

**DYDD MERCHER, 17 MAWRTH 2021**

**AT: YR AELOD O'R BWRDD GWEITHREDOL DROS  
DIWYLLIANT, CHWARAEON A THWRISTIAETH**

YR WYF DRWY HYN YN EICH GALW I FYNYCHU CYFARFOD  
RHITHWIR O'R **CYFARFOD PENDERFYNIADAU AELOD Y  
BWRDD GWEITHREDO DROS DIWYLLIANT, CHWARAEON A  
THWRISTIAETH** A GYNHELIR AM **10.00 YB**, AR **DYDD IAU,  
25AIN MAWRTH, 2021** ER MWYN CYFLAWNI'R MATERION A  
AMLINELLIR AR YR AGENDA ATODEDIG.

*Wendy Walters*

**PRIF WEITHREDWR**

<b>Swyddog Democrataidd:</b>	<b>Kevin Thomas</b>
<b>Ffôn (llinell uniongyrchol):</b>	<b>01267 224027</b>
<b>E-bost:</b>	<b>kjthomas@sirgar.gov.uk</b>

Wendy Walters Prif Weithredwr, *Chief Executive*,  
Neuadd y Sir, Caerfyrddin. SA31 1JP  
*County Hall, Carmarthen. SA31 1JP*

# AGENDA

1. DATGANIADAU O FUDDIANNAU PERSONOL
2. COFNOD PENDERFYNIADAU - 15FED GORFFENNAF, 2020 3 - 4
3. TALIADAU HAMDDEN 2021-22 5 - 54
4. FFRAMWAITH ARDDANGOSFEYDD AC ARDDANGOSIADAU 55 - 172  
COFGÂR

*Sylwer: - Nid oes hawl gan y wasg a'r cyhoedd fynychu'r cyfarfod. Bydd y cofnod penderfyniad yn cael ei gyhoeddi fel arfer o fewn 3 diwrnod gwaith.*

# Eitem Rhif 2 CYFARFOD PENDERFYNIADAU AELOD Y BWRDD GWEITHREDO DROS DIWYLLIANT, CHWARAEON A THWRISTIAETH

**DYDD** Mercher, 15 Gorffennaf 2020

**YN BRESENNOL:** Y Cynghorydd: P. Hughes-Griffiths (Aelod o'r Bwrdd Gweithredol).

## **Roedd y swyddogion canlynol yn bresennol:**

I. Jones, Pennaeth Hamdden  
J. Davies, Uwch-reolwr y Gwasanaethau Diwylliannol  
S. Petherick, Uwch Rheolwr Gweithrediadau Actif  
R. Stradling, Rheolwr Busnes a Phrosiectau  
N. Thomas, Senior Outdoor Recreation Manager  
M.S. Davies, Swyddog Gwasanaethau Democrataidd

Rhith-Gyfarfod: 10.00 yb - 10.45 yb

### **1. DATGAN BUDDIANNAU PERSONOL**

Ni chafwyd dim datganiadau o fuddiant personol.

### **2. COFNOD PENDERFYNIADAU - 15FED IONAWR, 2020**

**PENDERFYNWYD** Ilofnodi bod cofnod penderfyniadau'r cyfarfod a gynhaliwyd ar 15fed Ionawr 2020 yn gofnod cywir.

### **3. TALIADAU HAMDDEN 2020-21**

Ystyriodd yr Aelod Bwrdd Gweithredol yr adroddiad ynghylch Taliadau Hamdden 2020-21 a oedd yn gofyn am gymeradwyo ffioedd manwl ar gyfer 2020-21 sy'n ffurfio rhan o'r cynllun cynhyrchu incwm ar gyfer yr adran hamdden yn 2020/21. Roedd yr adroddiad yn cynnwys codi tâl am y canlynol:-

- Gwasanaethau Diwylliannol (Lleoliadau'r Celfyddydau a'r Theatr)
- Lleoliadau Hamdden a Chwaraeon (canolfannau hamdden a phyllau nofio)
- Hamdden Awyr Agored (Parciau Gwledig, gan gynnwys y Parc Arfordirol y Mileniwm, a maes parcio Traeth Pentywyn; Canolfan Addysg Awyr Agored Pentywyn)

**PENDERFYNWYD** cymeradwyo taliadau Hamdden 2020-21 fel y'i nodir yn yr adroddiad gan ychwanegu taliad ar gyfer aelodaeth plattform digidol ar gyfer Chwaraeon a Hamdden sef £10 y mis a £7.50 y mis ar gyfer cwsmeriaid presennol Chwaraeon a Hamdden Actif a rhai'r dyfodol.

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**AELOD O'R BWRDD GWEITHREDOL**

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**DYDDIAD**

Mae'r dudalen hon yn wag yn fwriadol

DYDDIAD: 25 MAWRTH 2021

<b>Yr Aelod o'r Bwrdd Gweithredol:</b>	<b>Y Portffolio:</b>
<b>Y Cyngorydd Peter Hughes-Griffiths</b>	<b>DIWYLLIANT, CHWARAEON A THWRISTIAETH</b>

**Y PWNC:  
TALIADAU HAMDDEN 2021-22**

**Yr Argymhellion / penderfyniadau allweddol sydd eu hangen:**

- Cymeradwyo'r fframwaith taliadau Hamdden amgaeedig.

**Rhesymau:**

- Cyflwynwyd yr adroddiad taliadau drafft i'r Pwyllgor Craffu Cymunedau ar yr 2ail o Chwefror fel rhan o'r broses ymgynghori lawn ar y gyllideb ar gyfer 2021/22.
- Mae'r Cyngor Llawn yn cymeradwyo'r gyllideb gorfforaethol derfynol ar gyfer 2021/22.
- Mae angen i'r Aelod o'r Bwrdd Gweithredol gymeradwyo'r adroddiad manwl ynghylch y taliadau.

Y Gyfarwyddiaeth: Cymunedau Enw Pennaeth y Gwasanaeth: Ian Jones	Swydd:  Pennaeth Hamdden	Rhif Ffôn: 01267 228309 01267 228393
Awdur yr Adroddiad: Richard Stradling	Rheolwr Busnes a Phrosiectau	Cyfeiriad e-bost: IJones@sirgar.gov.uk RStradling@sirgar.gov.uk

**Declaration of Personal Interest (if any):**

**Dispensation Granted to Make Decision (if any):**

**DECISION MADE:**

**Signed:**

DATE: \_\_\_\_\_

EXECUTIVE BOARD MEMBER

**The following section will be completed by the Democratic Services Officer in attendance at the meeting**

Recommendation of Officer adopted	YES / NO
Recommendation of the Officer was adopted <b>subject to the amendment(s) and reason(s) specified:</b>	
Reason(s) why the Officer's recommendation was <b>not adopted:</b>	

# EXECUTIVE SUMMARY

## EXECUTIVE BOARD MEMBER DECISION MEETING FOR CULTURE, SPORT & TOURISM

DATE: 25<sup>th</sup> MARCH, 2021

### LEISURE CHARGES 2021-22

#### 1. Introduction:

1.1 This report details charges for 2021-22, comprising:

- Cultural Services (Arts, Museums, Theatres, Museums, and Archives)
- Sports & Leisure venues (Leisure Centres, Swimming pools, Actif Online products, and Actif Community sports charges)
- Outdoor Recreation (Country Parks, including the Millennium Coastal Park; Pendine Beach car park; and Pendine Outdoor Education Centre).

