, and also for those who may wish to return again with a tour pre-downloaded
	Within Inner Ward(?)	All	Provide temporary shelter tent, for use during events held at the castle
	Various	All	Develop events including live interpreters doing storytelling

CAERNARFON CASTLE and TOWN WALLS	Interpretive Proposals		
Main theme/topic for site:		**The dragon of Wales vs the lion of England: the castles as symbols** **A powerful presence in the landscape - in the footsteps of the Romans, appropriation of mythologies** **The castles and town walls provide a means to keep some communities in and others out – impacts of the town**	
Character/s to feature in the interpretation:		A Clerk (from the Exchequer's office based in the castle) Queen Eleanor Sir Otto de Grandison (King Edward's first Justiciar of N Wales) A Fish Wife (from the town/ quayside) A Scullion (from the castle's kitchens)	

Interpretive Level	Location	Theme/ Topic	Proposal
On site	Main entrance	Introduction In the footsteps of the Romans A powerful presence in the landscape Under the shadow	A distinctive introductory welcome panel at the main point of access, covering key themes and identifying available facilities
	From the visitor arrival point	All	Free map guides, character cards and leaflets to guide visitors to 'must-see' features within the site and wider town, including a recommended route based on itinerary times, access arrangements and key features
	Ticket booth	n/a	Consider remodelling existing ticket booth as it undermines an appreciation of the entrance to the castle and struggles to cope with the volume of visitors
	Existing 'Castles of Edward I' exhibition	A powerful presence in the landscape Designed to echo the walls of Constantinople, the imperial power of Rome and the dream castle, 'the fairest that ever man saw', of Welsh myth and legend	Add interpretation to existing cased model of the Castle and Town Walls: multilingual audio captions and triggered lighting to identify features aimed at a family audience
	Existing 'Princes of Wales' exhibition	The dragon of Wales vs the lion of England The Treaty of Montgomery and its aftermath up to the conquest, and beyond to the desecration of Caernarfon by Madog ap Llywelyn, even while being built	New exhibition. Update existing Princes of Wales exhibition to place greater emphasis on earlier history of Princes of Gwynedd. Displays and interactives exploring early Welsh culture and spoken recordings of the Mabinogion. Include replica musical instruments which trigger audio samples when touched

	Existing Prospect of Caernarfon Exhibition	A legacy of stone	Retain existing Prospect exhibition and audio visual programme 'The Eagle and the Dragon' but update media to ensure maximum quality and impact
	Dispensed from visitor reception	Life within the Walls Everyday life inside the castle and town walls	Themed trail packs for families with children in the form of a medieval pouch/purse attached to a girdle fastened to the waist, with a draw-string to open and close it. Each can contain 'medieval' documents, a clue-based trail, a key which opens a special chest in the Castles of Edward I exhibition (containing colouring exercises e.g.'ancient' charters to personalise, coronation documents, crowns and heraldic devices)
	One of the Towers (to be identified)	Under the Shadow Life within the Walls: Everyday life inside the castle and town walls, also the issuing of legal documents and governing law, the impacts of Caernarfon as regional capital	Recreate furnished rooms as 'living history' environments (and additional space for exhibitions). Recreate a scriptorium/ manuscript room complete with replicated writing 'slopes'. Make and personalise your own charter or manuscript using ink stamps, rubbings and calligraphy[23]
	The Upper Ward	A powerful presence in the landscape Brilliant, immense, fast The enormity of Caernarfon, Castle & Town, as a building project in the 'second phase' of Edward's castle-building programme	New interpretive panel, wall-mounted
	Lower Ward	A powerful presence in the landscape The best in all Europe Explaining the opulence of Caernarfon, at the heights of traditional castle-building, and European influences	New interpretive panel, wall-mounted
	Great Hall	A life in stone Explaining how spaces in the castle were used following the conquest	New interpretive panel, wall-mounted
	Wall tops	A powerful presence in the landscape Seaside connections Under the shadow: describing views from the top of the castle, the town and its component features, Slate Quay and the town as a port, the mountains,	4 x new interpretive panels, parapet-mounted

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[23] Note: could be supervised by volunteers

		internal features within the castle itself	
	King's Gate, Queen's Gate, Towers, Upper & Lower Wards, Great Hall, Kitchens	n/a	Metal plaques to indicate a significant feature using image or symbol iconography (to assist identification with portable interpretation)
	Available from visitor centre	All	Multilingual audio tour
	Wall tops	Seaside connections Under the shadow	Add 2 x 'speaking' telescopes
	Inner Ward	The dragon of Wales vs the lion of England	Bench seating incorporating imagery and text (4 x benches), some with replicas attached (helmet, gloves, hat etc)
Near site	Beyond the castle and around the Town Walls	Under the shadow A life in stone	A new walk exploring the castle from the outside. To include the Town Walls and quays
	Beaumaris Castle, Conwy Castle, Harlech Castle, Welsh Llys sites: Aberffraw, Llys Rhosyr	A powerful presence in the landscape	Make reference to related sites within the interpretation (and vice-versa)
Pre-visit	Website	All	Dedicated website portal with full background information
		A powerful presence in the landscape	Virtual reconstructions, walk-throughs and 360° QTVRS
		How it used to look	Downloadable reconstruction illustrations
		How to find site, other sites, features and walks in the adjacent area	Downloadable resources including map guides, podscrolls and leaflets to take on site
		Tour around the existing ruins	Multilingual audio tours
		The dragon of Wales vs the lion of England A life in stone Under the shadow A legacy of stone	Themed trail packs for families with children in the form of a downloadable 'medieval' documents, character cards, a clue-based trail, a Caernarfon Castle model to cut-out and make and colouring exercises e.g. 'ancient' charters to personalise, coronation documents, crowns and heraldic devices
Repeat visit	Introduction panel/s	All	Refer to dedicated Cadw website page for people with handheld media to instantly gain access to online resources, and also for those who may wish to return again with a tour pre-downloaded
	Main site	All	Hold an annual event aimed at local audiences (e.g. out of peak season) and use this to showcase the castle for potential community use and to recruit volunteers for the

			castle, from conservation projects to guides for interpretation, Welsh scriptwriters etc
	Various	All	Develop events including live interpreters doing storytelling
	Education room	Under the Shadow	Facilitated mock law and order trial targeted towards school groups and family audiences during Peak season, run by the Harlech Medieval Society. Explores the role of the Sheriff
	Within Inner Ward(?)	All	Provide temporary shelter tent, for use during events held at the castle

CRICCIETH CASTLE | Interpretive Proposals[24]			
Main theme/topic for site:		**Under the shadow of the castles and walls*** **A powerful presence in the landscape – appropriation of Welsh castle site**	
Character/s to feature in the interpretation:		Llywelyn ab Iorwerth (who had the castle built in the 1230s)* A Welsh Archer (defending the castle in the 2nd campaign when held by Llywelyn ap Gruffudd)* William Leyburn (Constable of Criccieth when castle taken by the English in 2nd campaign)* Richard Havering (in charge of relief mission during Madog siege)* Farmer's Wife (from the nearby Gwynedd heartlands)*	

Interpretive Level	Location	Theme/ Topic	Proposal
On site	Main entrance	Introduction Under the shadow A powerful presence in the landscape	*A distinctive introductory welcome panel at the main point of access, covering key themes and identifying available facilities
	From the visitor centre	All	*Free map guides, character cards and leaflets to guide visitors to 'must-see' features within the site and wider town, including a recommended route based on itinerary times, access arrangements and key features. Include a 'download centre' to enable visitors to upload guide material
	Outside the Outer Gatehouse	A powerful presence in the landscape Appropriation by Edward I of existing Welsh castle with updated gatehouse and other features. Begun early 13th century by Llywelyn ab Iorwerth and captured by Edward I during his 2nd campaign	*Cast-metal tactile model of the castle on its rocky promontory following Edwardian additions and alterations. Mounted on plinth/ lectern arrangement
	Outside the Outer Gatehouse (perhaps incorporated with the above)	Seaside connections Also describe views from castle including sites of importance to the Welsh administration e.g. routeways, Llys and other castles, and also the town, mountains and (on a clear day) Harlech Castle	*New interpretive panel, wall-mounted (or forming part of plinth to model, above)
	Existing 'Gerald of Wales' exhibition	The dragon of Wales vs the lion of England Background to medieval Wales and the Welsh	*New exhibition. Use space to include interpretation of medieval Wales and Welsh life, introducing the Princes of Gwynedd, their mountainous homelands, the resilience they represented and setting the scene prior to Edward I's

[24] Note that some of the interpretive proposals set out here overlap with those in the Princes of Gwynedd Interpretation Plan (indicated by an asterisk *)

			campaigns in Wales. Support story with summary audio visual programme. Include family-friendly interactive content. Flexible and movable displays to allow space for community uses
	Existing castles of the Welsh Princes exhibition	The dragon of Wales vs the lion of England	*Retain. Consider potential for inclusion of general introduction to visitor centre that includes Norman and European impacts
	Visitor centre	A life in stone A legacy in stone	*Provide 'Story of Criccieth' audio visual in wider context of other North Wales castles
	Outer Ward	Brilliant, immense, fast The resources of the English Crown compared to Wales. Also explaining visible features	*New interpretive panel, wall-mounted
	Inner ward	A life in stone How the Inner Ward functioned and what day-to-day life was like in the castle	*New interpretive panel, wall-mounted. Incorporating large reconstruction illustration
	North (Engine) Tower	The dragon of Wales vs the lion of England The castle under attack The operation of a 'springald' catapult and other defensive weaponry such as a crossbow	*New interpretive panel, wall-mounted
	Gatehouses, Inner & Outer Wards, North (Engine) Tower	n/a	*Metal plaques to indicate a significant feature using image or symbol iconography (to assist identification with portable interpretation)
	From visitor centre	All	*Multilingual audio tour
	Outside Outer Gatehouse	Seaside connections	*Consider upgrading existing telescope to a 'speaking' variety (pre-recorded bilingual captions describing views)
	Inner Ward	The dragon of Wales vs the lion of England Including the Owain Glyn Dwr rebellion	*Bench seating incorporating imagery and text (2 x benches)
Near site	Approaching the site from the A497/ B4411	n/a	*Adequate road signage and an infrastructure of information signs and way-marks to help direct visitors to the castle
	Beyond the castle walls	Under the shadow A life in stone	*Link in with existing coastal walk or extend it to create a new walk exploring the castle, inside and out. Potential links to the town heritage trail
	Harlech Castle, Caernarfon Castle, Dolwyddelan Castle,	A powerful presence in the landscape	*Make reference to related sites within the interpretation (and vice-versa)

	Dolbadarn Castle		
Pre-visit	Website	All	*Dedicated website portal with full background information
		A powerful presence in the landscape	*Virtual reconstructions, walk-throughs and 360° QTVRS
		How it used to look	*Downloadable reconstruction illustrations
		How to find site, other sites, features and walks in the adjacent area	*Downloadable resources including map guides, podscrolls and leaflets to take on site
		Tour around the existing ruins	*Multilingual audio tours
		The dragon of Wales vs the lion of England A life in stone Under the shadow A legacy of stone	*Themed trail packs for families with children in the form of downloadable 'medieval' documents, character cards, a clue-based trail, a Criccieth Castle model to cut-out and make and colouring exercises e.g. the heraldic arms of Edward I or Llywelyn ap Gruffydd, arms & armour, costume & dress
Repeat visit	Introduction panel/s	All	*Refer to dedicated Cadw website page for people with handheld media to instantly gain access to online resources, and also for those who may wish to return again with a tour pre-downloaded
	Visitor centre	All	*Advertise visitor centre as available for community use for small events based at the castle

HARLECH CASTLE	Interpretive Proposals			
Main theme/topic for site:		**A powerful presence in the landscape** **The dragon of Wales vs the lion of England** **A life in stone**		
Character/s to feature in the interpretation:		A Quarryman (supplying stone for the castle's massive defences) Master James of St George (who was Constable at Harlech between 1290-93) A Soldier (serving under Madog ap Llywelyn during the 1294 Welsh revolt) An Armourer (in charge of the arms & armour in the castle)		
Interpretive Level	Location	Theme/ Topic		Proposal
On site	Main entrance	Introduction The dragon of Wales vs the lion of England A powerful presence in the landscape Under the shadow		A distinctive introductory welcome panel at the main point of access, covering key themes and identifying nearest facilities
	From the visitor reception building	All		Free map guides, character cards and leaflets to guide visitors to 'must-see' features within the site and wider town, including a recommended route based on itinerary times, access arrangements and key features
	Visitor reception building	A powerful presence in the landscape Focusing on the Harlech Castle story – on its creation as part of Edward I's monumental ring of castles, and its appropriation by Owain Glyn Dwr who held court here for months		Consider provision of new visitor centre. Range of family-based displays and interactives including a magnetic board game featuring siege tactics, models, role-playing exercises and 'virtual' CGI model of the castle enabling improved intellectual access
	External wall of visitor reception building	A powerful presence in the landscape		Provide large-scale reconstruction illustration of Harlech c. 1300, intended to be colourful and have impact (either as mural or incorporated into structure of proposed new building, in timber, steel or stained glass)
	Inner Ward	A powerful presence in the landscape A concentric castle with a massive gatehouse built on the cliffs overlooking the Irish Sea		Cast-metal tactile model of the Castle sitting on the cliffs above the sea with its working drawbridge and outer ward. Mounted on plinth/ lectern arrangement
	Gatehouse	Life in the shadow Life within the Walls Everyday life inside the castle and town walls		Reinstate one of the floor levels in the Gatehouse in order to recreate furnished rooms as 'living history' environments (and additional space for exhibitions). Recreate an armoury replete with replica weapons, armour and ammunitions of the period

	Dispensed from visitor reception	Life within the Walls Everyday life inside the castle and town walls	Themed trail packs for families with children in the form of a medieval pouch/purse attached to a girdle fastened to the waist, with a draw-string to open and close it. Each can contain 'medieval' documents, a clue-based trail, a key which opens a special chest in the Exhibition (containing colouring exercises e.g.defensive machines like the 'springald' catapult, siege machines and rams, crossbows, swords, shields etc)
	Inner ward	Brilliant, immense, fast Also explain functioning of drawbridge and other visible features	New interpretive panel, wall-mounted
	Great Hall	A life in stone How the Great Hall functioned and what daily life was like. Harlech through the ages including the Wars of the Roses	New interpretive panel, wall-mounted
	From visitor reception	All	Multilingual audio tour
	Wall tops	Seaside connections Also describe reason for choice of site, views from castle, approaches from the sea, mountains, the town, Criccieth Castle	3 new interpretive panels, parapet-mounted
	Inner & Middle Wards, Gatehouse, Towers, Chapel, Great Hall, Kitchen, Granary, Drawbridge	n/a	Metal plaques to indicate a significant feature using image or symbol iconography (to assist identification with portable interpretation)
	Wall tops	Seaside connections	Add 2 x 'speaking' telescopes
	Inner & Middle Wards	The dragon of Wales vs the lion of England	Bench seating incorporating imagery and text (4 x benches)
Near site	Approaching the site from the A496/ B4573	n/a	Adequate road signage and an infrastructure of information signs and way-marks to help direct visitors to the castle and options for the 'upper' and 'lower' car parks
	Car parks	n/a	Use fingerpost signage to direct pedestrians to facilities within town, including cafes and shops
	Inside and outside castle walls	Under the shadow A life in stone	Link in with existing coastal walk or extend it to create a new walk exploring the castle internally, the Outer Ward and the town beyond
Pre-visit	Website	All	Dedicated website portal with full background information

		A powerful presence in the landscape	Virtual reconstructions, walk-throughs and 360° QTVRS
		The castles as symbols: how Harlech used to look	Downloadable reconstruction illustrations
		How to find site, other sites, features and walks in the adjacent area	Downloadable resources including map guides, character cards and leaflets to take on site
		Tour around the existing ruins	Multilingual audio tours
		The dragon of Wales vs the lion of England A life in stone Under the shadow A legacy of stone	Themed trail packs for families with children in the form of a downloadable 'medieval' documents, a clue-based trail, a Harlech Castle model to cut-out and make and colouring exercises e.g. 'springald' catapults, siege machines, rams, crossbows, swords and shields
Repeat visit	Introduction panel/s	All	Refer to dedicated Cadw website page for people with handheld media to instantly gain access to online resources, and also for those who may wish to return again with a tour pre-downloaded
	Main site	All	Provide range of additional storytelling events including links to the Mabinogion, stories of Glyn Dwr and Princes of Gwynedd vs Edward I

DOLWYDDELAN CASTLE	Interpretive Proposals			
Main theme/topic for site:		**A powerful presence in the landscape** **The Welsh Dragon: introducing the Princes of Gwynedd**	
Character/s to feature in the interpretation:		A Sentry (in the service of Llywelyn ap Gruffydd) Princess Joan, wife of Llywelyn ab Ioerwerth A cattle farmer (from the nearby Gwynedd heartlands)	
Interpretive Level	**Location**	**Theme/ Topic**	**Proposal**
On site	Car Park and farm entrance (if still appropriate?)	Introduction The Welsh Dragon: introducing the Princes of Gwynedd Under the shadow	Two distinctive introductory welcome panels, one at each of the main points of access, covering key themes and identifying nearest facilities
	The Keep, first floor	A powerful presence in the landscape Built by Llywelyn ab Iorwerth then captured and remodelled by Edward I The castle's strategic importance in the landscape – for the Welsh and later when captured for the English	Cast-metal tactile model of the castle to its fullest extent including surrounding topography. Mounted on plinth/ lectern arrangement
	The Keep, first floor	The dragon of Wales vs the lion of England	New exhibition. To accompany the existing Princes of Gwynedd exhibition. Graphic panel-based displays with some basic interactivity e.g. metal rubbings, triggered bilingual audio & music, a chest with replicas and props (attached with heavy-duty snap cord)
	Outside the Keep	The Welsh Dragon Also explaining the role of the castle under the Welsh and the functioning of the visible features Connections with how the Welsh managed the landscape and pastures, former Llys site below the existing castle	New interpretive panel, wall-mounted
	Inner Ward	A life in stone A legacy in stone How the Inner ward functioned and what life was like over the centuries. Use of Dolwyddelan by local land-owning classes Restoration and associations with the Romantics	New interpretive panel, wall-mounted