#### 2. Rationale

2.1 Factors taken into consideration for the annual charges review are:

- Corporate income and charging policy
- Previous years' charges
- Corporate income targets and inflation
- \*Demand / usage trends
- Comparative charges in neighbouring authorities and facilities
- Council's business / social objectives
- \*Performance of venues in previous years
- Three-year business / budget planning process
- Implications of capital investments
- \*Current economic climate
- Energy costs and projections
- Feedback from users and non-user surveys

Charges are upper thresholds and may be discounted, with approval from 2 service officers and the Head of Service.

\*N.B. The unprecedented outbreak of Covid-19 and its impact across the World has had a significant impact on charges across our services over the past 12 months and will continue to do so for this coming financial year and possibly beyond. As such, it must be appreciated that charges for this year, will have to reflect the availability of services and facilities as government guidelines dictate and social distancing measures allow.

2.2 Given the dynamic nature of managing the pandemic, it is proposed that this year's charging report be used as a core framework that allows managers to work within. For seasonal and membership charges in particular, the service will have to constantly review, and take feedback from the wider sector and users, whilst consulting with our EBM as part of any significant changes to the proposed schedule of rates. The principle of adjustments being agreed and signed off by two senior service officers and the HoS to ensure accountability and flexibility will continue as in previous years.

### 3. Key Points

3.1.1 Leisure Centre membership charges have been discounted during 2020-21 (agreed in-year by Corporate Director and EBM) to reflect the availability of services and to try and secure long-term custom from users. As such 3 simple charges have been applied and will continue up until 31/3/21:

- £10 pcm Online membership
- £20 pcm Individual membership
- £30 pcm Household membership

3.1.2 From 31/3/21, it is proposed that we apply the 2020-21 charges for Leisure centres, and increase to 21-22 schedule from the 1/10/21, in order to :

- a) keep charges aligned with inflationary cost and income targets; and
- b) graduate the impact of a return to 'normal charges from 22/23 by introducing a mid-year increase (retaining 20-21 charges for first half of the year, will also demonstrate loyalty to existing users to try and maintain / regain members)

3.1.3 One of our guiding principles for any revisions to charges during the covid affected period has been, and is, to maintain long term custom and members. This is true of individual bookings and group hires. This has meant taking a pragmatic view on charging for what services we have available at any given time and supporting voluntary clubs and organisations with discounted hire fees to keep them operating and solvent. This approach with clubs takes into account: standard facility hire charges; the availability and potentially restricted capacity of the facility on hire (different sports may have different restrictions, indoor and outdoor, contact / non-contact); the reasonable charge the club would pass on to its members / participants; and the (in)ability of the club to secure government hardship funding support.

3.2 Where charges differ significantly from previous year, an explanation is provided. Charges are rounded up / down to nearest 10p.

3.3 Where a customer applies to hire a facility on a commercial basis, the cost can be charged at up to x2.5 times that of the normal hire rate. Internal, partner and charitable organisations may apply for up to 50% reduction for fundraising events.

3.4 It should also be noted that 2021 seasonal charges for our campsite at Pembrey have already been agreed with our EBM, given that these sales take place early in the 2021 calendar year.

DETAILED REPORT ATTACHED?

YES – copy of charges report



## IMPLICATIONS

I confirm that other than those implications which have been agreed with the appropriate Directors / Heads of Service and are referred to in detail below, there are no other implications associated with this report :

Signed: Ian Jones

Head of Leisure

Policy and Crime & Disorder	Legal	Finance	ICT	Risk Management Issues	Organisational Development	Physical Assets
<b>NONE</b>	<b>NONE</b>	<b>YES</b>	<b>NONE</b>	<b>NONE</b>	<b>NONE</b>	<b>YES</b>

### Finance

The attached charges report forms part of the income generating plan for the leisure division for 2021-22.

It is acknowledged that multiple factors will play a part in the service's ability to charge and generate income this financial year, and probably next. Regular monitoring throughout the year will assist in delivering a best possible financial return for these services by year end.

SPJ

## CONSULTATIONS

I confirm that the appropriate consultations have taken in place and the outcomes are as detailed below

Signed: Ian Jones

Head of Leisure

**1. Scrutiny Committee** – Community Scrutiny Committee was consulted on the 2<sup>nd</sup> February, 2021, as part of the full budget consultation and construction process for 2021/22.

**2. Local Member(s)** - N/A

**3. Community / Town Council** - N/A

**4. Relevant Partners** - N/A

**5. Staff Side Representatives and other Organisations** - N/A

**Section 100D Local Government Act, 1972 – Access to Information**  
**List of Background Papers used in the preparation of this report:**

[Corporate income and charging policy – March 2017](#)

Mae'r dudalen hon yn wag yn fwriadol

**COUNTRY PARKS**

Income			Business Unit	Service Provided	2020/21 Charge Levied £	2021/22 Proposed Charge £	Comments
2019/20 Actual £	2020/21 Budget £	2021/22 Target £					
			<b>COUNTRY PARKS</b> <b>Pembrey Country Park</b>				
			<b>Park hire</b> Events Field (old archery site)	Daily hire: full field Weekly hire: full field Charity rates	500.00 2500.00	500.00 2500.00	Event hire charges generally held to help re-establish events, post-covid
			Monk's Head Field	Daily hire: full field Weekly hire: full field Charity rates	750.00 4500.00	750.00 4500.00	Prices retained as not inflation sensitive. Rental charge will be applied for activities that do not come under the event bracket (below), for example: weddings; private functions; experiential marketing; caravan rallies with the appropriate insurances etc (in the hire agreement it will state the maximum number of campers for each field).
			Medium Area of Land Small area of land	Daily Hire Size to be agreed Daily Hire Size to be agreed	300.00 200.00	300.00 200.00	
			<b>Major Events</b> within the Park this classifies as event footfall of over 5,000	Rates negotiable depending on scale and location of event			Charge set by Senior Outdoor Rec Manager, and senior officers in team to maximise events income taking into account the following (examples): size of event, area required, event profile, expected visitor numbers, disruption, time of year, the additional work required from the service, how well established or new event, charitable or commercial etc. Charge may also include park entry and/or participant entry fee.
			Events within the park organised by an external organiser (less than 5,000 footfall)	Commercial Charity/Non profit etc	2.40	2.40	New charge for events - with a footfall of less than 5000 people.
			Hourly Staff rate for External Events	Member of the team to help with external events	Park entry to be charged per vehicle £27 per hour	Park entry to be charged per vehicle £27 per hour	Charge to cover staff time before, during or after an event
			Events run by the events team within the park throughout the year	Price per ticket Tradestands at events	Max price of £20 per head Max price £50 per day food stalls max £200 per day Max Price of £10 per head	Max price of £20 per head Max price £50 per day food stalls max £200 per day Max Price of £10 per head	Price will be dependant on event type and costs, which will be covered in event plan
			Guided Walks	Guided Walks for groups with Rangers	£2 per unit	£2 per unit	Max number of 35 per ranger
			Fencing hire				

**COUNTRY PARKS**

Income			Business Unit	Service Provided	2020/21 Charge Levied £	2021/22 Proposed Charge £	Comments
2019/20 Actual £	2020/21 Budget £	2021/22 Target £					
			Bins		General waste £20 per bin, Recycling £9 Glass £12	General waste £20 per bin, Recycling £9 Glass £12	
			Commercial (Filming)	Full Day filming	500.00	500.00	Plus any rent for field etc
				Promoting the park in a positive manner	See comments	See comments	Discretionary by Senior Manager
			Staff Service (Filming support)	Hourly Rate per Team member	£27 per hour	£27 per hour	Manage public, enviromental and film crew assistance fees to be agreed by a small group of officers as above
			Bushcraft activites		Max £50 per day	Max £50 per day	New activity offering at all Country Parks, activity run by rangers
			Bushcraft activites		Max £25 per day	Max £25 per day	New activity offering at all Country Parks, activity run by rangers
			Conference Facilities		Max price of £100 per day	Max price of £100 per day	Room Hire charge only F&B offering will be etc
			Team Building Activities		Max £50 per day	Max £50 per day	New
			Birthday Party activites		Max £25 per head	Max £25 per head	New
			<b>Beach access</b>	Beach Key Fob Entry	£50 PER YEAR	£50 PER YEAR	Fisherman permit required
			<b>Memorial Benches</b>	Hawthorne		885.60	Available in MCP, PCP and LLO
				Hereford		604.00	
				Grafton Seat	1249.42	1250.00	
			<b>Riding Centre (Leased)</b>	Riding Centre tacked horses			Livery tenant has 2 comps then all other staff & visitors pay
			<b>PCP Caravan and camp site (CCC)</b>				<i>Inflationary increases added in most areas to reflect expected demand and to maintain budgets to target</i>
				Full Season (with electric)	1940.00	1989.00	1st March to 31st October
				Full Season (non electric)	1230.00	1255.00	1st March to 31st October
				Parking pass extension Nov-March	15.00	15.00	1st November to 31st March
				Glamping pods - per night		£70 Peak £50 off peak	2 night minimum stay new offering
				Full season serviced plot (water and	2350.00	2400.00	1st March to 31st October
				Summer Season (with electric)	790.00	805.00	six weeks school holidays
				Summer Season (non electric)	550.00	560.00	six weeks school holidays
				Daily rate peak periods (with electric)	25.00	25.50	April -September 5th
				Daily rate peak periods (non electric)	21.00	21.50	April -September 5th

**COUNTRY PARKS**

Income			Business Unit	Service Provided	2020/21 Charge Levied £	2021/22 Proposed Charge £	Comments
2019/20 Actual £	2020/21 Budget £	2021/22 Target £					
			<b>PCP General Camping (other areas of park)</b>	Daily rate off-peak (with electric)	23.00	23.50	March and September 5th -1st Nov
				Daily rate off-peak (non electric)	19.00	19.50	March and September 5th -1st Nov
				Serviced Peak	28.00	28.50	April -September 5th
				Serviced off peak	25.00	25.50	March and September 5th -1st Nov
				Cyclists/Walkers Peak	10.00	10.00	No Vehicle 1 man tent
				Cyclists/walkers off peak	7.50	7.50	No Vehicle 1 man tent
				Extra Vehicle	5.50	6.00	
				Per Extra Adult	5.00	5.00	
				Group bookings (bona fide charitable organisations e.g. Scouts, guides, church groups etc)	3.00	3.00	<i>For areas outside of main caravan and camping site field Off Peak only. Other times of year field hire will apply</i>
				Rallies that are in fields across the Country Park minimum charge for 10 units, must sign Rally Agreement and Pitches for Seasonal Campsite staff (Site Wardens)	£12 per unit or £3 vacant caravans	£12 per unit or £3 vacant caravans	Marshalls/deputy marshals for rallies of 20+caravans stay free of charge.
			Pitches for journalists and media positively promoting PCP	Free of Charge	Free of Charge	Wardens to stay on site in Warden's cabin to provide 24 hour security/maintenance. Signed by HOS	
				Senior Manager Discretion	Senior Manager Discretion		
			<b>Llyn Llech Owain</b>				
				<b>Catering</b>			franchise in park
			<b>Millennium Coastal Park</b>				
			<b>MCP field hire / events</b>	<b>Catering</b>			Catering franchises along MCP
				<b>Eisteddfod Fields hire</b>			
				Daily hire of: Full Site (3 Fields)	500.00	500.00	
				Weekly hire rate: Full Site (3 Fields)	2500.00	2500.00	
				<b>Charity rates</b>			
				Daily hire of: Full Site (3 Fields)			
				Weekly hire rate: Full Site (3 Fields)			
				Event non commerical			
				Events commerical	Car parking Carparking plus £2.40 per head	Car parking Carparking plus £2.40 per head	Rental charge will be applied for activities that do not come under the event bracket for example weddings, private functions, experiential marketing, circus etc. Fee can be negotiated for larger events as per events charges for PCP
			<b>Discovery Centre</b>				
				Catering			Leased as St Elli's Bay
			<b>North Dock</b>	North Dock events hire	£25 per hour	£25 per hour	Cannot guarantee exclusivity

**COUNTRY PARKS**

Income			Business Unit	Service Provided	2020/21 Charge Levied £	2021/22 Proposed Charge £	Comments
2019/20 Actual £	2020/21 Budget £	2021/22 Target £					
			Burry Port Harbour	Mooring fees			Charges now set by Burry Port Marina Ltd who have taken over the running of the Harbour since April 2018. Catering franchises along MCP
			Catering				

**COUNTRY PARK PARKING FEES**

Income			Product	Cost to user		Comments
2019/20 Actual	2020/21 Budget	2021/22 Target		2020/21 Charge Levied	2021/22 Proposed Charge	
<u>Pay &amp; Display Charges</u>			<u>Pay &amp; Display Charges</u>	<u>Pay &amp; Display Charges</u>		
£			£	£		
<b><u>Pembrey Country Park</u></b>						
			<b><i>Cars &amp; Coaches</i></b> April to September (9:00am-4:30pm)	5.50	6.00	All day £6.00. Up to 2 hours £3. Free access for people who book a course of lessons at Country park for the hours of instruction
			April to September (4:30pm-9:00am)	3.00	3.00	
			October to March	3.50	3.50	
			<b><i>Pay &amp; Display (outside car park)</i></b> Up to 2 Hours	2.00	2.00	
			Up to 4 Hours	2.70	2.70	
			<b><i>Motorised 2 Wheeled Vehicles</i></b> April to September (9:00am-4:30pm)	As per vehicle price	Free - ANPR System does not read motorcycles	
			October to March	As per vehicle price	Free - ANPR System does not read motorcycles	
			15 minute drop off time for anybody dropping somebody off e.g. at Ski centre or Riding School	No Charge		
<b>Tudalen</b>			<b><i>Season Tickets</i></b>			<b>2 number plates per pass must live at same address.</b>