	The Keep, wall tops	A life in stone Describe views from castle, the defensive function of the castle, natural features	2 x new interpretive panels, parapet-mounted
Near site	Approaching the site from the A470	n/a	Adequate road signage and an infrastructure of information signs and way-marks to help direct visitors up the hill to the castle
	Inside and outside castle walls	Under the shadow A life in stone	Link in with existing walk/trail or extend it to create a new walk exploring the castle, inside and out, including Llys(?) site at base of hill below castle
	Other Cadw sites where guidebooks are on sale	All	Encourage guidebook sales from other sites (combined with on-site 'tool-kit')
Pre-visit	Website	All	Dedicated website portal with full background information
		A powerful presence in the landscape	Virtual reconstructions, walk-throughs and 360° QTVRS
		How it used to look	Downloadable reconstruction illustrations
		How to find site, other sites, features and walks in the adjacent area	Downloadable resources including podscrolls, map guides and leaflets to take on site
		Tour around the existing ruins	Multilingual/ bilingual audio tours
		The dragon of Wales vs the lion of England A life in stone Under the shadow A legacy of stone	Themed trail packs for families with children in the form of a downloadable 'medieval' documents, character cards, a clue-based trail, a Dolwyddelan Castle model to cut-out and make and colouring exercises e.g. the heraldic arms of Edward I, Llywelyn ab Iorwerth and Llywelyn ap Gruffydd, arms & armour, costume & dress
Repeat visit	Introduction panel/s	All	Refer to dedicated Cadw website page for people with handheld media to instantly gain access to online resources, and also for those who may wish to return again with a tour pre-downloaded

DOLBADARN CASTLE | Interpretive Proposals[25]			
Main theme/topic for site:		A life in stone A powerful presence - appropriation of Welsh sites*	
Character/s to feature in the interpretation:		Owain ap Gruffydd (held prisoner here by his brother Llywelyn ap Gruffydd)* A bondsman (in the service of Dafydd ap Gruffydd)* A Foot Soldier (serving under the Earl of Pembroke in 1282)*	
Interpretive Level	**Location**	**Theme/ Topic**	**Proposal**
On site	Car park and pedestrian approach	Introduction Sieges: making siege and besieged A powerful presence in the landscape Under the shadow	*Two distinctive introductory welcome panels, one at each of the main points of access, covering key themes and identifying nearest facilities
	Just inside the site entrance (with slate gate posts)	A powerful presence in the landscape Built by Llywelyn ap Iorwerth and captured by the English in 1282. Appropriation of materials for building Caernarfon. Contrasts with Edward I's newer castles	*Cast-metal tactile model of the castle and its component parts at its previous extent, and in its mountain context. Mounted on a plinth/ lectern arrangement
	Top of Keep	n/a	*Re-design the 'cage' so that the top of the Keep allows better views and less intrusive to the visitor
	Top of Keep	A powerful presence in the landscape Why the Welsh built a castle here and the English built at Caernarfon Geographical context – key mountain pass controlling important route to the sea. Story of why Edward I kept to coastal locations for his new castles	*New interpretive panel mounted near, or on, the existing cage
	Inner ward	The Welsh Dragon Also explaining the role of the castle under the Welsh and the functioning of the visible features, Welsh castle design characteristics and what became of Dolbadarn following the conquest	*New interpretive panel, wall-mounted
	The Keep	A life in stone Also how the Keep was used and what life was like.	*New interpretive panel, wall-mounted

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[25] Note that some of the interpretive proposals set out here overlap with those in the Princes of Gwynedd Interpretation Plan (indicated by an asterisk *)

		Use of Dolbadarn as a prison, and the life of a political prisoner here: Owain Glyn Dwr Welsh life and culture	
Near site	Approaching the site from the A4086, Llanberis Pass	n/a	*Adequate road signage and an infrastructure of information signs and way-marks to help direct visitors to the castle
	Inside and outside castle walls	Under the shadow A life in stone	*Link in with existing walk/trail or extend it to create a new walk exploring the castle, inside and out, from Llanberis
	Other Cadw sites where guidebooks are on sale	All	*Encourage guidebook sales from other sites (combined with on-site 'tool-kit')
Pre-visit	Website	All	*Dedicated website portal with full background information
		A powerful presence in the landscape	*Virtual reconstructions, walk-throughs and 360° QTVRS
		How it used to look	*Downloadable reconstruction illustrations
		How to find site, other sites, features and walks in the adjacent area	*Downloadable resources including map guides, podscrolls and leaflets to take on site
Pre-visit	Website	Tour around the existing ruins	*Multilingual audio tours
		The dragon of Wales vs the lion of England A life in stone Under the shadow A legacy of stone	*Themed trail packs for families with children in the form of a downloadable 'medieval' documents, character cards, a clue-based trail, a Dolbadarn Castle model to cut-out and make and colouring exercises e.g. the heraldic arms of Edward I, Llywelyn ab Iorwerth and Llywelyn ap Gruffydd, arms & armour, costume & dress
Repeat visit	Introduction panel/s	All	*Refer to dedicated Cadw website page for people with handheld media to instantly gain access to online resources, and also for those who may wish to return again with a tour pre-downloaded

We have not made specific proposals for **Aberystwyth Castle** although, as noted in the audit, there is great potential for Cadw to work with partners to convey many of the themes from this study relevant to that site as part of the interpretation approach. This could be done through a range of media appropriate to the site's location in an urban centre and its links with the Glyn Dwr story.

9 Comments on interpretive proposals

The following notes support and comment on the interpretation proposals made in the previous sections.

9.1 Media and maintenance

We have borne in mind the challenges and inherent costs associated with managing and maintaining interpretive media, such as complex interactives and hi-tech media, particularly at sites that have low maintenance budgets and limited or no staffing. Therefore our proposals vary according to the level of staffing and support available at each site and avoid sophisticated touchscreen interactives in favour of solidly built lo-tech solutions and materials. The only exception being the use of digital soundstores which are 'solid state' (no moving parts) and therefore virtually maintenance-free, and these days this technology could be regarded as 'medium-tech'. An additional audio visual programme at Criccieth, projected imagery at Beaumaris and the upgrading of media utilised in 'The Eagle and the Dragon' audio visual experience are recommended. Maintenance contracts can be built into the costs of purchasing specific items, e.g. projectors and source players, which will limit the impact of maintenance overheads on those Cadw sites where it could be an issue.

In increasing numbers in future years, visitors will bring along their own sophisticated technology that will obviate the need to clutter sites with information and interpretation that requires maintenance on site. Although that time is not here yet, our proposals recognise the fast pace of developments in portable hand-held technology, linked to website 'portals' that can easily be updated and communicated at a level, and in a language, of the visitors' own choosing.

Specific events and activities that may require overseeing by Cadw staff, for example the use of handling items in 'dressed rooms', handling replicas and role-playing exercises at the busiest sites in peak season, could be staffed by volunteers potentially recruited from the local community.

9.2 Officious signage

It is recommended that Cadw review the way in which health and safety information is conveyed to visitors to all sites considered as part of this study. The dominance of officious signage, over any kind of other informative material at many sites, really creates a barrier and discourages visitors to fully engage with the sites. They foster a rather ominous 'do not' atmosphere that may make people feel uneasy and unwelcome.

General practical information about access and safety on site could be conveyed as part of the main introductory welcome panel and in all the user-friendly site guides, downloaded leaflets and educational resources that give a broad overview of highlights and what to expect.

9.3 Use of imagery

It is notable that, where existing onsite graphical interpretation at the castles and to some extent town wall sites is in place, it is frequently packed with fabulous images including historical reference material and artist's reconstructions. However, these are often hidden away in the souvenir guidebook, which not everyone uses (certainly not on site), or packed into crowded exhibitions comprising information-laden interpretive panels where they get lost in the crowd. The graphic panels dotted around the sites also frequently feature excellent reconstruction images – however often at much too small a scale because of the text-heavy content – which makes it hard work to fit image to place.
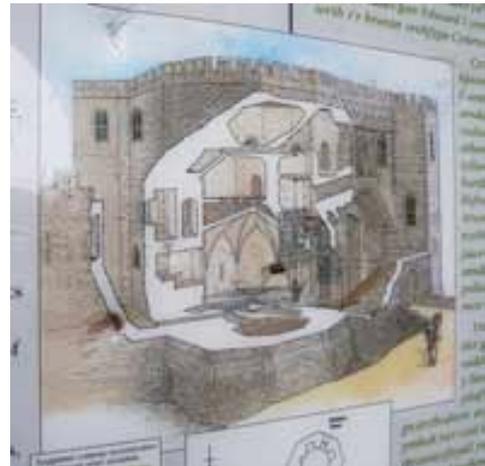
Interestingly, the downloadable resource material for Conwy Castle (exclusively), if you really do hunt through the layers of the Cadw website, contains a range of fabulous colour printable reconstruction images, such as a bird's eye view of the castle (at its fullest extent) and a great Terry Ball image of how the Royal apartments might have looked from the battlements above, presumably intended for education groups to use.

A key recommendation would therefore be to make better use of this image resource in the interpretation, including the re-use of reconstruction images on a far larger scale in new graphic panels and banner material, increased provision online and increased use as part of education and family-friendly materials and resources.

9.4   External graphics

There is a confusing array of production methods and substrates available in the marketplace that all have different advantages and disadvantages: di-bond or anodised aluminium, etched metal, vinyl, high-impact acrylic/ micro-polycarbonate, glass-reinforced polyester (GRP), cast metal and so on. Many of these do offer a fair degree of vandal and weather-resistant protection but many start to visually deteriorate rather quickly. For this reason we recommend the use of vitreous (or porcelain) enamel for interpretive panels and external signs. This material, familiar from old advertising signs from the 1950s & '60s, retains the quality and intensity of its colour even as it ages. It combines a high quality finish in a panel that is also low maintenance, graffiti-resistant and extremely durable. Examples of its external use can be seen at the Imperial War Museum, the London Underground, York's City Walls, and a number of Forestry Commission sites.
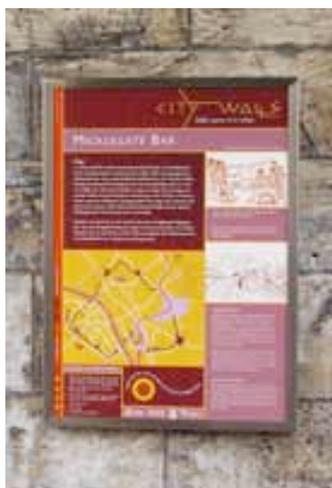
9.5   The castles today

One of the interpretive themes, ' a legacy of stone', sets out to engage and provoke visitors to the castles and town walls to think about how the castles have a compelling legacy which influences our ideas and identity today. In many ways, this will be a more challenging theme to get across to visitors, since it deals with emotive and intangible significances associated with the castle linked to present day attitudes and perceptions. However, as part of a provocative interpretation package, this theme can be delivered through helping visitors understand, empathise with and imagine why different groups have attributed different values to these monuments, therefore helping visitors appreciate their contemporary relevance to our lives at a deeper level.

We have proposed conveying this message to some degree at each site, although there will be different nuances to it according to each site's particular story. Ways to encourage engagement with this theme would be through the family trail packs, where participants could be invited to comment on why they think future conservation and research of the monuments is important and to whom. Hands on interactive exhibitions that encourage family audiences to imagine past lives and experiences will also help visitors to see many different sides to past experiences and relationships with the towns and castles. Interactive feedback could be gathered through comments boards near the exit where visitors are asked a question that might help feed into visitor research and evaluation, linked to a learning outcome, for example 'Who should these castles belong to today and why?'.

9.6 Local engagement

The Community Profile reports, undertaken by Cadw in 2007, and the consultations with site custodians, illustrate the need for increasing community engagement and ownership of the monuments in their locality. It has emerged from the research that one of the main ways in which the communities do get involved with the Edward I monuments is through events, which are more likely to attract local visitors than on days with no planned events. Nonetheless, there is a perception in some communities that the events at the Cadw sites are for the tourists rather than for the locals.

There is therefore a major opportunity for Cadw to develop events with a community focus in mind. This could be through linking in with existing community events, such as the Flint Festival, or by putting on new events to encourage the community to visit the castle and town walls. This could be developed through community residents' weekends, at which Cadw puts on tour guides and events for local people for free, perhaps out of season when less tourists are likely to visit.

It is also apparent that some communities would like to use the castles, town walls and towers and facilities such as visitor centre buildings to host their own community events on a more regular basis, for example at Caernarfon and Criccieth.

One suggestion that has been made is to install a temporary shelter within the grounds of some of the castles, in lieu of covered space, which could facilitate the delivery of events in all weather.

In particular fostering engagement and ownership at a young age through work with schools and education groups represents an important opportunity for the castles. There is a clear opportunity to support teaching of the history curriculum on the theme of the Welsh Princes for Welsh school visits. Even low-key events provision, such as the provision of handling items or storytelling in the tent, could help add sense of place to a particular site and enhance enjoyment and a sense of ownership, linked to the Castles and Princes.

There is also evidently limited awareness of the availability of local passes within specific localities. Improved promotion of local passes in the townships linked to these sites is needed.

9.7   Site specific recommendations for the guidebooks

Our proposals contain many recommendations linked to the guidebooks, including the need to ensure sales points are available for them even when the site is unstaffed, potentially nearby in the town. We have also recommended the production of free map guides/ leaflets to take round site and guide visitors to 'must see' features within the site and wider town area, including a recommended route based on itinerary times, access arrangements and 'must sees'. Alternatively this could be a charged for pull-out supplement to the existing guidebook, which, to some extent, will negate the need for the detailed guided tours within some of guidebooks.

The guidebooks also need to state on their covers what exactly they are and what they cover – e.g. 'Conwy Castle and Town Walls – including self guided tour'. There is also the issue of guidebook upgrading, for which it appears that Criccieth, Flint (and Ewloe) castles are awaiting an update to match the set.

The 'twinning' of pairs of sites in one guidebook does have the advantage of encouraging visitors to seek and visit the twin site in the book. However, the delivery of information that assumes the visitor has been to both sites and will therefore benefit from dual referencing throughout the text can be offputting if you have only been to one of the two sites. The twinning of Dolwyddelan, Dolbadarn and Castell y Bere castles into one book serves to differentiate them from other Welsh castles such as Deganwy, Ewloe and Dolforwyn and it is unclear why they have been singled out in this way. It would be interesting to discern how many people that purchase the guide go on to visit all three! However, the guidebooks form a useful resource for understanding Edward I castles and town walls and the Princes of Gwynedd.

9.8   Caernarfon

The recommendations made for Caernarfon castle and town walls in this plan must include a specific reference to the current situation in Caernarfon, which is, at time of writing, uncertain. Various consultees pointed out the need for there to be somewhere, within the town walls ideally, that interprets the history and heritage of the town in its entirety, as this has been identified as a gap in existing heritage provision. A Feasibility Study has been commissioned to examine how this could happen via a 'prestigious and modern interpretation centre' that will establish the town as a hub for the region.

Nine potential sites were examined, including in the Town Walls at Porth Mawr. Land to the rear of the Harbour Trust Building, in close proximity to the castle, was selected as the preferred option, partly due to its potential links with the Welsh Highland Railway terminus, which could link up key attractions.

If this proposal does go ahead there is no reason that the recommendations in this plan for interpreting the town's heritage need be affected. Consultees particularly emphasised the potential of the high towers of the castle to point out key features of the town and that signposting to other attractions within the town is needed to encourage people to spend longer in Caernarfon.

The World Heritage Site Management Plan includes specific proposals for the Town Walls, including improved access from Porth Mawr pending a development decision for this historic gatehouse. These proposals are supported by consultees who would also like access to the walls improved followed by interpretation, including at Porth Mawr.

The new town Interpretation Strategy 'Caernarfon Sense of Place' will encourage guided walks and events to bring the town's heritage to life, including via the involvement of local people to help ensure a good experience and to add authenticity. Recommended trails will include 'the sea faring trail' along the quaysides around the castle and nearby, and the 'at your service' trail through the streets of the old walled town. The castle links to the supporting theme 'Love and hate – wonder why a huge English castle and walled town were built here, which are now part of local life, despite the local people once being kept outside'. There are clear opportunities for Cadw to play a part in this interpretive delivery since there are strong links between this theme and 'In the shadow' – life within and outside of the walls. In particular, this overlap may focus on the delivery of guided walks, including training, and opening up the castle to host community events.

9.9 Multi-lingual tours

In our interpretive proposals we recommend that audio tours are offered in six languages at the four World Heritage Sites as a bare minimum: Welsh, English, French, German, Italian and Spanish, but clearly for a WHS, language options in Chinese, Arabic and Russian should be considered for the future. For the non-WHS castles we have recommended bi-lingual audio tours in Welsh and English. Arising from the consultation process, an idea emerged that translation should be handled differently for the Welsh/English language options. Rather than prepare a script in English which is then translated as accurately as possible, line by line in Welsh, we recommend that both the Welsh and the English audio scripts are developed independently from a base script which sets out the key points to communicate to visitors. By doing so, the Welsh language option can be expressed in a more 'natural' way, not being confined to English idioms and syntax.

The media used to deliver these audio tours would largely be audiences' own personal media (phones, mp3 etc), supported by a 'download centre' on site for staffed locations particularly.

Multi-lingual tours and bi-lingual tours provide the opportunity not only to offer guidance about the history of a particular site, its significance and describe what the visitor is looking at, but also to supply new and exciting perspectives. For instance, from the viewpoint of a medieval inhabitant of the town 'under the shadow' of the castle, guiding the visitor around the site while also conveying a flavour of daily life in the 13th century, or the views of a Welsh farmer living beyond the walled towns, or from a child's perspective, a female servant or a Royal personage, in order to gain contrasting views of the same site, and historical events. A range of characters have been suggested in section 8. As well as providing dramatic historic viewpoints it will also be possible to provide audio tours to cater for different levels of interest from the casual visitor and non-specialist to the more knowledgeable visitor who wants more detail. For the latter, the provision of an audio tour which provides a 'virtual' archaeologist/ historian/ architect can provide more specialist knowledge at a deeper level.

9.10 A note on costs

The costs outlined in Appendix E give an indication of the estimated costs for the recommendations described for each site. However, they do not include costs for setting up and running any of the events, outreach and training proposed. The costs do not include signage improvements either, as this would have to be calculated on a detailed site by site basis. There are also areas of 'near site interpretation', such as linking into existing town trails, that we have been unable to cost at this stage.

10 Action Plan

10.1 Introduction

This action plan summarises the actions we have proposed in the matrices of Section 8 for each site. Actions are listed in terms of '**Quick wins**', i.e. actions that can be undertaken immediately, **Immediate Priority** – to be commissioned 2010-2011, **Medium Priority** (2011-12) and **longer term** actions that it would be 'nice to have' for the site but would take less of a priority and may be dependent on other funding coming available.