**COUNTRY PARK PARKING FEES**

Income			Product	Cost to user		Comments
2019/20 Actual	2020/21 Budget	2021/22 Target		2020/21 Charge Levied	2021/22 Proposed Charge	
<u>Pay &amp; Display Charges</u>				<u>Pay &amp; Display Charges</u>	<u>Pay &amp; Display Charges</u>	
£				£	£	
			<b>Annual - First Time Buyers</b> 12 month Annual Tickets (from date of purchase)	55.00	57.50	12 month charge applies on date within which financial year the purchase is made.
			7 day pass	20.00	20.00	Retained price to support visiting tourists to area
			Lost tickets / change of vehicle	10.00	10.00	As per lost policy
			<b>Annual - Renewals</b> Loyalty 12 month annual ticket renewal	50.00	52.50	12 month charge applies on date within which financial year the purchase is made. Loyalty price to retain season ticket holders
			Oct - Mar off season ticket	To be discontinued		
<b>Llyn Lech Owain</b>						
Tudalen 16			Season Tickets 12 month ticket	25.00	27.50	12 month tickets to increase income all year if there is price increase it would be in the next charge after initial 12 months
			Lost tickets / change of vehicle	10.00	10.00	As per lost policy
			1 Hour	1.10	1.10	N.B When the car park P&D machine can accommodate then the charges / periods will change
			up to 3 hours	2.20	2.20	



**COUNTRY PARK PARKING FEES**

Income			Product	Cost to user		Comments
2019/20 Actual	2020/21 Budget	2021/22 Target		2020/21 Charge Levied	2021/22 Proposed Charge	
<u>Pay &amp; Display Charges</u>				<u>Pay &amp; Display Charges</u>	<u>Pay &amp; Display Charges</u>	
	£			£	£	
			Over 3 hours	3.20	3.20	to the same charges as MCP/Pendine

Mae'r dudalen hon yn wag yn fwiadol

**COASTAL CAR PARKS (MCP & PENDINE)**

2019/20 Actual	2020/21 Budget	2021/22 Target		2020/21 Charge Levied							2021/22 Proposed Charge							Comments		
Income				SEASON TICKETS			Pay & Display Charges (£)				SEASON TICKETS			Pay & Display Charges (£)						
<b>Millennium Coastal Car Parks</b>																				
							Short stay			Long Stay				Short stay			Long Stay			
				per year	Lost tickets & change of car details as per lost policy	For 6 months (Oct-March)	up to 1 hr	up to 2 hrs	up to 4 hrs	all day (max 8hrs)	per year	Lost tickets & change of car details as per lost policy	For 6 months (Oct-March)	up to 1 hr	up to 2 hrs	up to 4 hrs	all day (max 8hrs)	<i>No increases proposed for 21/22 due to new orders, P&amp;D machines and additional enforcement going into most car parks.</i>		
			Cars	37.50	10.00	20.00	1.10	1.70	2.70	3.20	40.00	10.00		1.10	1.70	2.70	3.20	12 month ticket only (from date of purchase), as per Country Parks		
			Motorhome				To Be discontinued												BP Harbour Motorhomes car park closed on H&S grounds, pending review	
			Boat & Trailer (BP Harbour)	55.00	10.00	N/A	55.00				55.00	10.00	N/A						12 month ticket	
			Blue Badge Scheme Holders	Get additional 1 hr free with any ticket purchased in line with CCC parking policy							Get additional 1 hour free with any ticket purchased in line with CCC parking policy									

**COASTAL CAR PARKS (MCP & PENDINE)**

2019/20 Actual	2020/21 Budget	2021/22 Target	2020/21 Charge Levied								2021/22 Proposed Charge								Comments
Income			SEASON TICKETS				Pay & Display Charges (£)				SEASON TICKETS				Pay & Display Charges (£)				
<b>Pendine Beach Car Parking</b>																			
				per year		For 6 months (Oct-March)	up to 1 hr	up to 2 hrs	up to 4 hrs	all day (max 8hrs)									
			Car Park	N/A	N/A	N/A	1.10	1.70	2.70	3.20	N/A	N/A	N/A	1.10	1.70	2.70	3.20	No long stay at Pendine due to limited alternative parking, but access to Beach parking during Summer months	
			Blue Badge Scheme Holders	Get additional 1 hr free with any ticket purchased in line with CCC parking policy							Get additional 1 hour free with any ticket purchased in line with CCC parking policy								

Multi-Park Membership options (PCP / LLO / MCP)

Bronze Option 1 Park - no discounts normal charges apply

Silver option £85 - choose 2 parks & get 10% discount in F & B and Activities

Gold Option £100 Choose 3 parks & get 10% discount in F & B And activities

All the above are 12 month passes for 2 vehicles registered at the same address

**PEMBREY SKI AND ACTIVITY CENTRE**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	2020/21 Charge Levied £	2021/22 Proposed Charge £	Comments
45,198	81,753	83,388	<b>Ski Slope</b>	<b>Recreational Skiing</b>			<i>Prices held due to covid impact and balance other increases in park</i>
				Adult - Rec Ski	13.00	13.00	
				Junior - Rec Ski	9.00	9.00	All Charges have been reviewed by evaluation of other premises and feedback from customers. Historically annual charges have made the Ski Instruction go inline with market pricing
				Adult - Own Equipment	10.00	10.00	
				Junior - Own Equipment	7.50	7.50	
				Student	8.50	9.00	
				Race Club	7.50	8.00	
				OAP/UB40	8.50	9.00	
				7 day consecutive pass rec ski child	35.00	35.00	
				7 day consecutive pass rec ski adult	40.00	40.00	
				3 month pass for rec ski Jan, Feb March Child	150.00	150.00	
				3 month pass for rec ski Jan, Feb March Adult	170.00	170.00	
				<b>Instruction</b>			90 mins coaching followed by coffee and cake Saturday Club for 90 mins ensure numbers for staffing
				Adult Lesson	18.00	18.00	
				Junior Lesson	12.00	12.00	
				Adult Group Coaching Club	20.00	20.00	
				Kids Club	8.50	8.50	
				Kids Club block booking of 6 weeks	40.00	40.00	
				Ski Party	10.00	10.00	
				Adult Party	10.50	10.50	
				Junior Party	7.50	7.50	
				Junior School Group	66.00	66.00	
				Extra person for Group	5.50	5.50	Group of 12 students For groups bring more than allocated amount 50mins + 30 min practice 1 hr + practice 1 hr + practice 1 hr + practice 1 hr + practice 1 hr + practice Part of the Ski 4 all group
				Private Lesson 1 person	35.00	35.00	
				Private Lesson 2 people	50.00	50.00	
				Private Lesson 3 people	65.00	65.00	
				Private Lesson 4 people	80.00	80.00	
				Private Lesson 5 people	95.00	95.00	
				Private Lesson 6 people	110.00	110.00	
				Adaptive Ski session	6.00	6.00	
				Adaptive ski private lesson	18.00	18.00	
				<b>Passport to Ski Lessons</b>			
				Under 16 P2S 6 week course	60.00	60.00	New option 1 hour lesson New option 1 hour lesson
				Over 16 P2S 6 week course	90.00	90.00	
				Private 1-2-1 P2S 6 Week course	180.00	180.00	
73,001	90,840	92,656					
22,406	34,722	35,416					
74,232	105,351	107,458					

**PEMBREY SKI AND ACTIVITY CENTRE**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	2020/21 Charge Levied £	2021/22 Proposed Charge £	Comments
							<i>Prices held due to covid impact and balance other increases in park</i>
			Golf	<b>Shop &amp; servicing of equipment</b>			
				Custom foot beds	60.00	60.00	
				Ski Servicing Full	35.00	35.00	
				Ski Servicing basic	25.00	25.00	
				Footbeds	45.00	45.00	
				Ski & Boot Hire	5.00	5.00	
				<b>Slope Hire</b>			
				All day both slopes	600.00	600.00	
				Slope hire full day	450.00	450.00	
				Slope hire half day	300.00	300.00	
				Slope hire 1 hour	100.00	100.00	
				<b>Cycle Hire</b>			
				2 hours - Adult	8.50	8.50	
				2 hours - Child	5.50	5.50	
				4 hours - Adult	10.50	10.50	
				4 hours - Child	7.50	7.50	
				1 day - Adult	17.00	17.00	
				1 day - Child	11.00	11.00	
				Trailer	5.50	5.50	
				Tow along - per hr (inc helmet)	5.30	5.30	
				Adaptive bikes			
				Child seats - per hr (inc helmet)	3.80	3.80	
				4 Seater bikes	£15.00 per hour	£15.00 per hour	
				<b>Toboggan</b>			
				1 Ride	3.00	3.00	
				10 rides	17.50	17.50	
				3 Rides	6.00	6.00	
				<b>Pitch and Putt</b>			
				Child, OAP & Unwaged (9 holes)	3.20	4.00	Based on demand
				Child, OAP & Unwaged (additional 9 holes)	2.20	2.20	
				Adult	5.30	5.00	Based on demand
				Adult (additional 9 holes)	3.20	3.20	
				Family Ticket		17.50	2 adults and 3 children
			<b>Disc Golf</b>				
			Child, OAP & Unwaged	2.70	4.00		
			Adult	3.70	5.00		
			Family Ticket		17.50	2 adults and 3 children	
			<b>Crazy Golf</b>				
			Child, OAP & Unwaged	4.00	4.00		
			Adult	5.00	5.00		
			Family Ticket	17.50	17.50	2 adults and 3 children	

PENDINE OUTDOOR EDUCATION CENTRE (POEC)

**N.B. All POEC charges held and will be subject to full review as part of business re-modelling review for service. Final charges tbc via EBM.**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Service	Charge Levied 2020/21 £				Proposed Charge 2021/22 £			
				Schools		Non-Schools		Schools		Non-Schools	
				Carms	Out of County	Groups	Comment	Carms	Out of County	Groups	Comment
258,924	348,056	355,017	Bed and Breakfast	20.00	20.00	>25.00	'All in' packages comprise 50% cost for activity instruction & 50% Food and Board. (*) VAT will only be charged on Food and Board - 50% of total net cost.	20.00	20.00	>25.00	'All in' packages comprise 50% cost for activity instruction & 50% Food and Board. (*) VAT will only be charged on Food and Board - 50% of total net cost.
			Day visit (no food) 2 activities *	>20.00	>25.00	>25.00	'Instructor led activities' are VAT exempt.	>20.00	>25.00	>25.00	'Instructor led activities' are VAT exempt.
			* Mon-Fri lunch "All in"	175.00 (125.00 FSM)	220.00	255.00	Minimum numbers apply Free places for leaders (ratio 1: 12) Reduced rates may be offered under the following circumstances (Signed off by Snr Outdoor Rec Mgr):	178.50 (127.50 FSM)	225.00	260.00	Minimum numbers apply Free places for leaders (ratio 1: 12) Reduced rates may be offered under the following circumstances (Signed off by Snr Outdoor Rec Mgr):
			4 day 'All in'	150.00 (106 FSM)	187.00	220.00	• To obtain a first time booking. • To increase out of season bookings. • To encourage customer loyalty. • During periods of lower demand at POEC.	153.00 (108.00 FSM)	190.00	225.00	• To obtain a first time booking. • To increase out of season bookings. • To encourage customer loyalty. • During periods of lower demand at POEC.
			3 day 'All in'	118.00 (85.00 FSM)	150.00	168.00		120.00 (86.50 FSM)	153.00	170.00	
			Fri tea - Sun lunch (no activity)	78.00	90.00	95.00		80.00	92.00	97.00	
			Activities - 1/2 day rate min 8 in group or £72.00	>12.50	12.50	>20.00		>12.50	>12.50	>20.00	
			Meals	3.50	3.50 child 4.50 adult	4.00 child 5.00 adult		3.50	3.50 child 4.50 adult	4.00 child 5.00 adult	
			Camping	6.00	6.00	6.00		6.00	6.00	6.00	
			Bunkhouse	10.00	10.00	12.00	Min numbers apply / Bring own bedding	10.00	10.00	12.00	Min numbers apply / Bring own bedding
				No VAT	Plus VAT	Plus VAT(*)		No VAT	Plus VAT	Plus VAT	

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## LEISURE CENTRE CHARGES

Income			Product	Cost to user		Detail / Comment
2019/20 Actual £	2020/21 Budget £	2021/22 Target £		Charge Levied 20/21 £	Proposed charge 21/22 £	
						<b>Monthly membership prices held until 1st Sept, along with school swim sessions, and specified club hire charges</b> <b>Classes and facility hires typically 55 mins unless stated</b>
			<b>Health &amp; Fitness</b>			
			Gym Session (Fitness Suite)	£6.00	£6.20	No time limit
			Junior Gym Session	£4.00	£4.10	Age 12 and over, accompanied by an adult up to 16
			Adult Activity Session / Fitness Class	£6.00	£6.20	Classes e.g. aerobics; kettlebells; circuits etc. Same charge for online Pay as you Go class
			Junior Activity Sessions (u16)	£4.00	£4.10	
			Fitness Test/Programmes	£25.00	£25.00	Price held as at top of comparable products
			NERS GP Referral scheme sessional charge per visit for 16 week programme.	£2.00	£2.00	Charge set by WG supported National Exercise Referral Scheme (NERS). Clients encouraged to become full members after 16 week programme.
			Health-related outreach exercise referral session e.g. Falls prevention	£3.60	£3.70	Community session delivered at various community halls
			<b>Health &amp; Fitness Induction fees</b>			
			Induction assessment for 'Pay as you go' customers (free for persons signing up for Direct Debit)	£20.00	£25.00	Price held as at top of comparable products
			<b>Health &amp; Fitness Memberships</b>	<a href="#">Link</a>		<i>Our membership attrition rate pre-covid was very low at 2.53% - with an industry norm of 4 to 5%</i>
			Actif Household membership with access to bolt-on extras (Gym, classes, swim all times monthly DD)	£45.00	£46.00	Entitles 2 Adults and up to 4 Children to access unlimited Fitness suite, classes, and public swim sessions. Also suitable for students living in shared accommodation
			Actif Household additional membership monthly DD fee per child / person	£6.00	£6.50	
			<i>Fusion' Household £365 Membership (Gym, classes, swim all times monthly DD)</i>	£39.00	£41.00	<i>Not being sold anymore, but still in place for persons who signed up to this deal before it was replaced by Actif Household Membership. Price still live as members on this deal are being retained.</i>
			Platinum - Gym, classes, swim all times monthly DD for individuals	£35.00	£36.00	
			Corporate Platinum - Gym, classes, swim all times monthly DD for individuals	£30.00	£31.00	Price per person where businesses can get more than 5 employees to sign up.
			Synrgy Membership monthly DD (access to specified programme)	£23.60	£24.20	Deleted as available product
			Over 60's & Student Saver Scheme (Gym & Swim, classes)	£27.00	£27.70	
			Direct Debit Membership for Fitness Room at St Clears LC and Coedcae	£23.70	£24.30	Smaller rooms and offer compared to main sites