Flint Castle

Quick wins:
• provide publicity support for community events at Flint Castle

Immediate priority:
• provide introductory welcome panels on the site conveying the key themes and visitor information
• commission and install on-site model
• design and install metal plaques indicating significant feature and audio tour link
• improve presence of Flint Castle at the station
• provide dedicated website portal with downloadable resources, including podcast tour and themed downloadable packs for families
• improved road signage

Medium priority:
• further interpretive panel provision
• bench seating incorporating iconography
• improved pedestrian way marks and signage
• encourage guidebook sales at other sites in area
• provide training and publicity support for local guides

Longer term/ would be nice to have
• sculptural trail around castle
• develop 3D tactile sculpture of the Flint Town Charter

Denbigh Castle (and town)

Quick wins:
- remove vandalised panels

Immediate priority:
- provide introductory welcome panels on the site conveying the key themes and visitor information, highlights
- design and install interpretive model of the site
- design and distribute with entry free map guides/ leaflets for castle and town (pull out supplements from guidebook?)
- design and install metal plaques indicating significant feature and audio tour link
- develop multilingual audio tour for site
- improve infrastructure of road signage to the castle and car park

Medium priority:
- develop family trail pack (clue based trail) for distribution from visitor centre
- develop remainder of new panels, including for castle wall tops
- alternative provision of information presented at the castle wall tops
- design and develop bench seating incorporating imagery with fixed replica items
- develop new town wall trail supported by new panels
- improve pedestrian signage from castle to town walls and town facilities (e.g. shops, TIC)
- provide dedicated website portal for castle and town walls with downloadable resources, including reconstruction images, podcast of audio tour and themed downloadable packs for families
- put on events aimed at local audiences and use to recruit volunteers for the site

Longer term/ would be nice to have
- hands on interactive exhibition in the visitor centre with 13th century meal and past-times focus
- encourage guidebook sales throughout the year from other venues within the town (for when the site is open access)

Rhuddlan Castle (and Twt Hill)

Quick wins:
- Consider opening Rhuddlan throughout the year (as open site Oct-March)

Immediate priority:
- provide introductory welcome panel conveying the key themes and visitor information, highlights
- design and install interpretive model of the site, including Twt Hill
- design and distribute with entry free map guides/ leaflets for castle and surrounding area (pull out supplements from guidebook?)
- design and install metal plaques indicating significant feature and audio tour link
- develop multilingual audio tour for site
- improve infrastructure of road signage to the castle and car park

Medium priority:
- develop family trail pack (clue based trail) for distribution from visitor centre
- develop remainder of new panels
- re-open circular trail from castle through to Twt Hill
- alternative provision of information presented at the castle tower tops
- design of replica throne for 'paying homage' roleplay activity
- design and develop bench seating incorporating imagery with fixed replica items
- provide dedicated website portal for castle with downloadable resources, including podcast of audio tour and themed downloadable packs for families
- put on events aimed at local audiences and use to recruit volunteers for the site

Longer term/ would be nice to have
- develop interpretive resources for play, to be provided from visitor kiosk for organised groups/ special events
- source and supply 'giant games' to be brought out on site in summer months
- look to improve road signage and way markers to direct people to castle
- upgrade Twt Hill trail to include sculptural element
- link interpretation of castle with Vale of Clwyd trail and Rhuddlan town trail
- encourage guidebook sales throughout the year from other venues within the area (for when the site is open access)

Beaumaris Castle

Quick wins
- 'Dressing' one of the latrines to resemble a medieval latrine complete with smells and audio clips

Short term
- provide introductory welcome panels conveying the key themes and visitor information, 'must see' highlights
- design and distribute with entry free map guides/ leaflets for castle and town including suggested itineraries and must-see elements of visit
- design and install interpretive model of the castle possibly including medieval town area
- determine location for potential new exhibition
- develop family trail pack (clue-based trail) for distribution from visitor centre
- develop suite of podcast tours for predownloading

Medium term
- develop and test PIR triggered AV projections of characters from Beaumaris's past who 'appear' in the passages
- design and install remaining interpretive panels
- design and install metal plaques indicating significant feature and audio tour link
- source, adapt and install 'speaking telescopes' for wall top locations
- develop 'download centre' for gaining instant access to online resources to be installed in the visitor centre
- promote the Beaumaris Town Trail offer (the one with the Detective trails for children) from the castle exhibition and visitor centre
- provide dedicated website portal for castle with downloadable resources, suggested itineraries and map guides, podcasts of audio tours and themed downloadable packs for families
- design and develop bench seating incorporating imagery and text

Long term/ would be nice to have
- commission design of new visitor exhibition that references trading from Llanfaes and Beaumaris over the centuries
- consider feasibility of re-instating floor(s) in north gatehouse to provide more covered space and interpretive opportunities e.g. living history, recreation of medieval store rooms
- develop interpreted walking link from Beaumaris to Penmon Priory, taking in location of former town of Llanfaes and Llanfaes Priory
- provide temporary shelter tent for events at Beaumaris

Caernarfon Castle and town walls

Quick wins
- update media delivery of 'the Eagle and the Dragon' AV
- hold an event for local people to showcase the castle for potential community use and recruit volunteers for developing new interpretation

Short term
- provide introductory welcome panels conveying the key themes and visitor information, 'must see' highlights
- design and distribute with entry free map guides/ leaflets for castle and town including suggested itineraries and must-see elements of visit
- adapt existing interpretive model of the castle and medieval town, to include audio component and triggered lighting
- develop suite of podcast tours for pre-download
- talk to the Harlech medieval society about developing mock Law and Order trail for schools and family audiences

Medium term
- commission design of new Princes of Wales exhibition to place emphasis on the Princes of Gwynedd
- develop family trail pack (clue-based trail) for distribution amongst visitors who have paid for entry and entered the castle. Could be managed by volunteer adjacent to the ticketing point
- develop living history 'scriptorium' in one of the towers
- provide dedicated website portal for castle and medieval town with downloadable resources, suggested itineraries and map guides, podcasts of audio tours and themed downloadable packs for families
- design and install remaining interpretive panels
- design and install metal plaques indicating significant feature and audio tour link
- source, adapt and install 'speaking telescopes' for wall top locations
- design and develop bench seating incorporating imagery and text
- improve town wide visitor management approach (relating to signage, car parking, points of entry and arrival) as part of wider town scheme
- establish programme of regular 'storytelling / live interpretation' for both the castle and linked to wider town events, including events aimed at locals
- provide temporary shelter tent to support programme of events and live interpretation
- design and install new interactive panels for wall tops (where accessible)

Long term/ would be nice to have
- consider remodelling existing ticketing booth
- develop self guided walking tours and guided tours that link to existing town interpretation offer and take in the castle from the outside

Criccieth Castle[*]

Short term
- provide introductory welcome panel(s) conveying the key themes and visitor information
- design and distribute free map guides/ leaflets for the castle including visit 'highlights'
- design and install interpretive model of the castle
- design and install metal plaques indicating significant feature and audio tour link
- develop suite of podcast tours for pre-downloading

Medium term
- design and install remaining interpretive panels
- develop new exhibition for the visitor centre focusing on the Princes of Gwynedd, add new 'introduction' to centre offer
- develop new AV show(s) to convey the Criccieth story with regards to other North Wales castles and the Princes of Gwynedd
- upgrade existing telescope to 'speaking telescopes' for wall top locations
- design and develop bench seating incorporating imagery and text
- develop road signage and pedestrian approach infrastructure
- provide dedicated website portal for castle with downloadable resources, podcasts of audio tours and themed downloadable packs for families

Long term/ would be nice to have
- develop interpreted walking link from castle as part of Criccieth coastal walk, taking in historic elements of the town
- advertise visitor centre as available for community use

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[*] Note that these proposals closely overlap with those proposals in the Interpretation Plan for the Princes of Gwynedd, at should therefore be considered alongside these

Harlech Castle

Short term
- provide introductory welcome panels conveying the key themes and visitor information, highlights and 'must sees'
- design and distribute free map guides/ leaflets for the castle including visit 'itineraries'
- design and install interpretive model of the castle
- design and install metal plaques indicating significant feature and audio tour link
- develop suite of podcast tours for pre-downloading

Medium term
- develop new visitor welcome exhibition in the (new) visitor centre based on Harlech's military roles
- provide largescale colour reconstruction image of Harlech as part of new visitor centre
- reinstate a floor level in the gatehouse to create covered space for new living history interpretation focusing on arms and weaponry, defence
- develop family trail pack (clue-based trail) for distribution amongst visitors to be managed from visitor centre
- design and install remaining interpretive panels
- design and develop bench seating incorporating imagery and text
- develop road signage and pedestrian approach infrastructure with options from the lower and upper car parks
- provide dedicated website portal for castle with downloadable resources, podcasts of audio tours and themed downloadable packs for families
- develop programme of storytelling based events

Long term/ would be nice to have
- source, adapt and install 'speaking telescopes' for wall top locations

Dolwyddelan Castle[*]

Short term
- provide introductory welcome panels conveying the key themes and visitor information
- design and install interpretive model of the castle
- develop suite of podcast tours for pre-downloading

Medium term
- design and install metal plaques indicating significant feature and audio tour link
- develop new visitor exhibition alongside Princes of Gwynedd exhibition to focus on the conflict between the Princes and Edward I
- design and install remaining interpretive panels
- improve pedestrian approach infrastructure including for out of season visits
- investigate potential for community archaeology and heritage project to provide an interpreted walk linking this castle with the former Llys site in the valley below the castle
- encourage guidebook sales from other sites in the area
- design and develop bench seating incorporating imagery and text
- provide dedicated website portal for castle with downloadable resources, podcasts of audio tours and themed downloadable packs for families

Long term/ would be nice to have
- develop an interpreted trail linking castle with Llys site below

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[*] Note that these proposals closely overlap with those proposals in the Interpretation Plan for the Princes of Gwynedd, at should therefore be considered alongside these

Dolbadarn Castle[*]

Short term
- provide introductory welcome panels conveying the key themes and visitor information
- design and install interpretive model of the castle
- develop suite of podcast tours for pre-downloading

Medium term
- design and install metal plaques indicating significant feature and audio tour link
- design and install remaining interpretive panels
- improve road signage to the carpark and pedestrian signage to castle from carpark
- develop castle walk from Llanberis
- encourage guidebook sales from other sites in the area
- provide dedicated website portal for castle with downloadable resources, podcasts of audio tours and themed downloadable packs for families

Long term/ would be nice to have
- re-design the 'cage' so that the visitor can better appreciate views from the tower top

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[*] Note that these proposals closely overlap with those proposals in the Interpretation Plan for the Princes of Gwynedd, at should therefore be considered alongside these

11 Monitoring and evaluation

It will be essential for any new interpretation developments and installations to be subject to ongoing evaluation in order to guide future activity, funding and approaches.

11.1 Visitor survey

General visitor research (e.g. self completion surveys) can help support Cadw's ongoing understanding of audiences to the castles and town walls subject to this study – and also continue to pick up on under-represented audiences so that future installations can be targeted towards attracting and appealing to these groups. Since a clear difference between audiences and their visitor experience on site during peak visitor season and off peak has been identified, we would recommend that self completion surveys be undertaken at both times of year to gather a 'snapshot' of visitor profiles, motivations and opinions for each year, for staffed sites.

This survey should aim to collect information on:
- visitor profile and demographic
- motivations for visiting, expectations
- pre visit information
- the amount of time they spent on site and where they spent it
- what they did as part of their visit
- what they enjoyed most about their visit
- what they did not like
- how they feel about the site following their visit
- what, if anything, they learned from their visit
- what they would change

These points are as prompts only since each site should ideally have specifically tailored surveys that test specific interpretation media and services present at each site against the Generic Learning Outcomes identified during this study.

If the surveys can be begun in 2010, this information can be used to inform the action plan and help inform the priorities for each site.

11.2 Research on specific projects

In addition to the visitor survey approach, specific interpretive media interventions could be evaluated to test the performance and impact of 'flagship' products, such as the Time Detectives installation recently introduced at Conwy Castle. A member of staff or volunteer could spend a day monitoring the experience of the target audience (families) in using this installation through observation followed by a brief exit questionnaire before the group leave – i.e. when they hand in their completed Time Detective case notes to receive the badge.

Likewise, many of the schemes we have proposed for each site could be monitored in a similar way, testing against specific generic learning outcomes.

It will also be important to monitor the level of impact the castle and town walls web presence has on visits and visitors to these sites over time. This could also be picked up in the general visitor survey and through integrated systems online that 'count' the number of times specific podcasts/ pdfs have been downloaded, number of hits on specific pages, etc.

Interpretive evaluation could be written in to each site custodian's working remit, together with training in analysis and evaluation, so that they have a rolling action plan of visitor research to undertake throughout the year, based on, say, a single fortnight's self completion visitor survey in August and October and possible an evaluation based on a detailed look at specific new products/ installations on each site, if appropriate. This information collected from each site on an annual reporting basis could then enable Cadw to revise its plans across all properties.

Map to show key sites & characteristics for the castles and town walls of Edward I
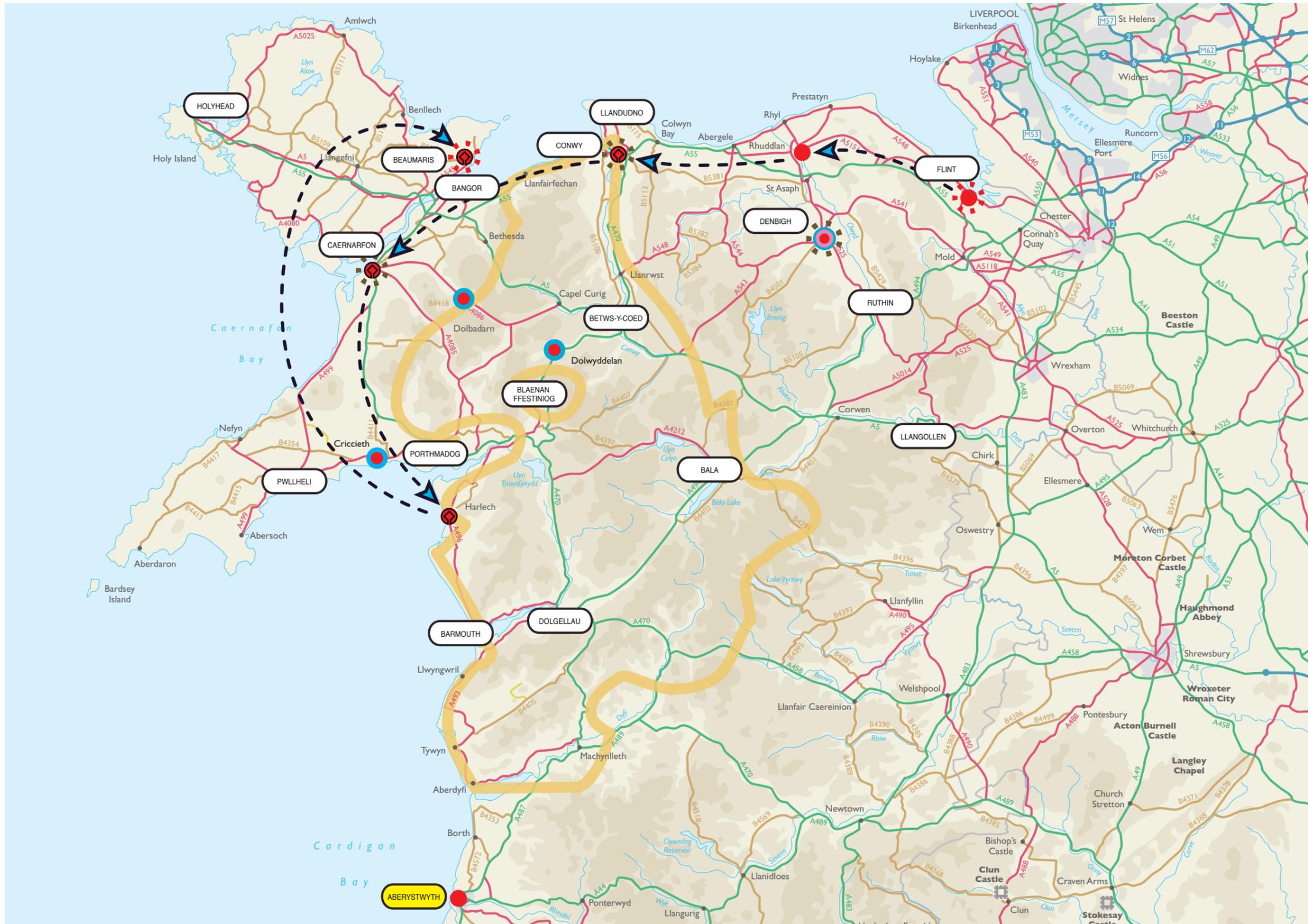
KEY

- ● Castles strongly associated with Edward I
- ○ Castles strongly associated with Welsh Princes
- ○ Baronial castles - Anglo-Norman
- ⋯ Historic walled towns present at castles
- ⋯ Historic walled towns previously present at castles
- ◈ World Heritage Site
- ▭ Key contemporary settlements
- ▬ Snowdonia National Park boundary
- ▬▶ Advance of Edwardian castle-building programme and extent of Edward I's 'Iron Ring' of castles
- ▬ Non Cadw guardianship site

Title:
Map to show key sites & characteristics for the castles and town walls of Edward I