## LEISURE CENTRE CHARGES

Income			Product	Cost to user		Detail / Comment
2019/20 Actual £	2020/21 Budget £	2021/22 Target £		Charge Levied 20/21 £	Proposed charge 21/22 £	
			Actif Anywhere online classes - subscription per member Actif Anywhere bolt-on subscription (for existing members on a core DD subscription)	<a href="#">Link</a>	£10.00  £7.50	<b>Monthly membership prices held until 1st Sept, along with school swim sessions, and specified club hire charges</b> <b>Classes and facility hires typically 55 mins unless stated</b> Product introduced by EBM report Sept 2020. Provides a range of live and pre-recorded classes for members.  Product introduced by EBM report Sept 2020
			<b><u>Health &amp; Fitness Administration (joining) fees</u></b>  Administration Fee (for new / re-joining members) Actif Anywhere Online Administration Fee  Household Membership Administration Fee Household Actif Anywhere Membership Online Administration Fee	£15.00 £10.00  £30.00 £20.00	£15.00 £10.00  £30.00 £20.00	These are the administration and joining fees charged to new or re-joining customers. Also apply for Broze (swim only memberships). As a service we sign up circa 200 members per month in normal times (pre covid) i.e. £36k pa for £15 admin fee. Some providers don't charge but have much higher attrition rates. Fee helps with retention - where people often freeze their membership rather than cancel to avoid re-join fee
			<b><u>Health &amp; Fitness Products</u></b>  Actif Towel Actif RFID Wristband Actif Water Bottle Actif RFID Button Actif Membership Card (Replacement) Actif Locker Coin Keyring Actif Gift Bundle (comprising towel, wristband, water bottle, button and Keyring)	£6.40 £5.00 £2.60 £2.00 £2.00 £1.10 £14.50	£6.40 £5.00 £2.60 £2.00 £2.00 £1.10 £14.50	Branded hand towel RFID is an electronic system that recognises the member upon entry  RFID is an electronic system that recognises the member upon entry
Tudalen 26			<b><u>Swimming</u></b>  Adult Swim Session Junior Swim Session Family Swim Session (2 adults & 2 children) Inflatable Session	£4.90 £2.90 £12.70 £4.00	£5.00 £3.00 £13.00 £4.10	

## LEISURE CENTRE CHARGES

Income			Product	Cost to user		Detail / Comment
2019/20 Actual £	2020/21 Budget £	2021/22 Target £		Charge Levied 20/21 £	Proposed charge 21/22 £	
			FAST session	£6.00	£6.20	<b>Monthly membership prices held until 1st Sept, along with school swim sessions, and specified club hire charges</b> <b>Classes and facility hires typically 55 mins unless stated</b> FAST sessions are targeted coached programmes aimed at the competitive and triathlon sports with the new junior FAST targeting under 16s Decreased to align to other fitness classes
			Junior FAST session		£4.70	
			Aquafit	£6.50	£6.20	
			<b><u>Swimming memberships</u></b>			
			Bronze - Swim All Times monthly DD adult	£25.00	£25.60	Price per person where businesses can get more than 5 employees to sign up. For existing members only, not available anymore. Annual one off fee
			Corporate Bronze - Swim All Times monthly DD	£22.00	£22.60	
			Annual Swim	£160.00	£165.00	
			FAST membership - charge per month		£27.00	
			Junior FAST membership - charge per month		£24.70	
			<b><u>Swimming Instruction</u></b>			
			Junior / Adult Lessons Stage 1-7 Direct Debit	£24.10	£24.70	Lessons last minimum of 30 minutes - prices per month
			Stage 8 ( 3 - 4.5 hours)	£43.50	£44.60	Delivered at club level
			Stage 9 ( 5 - 8 hours)	£51.20	£52.40	Delivered at club level
			Stage 10 ( 8.5 - 10.5 hours)	£51.20	£52.40	Delivered at club level
			Stage 11-12 (12-13.0 hours)	£61.40	£62.90	Delivered at club level
			Stage 11-12 (13.5-16.5 hours)	£66.50	£68.10	Delivered at club level
			Performance Stage (15-20 hours)	£76.80	£78.60	Delivered at club level
			One to One Lessons (Scheme) - per 30 mins	£15.20	£15.60	Additional time for swimmers on Learn to Swim scheme
			One to One Lessons (External) - per 30 mins	£43.00	£25.00	Private lesson. Reduced charge significantly as not generally sold - incentive to sell product post-Covid and aligns to fitness induction/review
			<b><u>School Swimming</u></b>			
			School Swim Session (per child)	£2.35	£2.40	To be implemented Sept 21, aligned to academic year
			Additional School Swim Instructor recharge	£16.00	£16.40	An option for schools to add to their school staff capacity if desired/required

## LEISURE CENTRE CHARGES

Income			Product	Cost to user		Detail / Comment
2019/20 Actual £	2020/21 Budget £	2021/22 Target £		Charge Levied 20/21 £	Proposed charge 21/22 £	
						<i>Monthly membership prices held until 1st Sept, along with school swim sessions, and specified club hire charges Classes and facility hires typically 55 mins unless stated</i>
			<b><u>Lifeguard Course</u></b> Pool Lifeguard Qualification (per course) Automated External Defibrillator Training	£280.00 £51.20	£286.50 £52.40	All sites Charges are tied to the fee structure published by the awarding body RLSS UK
			<b><u>Health Suite</u></b> Sauna (per 55 min session) Health Suite & Swim session Health Suite & Gym	£7.40 £8.00	£7.60 £8.20 £9.30	New product
			<b><u>*Facility Hire: Wet-side</u></b> Main Swimming Pool per Lane Main Swimming Pool (1 lifeguard) per 55mins - Carmarthen LC Main Swimming Pool (1 lifeguard) per 55mins - Llanelli LC Main Swimming Pool (1 lifeguard) per 55mins - AVLC Main Swimming Pool (1 lifeguard) per 55mins - Llandovery Pool Small Swimming Pool (1 lifeguard) per 55mins Small Swimming Pool (1 lifeguard) per 55mins	£12.10 £96.80 £72.60 £60.50 £43.00 £36.30 £29.20	£12.40 £99.20 £74.40 £62.00 £40.00 £37.20 £29.90	<i>20% discount applies for clubs block booking 10 or more sessions</i> £10 at Llandovery as shorter 20m lane rather than 25m 25m x 8 Lane pool (calculated by lane cost x number of lanes) 25m x 6 Lane Pool 25m x 5 Lane Pool 20m x 4 Lane Pool At CLC; AVLC; LLC Llandovery (smaller pool)
			<b><u>*Facility Hire: Dry-side</u></b> <b>Indoors</b> Sports Hall - Full per 55 mins St Clears Sports Hall - Full per 55 mins Llanelli LC Double Sports Hall Llandovery LC Small Hall Small Hall/Dance Studio Conference room (All day) Conference room Morning/Afternoon/ Evening	£46.40 £31.30 £92.60 £25.00 £36.60 £135.00 £70.00	£47.50 £37.50 £95.00 £25.00 £37.50 £140.00 £76.00	<i>20% discount applies for clubs block booking 10 or more sessions</i> CLC / NCELC / LLC (Half of double hall); AVLC Smaller sportshall New product, price kept low to build interest in business for first year Including CLC Judo Hall CLC CLC

## LEISURE CENTRE CHARGES

Income			Product	Cost to user		Detail / Comment
2019/20 Actual £	2020/21 Budget £	2021/22 Target £		Charge Levied 20/21 £	Proposed charge 21/22 £	
			Multipurpose / Function / Activity Room Short Tennis / Badminton / Tennis - per court, 55 mins Squash / Table Tennis - per court, per 40 mins	£24.00 £9.30 £7.00	£24.60 £9.60 £7.20	<b>Monthly membership prices held until 1st Sept, along with school swim sessions, and specified club hire charges</b> <b>Classes and facility hires typically 55 mins unless stated</b> Reduced by 10% for each additional hour booked - New offer*
			<b>Outdoor - Athletics Track</b>  Athletic Track (club - per hr) Athletic Track (per person per hr usage)  Athletic Track Steward (1 Hour) Athletic Track Steward (Half Hour)  1/2 day hire of track (4 hrs): NGB / Club / HE&FE Full day hire of track (8hrs): NGB / Club / HE&FE	£48.00 £6.00  £16.00 £8.00	£61.40 £6.20  £16.40 £8.20	<i>20% discount applies for clubs block booking 10 or more sessions</i> Equates to £49.12 per/Hr for block bookings. General charge comparable with similar facilities across Wales and UK and reflective of facilities/services whilst considering sustainability of main hirer(s) i.e. club income via membership base and charge per person per session. For individual bookings An option for bookers to add to their club/school/org capacity if desired/required. Primarily to support athletics meetings Standard charge would be £195.00; Schools charge £150.00 Standard charge would be £390.00; Schools charge £240.00
			<b>Outdoor - Grass Football pitch</b> Football pitch - middle of track	£38.00	£38.90	<i>20% discount applies for clubs block booking 10 or more sessions</i> CLC
			<b>Outdoor - All Weather pitches</b> All weather pitch - full size 2G (Carmarthen, Amman Valley) Half Pitch 2G All Weather pitch All Weather pitch - small 2G Llanelli LC Full Red Gravel Pitch (without lights) Half Red Gravel Pitch (without lights)  All weather pitch - full size 3G (Penrhos School, Llanelli. Also proposed at Amman Valley LC)	£60.00 £36.00 £24.70 £36.80 £19.50  £78.60	£61.40 £36.90 £25.30 £38.90 £23.30  £80.50	<i>20% discount applies for clubs block booking 10 or more sessions</i> 2G pitch is sand filled and suitable for Hockey and Soccer training (and junior Soccer matches only)  Smaller than half pitch dimensions Coedcae site (annual increase slightly above inflation to bring charge closer to 2G pitch hire charges) Coedcae site (annual increase slightly above inflation to bring charge closer to 2G pitch hire charges) 3G pitch is suitable for contact sports such as Rugby and Soccer matches. Higher costs to maintain, licence and replace, plus charges in line with other comparable 3G pitches, e.g. Coleg Sir Gar

## LEISURE CENTRE CHARGES

Income			Product	Cost to user		Detail / Comment
2019/20 Actual £	2020/21 Budget £	2021/22 Target £		Charge Levied 20/21 £	Proposed charge 21/22 £	
			Half Pitch 3G All Weather pitch	£47.20	£48.30	<b>Monthly membership prices held until 1st Sept, along with school swim sessions, and specified club hire charges</b> <b>Classes and facility hires typically 55 mins unless stated</b>  Popular with teams sharing facilities for Winter training. Agreed with local football leagues to support completion of fixtures due to waterlogged pitches etc, whilst trying to keep charge affordable when compared with normal match fees. Normally weekend slots.
			Match hire - for 3G	£94.30	£96.50	
			<b>Outdoor - Courts and Multi Use Games Areas (MUGA)</b>			20% discount applies for clubs block booking 10 or more sessions  Standardised price
			Outside Netball Court, per 55 min and MUGA 55Mins	£23.20	£18.20	
			Tennis - per court, 55 mins	£9.30	£9.60	
			<b>Outdoor - Changing Rooms</b>			
			Changing Facilities	£21.50	£22.00	
			Changing Facilities (per person)	£2.90	£3.00	
			<b>Children's Birthday Parties</b>			
			Per Child	£10.20	£10.50	Minimum of 10 children for dryside & minimum of 15 children wetside
			<b>Leisure Saver Scheme</b>			
			Actif Saver Card (12 months)	£14.00	£15.00	Annual fee which then gives 10% discount on paid activity at all times.
			Actif Super Saver Card - Benefits (12 Months)	£14.00	£15.00	Annual fee which gives 40% discount off-peak and 10% at all other times (Concession applies for Students; 50+; and those on benefits)
			7 day leisure centre membership - Adult	£15.90	£18.60	Price based on 3 x fitness session cost
			7 day leisure centre membership - Child (<18)	£10.80	£9.00	Price based on 3 x fitness session cost
			7 day leisure centre membership - Family (up to 2 adults and 2 children)	£26.60	£27.60	Price based on 3 x fitness session cost
Tudalen 30			<b>Equipment Hire Charges</b>			
			Squash Racket Hire	£3.20	£3.20	Under review during 21-22 as minimal uptake
			Badminton Racket Hire	£3.20	£3.20	
			Short Tennis Racket	£3.20	£3.20	
			Table Tennis Bat Hire	£3.20	£3.20	
			Tennis Racket Hire	£3.20	£3.20	
		Football Hire	£3.20	£3.20		

## LEISURE CENTRE CHARGES

Income			Product	Cost to user		Detail / Comment
2019/20 Actual £	2020/21 Budget £	2021/22 Target £		Charge Levied 20/21 £	Proposed charge 21/22 £	
						<i>Monthly membership prices held until 1st Sept, along with school swim sessions, and specified club hire charges Classes and facility hires typically 55 mins unless stated</i>
			<b><u>Children's Instructed Sessions</u></b>			
			Junior Activity Session	£4.00	£4.10	Multi sports, soccer, netball etc
			Direct Debit 'Active Young People' sessions	£16.00	£16.40	Monthly charge for Junior activity sessions for sports based activities and dry-side coached courses
			<b><u>Softplay Adventure Area</u></b>			
			Play Zone (per 55 mins) under 3 year olds	£2.20	£2.30	Play centre at Carmarthen Leisure Centre
			Play Zone (per 55 mins) 3 year olds and over	£3.80	£3.90	
			<b><u>Holiday Activity Programmes</u></b>			
			Full Day	£25.00	£25.60	With food
			Weekly	£112.50	£115.20	With food
			Full Day	£21.00	£21.50	Without food
			Weekly	£94.50	£96.75	Without food