Scale: NTS	Date: May 2010
Drawing No: 5524 - Map 1	Rev: -

Map to show Atkins report recommendations

LIVERPOOL

BEAUMARIS

CONWY

CAERNARFON

DENBIGH

DOLBADARN

CRICCIETH

HARLECH

KEY
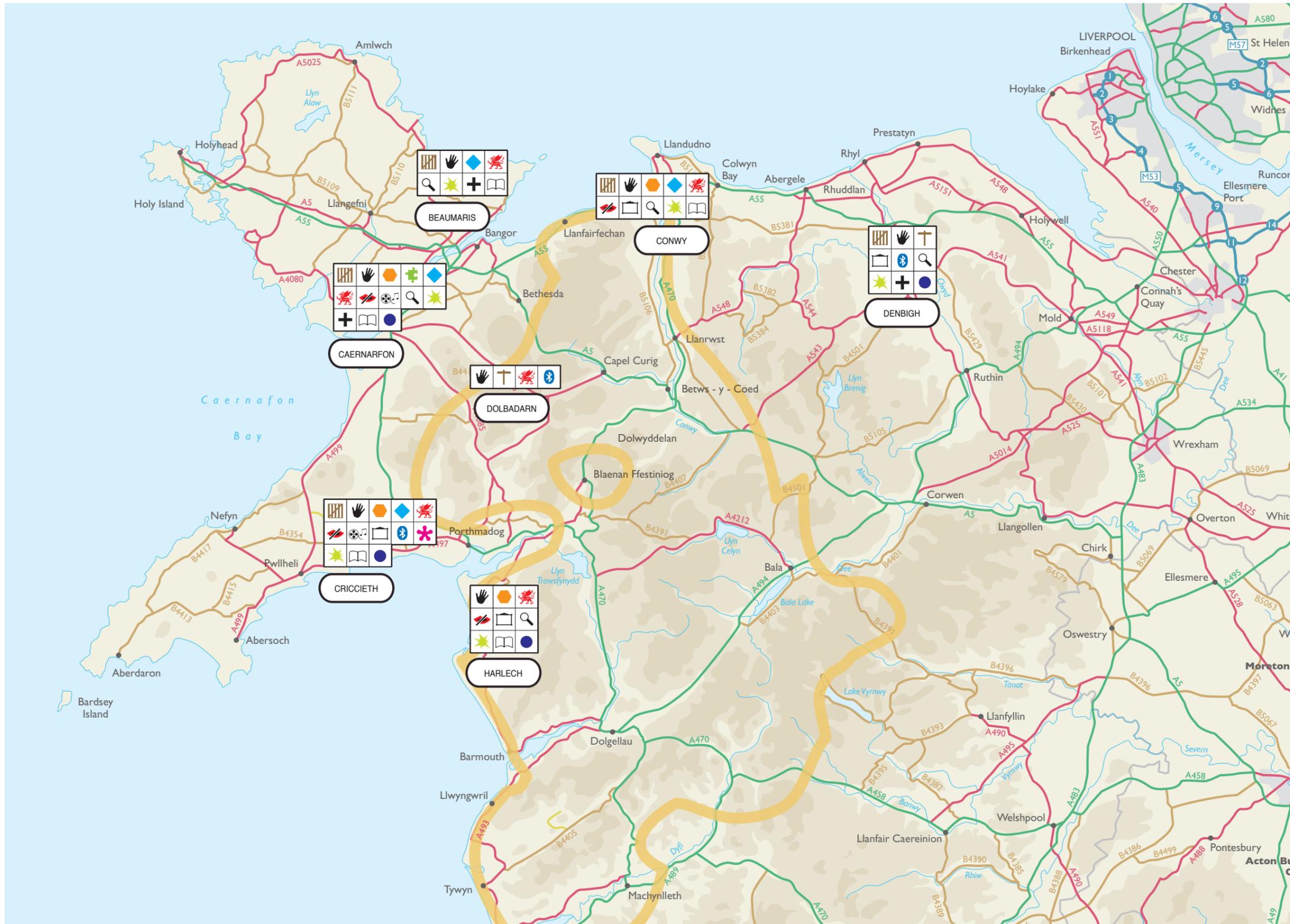
Symbol	Description
ᛘ	Gateway
✋	Welcome
✝	Signage / Orientation
⬡	New / refurbished reception
✜	Learning activity centre
◆	Exhibition
🐉	Strong Welsh themes
⚑	Unheard voices & perspectives
🎞♫	Audio visual
🔊	Audio tour
▭	Panels
ᛒ	Bluetooth
🔍	Time Detectives
✳	Other activities
✺	Events
✚	Partership opportunities
📖	Life long learning
●	Community outreach

Title:
Map to show Atkins report recommendations

Scale:	Date:
NTS	May 2010

Drawing No:	Rev:
5524 - Map 2	-

Site Audits

FLINT CASTLE

Local Authority: Flintshire County Council

USP:
Estuarine foreshore setting & views
Unexpected location, lonely, peaceful

GENERAL QUESTIONS

Is the site easy to find?

No. Hidden away on the industrial estate side of town. No brown & white signs or any dedicated signs to help you find the site through town when approaching by car. Adequate pedestrian route from town: good physical access along footpaths

Is it easy to orientate yourself around the site?

No. Although safe and accessible, there are no helpful signs or panels at all.

Is the site and its story easy to understand?

No. Two car parks, the first aimed at dog-walkers and those following the coastal walk with an attractively-framed external panel about the estuary & coast (although with a poorly orientated map). The second car park had no relevant interpretation of the castle's history at all. There is just one interpretive panel located near the pedestrian access to the site which anyone visiting by car would miss.

Is the site comfortable?

No.

There are no facilities, café, shop, WCs and just a single bench.
Lonely 'edge of town' industrial setting – may put people off
Not a lot of information for visitors, especially if you approach from the wrong car park
Lots of 'Visitors forbidden to climb on walls' signage

INTERPRETATION

What form of interpretation?

External panel. Tubular post & frame

In what quantity (is it sufficient?)

One panel. Insufficient

How legible is the interpretation?

Not very. Poor typography (long line lengths, bad spacing). Surface of panel bubbled with air pockets.

To what depth/level is the interpretation?

Limited. Bi-lingual, so quantity of information restricted. Three paras on Edward's campaigns and one describing the view of the Outer Ward. Illustrations: 2 x maps (1276 & 1277), 15th century manuscript illus of Duke Henry Bolingbroke capturing Richard II, plan of castle & town (incorrectly orientated), 1956 aerial photo showing surviving grid of streets, and a 1966 photo of the County Gaol which was built in the 18th century in the Outer Ward, demolished in 1970.

How elegant/aesthetic is the interpretation?

Negligible.

In what condition is it?

Poor. Blistered with air pockets. Frame bent, finish deteriorating

How robust is it?

Not very. Tubular frame has clearly been pushed out of shape

Are other sites referred to?

No.

Is it physically accessible?

Relatively. Good bridges, ramped walkways and even surfaces to walk on.
Flooded areas on routes and in towers
Steps, uneven flooring in places

What are the least liked/ most liked aspects of it?

Least liked: An abundance of negative signage. Red & white plaques telling you not to climb on monument, keep children under supervision, keep dogs on lead, dispose of waste responsibly. Would not be such a problem if balanced with some good quality interpretation.

Most liked: On a clear day, the fine views of the estuary and coast.

Is anything missing?

Interpretation, directions to other sites (and nearest facilities).
Very little in Flint at present to encourage visitors to the castle to dwell in the town

DENBIGH CASTLE

Local Authority: Denbighshire County Council

USP:
Drama of castle above the town commanding views of rolling hills
Sprawling extent of the castle and terraced levels
Town and walls connection draws you into the town

GENERAL QUESTIONS

Is the site easy to find?

No. Inconsistent signage, and confusing entry to visitor car park. Not obvious that car parking was even available at the castle.

Is it easy to orientate yourself around the site?

Reasonably easy. There are plaques and signs identifying key features, although some easy to miss.

Is the site and its story easy to understand?

No. There is a short description of the castle on a council panel at the car park entrance which largely refers to the town walls and other features around the town. In the castle itself the panels just describe individual features. (Although there is an exhibition on site which we did not see). You don't know what you're looking at a lot of the time.

Not a lot of information about the site and its significance and confusion about origins and associations in medieval period. Architectural bias on the interpretive panels Still unclear re town/castle relationship which is in fact very important for understanding the site.

Is the site comfortable?

No. There are WCs and an exhibition (which was closed on day of visit due to time of year).
Some of the panels had been damaged (vandalism)

INTERPRETATION

What form of interpretation?

External panel. Wall-mounted GRP panels with tubular frames.

In what quantity (is it sufficient?)

3 x external panels. Insufficient.

How legible is the interpretation?

Not very. Poor typography (long line lengths, bad spacing). One of the 3 panels almost entirely eligible – surface burnt and blistered.

To what depth/level is the interpretation?

Limited. Each of 3 panels concentrates only on castle features: the Great Gate, the Postern Gate and the Inner Ward. The general story of who built the castle, how it was used in Edward's campaigns, and subsequent history is not covered – although these subjects may be covered in the exhibition.

How elegant/aesthetic is the interpretation?

Negligible.

In what condition is it?

Generally poor. All 3 panels faded and worn, one has been extremely badly vandalised – burnt, blistered & spray-canned.

How robust is it?

Not very. Where the panels have been attacked by vandals legibility has been badly affected.

Are other sites referred to?

No. The only reference to other sites is on the council panel in the car park which refers to other features in the town: the Town Walls, the Burgess Gate, Leicester's Church (Robert Dudley, Earl of Leicester commissioned it in 1578), St Hilary's Tower, Denbigh Library (former 16th century Market Hall). Although again other sites might be referred to in the exhibition.

Is it physically accessible?

In parts. Even surfaces to walk on around the site, although sloping steps down to the Postern Gate could be a problem for some, and steps up to a viewing point on the walls.
Some physical access restrictions around the site

What are the least liked/ most liked aspects of it?

Least liked: An abundance of negative signage (red & white plaques).

Most liked: The views of the town and hills beyond are excellent. The cluster of features dotted around the town walls e.g. Burgess Gate, all add interest.

In-situ interpretation, explanation of history and views from castle including dramatic incidences of the castle changing hands – Davydd ap Gruffudd, Harry Hotspur, Mortimer. Links to Caernarfon symbolism of castle design features. Story of function of castle as baronial stronghold in relation to other fortresses.

RHUDDLAN CASTLE

Local Authority: Denbighshire County Council

USP:
River dock and canalised sections of river alongside majestic castle
Direct Edward I and Princes of Gwynedd connections via major events
Link and proximity to Twt Hill motte and bailey

GENERAL QUESTIONS

Is the site easy to find?

Yes, relatively. Easier to spot and therefore helps to guide you. Twt Hill nearby though is not easy to find unless you already know about it.

Closed in winter – inconsistent with other Cadw sites

Is it easy to orientate yourself around the site?

No. There are few descriptive signs or panels, and easy to miss the Dock which is a unique feature.

Is the site and its story easy to understand?

No. Very minimal interpretation.

Is the site comfortable?

No. There are few facilities, just a shop and WCs in a small detached building. Café nearby in village
Visits are weather dependent as few covered spaces
Families – wide enclosed greenspace ideal for young children's play/ picnics

INTERPRETATION

What form of interpretation?

External panels. Tubular post & frame/ wall-mounted

In what quantity (is it sufficient?)

3 x panels (plus one for Twt Hill). Insufficient

How legible is the interpretation?

Not very. Poor typography (long line lengths, bad spacing). Faded surfaces.

To what depth/level is the interpretation?

Limited. Bi-lingual, so quantity of information restricted. One panel introduces the castle (although facing in the opposite direction from the castle which is not helpful). This describes in simple terms Edward's campaigns, Rhuddlan as a concentric castle and then a brief mention of the Civil War. The other two panels describe the Inner Ward and the Dock.

Children's castle quiz sheet available – gets people looking at the panels. Mainly focuses on features but also some mention of events here, geography, Civil War

How elegant/aesthetic is the interpretation?

Negligible.

In what condition is it?

Poor. The main panel is blistered with air pockets. Other panels ok but scuffed and the frames are rusted and bent in places, the finish deteriorating.

How robust is it?

Not very. Tubular frames for two panels looked like they'd been pushed out of alignment.

Are other sites referred to?

No. Not within the castle but there is a council sign at the entrance which directs you to Denbigh, Ruthin, Bodelwyddan Castle, St Asaph Cathedral, Loggerheads Country Park, Llandegla Forest and Tweedmill Factory Outlets(!)

Is it physically accessible?

Partially. Some level access for wheelchairs/ pushchairs available around site. These are mostly grass walkways with even surfaces to walk on (Custodian concerned about proximity of sheer drops near two of the external panels, the tubular post & panel type).

There are new spiral staircases to get up to the tops of the walls in places.

What are the least liked/ most liked aspects of it?

Least liked: Very unattractive visitor centre building. Very little inside the castle to see (probably better for events?).

Most liked: On a clear day, fine views of the River Clwyd and the hills beyond from the tops of the walls (and on the way up the spiral staircases). Also commanding views from the top of Twy Hill which allow you to appreciate its strategic location. Also liked the Dock.

Is anything missing?

Interpretation, directions to other relevant sites, the village of Rhuddlan and established link through to Twt Hill.
Dearth of information about the key stories associated with the site e.g. colonisation of N Wales, how this castle was used as a springboard to the whole campaign
Clarity over who began the site and when
Story of the labourers who built the castle and canal
Conveying important design features: walls within walls, river dock
Leafllet calls this 'Edward's second fortress' – what does this mean?

CONWY CASTLE

Local Authority: Conwy County Borough Council

USP:
Stunning setting above the town and estuary: physical presence of the town
Completeness of the castle

GENERAL QUESTIONS

Is the site easy to find?

Yes. Very obvious location off the A55 and roads lead you right up to it. Two car parks, one below the castle, reached via a subway below the railway, and a short-stay/ disabled car park at the high level entrance.

Is it easy to orientate yourself around the site?

Relatively. There are signs dotted around that name the key features. Although can be disorientating with so many similar-looking towers.
Scale of castle means you are not sure of where you should go or orientation. Possible to miss key displays/ exhibitions

Is the site and its story easy to understand?

No. It's an immense site. The exhibition explaining Edward's campaigns, the layout of the castle and its construction, Savoyan comparisons etc is too easy to miss in the Visitor Centre and there is little to back this up in the castle itself. Cases of archaeological finds from the Conwy Visitor Centre and Llwelyn's Hall excavations, and graphic panel on Plas Mawr greets you upon entry – the relevance of which is not clear.

Is the site comfortable?

Yes. Shop, WCs and seating dotted around the site.
Large car park on the other side of the railway line, with facilities and clear orientation
Multi lingual provision

INTERPRETATION

What form of interpretation?

Exhibition. Edward I's Castles (Visitor Centre), cased model of Conwy Castle in one of the towers.
Time Detectives. Trail with portable 'crime file' and clue panels dotted around the site
External panels. Wall-mounted tubular frame variety

In what quantity (is it sufficient?)

5 x interpretive panels plus 4/5 Time detective panels. Still lots of empty rooms and spaces.

Without the detective trail it would certainly be insufficient.

Reasonable. Although usual poor typography (long line lengths, bad spacing).

Relatively limited. Aside from the text-heavy exhibition in the Visitor Centre and one external panel introducing the castle, the few remaining on-site panels deal largely with architectural features: Outer Gate, West Barbican and Walkways. The Time Detective trail is great fun and very engaging but only deals with one documented story relating to the taking of the Castle by Owain Glyn Dwr. The cased model is beautifully displayed but there is no accompanying interpretation.

Good and bad. The exhibition in the Visitor Centre is clean and presentable (although text-heavy) and the cased model is very good, but the external panels and Time Detective panels are not particularly elegant.

Good. Well looked after.

Reasonable. External panels in better condition than at previous sites. Benefits from being a supervised site.

Yes. Other castles built by Edward I referred to in Visitor Centre exhibition.

In parts.
Spiral stairs to negotiate.
Physical access restraints as soon as you leave the visitor centre regarding steps although some surfacing improvements

Poor colour contrasts for steps

Least liked: Too many empty rooms. Unclear as to function of different parts of castle.

Most liked: A great castle with plenty to see. Liked the Time Detective trail. Also fantastic views of the mountains in the distance, the Menai Straits, marinas and in particular the town and its enclosing walls. The approach from the lower car park is good fun too.

Is anything missing?

Interpretation of the views, more scope for exhibitions, even some period recreations? An audio tour would be a useful accompaniment.
Links to Deganwy Castle, Llewellyn ab Iorwerth's fort across the water.
Interpretation of the town of Conwy and its earlier resonance as Aberconwy Abbey and key residence of the Princes of Gwynedd

CONWY | TOWN WALLS

Local Authority: Conwy County Borough Council

USP: Compact, almost complete wall circuit of historic town with great views in all directions

GENERAL QUESTIONS
Is the site easy to find?

Not really. There are only 4 access points onto the walls (it states only 3 on the Cadw panel) with some blocked off, probably for health & safety reasons. The signage leading you to the walls is concealed and in places misleading. Insufficient signage from within the town.
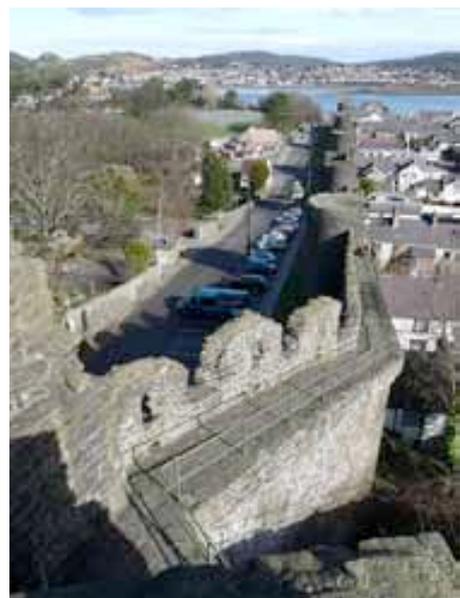
Is it easy to orientate yourself around the site?

Yes. Once on the walls it is easy to see where you are in relation to the town and castle and the panels include a map indicating your position.

Is the site and its story easy to understand?

No. There is very little information on the panels about the reason why the walls were built and the relationship between the castle and the borough which Edward I created (or what preceded it).

Is the site comfortable?

Relatively. There is some seating, other facilities available in the town.

INTERPRETATION
What form of interpretation?

External panels. Wall-mounted GRP panels.

In what quantity (is it sufficient?)

3 x panels. Insufficient

How legible is the interpretation?

Reasonable. Usual issue with long line lengths but includes map indicating where you are.

To what depth/level is the interpretation?

Minimal. Very little content, 2 of the 3 panels are the same and simply state when the walls were built (1280s) and that the circuit is complete. One of the panels provides more detail on the purpose of the walls and the creation of the new town. Remaining information warns visitors about the uneven walkways and steep gradients.

How elegant/aesthetic is the interpretation?

Negligible.

In what condition is it?

Reasonable. No signs of obvious damage or vandalism.

How robust is it?

Reasonable.

Are other sites referred to?

No. Just the castle, no other sites in Gwynedd.

Is it physically accessible?

No. Access by stairs and some steep, eneven sections, gradients

What are the least liked/ most liked aspects of it?

Least liked: There is a missed opportunity in that no other features or sites are referred to e.g. St Mary's Church, Plas Mawr, Aberconwy House, or Deganwy Castle in the distance, and visitors are not encouraged to find out more at the castle visitor centre. Also annoying that some access points were blocked and signage so poor.

Most liked: A fantastic walk and introduction to the town and castle with fantastic views especially from the highest point (even those these were not explained).

Is anything missing?

A general failure to provide explanatory information about the walls, castle, town or any of its features, or very much historical background.

Wayfinding aids

Interpretation of views including historic links with places like Conwy Castle, Deganwy

BEAUMARIS CASTLE

Local Authority: Angelsey County Council

USP:
Moated
Unexpected size in terms of area

GENERAL QUESTIONS

Is the site easy to find?

Yes and no. Generally well signposted from main roads (although easy to miss turning after crossing the road bridge over the Menai Straits).

Let down by an incoherent approach from the car park. Visitors have to backtrack quite a way to reach the entrance to the Visitor Centre and are forced to cross at the bend of a busy road.

Is it easy to orientate yourself around the site?

No. There are the usual wall-mounted panels (easy to miss two important ones in eagerness to cross moat into gatehouse). Hard to orientate yourself once in the walls

Is the site and its story easy to understand?

No. Even if the whole of the Castles of Edward I in Wales exhibition is absorbed it is difficult to appreciate Beaumaris's own unique story. Also easy to miss panels between Visitor Centre and castle gatehouse which provide the majority of the key information.

Is the site comfortable?

Relatively. There is a good shop and WCs.
Locked entrance gate to front of castle – makes it look closed

INTERPRETATION

What form of interpretation?

Exhibition. Castles of Edward I in Wales

External panels. Wall-mounted tubular frame variety

In what quantity (is it sufficient?)

6 x external panels plus exhibition. Insufficient

How legible is the interpretation?

Relatively. Usual poor typography (long line lengths, bad spacing) but panels in exhibition are reasonably well-designed.

To what depth/level is the interpretation?

Limited. Aside from the text-heavy panels in the Edward I exhibition, one external panel introducing the castle, and a panel on JMW Turner, the artist, the remaining on-site panels deal largely with architectural features: the Dock, Outer Ward, South Gate and Inner Ward.

How elegant/aesthetic is the interpretation?

Negligible.

In what condition is it?

Ok. External panels showing some signs of fading and weathering.

How robust is it?

Relatively. The aluminium-framed exhibition appears sturdy and the panels seem strong enough.

Are other sites referred to?

Yes. But only in the Edward I exhibition.

Is it physically accessible?

Relatively. Some of the walks on top of the walls have not been opened up for safety reasons. The walks within the walls sometimes end in a cul-de-sac and are not well-lit in places.

Lots of steps/ climbing. Once on the walls, you can't get off!

Narrow, dark passages

Some seating (but not much)

Least liked: Although attractive with its moat, towers and views, it's a bit boring. Too many negative signs. Lots of empty spaces and little to do (particularly for children).

Most liked: The wall walks are wonderful.

Site-specific interpretation and activities for families.

Interpretation of wider setting, the town, the dock, the landscape and seascape of Wales

Little information on why the defences here were so very impressive: the role of Angelsey in the conflict between the rival Princes and the Normans and English

You don't get a sense of design and use of the internal spaces

DOLBADARN CASTLE

Local Authority: Gwynedd County Council

USP:

Dramatic mountain pass setting

GENERAL QUESTIONS

Is the site easy to find?

No. Very easy to miss it from the main road as hidden from view. Poor signage. Also signs in the nearest car park direct you towards other leisure facilities including Snowdon Mountain Railway, the Slate Museum, Llanberis Lake Railway and Padarn Country Park.

Is it easy to orientate yourself around the site?

Yes. Because it's very small.

Is the site and its story easy to understand?

No. Minimal on-site information or interpretation.

Is the site comfortable?

No. Nearest facilities in Llanberis. (Although there was a small, shuttered building which may offer facilities in the summer months?

INTERPRETATION

What form of interpretation?

External panel. Wall-mounted with tubular frame

In what quantity (is it sufficient?)

One panel. Insufficient

How legible is the interpretation?

Ok. Just a bit wordy.

To what depth/level is the interpretation?

Limited. Bi-lingual, so quantity of information restricted. Just refers to the Keep, its role and what the spaces in the Keep may have looked like. No mention of other buildings and structures on site although the remains can be clearly seen.

How elegant/aesthetic is the interpretation?

Negligible.

In what condition is it?

Reasonable. Just a bit bleached by UV.

How robust is it?

Good. Because it is relatively new.

Are other sites referred to?

No.

Is it physically accessible?

No. The interpretation (just one panel) can only be accessed by going up a flight of steps.

The castle itself is up a short, rough and steep path beyond a road crossing

What are the least liked/ most liked aspects of it?

Least liked: The protective cage at the top of the spiral stairs, presumably to stop people from falling from the top.

Most liked: A very attractive-looking site. Can appreciate its strategic location. Views of the Llanberis Pass and mountains.

Is anything missing?

Interpretation, directions to other sites (and nearest facilities).
Interpretation of wider buildings complex
Context for castle, events, raison d'etre, strategic significance, including links to the Princes of Gwynedd, landscape relationship
Design significance of the building: features a Welsh Round Towner characteristic of castles of the Welsh Princes

DOLWYDDELAN CASTLE

Local Authority: Conwy County Borough Council

USP:
Dramatic mountain setting
Views, romance

GENERAL QUESTIONS

Is the site easy to find?

Yes. Easy to get to by car and easy to see where it is. However, from the car park it gets more difficult. The entrance path to the castle is via the farm and it's a long way round when closed. (Alternatively there is the steep, uneven track up the side of the hill).

Is it easy to orientate yourself around the site?

Yes. As at Dolbadarn it is a relatively small site.

Is the site and its story easy to understand?

Yes. There is a reasonably comprehensive exhibition inside the Keep which although largely covers the Welsh Princes of Gwynedd, also provides site-specific information about Dolwyddelan including reconstruction illustrations showing how it might have appeared.

Is the site comfortable?

No. There are no facilities, just shelter from weather and picnic tables at car park (it's a little remote).

INTERPRETATION

What form of interpretation?

Exhibition. Graphic panels with wooden frames.

In what quantity (is it sufficient?)

5 x exhibition panels (plus one external panel in car park). Reasonably sufficient, although no interpretation on the roof about the views, or any external interpretation.

How legible is the interpretation?

Good. Well-designed and clear.

To what depth/level is the interpretation?

Reasonable. Bi-lingual, so a little text-rich. Each of the five panels covers a different theme: Early Wales, The Norman Threat, The Rise of Gwynedd, The Castles of the Princes of Gwynedd and Dolwyddelan. Each panel includes 6-7 images: maps, plans including illustrations and

reconstructions.

How elegant/aesthetic is the interpretation?

Good. Well-designed

In what condition is it?

Very good. Must be fairly recent.

How robust is it?

Reasonable. Would not stand up to a determined attack but this is not in an urban environment.

Are other sites referred to?

Yes. Refers to all the other sites and castles associated with the Welsh Princes, including Dolbadarn.

Is it physically accessible?

Yes and no. Accessible by long, gently winding path up from the road or steep, climb up side of hill from farm. External staircase to get into keep then an internal staircase up to the roof. Timber walkway around ramparts.

What are the least liked/ most liked aspects of it?

Least liked: Approach from farm (although our route on the day was not typical).

Most liked: Stunning location, superb views from roof. Nicely designed exhibition with about the right amount of information.

Is anything missing?

External interpretation at the castle (the Keep is locked up on occasion so there would then be no interpretation at all). Interpretation of the views from the roof.
Contextual interpretation e.g. strategic importance, role of castle, relative location
Information on how the building functioned day to day
Model of the castle?

CAERNARFON CASTLE

Local Authority: Gwynedd County Council

USP:
Size, grandeur, vastness
Views
Complexity

GENERAL QUESTIONS

Is the site easy to find?

Yes. Although the one-way system in town makes it difficult to know which car park to aim for.

Is it easy to orientate yourself around the site?

No. Quite easy to get lost – so many similar-looking towers. Easy to miss things and difficult to avoid back-tracking all the time.

Is the site and its story easy to understand?

No. This is despite various exhibitions on site (perhaps too many diverse themes?): Princes of Wales exhibition, featuring the 1969 Investiture of Prince Charles, and the Museum of the Royal Welch Fusiliers. There is a 'Castles of Edward I in Wales' exhibition, which takes a different form to the Beaumaris exhibition but has the same content.

Is the site comfortable?

No. There is a shop and WCs (note: not fully accessible), and seating dotted around the site.

INTERPRETATION

What form of interpretation?

Exhibitions. Princes of Wales, Castles of Edward I in Wales, Museum of the Royal Welch Fusiliers, audio visual presentation in the Eagle Tower

External panels. Wall-mounted panels with tubular frame

In what quantity (is it sufficient?)

3-4 external panels plus panels in exhibitions. Reasonably sufficient in quantity but not necessarily in content.

How legible is the interpretation?

Reasonable. Just prone to poor typography and text-rich due to bi-lingual content.

To what depth/level is the interpretation?

Limited. Aside from the text-heavy panels in the Edward I exhibition, one external panel introducing the castle, and a panel on Wm Turner, the remaining on-site panels deal largely with architectural features. All other interpretation relates to associated heritage: the investiture, the connection with the Royal Welch Fusiliers etc. Not very much about how the castle would have worked, the functions of the rooms and what they might have looked like.

How elegant/aesthetic is the interpretation?

Reasonable to good. Some of it looks a bit dated e.g. the Princes of Wales/Investiture exhibition but the Royal Welch Fusiliers Museum has been re-fitted to a high standard in recent years.

In what condition is it?

Good. Most in reasonable condition.

How robust is it?

Reasonable. External graphics and internal exhibitions look durable.

Are other sites referred to?

Yes. Other castles and sites are referred to in the Edward I in Wales exhibition, including Savoyan comparisons.

In part. Good ramped walkways, even surfaces to walk on and an extended platform out through the Queens Gate which wheelchair-users can access.

Stairs up to other parts of the castle though, traffic and pedestrian conflict issues on approach

Least liked: Felt a bit trapped by the military museum because it was quite extensive – not entirely relevant to the castle - and once you were in you had to proceed forward though all the galleries to get out the other side (and through their shop).

Most liked: The views from the wall walks across at the mountains, the sea, and down into the town. The view from the Queens Gate is superb.

Not enough site-specific interpretation, no interpretation of the views, links with the sea. The castle models (in both the Princes of Wales and Edward I exhibitions) have no accompanying interpretation. There is no encouragement to explore the remainder of the town, including town walls link and original borough establishment. Castle's symbolic and folkloric connections and speculations not covered. Absence of child-friendly interpretation.

CRICCIETH CASTLE

Local Authority: Gwynedd County Council

USP:

Commanding rocky promontory by the sea. Views

GENERAL QUESTIONS

Is the site easy to find?

Relatively easy. There are signs directing you in places (although you mainly follow your nose as you can see the castle towering over the town).

Is it easy to orientate yourself around the site?

Yes. Although there are relatively few explanatory panels and signs.

Is the site and its story easy to understand?

No. This is mainly due to the nature of the exhibitions in the Visitor Centre which feature Welsh castles and Gerald of Wales and therefore distracts you from Criccieth Castle's own story. The exhibitions seem to have little specific relevance to Criccieth.

Is the site comfortable?

Reasonably. There is a shop, WCs and seating around the site.

INTERPRETATION

What form of interpretation?

Exhibitions. Castles of the Welsh Princes and Gerald and the Welsh Princes.
External panels. Wall-mounted with a tubular frame

In what quantity (is it sufficient?)

Outside: 2 x external panels plus one cast metal plaque. Insufficient

How legible is the interpretation?

Not very. Poor typography (long line lengths, bad spacing). A little faded in places.

To what depth/level is the interpretation?

Reasonably good. Bi-lingual content handled sensitively. Two exhibitions and external interpretation. Internal panels describe all the stone-built castles and sculpture from the time of the Welsh Princes. Also use of collection items and objects found during archaeological excavations. The Gerald of Wales exhibition describes Gerald's journey through Wales using setwork, back-lit graphics and an audio visual presentation. One external panel describes the castle in general terms the other explains the Inner Ward.

How elegant/aesthetic is the interpretation?

Good in places. The Castles of the Welsh Princes exhibition is nicely produced and presented with good lighting. The Gerald of Wales exhibition looks a little dated and appears overly dark (due to the use of back-lit transparencies and audio visual environment).

In what condition is it?

Mainly good. The exhibitions are in good condition, the external panels are a little faded in places.

How robust is it?

Reasonably. No signs of damage or obvious wear & tear.

Are other sites referred to?

Yes. All the other sites of castles associated with the Welsh princes including: Castell y Bere, Castell Dinas Bran, Caergwrle Castle, Dolforwyn Castle, Dolbadarn and Dolwyddelan.

Is it physically accessible?

Reasonably. Sloping walkway to the top, some uneven surfaces around the castle.
steps, gradients, climb up to remains of castle. No designated parking

What are the least liked/ most liked aspects of it?

Least liked: The Gerald of Wales exhibition. Although the animated AV presentation was amusing it seemed an odd place to get this story. Little explanation of features on site e.g. The Engine Tower

Most liked: The exhibition on the Welsh Castles inc the repro sculptures which were very convincing. The telescope allowing views across to Harlech.

Is anything missing?

Not enough on-site interpretation. Specific exhibition on Criccieth itself.

THE ENGINE TOWER
THIS TOWER IS BELIEVED TO BE SO CALLED BECAUSE IT HOUSED A MACHINE FOR HURLING MISSILES AT THE ENEMY. LATRINE SHAFTS IN THE EAST WALL SHOW THAT THE TOWER HAD AT LEAST TWO UPPER FLOORS.

HARLECH CASTLE

Local Authority: Gwynedd County Council

USP:
Wall walks, towering tower views above coastal plain

Routes around castle at different levels

GENERAL QUESTIONS

Is the site easy to find?

Yes. Fairly clear signage directing you to the car park below the castle. (Although strange toll road en route from Criccieth direction).

Is it easy to orientate yourself around the site?

Reasonably. Although there are few helpful signs or explanatory panels.

Is the site and its story easy to understand?

No. Even if the whole of the Castles of Edward I in Wales exhibition is absorbed it is difficult to appreciate Harlech's own unique story.

Is the site comfortable?

Reasonably. There is a shop, WCs and some seating around the site.

INTERPRETATION

What form of interpretation?

Exhibition. Harlech: A Castle and its People. Graphic panels in an oak-framed structure.
External panels and cast-metal plaques. Wall-mounted.

In what quantity (is it sufficient?)

3 x external panels plus exhibition. Insufficient, although exhibition was refreshingly site specific

How legible is the interpretation?

Reasonable. The exhibition is text-rich but lavishly illustrated and readable. Regarding the external graphics, although some poor typography (long line lengths, bad spacing) the panels are in fairly good condition.

To what depth/level is the interpretation?

Good. The exhibition covers Edward I's campaigns in Wales, the castle's defences, its internal accommodation, the garrison stationed there and later history including Owain Glyn Dwr. The panels are detailed with lots of illustrations and using two models of the castle: one showing the complete

castle in its landscape setting, the other a cross-section through the gatehouse.

How elegant/aesthetic is the interpretation?

Good and bad. The exhibition has been well-designed and produced (although the content is a little crowded). The remaining external interpretation is limited with little elegance.

In what condition is it?

Reasonable. Although the exhibition is in a covered space it's essentially an external environment so there are signs of some staining, mildew and minor damage from damp.

How robust is it?

Good. Exhibition is strongly built with durable GRP graphic panels.

Are other sites referred to?

Yes. The other castles in Wales built by Edward I.

Is it physically accessible?

Reasonably. Ramped walkways up to the Gatehouse and even surfaces to walk on.

Lots of steps however to get higher up in the castle and onto the wall walks, not much seating.

Sea gate approach not accessible due to extensive climb involved.

Least liked: Not much to do, no interactivity, no explanation of views (e.g. Criccieth Castle can be seen from here).

Most liked: Fantastic The approach up to the castle gatehouse. Views of the sea and mountains. The wall walks and bridges across towers - showing where the floors used to be - are fun.

Explanation of views and intriguing features e.g. the pile of sculpted stones and what looks like a pile of round, stone missiles, ammunition for slingshots?
Information about events here, people, especially the Owain Glyndwr story
Explanation of design and function e.g the impressive gatehouse

ABERYSTWYTH CASTLE

Local authority: Ceredigion County Council

GENERAL QUESTIONS

Is the site easy to find?

Yes. Once the visitor has negotiated the unique one-way system through the town centre this non-Cadw castle is easy to find on the coast.

Is it easy to orientate yourself around the site?

Not really. Most of the castle is in ruins and there are few descriptive plaques or signage.

Is the site and its story easy to understand?

No.

Is the site comfortable?

No. The nearest facilities are in the town.

INTERPRETATION

What form of interpretation?

External panel. One wall-mounted GRP interpretive panel in a timber frame.

Viewing Point. Curved stone wall with flagstone capping and steel markers indicating distant towns and landmarks e.g. Snowdon 43 miles.

Mosaics. Illustrating the building of the castle in 1277 (set in retaining wall around castle, approx 6).

In what quantity (is it sufficient?)

1 x panel. (Plus above) Insufficient.

How legible is the interpretation?

Mixed. Viewing point and mosaics extremely legible and clear, however main interpretive panel extremely poor and almost totally illegible as the GRP surface has been heavily abraded.

To what depth/level is the interpretation?

Minimal. The mosaic illustrations are largely visual, the viewpoint provides no supporting information and the interpretive panel presents 4 x paragraphs of largely archaeological/ architectural content – and even then provides no reconstruction illus to show its original form or even a plan. Very scant info on history.

How elegant/aesthetic is the interpretation?

Mixed. The mosaics are colourful and attractive, the viewpoint is a nice idea but the concrete flagstones look cheap and the interpretive panel is badly designed.

In what condition is it?

Good and bad. The mosaics still look bright and new, the viewpoint looks recent but has already been vandalised as a big chunk of flagstone has been broken off the capping, and the interpretive panel is poor and its frame old and weathered.

How robust is it?

Mixed. The mosaics are robust, the viewpoint has already been vandalised and the panel looks fragile (particularly the frame).

Are other sites referred to?

No.

Is it physically accessible?

Yes. It is all on one level although some of the ground is uneven.

What are the least liked/ most liked aspects of it?

Least liked: The housings for external light fittings are very obtrusive (the bare top faces could be used to locate interpretation?).

Most liked: The castle ruins are extensive and the coastal setting is very attractive.

Is anything missing?

Interpretation! This was an important castle holding as part of Edward's first war in Wales, established by his brother Edmund and seems to have been overlooked.
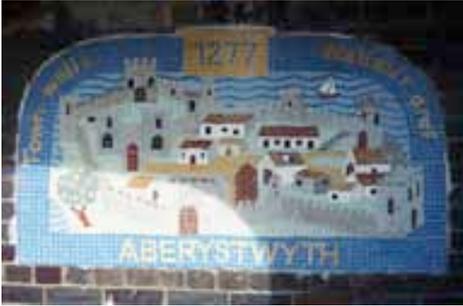
Appendix A

Achieving our Potential: the Tourism Strategy for Wales (2000) by the Welsh Tourism Board highlights that:

- the main market for Welsh tourism is the UK holiday market – a declining long holiday market (trips of 4+ nights)
- Wales needs to increase market share of short breakers (1-3 nights) and higher spending overseas markets
- tourism in Wales is highly seasonal and therefore needs to look at broadening visits in the shoulder months

The Strategy is focused on:
- creating a positive, distinctive and motivating identity for Wales as a destination amongst target markets
- developing opportunities for partnership working
- ensuring the industry can capitalise on developments in ICT
- supporting sustainable growth of tourism in Wales by:
  - o extending the season
  - o spreading the benefits of tourism across Wales
  - o improving business yield
  - o effective visitor management
- providing better access to tourism and opportunities in tourism for all groups in society

Achieving Our Potential 2006-2013, Mid Term Review, reviews the above Strategy and identifies five challenges for tourism in Wales:
1. Branding – improving brand positioning at all levels of the industry
2. Quality – accommodation and attractions
3. Accessibility – including being able to research holidays online
4. Skills levels – amongst employees in the sector
5. Partnership – especially collaboration between the public and private sectors

The Cultural Tourism Strategy for Wales (2003) highlights that whilst pursuing a cultural tourism activity may not be the main motivation for a holiday to Wales, most visitors undertake such activities as part of their overall holiday experience. The most popular cultural tourism activity is to visit a heritage site, followed by visiting artistic or heritage exhibits. The most popular sites in 2000-2001 for visitors to heritage attractions were Caernarfon, Cardiff and Conwy.

Currently there are few opportunities for visitors to learn about the important complex interrelationship between landscape and culture to paint the 'big picture'.

The strategy recommends:

"To develop the tourism potential of this rich heritage requires effective interpretation which helps bring history to life through use of visual images, where appropriate audio-guides and living history demonstrations. Greater use of multi-lingual interpretation at our major heritage sites is required. There is a need for the visitor to be able to get an overview of Welsh history to better understand the context of the individual heritage sites that they visit."

Also, more should be done to provide opportunities for visitors to access and experience the indigenous Welsh culture, as this differentiates Wales from the rest of the UK. Wales needs to create a greater sense of place in its towns and villages.

The strategy suggests that cultural tourism visitors are:
- More likely to be ABC1s
- 55+ empty nesters (except for heritage sites where 35-44s with children were the primary audiences)
- more likely to be female if watching performing arts or visiting artistic/ heritage exhibits
- more likely to be locals if attending festivals

86% of Overseas Visitors surveyed in 2000 had visited a heritage site, which was for a majority the main activity of the holiday.

The following primary and secondary target markets have been identified for Wales:

UK markets:
> affluent early retired
> affluence empty nesters
> better-off families

Overseas markets:
> USA 'boomers' (seniors and empty nesters)
> Germany – dual income, no kids, empty nesters
> Holland – seniors, empty nesters

Branding
Whilst the Welsh Tourist Board had promoted Wales as "land of song, music and poetry" and "land of legend and mystery" overseas visitors felt this had not been delivered.

Wales has been branded "the big country" to help increase perceptions of Wales as being an antidote to urban life with great natural beauty. Wales is being marketed as a country of discovery, passion, creativity and inspiration.

Key positive attributes for Wales are:
- the natural environment
- unique culture and heritage – Welsh language, Celtic connection
- the Welsh people themselves
- legends and myths

Actions
The Strategy introduces the following programmes to deliver the vision for a Wales that is an internationally recognised tourist destination:

1. **improving visitor access to culture**
- Including creating a distinctively Welsh experience
- Developing sense of place e.g. in towns and villages through the public realm and the Welsh language
- Signposting visitors to other cultural tourist venues

2. **improving the quality of the experience**

- including providing cultural gateways at key sites the provide a comprehensive overview of Welsh culture and history
- meeting foreign language needs
- meeting Welsh language needs
- creation of trails and information
- capitalise on music, storytelling, poetry and Welsh tradition
- develop niche markets for cultural tourism

3. raising the profile of Wales as a cultural tourism destination
- marketing emphasis

4. understanding the characteristics and needs of the cultural tourist
- understanding market need

Review of Cultural Tourism in Wales (2008)

The Strategy highlights:

o The increasingly competitive market place for tourism in Europe and Wales' relatively weak offer at present
o The importance of using cultural distinctiveness to help destinations stand out
o The demand for cultural tourism is fast growing
o Delivery at destination management level is crucial
o Tourism has also been defined as an important part of sustaining an area's cultural assets
o Funding from the WAG for cultural projects has generated significant investment, although this is likely to decline in coming years
o Lack of cohesive marketing is a problem and visitors are often bombarded (through leaflets and online) with information which dilutes destination impact
o Improved interpretation is key to developing and marketing the Welsh cultural tourism product, alongside providing appealing cultural activities and recognising the links between tourism and culture in Wales

Recommendations:

- Future investments should bring a return on investment and add value to other investments, add to a coherent international image of Wales and have a clear fit with the WAG strategic objectives
- Welsh culture should be a fundamental part of the experience for every visitor to Wales
- Destination distinctiveness is key – Wales must celebrate its cultural differences to stand out as a Challenger Brand, since people are seeking places and experiences that are different when they look for holiday or visit experiences

Tourism Strategy for North Wales 2010-2015
- Tourism generates £1.8bn for the North Wales economy each year and supports 37,500 jobs
- N Wales accounts for a third of Welsh tourism
- The majority of tourists are on holiday from the UK – heavy dependence on the domestic tourism market which is highly seasonal
- 70% visits take place in the summer months (May-Sept)
- The NW (Anglesey, Conwy, Gwynedd) gets 75% of the region's staying visits and 60% day visits, compared to the NE (Denbighshire, Flintshire, Wrexham)

- Visitor numbers are static over recent years with some tendancy to drop, in common with the rest of the UK
- High proportion of return visiting but possible failure to attract new markets
- Landscapes of countryside, mountains and coast are key natural assets, alongside heritage product and attractions, range of activities on offer. There is a need to capitalise on these aspects that make the area so special

Key areas for action:
1. **Projecting distinctive strengths**, by being market driven (UK family holidays, short breakers and activities holidays); by having stronger impact (more coherent message, focusing on high profile projects, emphasis on PR and marketing); providing inspiring information (including through the TIC and signage network)
2. **Investing in product excellence**, through providing quality accommodation, diverse attractions and excellent activities
3. **Providing an outstanding experience** – through well managed places and destination management; enriching experiences including events and festivals, arts, food and shopping; efficient transport and skilled people
4. **Working together in partnership** – through effective organisation; recognition of tourism and sound evidence.

Tourism Strategy for North Wales – Action Plan 2010-2013

Key actions under **Projecting distinctive strengths**:
- Primary marketing aimed at UK leisure tourism: family holidays, short breaks and activity tourism
- Secondary marketing aimed at overseas tourists, cruises, conference market, group travel, VFR, day visits, niche markets
- Rationalise websites and print publications
- Use regional brand values to convey coherent message
- Stronger emphasis on publicising N Wales icons: 'The big tickets' e.g. Snowdon, castles/ walled towns, narrow guage trains, Slate Heritage
- Strengthen presentation of destinations such as Llyn, Anglesey, Llandudno, Conwy Valley, Hiraethog
- Create single N Wales portal as taster site and gateway, supporting Visit Wales influence
- Review TIC provision, service and locations
- Review brown signing visitor signage
- Frontline staff to act as tourist ambassadors
- Make use of digital delivery

Key actions under **Investing in product excellence**:
- Develop routes, themes and clusters to raise visibility of smaller attractions e.g. Cultural Gateway Project in Caernarfon
- Support investment in attractions that will grow visitor appeal
- Grow the activity tourism sector e.g. mountain biking in the Rural Conwy Valley
- Implement Coastal Action Plans in Anglesey, Gwynedd, Conwy, Denbighshire

Key actions under **Providing an outstanding experience**:
- Destination Management Plans e.g. for towns, villages, sense of place

- Identify tourism hubs e.g. Amlwch, Mowlfre, Beaumaris, Holyhead, Llanfairpwll, Rhosneigr, Bangor, Barmouth, Bala, Betws y Coed, Blaenau Ffestiniog, Trawsfynydd, Caernarfon, Conwy, Dolgellau, Harlech, Llanberis, Llandudno, Llyn, Porthmadog, Snowdon
- Deliver the Gwynedd Coastal Package along the Gwynedd/ Conwy Coast
- Reinvest in Country Parks
- Develop a major events strategy, promote local and distinctive events to visitors
- Strengthen the local food offer
- Clusters of speciality retail
- Strengthen the heritage and cultural offer, establishing cultural trails/ network e.g. Mona Antiqua, Conwy Churches Trail
- Promote railway network

Key actions under **Working in partnership**:
- Secure effective destination management and marketing at sub-regional level
- Establish county-wide tourist associations to improve destination partnership

Appendix B

Monument custodian comments, as gathered for the Atkins report (2009) suggest that:

- Family groups formed a higher proportion of visitors at larger monuments, with the castles proving especially popular
- The profile of visitors changed in the summer months, with more families at this time and more older couples in the shoulder months
- There are fewer overseas visitors from the US than there used to be and more from Eastern Europe
- School visits made up a high proportion of total visitor numbers

Beaufort Research undertook surveys for a number of Cadw monuments in the summer of 2007 which revealed that the majority of summer visitors were:

- white
- English speaking
- aged 34-65
- ABC1 social grade
- resident outside Wales

Family groups were a particularly important group (in this report classed as adults with children under 16 years old). The report notes that despite making up the largest proportion of visitors, this group is the least well catered for.

Less well represented were:

- Welsh speaking visitors and people resident in Wales
- 16-34 year olds,
- C2DE socio economic groups,
- BME groups.

The report indicated that **core audiences** for interpretation are:

- family groups,
- school groups,
- adult visitors,
- overseas visitors
- travel trade visitors

Beaufort's 2008-9 visitor surveys for Cadw sites compared peak and non peak visitors and found that **off-peak visitors** were more likely to be:

- local (from Wales)
- higher social grades
- on day trips
- repeat visitors

For all sites, in both peak and off peak times c. one quarter were from Wales, two thirds from the rest of the UK, 6% from the rest of EU and 7% from the rest of the world. For the World Heritage Site castles (N Wales), **proportions of Welsh visitors decreased** to c. 14% (Conwy and Harlech) with an increase in visitors for the rest of the UK.

Visitors staying with friends and relatives were low in number (5% or less), particularly for the World Heritage Site castles compared to other sites including those in S Wales.

Group sizes were usually **3-4 people**, with most groups composed of **family groups**.

Factors influencing the decision to visit were for nearly two thirds **an interest in castles/ historic buildings**. An interest in Welsh culture/ history influenced c. one third.

Comments about what visitors enjoyed about the Cadw sites included:

- the scenery/ views
- the completeness of the historic structure
- exploring (that the site was good for kids to explore)
- walking the walls and climbing the towers

Visitors to Cadw sites had **lower opinions of the interpretation** of the main WHS castles than other Cadw sites e.g. only 4% visitors to Cadw sites rated the children's interpretive provision highly.

Tourism Strategies suggested that key markets for Welsh tourism are:

- UK holiday makers
- ABC1s
- 55+ years old, empty nesters
- families and children for heritage sites
- locals for festivals
- overseas audiences for heritage sites

For North Wales, the primary market was seen as:

- UK family holiday makers
- Short breakers
- Those on activity holidays

The secondary markets were:

- Overseas visitors
- Cruise markets
- Conference markets
- Group travel
- VFR
- Day visitors
- Niche markets

Research on visitor attractions in Wales suggests:

- Audiences for historic visitor attractions have decreased in number

- Audiences for Cadw and National Trust attractions have decreased between 2006-2008
- Historic attractions have the highest proportion of schools and foreign visitors
- Of the top ten paid for attractions in Wales, in 2008, from North Wales Electric Mountain was 4th, Penhryn (NT) 7th, Caernarfon Castle 8th and Conwy Castle 9th
- One third of visits to attractions were made in May, July and August with seasonality even more enhanced for rural attractions
- Weather was a key factor affecting visitor patterns

Research on visitors to Conwy County

- Visitors were less likely to be on day trips
- Visitors were more likely to be overseas
- Visitors were more likely to be ABC1s, except for those visiting Llandudno Junction who were more likely to be C2DEs
- Visitors were more likely to be older

These figures were comparable with a survey of Conwy town itself, except that these visitors were less likely to be from Wales itself and more likely to be on longer holidays.

Community Profile Reports (2007-8)
A set of reports on the community profiles for key Cadw sites were undertaken for Cadw in 2007. These included audience and community research including consultations.

The research showed that at the time of the survey, key sites were attracting the following visitor numbers per year:
- 185,000 Caernarfon
- 170,000 Conwy
- 93,000 Harlech,
- 75,000 Beaumaris
- 35,000 Criccieth
- 18,000 Rhuddlan (closed part of year)
- 10,000 Denbigh
- Dolbadarn: numbers not known as open site, but thought to only get visited by 'purposeful' visitors who know it is there!
- Flint Castle: numbers not known

For all the sites, the key visitor season was in the school summer holidays: July and August.

World Heritage Site data for the four WHS castles suggests that half of all visits are made from England, one quarter from overseas and less than one quarter from Welsh residents and local communities.

Many of the sites offered free residents passes to encourage local communities to access the castles.

Denbigh Castle had declining visitor numbers year on year.

Community Profile information was not available for Dolwyddelan Castle.

Site custodian consultations (2010)

- Visitors tend to visit the 'big ones' (castles) they know e.g. Conwy, Caernarfon. The more knowledgeable audiences also visit the Welsh castles in the hills. The key attractor sites should be used to disseminate people elsewhere
- Most people who come and stay in the area just visit the coast and the beaches
- The castles experience is currently blurring together for the visitor – if you've seen one you've seen them all
- Conwy get a lot of school visitors compared with other castle sites
- Get a lot of Eastern European visitors – one third of winter visitors in recent years at Conwy
- Visitors depend on season. Winter is couples, academics, specialists, people Visiting Friends and Relatives at Christmas. School groups after Christmas
- Schools audiences are outnumbered by tourists and bus groups, cruise ships from Holyhead (part of tour operator voucher scheme) during peak season.
- WHS castles attract large international tourist numbers
- Locals tend to come in for events e.g. Regiments Days when locals can look round for free – this can generate return trade
- Locals usually visit once in their lifetime but don't see need to return unless have children/ VFR
- The economic downturn saw increased domestic tourism numbers
- Families visit during holidays. Retired on coach trips visit in the autumn – the seniors. Heritage tourists with heritage passes come from abroad. Also a lot of visits from English Heritage members who get a reduction in the entry fee.
- Re-enactors come and do activities in the visitor centre in half term – attracts a lot of visitors
- Families are a key audience – like the riverside setting of Rhuddlan, the safe, enclosed space
- Visits tend to be very weather dependent

Appendix C

Consultees

We are grateful to the ongoing expert advice given in the course of the study from Dr Jeremy Ashbee, Castle Researcher.

One to one consultations were conducted either in person or by phone with the following:

- Dewi Davies, Regional Strategy Director, Tourism Partnership North Wales
- David Longley, Gwynedd Archaeological Trust
- Roy Williams, Head Custodian, Conwy Castle
- Tristian Jones, Head Custodian, Caernarfon Castle
- Mairwen Evans, Site Custodian, Criccieth Castle
- Jane Colclough, Site Custodian, Rhuddlan Castle
- Mariam Jones, Site Custodian, Harlech Castle
- Glynne Owen, Site Custodian, Beaumaris Castle
- Eleri Roberts, Beaumaris Castle
- Sian Shakespear, Sian Shakespear Associates
- Esther Roberts, Gwynedd Museum and Art Gallery
- Derek Roberts, Celtic Wave Project
- Julie Perkins, Events, Cadw
- Adrienne Goodenough, Lifelong Learning Manager, Cadw

A stakeholder workshop with representatives of various partner agencies and organisations was also conducted in March 2010 to test early ideas for the study. The results can be found in Appendix D.

Castles and Town Walls of Edward I & Princes of Gwynedd Interpretation Plans

Consultation Workshop: 30th March 2010 | Notes from group sessions

1   Introduction

A consultation event was set up at Llandudno Junction Community Club to capture the views of consultees and stakeholders from a variety of agencies across North Wales on early ideas for interpreting the Princes of Gwynedd and the Edwardian Castles and Town Walls of North Wales.

The event was used to inform attendees about the plans and the wider Pan Wales Interpretation Plan, and to present and discuss the consultant's early ideas for interpretation, bringing together people that would be interested in delivering future interpretation programmes.

The objectives for the day were to give attendees:
- An overview of the work the consultants are doing for the Edwardian Castles and Town Walls and Princes of Gwynedd plans
- An opportunity to review and have your say on our early assumptions and ideas for the two plans
- A chance to add your ideas for the sorts of interpretation initiatives to be taken by delivery agents across the region in the future, based on your perspectives, knowledge and experience of heritage interpretation initiatives and tourism in the area

1   Method

Short presentations were given on the two plans outlining Cadw's brief for the consultants, the background to the plans and the findings of the consultants to date, in particular:

- A summary review of the target audiences for interpretation
- A summary review of key sites, places and venues for interpretation
- A summary review of the key messages for each plan

Attendees were then asked to divide into two mixed agency groups to review and discuss each of the above categories and to add their own comments and ideas for the plans. The groups came together to discuss their findings for the two plans at the conclusion of the day.

A total of 14 consultees attended the workshop. Attendees for the two groups were comprised as follows:

Group 1	Group 2
• Caernarfon Royal Town Council • Edwardian Castles World Heritage Site Steering Group • Conwy County Borough	• Property Management, the National Trust • Tourism, Denbighshire County Council

• Conwy Town Council • Denbigh Town Council • Cadw • Mentor Mon • Tourism Denbighshire County Council	• Isle of Angelsey County Council • Conwy County Borough Council • Consultant for the Owain Glyndwr Interpretation Plan • Gwynedd Council • Tourism, Conwy County Borough Council

1   Comments on the Castles and Town Walls of Edward I

Following a presentation by PLB, invitees were divided into two groups and asked to comment on the suggested audiences, sites and key messages for interpretation. They were also asked to add their own ideas and comments regarding opportunities or initiatives they felt were relevant to the plan. The following notes are extracted from flip-charts written during the sessions reflecting contributions from the groups.

1.1   Audiences

The two groups broadly accepted the identified audience groups listed in the presentation (see below) and their additions have been added as follows:

Suggested audiences	Additions by the group
• Family group visitors • Older couples: visitors • Group travel markets • Overseas visitors • Schools and education groups • People visiting friends and relatives • Multilingual	1. Schools/ Educational groups (within 1 hours drivetime) 1. American visitors as a separate audience within 'Overseas Visitors' (lots of interest and enquiries received from the US) 1. High-spend visitors. Aimed at wealthy visitors (e.g. from the US) who have disposable income and are happy to spend money on a bespoke tour or package 1. Emphasis on local visitors as there are carbon footprint issues with audiences attracted from further a field. (Reference made to the Tourism Satellite Council). Group felt that this was not just about interpretation: also marketing and outreach. If Cadw market these sites locally this will help increase ownership of these monuments for local communities. Also if the interpretation hits the right note with locals it will hit the right note with all visitors 1. Could introduce visitor passes for people staying and visiting with friends and relatives local to the area? 1. Multi-lingual provision must include English, German and Dutch 1. Don't forget to cater for the existing

| | audiences |
| | 1. Cruise ship audiences |

When discussing audiences for this interpretation, the second group arrived at an agreement that marketing and signage are also important to ensuring that the right audiences are included. It was felt that marketing for the castles and town walls should include consideration of the group travel market and people coming into the region by coach, train and bus. Castle/ wall visits could be encouraged as part of packages taking in other linked attractions, such as ascending Snowdon on the narrow gauge railway.

1.1 Sites/ Venues

The groups were presented with a map of sites proposed for interpreting the castles and town walls of Edward I in North Wales. These sites comprised:

- Flint Castle
- Denbigh Castle and town walls
- Rhuddlan Castle
- Conwy Castle and town walls
- Beaumaris Castle
- Caernarfon Castle and town walls
- Dolbadarn
- Dolwyddelan Castle
- Criccieth Castle
- Harlech Castle
- Aberystwyth Castle (although it was acknowledged that this is not a Cadw site)

Although a few in the first group questioned the presence of Dolbadarn and Dolwyddelan on the map, during the discussion the first group were generally happy with those identified, agreeing that many of the sites should appear in both plans.

The second group questioned whether Criccieth, Dolbadarn and Dolwyddelan should be classed as a castle of Edward I, due to their historic associations with the Princes of Gwynedd. A general debate occurred amongst the group about whether the story of the castles and town walls of Edward I would be overcomplicated by adding these sites. The question appears to be over what constitutes Edward I castles and town walls e.g. were these monuments entirely the work of Edward? It was suggested that Cadw adopt a more general 'Castles of Wales' approach to remove the artificial 'English' division.

The group also discussed the merits of comparing 'English' castles such as Flint and Conwy with 'Welsh' castles such as Dolbadarn and Dolwyddelan since less remains of the Welsh castles physically, as it was thought that they were more likely to have been attacked and raised to the ground than the 'English' castles. The group also discussed the pitfalls of comparing castle design structures through interpretation, as this is hard to make legible to all audiences. Consultees did however comment that the relationships between these castles should be covered.

Caernarfon. This was listed but a consultee wanted to make the point that all phases of occupation for this town should be interpreted: Roman fort, Welsh Llys, Norman stronghold, Edwardian castle and walled town etc

Denbigh was felt to be an important inclusion, since the town walls survive and it was an important stronghold for Edward I.

It was felt that highlighting the castles and town walls of the Edward I era leaves an unhelpful void in the interpretive provision for earlier castles that we know less about, either those established by the Welsh Princes or by Anglo Normans. Similarly the group felt that the Welsh equivalent of these Edwardian castles, the court Llysoed and commotal system, were similarly in danger of not being interpreted alongside the Edwardian Castles story, as these do not exist as impressive physical structures to this day and were in fact very different to the stone castles.

Falling out of these discussions, the group felt that each castle and wall complex should be interpreted on its own individual merits, rather than trying to apply a 'one size fits all' approach. The World Heritage Site status of four of the sites, despite being highlighted on the map, was not discussed.

1.2   Key Messages

The group were presented with the following proposed key messages:

- The Edwardian Castles' arrival marked a major turning point in the history of Welsh independence
- The castles are as much a symbol of Welsh independence as they are of English conquest
- The Edwardian castles and town walls are a tangible feature of Edward I's conquest of Wales
- Life for people in the castles followed a hierarchy and this can still be seen in the architecture today
- The castles represent the pinnacle of castle building skills and development in Western Europe, completed in a remarkably short timescale and on a hugely ambitious scale
- The castles provide a means to keep some communities 'within' and others 'out'
- The castles have a compelling legacy which influences our ideas and identity today

One group were in general agreement with these messages. However, there was confusion about how the castles could be *"..a symbol of Welsh independence"*. The other group also disliked the second key message and felt that that word 'independence' should be replaced by the word 'resilience'. Also in relation to message 2, it was suggested that the messages should emphasise the symbolic importance of the castles, and the cost of their production, in that they say more about Edward I than the Welsh!

In addition, the groups commented on a need to include:
- 'people's stories'
- the impact of Edward's castles on Welsh culture – how it affected their daily lives, also laws, penalties/ punishments, administration
- Daily life – what was it like to live in these castles?
- What were the spaces like back then? (Reference made to recent interpretation of spaces at Dover Castle by English Heritage)
- Castle-building: people brought to Wales for the building works from all over Britain and Europe
- The wider history of the towns the castles are in and their development
- Links with the town and its businesses (like the linkages made between Hadrian's Wall and the local businesses in the surrounding villages)

- What does it mean to be Welsh today?

One group discussed the physical survival of some of these monuments, and the point was made that stone was quarried for other uses from these sites and that others have been subject to significant restoration e.g. Dolwyddelan.

Members of the group commented that focusing interpretation on life in the castles, as in the fourth message, would not be appropriate, since the castles only had a short life span before falling into disrepair and becoming 'shells'. It would be inaccurate to tell a story of 'happy families' in these castles as this was really not how they were used. Also this message is very site dependent, due to the particular architectural features of each site, and as stated above under audiences, the group suggested that each castle should be interpreted on its own merits. This point was reiterated when the group discussed the widely differing legacies of these sites and their different uses in history.

It was suggested that making the message 'life in the <u>shadow</u> of the castles' would be more appropriate. This would enable the interpretation to focus more on the impact of the towns that went with the castles as these had more 'conquering' impact in terms of their social/ economic/ administrative impacts e.g. the monopoly they had on trade. Again this links back to the sites chosen for interpretation, in that those on the coast that encircled Gwynedd are best able to demonstrate this impact. This message also opens up the possibility of interpreting English influences on the design of the town buildings.

There was also some talk on trends in castle building amongst various groups, including Marcher Lords, European influences, as well as more generally the English and the Welsh dynasties.

It was also suggested that it was the town walls, more than the castles, that were to keep some communities within and some out. The curfew bell at Caernarfon was cited because it tolled for the opening and the closing of the gates.

The facilitator challenged the group to discuss whether there was any point in interpreting the castles as a group. One person commented that the proliferation of castles in North Wales was a Unique Selling Point, but problems occur in the contested and less known histories of some of these sites, as discussed in 'sites/ venues', above. The group felt group interpretation would be possible, providing the messages focus on what gave rise to the castles – for example, the Edward I connection, the costs of the build and ongoing maintenance, the coastal access.

1.3   Ideas & Opportunities

The groups suggested the following:

- More living history throughout the year (e.g. the interpreter who plays 'Master James of St George' at Caernarfon Castle)
- Events hosted by local communities to draw local attention to the castles, and encourage a sense of ownership
- Better (and even some) facilities
- Improved signage to help visitors find the less well-known sites
- Computer reconstructions
- ICT/ web/ virtual reality

- Storytellers and guides
- Smart phone resources (in the future with younger audiences in mind)
- Downloadable mobile phone tours
- Local people should be the interpreters
- Local people to act as ambassadors for these sites and also have greater access to using the sites for a community venue/ for hire etc
- Interpret the local use of these historic places today e.g. the walls and quayside at Conwy
- Re-enact historic events
- Signage for these attractions from the A55 is poor but getting this reviewed is a headache
- Cadw should focus on the wider landscape beyond the monuments such as the towns associated with the castles and walls. In particular looking at the logistics of moving people about/ visitor management and using the towers of the castles to interpret the towns and landscape around and their evolution
- Provide timelines for the history of these sites – that show the basics of what you need to know to understand them
- Could a castle tour by boat be offered to emphasize the coastal nature of Edward's sites and offer visitors something different?
- Opportunity to signpost other town attractions from the castles linked to exhibitions on development and evolution and townscape/ landscape

2 The Princes of Gwynedd

Following a presentation by PLB, as before, the group was asked to comment on our suggested audiences, sites and key messages for interpretation. They were also asked to add their own ideas and comments regarding opportunities or initiatives they felt were relevant to the plan.

2.1 Audiences

The groups discussed the identified audience groups (see below) and made additions and some changes of emphasis:

Audiences suggested by PLB	Additions by the group
- Family group visitors - Older couples: visitors - Overseas visitors - Schools and education groups - Local people and people visiting friends and relatives - Multilingual	- Visitors to local sites and features including walkers following trails (not just those intending to visit the listed sites) - Group travel markets (as other plan) - Local visitors to include regional and national visitors (due to curriculum relevance etc) - More emphasis on schools and educational groups - Include 'incidental' visitors – for example those in Wales for other purposes such as walking holidays who may come across one of these sites - The group travel market are less likely to be a key audience for this group - Audiences with educational motivations

	might have a stronger likelihood to engage with this story • Overseas visitors will be less significant to this group. Maybe independently minded European visitors • Young professionals in Wales perhaps for activity holidays might be a key audiences, especially as some of the Princes sites are less accessible to coach tours, for example

One group also had some wider discussions around the subject of audiences for interpretation. This included the need to tailor interpretive messages to the different markets, with careful consideration for the nature of that market's visit, as the Princes of Gwynedd offers such as diversity of heritage experiences or 'product'. It was, for example, suggested that the Princes of Gwynedd product could be sold to touring coastal cyclists, for example. Walkers, walking groups, educational groups and caravan holiday markets were also mentioned as distinct groups who could be catered for.

It was acknowledged that often sites associated with the Princes could be classed as 'hidden gems' in nature, often less accessible or in private ownership, and able to offer fantastic opportunities for landscape appreciation, which may appeal to some groups more than others. Again this was an area where the interpretation and the marketing need to work closely together.

2.2 Sites/ Venues

There was general agreement with the sites presented on the map, as follows:
• Valle Crucis Abbey
• Ewloe Castle
• Basingwerk Abbey
• Montgomery Castle
• Dolforwyn Castle
• Church of St Marys, Conwy
• Conwy Castle
• Conwy Town Walls
• Degnwy Castle
• Maenan Priory
• St Grwst Parish Church
• Church of St Mary, Trefriw
• Llanrhywychyn Church
• Dolbadarn
• Dolwyddelan Castle
• Tomen Castle
• Cwm Prysor
• Cymer Abbey
• Castell y Bere
• Dinas Emerys
• St Marys, Beddgelert
• Criccieth
• Caernarfon
• Llys Rhosyr and the Pritchard Jones Instiute, Newborough

- Aberffraw
- St Marys and St Nicholas's Church, Beaumaris
- Penmon Priory
- Llanfaes
- Bangor Museum and Art Gallery
- Abergryngregyn

- Abergwyngregyn was mentioned as being important to the story of the Princes (although it was also acknowledged that there is no access to the existing 'motte' and the village and its infrastructure were not suitable for large quantities of visitors)
- Both Nefyn and Pwllheli (on either side of the Llyn peninsula) were former sites of a Llys. It was felt that they were important and there might be potential for links to them in the future and that they should be referenced.
- One consultee asked if Builth Wells was to be included, as a site with some associations with the Princes of Gwynedd. Similarly Cilmeri was referenced as a site that could be included due to its association with the monument to Llewelyn ap Grudffudd. Others commented that abbey sites had previously been overlooked in terms of their importance to the Princes story
- Focus on key successful individuals to make it easier for people to take in, e.g. Llewelyn ap Iorweth and Llewelyn ap Gruffudd. Davydd ap Gruffudd is another interesting character to help provide focus
- The key sites have really got to be worth the visitor's while in terms of making the effort to get to these less accessible places. The consultees felt that there should be a wow factor for visitors to experience. The facilitator challenged the group to nominate potential 'wow factor' sites – Castell y Bere and Dolforwyn Castles were both mentioned as places where people could have a good experience
- Does the interpretation need to provide an overall 'scene setter' for the Princes of Gwynedd, since this is a less known story for many Welsh as well as those visitors from outside. Intellectual access was felt to be a major issue for this plan.
- The visitor centre in Conwy could be redeveloped
- Interpret Welsh people and society at Aber and Llys Rhosyr

It was also noted that the map shows geographical 'gaps', particularly in North East Wales, which was historically Powys and would therefore be associated with the Princes of Deheubarth. It was suggested that these two groups of Princes could be made a single category for interpretation. St Asaphs was suggested as an important omitted site. The group also felt that there were more local sites in these areas that could be interpreted at local level, for example in education packs for schools.

One person also suggested clustering sites, due to the natural clusters occurring on the map e.g. in the Conwy area. However, the group seemed to regard specific sites as less important to telling the story across Wales as a whole.

Consultees also arrived at the conclusion that, having reviewed the sites for the Edwardian castles and town walls, there was a strong link between these and the Princes sites. Therefore the castles and town walls could be interpreted to include information about the Princes and where to find their key sites, e.g. the Llys, Churches and abbey sites. One consultee warned not to overload people with information however!

2.3   Key Messages

The group considered the following messages:

- The Princes of Gwynedd were the first Princes of all Wales
- Amongst all the groups of Princes in Wales, the Princes of Gwynedd had a long and successful dynasty
- The heartland of the Princes of Gwynedd was in the North West of Wales including Snowdonia and Anglesey
- Today archaeology, castles and religious sites provide the only tangible links with the lives of the Princes
- The dramatic stories associated with the Princes of Gwynedd connects us to them as people
- The Princes of Gwynedd are part of Wales's identity and sense of independence today

The following comments were made by the group:
- The first key message was accepted as important but felt the statement needed refinement to make it clear
- Important to link the interpretation more with people than places as this was more important to the Welsh generally
- Emphasis on the Welsh oral tradition: links with the Eisteddfod, poetry, songs, music
- In response to the first message, consultees were not sure what 'Wales' was meant here and that the message should be that the Princes were the first to claim that they were Princes of all Wales.
- One group were unhappy with the wording for the fifth message and were unsure about what this meant. The facilitator then brokered a discussion about how best to convey 'people stories' relating to the Princes that audiences could relate to. Suggestions included interpreting that the Princes were fighting for their land as it was this that gave them power. It was suggested that the messages should convey that people were not free and that life in medieval times was different to today
- One group wanted a key message to explain the Llys: itinerant courts of the Princes, and how these worked. The Princes were not an occupying force so had no need to live in fortified sites like castles. This was considered very important by the consultees

The response included a discussion regarding the need to strike a balance between those who will have some knowledge of the Princes of Gwynedd and those who have very little, including amongst Welsh audiences.

2.4   Ideas & Opportunities

The groups suggested the following:

- Exhibition at Caernarfon to tell the story of the Princes. In fact it was felt by some consultees that the existing exhibition which focuses on Prince Charles's 1969 investiture should be completely overhauled to tell the broader story of the Princes of Gwynedd with the investiture story as a later chapter. One consultee suggested that the Princes of Gwynedd story should be given much more space in a separate exhibition with clear links maintained between the two exhibitions.
- 'Mabinogion'-related events and living history
- Walking, cycling, car-based tours
- Themed geo-caching tours
- Experimental archaeology, reconstructed buildings
- Referral from and to museums and WHS venues
- Signage
- Identity/ brand (for trails, like the coastal path etc) which could feature the Princes' coat-of-arms

- The use of a 'Claude glass'
- Incorporate as much unique, site-specific interpretation as possible
- Opportunities to tell the stories of the Princes in trails around the sites, perhaps linking other local features
- Need tour guides for the group visit market
- Use of flags at sites such as castles to make links with Princes/ rival forces e.g. the flag of Owain Glyndwr
- Use existing visitor infrastructure and gateways rather than creating new ones
- Dolbadarn is crying out for interpretive development
- Introduce the story of the Princes at the sites of the castles and town walls of Edward I
- Don't put too much physical media in countryside sites and locations: avoid clutter
- Caernarfon could benefit from a new visitor centre that interprets the story of the town, (which at time of writing is still a proposal)
- Information needs refreshing at some sites – need to provide a consistent brand for the Princes
- Link to Medieval Denbighshire's children's initiative: 'Time Travel Wales'
- Utilise new media such as google earth to signpost key sites and show interactive web content
- Provide audio tours in the countryside, for example as in the Clwydian Range where the tours interpret elements like hill fort archaeology

3   Conclusions

Despite initial concerns about the 'artificial' divide between the two interpretive plans, strong links between the two schemes emerged from the discussions and it was clear that many sites overlap in a way that could potentially be complementary to target audiences.
There was also a consensus from both groups that interpretation is needed at many of the sites mentioned.

Edwardian Castles and Town Walls
For the castles and town walls of Edward I, the groups emphasised the importance of providing for local audiences. Marketing was also an important factor that kept cropping up and will be needed alongside the new interpretation.

Consultees were unsure about interpreting the castles of Edward I at castle sites that were not purely the constructs of Edward I. However, this became less of an issue when the overlaps with the Princes of Gwynedd Plan became clearer.

Consultees felt that messages for target audiences should not include saying that the castles are symbols of Welsh independence. However more emphasis is needed on the impact of these castles and towns on people's lives: 'Life in the shadow of the castles'. Consultees wanted the messages to include that the castles and towns were symbols, and the background that gave rise to them. This should include that, if there had not been a spirit of Welsh independence/ resilience, there would not have been a need to build the castles in the first place.

"Many people consider Cearnarfon Castle to be a symbol of Welsh resilience in that the Welsh, and the Welsh lanuage, are still here in spite of the conqueror's castle and the following centuries of conqueror's rule."

Key opportunities identified for the castles and town walls of Edward I include interpreting the Prince of Gwynedd at these sites, using local ambassadors/ interpreters, using new media, events and providing a means of accessing the 'bigger picture' i.e. of Welsh history.

Princes of Gwynedd
For the Princes of Gwynedd, key audiences suggested included walking audiences/ incidental visitors, young professionals/ active holidaymakers, 'motivated' visitors, but less emphasis on overseas visitors and organised tours. Local and national Welsh visitors were felt to be a target audience group.

The ongoing discoveries of former Llys sites and the abbey sites were considered important, and other sites mentioned that had not been on the list included Builth, and St Asaphs. Consultees wanted a greater emphasis on people than places/ sites: including through use of the Welsh oral tradition. However it was also felt that there should be places that provide a 'wow factor' and overall scene setter, as for the castles.

In terms of key messages, the wider townscape/ landscape story was felt to be important and a focus on people and Welsh life, including the Llys.

Opportunities mentioned included the use of tours/ trails, new exhibitions for Caernarfon Castle and Conwy Visitor Centres. Reconstructions were seen as a potentially important element and there is potential for signposting between sites, including the Edwardian castles and walls. Branding was seen as an opportunity, alongside careful marketing of specific elements of the product, such as the 'hidden gem' sites. Education packs also received many mentions.

Castles of Edward I		Version 4.0	
Outline Costings		**May 2010**	
	Interpretation Proposals	**Estimated Budget Costs**	
Ref No.	**Exhibit/Item**	**Item totals**	**Subtotals**
Individual Castle Sites			
FC 1	**Flint Castle**		
FC 1.1	Welcome panels (x3) @ £2,100 ea inc design, artwork & support/frame	£ 6,300.00	
FC 1.2	Cast-metal tactile model, in bronze mounted on steel lectern	£ 9,500.00	
FC 1.3	Interpretive panels (x3) @ £1,800 ea inc design, artwork & support/frame	£ 5,400.00	
FC 1.4	Metal plaques/ icons (x7) @ £230 ea inc design & manufacture	£ 1,600.00	
FC 1.5	Interpretive benches (x3) @ £2,000 ea	£ 6,000.00	
FC 1.6	Sculptural trail, allowance for setting up, design & manufacture	£ 35,000.00	
FC 1.7	3D tactile sculpture themed on Town Charter, allowance for design & manufacture	£ 12,000.00	
FC 1.8	Dedicated website portal	£ 8,000.00	
FC 1.9	Downloadable resources inc reconstruction drawings, leaflets, guides, themed trail packs†	£ 12,500.00	
FC 1.10	Downloadable multilingual audio tour, allowance inc production in 2 languages: Welsh & Eng	£ 15,000.00	
FC 1.11	Delivery, installation & fixing sundries	£ 7,700.00	
			£ 119,000.00
DC 2	**Denbigh Castle & Town Walls**		
DC 2.1	Welcome panels (x2) @ £2,100 ea inc design, artwork & support/frame	£ 4,200.00	
DC 2.2	New hands-on interactive exhibition, allowance inc design & fabrication	£ 45,000.00	
DC 2.3	Interactive 3D model, with interpretive graphics integrated	£ 10,500.00	
DC 2.4	Interpretive panels (x5) @ £1,800 ea inc design, artwork & support/frame	£ 9,000.00	
DC 2.5	Metal plaques/ icons (x10) @ £230 ea inc design & manufacture	£ 2,300.00	
DC 2.6	Interpretive benches with replicas (x3) @ £2,500 ea	£ 7,500.00	
DC 2.7	Self-guided trail, allowance for setting up, design & manufacture	£ 35,000.00	
DC 2.8	Development of map guide/ leaflet, allowance for design and 10,000 print-run	£ 15,000.00	
DC 2.9	Themed trail packs for families, allowance inc design and production	£ 10,000.00	
DC 2.10	Dedicated website portal	£ 8,000.00	
DC 2.11	Downloadable resources inc reconstruction drawings, leaflets, guides, themed trail packs†	£ 12,500.00	
DC 2.12	Downloadable multilingual audio tour, allowance inc production in 2 languages: Welsh & Eng	£ 15,000.00	
DC 2.13	Delivery, installation & fixing sundries	£ 11,500.00	
			£ 185,500.00
RC 3	**Rhuddlan Castle**		
RC 3.1	Welcome panel @ £2,100 ea inc design, artwork & support/frame	£ 2,100.00	
RC 3.2	Cast-metal tactile model, in bronze mounted on steel lectern	£ 9,500.00	
RC 3.3	Resources and props for role-playing activities, allowance	£ 15,000.00	
RC 3.4	Interpretive panels (x4) @ £1,800 ea inc design, artwork & support/frame	£ 7,200.00	
RC 3.5	Metal plaques/ icons (x6) @ £230 ea inc design & manufacture	£ 1,380.00	
RC 3.6	Interpretive benches (x3) @ £2,000 ea	£ 6,000.00	
RC 3.7	Sculptural trail & one-way turnstile, allowance for setting up, design & manufacture	£ 35,000.00	
RC 3.8	Replica 'throne' (chair) with integrated graphics & audio, allowance inc design & fabrication	£ 8,500.00	
RC 3.9	Dedicated website portal	£ 8,000.00	
RC 3.10	Downloadable resources inc reconstruction drawings, leaflets, guides, themed trail packs†	£ 12,500.00	
RC 3.11	Downloadable multilingual audio tour, allowance inc production in 2 languages: Welsh & Eng	£ 15,000.00	
RC 3.12	Delivery, installation & fixing sundries	£ 8,600.00	
			£ 128,780.00
CnC 4	**Conwy Castle & Town Walls**		
CnC 4.1	Welcome panel @ £2,100 ea inc design, artwork & support/frame	£ 2,100.00	
CnC 4.2	Reconstruction illustration on wall facing entry	£ 1,500.00	
CnC 4.3	Development of map guide/ leaflet, allowance for design and 10,000 print-run	£ 15,000.00	
CnC 4.4	Cast-metal tactile model with audio captions, in bronze mounted on steel lectern	£ 11,500.00	
CnC 4.5	New hands-on interactive exhibition, allowance inc design & fabrication	£ 75,000.00	
CnC 4.6	Reinstate first floor and replicate royal apartments, allowance for exhibition exc building works	£ 300,000.00	
CnC 4.7	Reconstruction of 13th C 'springald' & other armaments, allowance for design & development	£ 25,000.00	
CnC 4.8	Interpretive panels (x8) @ £1,800 ea inc design, artwork & support/frame	£ 14,400.00	
CnC 4.9	Interpretive panel with integrated audio point, inc design, recording and production	£ 2,500.00	
CnC 4.10	Themed trail packs for families, allowance inc design and production	£ 10,000.00	
CnC 4.11	Metal plaques/ icons (x16) @ £230 ea inc design & manufacture	£ 3,680.00	
CnC 4.12	Interpretive benches (x4) @ £2,000 ea	£ 8,000.00	
CnC 4.13	Speaking' telescopes (x2), inc allowance for audio production	£ 6,500.00	
CnC 4.14	Town Wall interpretation, interactive graphics (x6), @ £2,400 ea inc design & fabrication	£ 14,400.00	
CnC 4.15	New 'Princes of Gwynedd' exhibition, with replica collection items and topographic model	£ 35,000.00	
CnC 4.16	Provision of 'download centre' in Visitor Centre, allowing visitors to load resources on mobiles*	£ 15,000.00	
CnC 4.17	Self-guided trail, allowance for production of trail guide	£ 12,000.00	
CnC 4.18	Dedicated website portal	£ 8,000.00	
CnC 4.19	Downloadable resources inc reconstruction drawings, leaflets, guides, themed trail packs†	£ 12,500.00	
CnC 4.20	Downloadable multilingual audio tour, allowance inc production in 5 languages (see note)	£ 25,000.00	
CnC 4.21	Delivery, installation & fixing sundries	£ 29,500.00	
			£ 626,580.00
BC 5	**Beaumaris Castle**		
BC 5.1	Welcome panels (x2) @ £2,100 ea inc design, artwork & support/frame	£ 4,200.00	
BC 5.2	Development of map guide/ leaflet, allowance for design and 10,000 print-run	£ 15,000.00	
BC 5.3	Cast-metal tactile model with audio captions, in bronze mounted on steel lectern	£ 9,500.00	
BC 5.4	New hands-on interactive exhibition, allowance inc design & fabrication	£ 65,000.00	
BC 5.5	Reinstate first floor and recreate furnished rooms, allowance for exhibition exc building works	£ 150,000.00	
BC 5.6	Reconstruction of ground floor 'cellarage', allowance for design & fabrication of exhibition	£ 150,000.00	
BC 5.7	Interpretive panels (x5) @ £1,800 ea inc design, artwork & support/frame	£ 9,000.00	
BC 5.8	Themed trail packs for families, allowance inc design and production	£ 10,000.00	

BC 5.9	Metal plaques/ icons (x16) @ £230 ea inc design & manufacture	£	3,680.00
BC 5.10	Interpretive benches with replicas (x4) @ £2,500 ea	£	10,000.00
BC 5.11	Speaking' telescopes (x2), inc allowance for audio production	£	6,500.00
BC 5.12	Temporary shelter tent, for use during events at the castle	£	1,200.00
BC 5.13	Triggered audio visual projections inside wall walks (x2), allowance for design & production	£	16,500.00
BC 5.14	Triggered audio 'soundscapes' inside wall walks (x4), allowance for development	£	10,000.00
BC 5.15	Scenically-dressed latrine, with triggered audio, allowance	£	1,250.00
BC 5.16	Self-guided trail, allowance for production of trail guide	£	12,000.00
BC 5.17	Provision of 'download centre' in Visitor Centre, allowing visitors to load resources on mobiles	£	15,000.00
BC 5.18	Dedicated website portal	£	8,000.00
BC 5.19	Downloadable resources inc reconstruction drawings, leaflets, guides, themed trail packs†	£	12,500.00
BC 5.20	Downloadable multilingual audio tour, allowance inc production in 5 languages (see note)	£	25,000.00
BC 5.21	Delivery, installation & fixing sundries	£	28,000.00
		£	**562,330.00**
CaeC 6	**Caernarfon Castle & Town Walls**		
CaeC 6.1	Welcome panel @ £2,100 ea inc design, artwork & support/frame	£	2,100.00
CaeC 6.2	Remodel existing ticket booth arrangement, allowance	£	11,500.00
CaeC 6.3	Interactive 3D model, with interpretive graphics integrated (possibly incorporated into above)	£	10,500.00
CaeC 6.4	Development of map guide/ leaflet, allowance for design and 10,000 print-run	£	15,000.00
CaeC 6.5	Add interpretation to existing cased model with audio captions & triggered lighting	£	4,500.00
CaeC 6.6	New exhibition, updating Princes of Gwynedd interpretation, allowance inc design & fabrication	£	200,000.00
CaeC 6.7	Recreate furnished rooms, create 'scriptorium' as living history space	£	100,000.00
CaeC 6.8	Retain and upgrade existing audio visual programme: 'The Eagle and the Dragon'	£	8,500.00
CaeC 6.9	Interpretive panels (x7) @ £1,800 ea inc design, artwork & support/frame	£	12,600.00
CaeC 6.10	Themed trail packs for families, allowance inc design and production	£	10,000.00
CaeC 6.11	Metal plaques/ icons (x14) @ £230 ea inc design & manufacture	£	3,220.00
CaeC 6.12	Interpretive benches with replicas (x4) @ £2,500 ea	£	10,000.00
CaeC 6.13	Speaking' telescopes (x2), inc allowance for audio production	£	6,500.00
CaeC 6.15	Temporary shelter tent, for use during events at the castle	£	1,200.00
CaeC 6.16	Self-guided trail, allowance for production of trail guide	£	12,000.00
CaeC 6.17	Dedicated website portal	£	8,000.00
CaeC 6.18	Downloadable resources inc reconstruction drawings, leaflets, guides, themed trail packs*	£	12,500.00
CaeC 6.19	Downloadable multilingual audio tour, allowance inc production in 5 languages (see note)	£	25,000.00
CaeC 6.20	Delivery, installation & fixing sundries	£	28,000.00
		£	**481,120.00**
CrC 7	**Criccieth Castle***		
CrC 7.1	Welcome panel @ £2,100 ea inc design, artwork & support/frame	£	2,100.00
CrC 7.2	Cast-metal tactile model, in bronze mounted on steel lectern	£	9,500.00
CrC 7.3	Development of map guide/ leaflet, allowance for design and 10,000 print-run	£	15,000.00
CrC 7.4	Interpretive panels (x4) @ £1,800 ea inc design, artwork & support/frame	£	7,200.00
CrC 7.5	New exhibition on medieval Wales & Welsh life, allowance for design & fabrication	£	75,000.00
CrC 7.6	Story of Criccieth' audio visual programme	£	25,000.00
CrC 7.7	Metal plaques/ icons (x5) @ £230 ea inc design & manufacture	£	1,150.00
CrC 7.8	Interpretive benches (x2) @ £2,000 ea	£	4,000.00
CrC 7.9	Self-guided trail, allowance for production of trail guide	£	12,000.00
CrC 7.10	Upgrade telescope to 'speaking' variety	£	3,000.00
CrC 7.11	Provision of 'download centre' in Visitor Centre, allowing visitors to load resources on mobiles*	£	15,000.00
CrC 7.12	Dedicated website portal	£	8,000.00
CrC 7.13	Downloadable resources inc reconstruction drawings, leaflets, guides, themed trail packs†	£	12,500.00
CrC 7.14	Downloadable multilingual audio tour, allowance inc production in 2 languages: Welsh & Eng	£	15,000.00
CrC 7.15	Delivery, installation & fixing sundries	£	19,000.00
		£	**223,450.00**
HC 8	**Harlech Castle**		
HC 8.1	Welcome panel @ £2,100 ea inc design, artwork & support/frame	£	2,100.00
HC 8.2	Development of map guide/ leaflet, allowance for design and 10,000 print-run	£	15,000.00
HC 8.3	Cast-metal tactile model with audio captions, in bronze mounted on steel lectern	£	9,500.00
HC 8.4	New exhibition (in proposed new visitor centre), design & fabrication ex building works	£	150,000.00
HC 8.5	Enlarged reconstruction illustration incorporated into visitor centre facade, allowance	£	35,000.00
HC 8.6	Reinstate one the floor level in one of the towers to create ground floor 'armoury', allowance	£	150,000.00
HC 8.7	Interpretive panels (x5) @ £1,800 ea inc design, artwork & support/frame	£	9,000.00
HC 8.8	Themed trail packs for families, allowance inc design and production	£	10,000.00
HC 8.9	Metal plaques/ icons (x12) @ £230 ea inc design & manufacture	£	2,760.00
HC 8.10	Interpretive benches (x4) @ £2,000 ea	£	8,000.00
HC 8.11	Speaking' telescopes (x2), inc allowance for audio production	£	6,500.00
HC 8.12	Triggered audio 'soundscapes' inside recreated armoury, allowance for development	£	8,500.00
HC 8.13	Self-guided trail, allowance for production of trail guide	£	12,000.00
HC 8.14	Dedicated website portal	£	8,000.00
HC 8.15	Downloadable resources inc reconstruction drawings, leaflets, guides, themed trail packs†	£	12,500.00
HC 8.16	Downloadable multilingual audio tour, allowance inc production in 5 languages (see note)	£	25,000.00
HC 8.17	Delivery, installation & fixing sundries	£	28,000.00
		£	**491,860.00**
DwC 9	**Dolwyddelan Castle***		
DwC 9.1	Welcome panels (x2) @ £2,100 ea inc design, artwork & support/frame	£	4,200.00
DwC 9.2	Cast-metal tactile model, in bronze mounted on steel lectern	£	9,500.00
DwC 9.3	New displays to accompany existing Princes of Gwynedd exhibition, allowance	£	75,000.00
DwC 9.4	Interpretive panels (x4) @ £1,800 ea inc design, artwork & support/frame	£	7,200.00
DwC 9.5	Self-guided trail, allowance for production of trail guide	£	12,000.00
DwC 9.6	Dedicated website portal	£	8,000.00
DwC 9.7	Downloadable resources inc reconstruction drawings, leaflets, guides, themed trail packs†	£	12,500.00
DwC 9.8	Downloadable multilingual audio tour, allowance inc production in 2 languages: Welsh & Eng	£	15,000.00
DwC 9.9	Delivery, installation & fixing sundries	£	13,000.00
		£	**156,400.00**

DC 10	Dolbadarn Castle*		
DC 10.1	Welcome panels (x2) @ £2,100 ea inc design, artwork & support/frame	£	4,200.00
DC 10.2	Cast-metal tactile model, in bronze mounted on steel lectern	£	9,500.00
DC 10.3	Re-design/modify 'cage' at top of Keep	£	4,000.00
DC 10.4	Interpretive panels (x2) @ £1,800 ea inc design, artwork & support/frame	£	3,600.00
DC 10.5	Self-guided trail, allowance for production of trail guide	£	12,000.00
DC 10.6	Dedicated website portal	£	8,000.00
DC 10.7	Downloadable resources inc reconstruction drawings, leaflets, guides, themed trail packs†	£	12,500.00
DC 10.8	Downloadable multilingual audio tour, allowance inc production in 2 languages: Welsh & Eng	£	15,000.00
DC 10.9	Delivery, installation & fixing sundries	£	6,900.00

	£	75,700.00

Estimated Grand Total	£	**3,050,720.00**

Notes:

*These costs are duplicated in the Princes of Gwynedd Interpretation Plan as the proposals are interlinked

†Cost for individual development of assets for this one site, if project covered all sites then this would be a lower sum

Multilingual audio tours for WHS sites provided for a minimum 5 languages: Welsh, English, French, German & Spanish

We would recommend a contingency amount of between 5-10% be set aside to cover any unforeseen project costs at this stage

Estimates do not include for applying for planning permissions or scheduled monument consents