Note on Facility Hire: Where a customer applies to hire a facility on a commercial basis, the cost can be charged at up to 2.5 times that of the normal hire rate. Charitable organisations may apply for up to 50% reduction for fundraising events, as can partners such as health, education, etc. This will require approval by the Sport & Leisure Management Team, and will be minuted and consistent

Due to the commercial market that Sport & Leisure facilities operate within, it will be necessary to set offers at relevant times in the year and set 'bolt-on' options to allow customers that purchase selected combinations of products pre-set discounts. Where this is the case, this will require approval by the Head of Service and Sport & Leisure Management Team. Will be minuted and consistent

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## ACTIF COMMUNITY SPORT CHARGES

Community Chages			Cost to user		Comment
2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Charge Levied 20/21 £	Proposed charge 21/22 £	
			<b><u>Actif Anywhere (digital platform)</u></b>		
			Small School Annual Fee	365.00	Pupil numbers aligned to Education classification
			Medium School Annual Fee	438.00	Pupil numbers aligned to Education classification
			Large School Annual Fee	525.60	Pupil numbers aligned to Education classification
			Independent Living Centre Annual Fee	TBC	Ongoing dialogue, agree via e-mail with EBM
			Care Home Annual Fee	TBC	
			Bespoke session	25.00	
			<b><u>Hire of activity provision to partners</u></b>		
			Activity Coach p/h	22.50	
			Programme Management p/h	30.00	
			<b><u>Community Activity Sessions</u></b>		
			Introductory price for 'Actif Communities Team' led programmes (up to 16 weeks)	2.00	
			Coach-led session in the community	3.70	

Note on Facility Hire: Where a customer applies to hire a facility on a commercial basis, the cost can be charged at up to 2.5 times that of the normal hire rate. Charitable organisations may apply for up to 50% reduction for fundraising events, as can partners such as health, education, etc. This will require approval by the Sport & Leisure Management Team, and will be minuted and consistent

Due to the commercial market that Sport & Leisure facilities operate within, it will be necessary to set offers at relevant times in the year and set 'bolt-on' options to allow customers that purchase selected combinations of products pre-set discounts. Where this is the case, this will require approval by the Head of Leisure Sport & Leisure Management Team. Will be minuted and consistent

Mae'r dudalen hon yn wag yn fwiadol

**THEATRES AND ARTS VENUES**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	Charge Levied 20/21 £	Proposed Charge 21/22 £	Comments
			<b>THEATRES</b>				<i>Most charges held as venues closed for months due to Covid</i>
41,524	44,774	45,669	<b>Lyric</b>	<b>Hire of Venue</b>			<i>Charges proposed with sensitivity and knowledge of market to ensure sustainability of users</i>
			<b>Performances</b>	Single performance hire:	1,070.00	1,070.00	Minimum 5 hour call. Inclusive of 3 technical staff, Box Office Staff, FoH and Bar staff in line with scale of the event, basic lighting and basic sound, get-in and get-out and dressing rooms. 30% discount for community, amateur and not for profit groups. 10% discount for multiple performances of 3+.
				Single performance hire: Additional hours per hour	67.00	67.00	Up to an additional 5 hours per day. (Max 10 hour day)
				Fit-ups and Rehearsals:	600.00	600.00	Minimum 4 hour call. Inclusive of 3 technical staff, basic lighting and basic sound, get-in and get-out and dressing rooms (No FoH/Bar staff). Streamlined costs which are standardised across the venues. 30% discount for community, amateur and not for profit groups. 10% discount for multiple performances of 3+.
				Fit-ups and Rehearsals: Additional hours per hour	40.00	40.00	Up to an additional 6 hours per day. (Max 10 hour day)
				Full week hire	4,400.00	4,400.00	Inclusive of 3 technical staff up to 40 hours, Box Office Staff, FoH and Bar staff for up to 4 performances, basic lighting and basic sound, get-in and get-out and dressing rooms. 30% discount for community & amateur groups.
			<b>Conferences</b>	Conferences	530.00	530.00	Minimum 4 hours. Includes projector, furniture, basic sound, basic lighting and technician/FoH staff. CCC departments qualify for 20% discount
				Conferences: Additional hours per hour	115.00	115.00	
			<b>Classes &amp; Workshops</b>	Studio Hire Daytimes per hour	15.50	15.50	
				Studio Hire evenings & weekends per hour	25.50	25.50	

**THEATRES AND ARTS VENUES**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	Charge Levied 20/21 £	Proposed Charge 21/22 £	Comments
157,995	152,027	155,067	<b>Y Ffwrnes</b>	<b>Hire of Venue</b>			
			<b>Performances</b>	Main House Single performance hire:	1,070.00	1,070.00	Minimum 5 hour call. inclusive of 3 technical staff, Box Office Staff, FoH and Bar staff in line with scale of the event, basic lighting and basic sound, get-in and get-out and dressing rooms. 30% discount for community, amateur and not for profit groups. 10% discount for multiple performances of 3+.
				Main House Single performance hire: Additional hours per hour	67.00	67.00	Up to an additional 5 hours per day. (Max 10 hour day)
				Main House Fit-ups and Rehearsals:	600.00	600.00	Minimum 4 hour call. Inclusive of 3 technical staff, basic lighting and basic sound, get-in and get-out and dressing rooms (No FoH/Bar staff). Streamlined costs which are standardised across the venues. 30% discount for community, amateur and not for profit groups. 10% discount for multiple performances of 3+.
				Main House Fit-ups and Rehearsals: Additional hours per hour	40.00	40.00	Up to an additional 6 hours per day. (Max 10 hour day)
				Main House Full week hire	4,400.00	4,400.00	Inclusive of 3 technical staff up to 40 hours, Box Office Staff, FoH and Bar staff for up to 4 performances, basic lighting and basic sound, get-in and get-out and dressing rooms. 30% discount for community & amateur groups.
				Stiwedio Stepni Single performance hire:	530.00	530.00	Minimum 5 hour call. Inclusive of 1 technical staff, Box Office Staff, FoH and Bar staff in line with scale of the event, basic lighting and basic sound, get-in and get-out and dressing rooms. 30% discount for community, amateur and not for profit groups. 10% discount for multiple performances of 3+.
				Stiwedio Stepni Single performance hire: Additional hours per hour	67.00	67.00	Up to an additional 5 hours per day. (Max 10 hours day)
				Stiwedio Stepni Fit-ups and Rehearsals:	280.00	280.00	Minimum 4 hour call. Inclusive of 1 technical staff, basic lighting and basic sound, get-in and get-out and dressing rooms (No FoH/Bar staff). 30% discount for community, amateur and not for profit groups. 10% discount for multiple performances of 3+.
				Stiwedio Stpeni Fit-ups and Rehearsals: Additional hours per hour	40.00	40.00	Up to an additional 6 hours per day. (Max 10 hours day)

**THEATRES AND ARTS VENUES**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	Charge Levied 20/21 £	Proposed Charge 21/22 £	Comments
				Stiwadio Stepni Full week hire	1,750.00	1,750.00	Hire charge is inclusive of 1 technical staff up to 40 hours, Box Office Staff, FoH and Bar staff for up to 4 performances, basic lighting and basic sound, get-in and get-out and dressing rooms. 30% discount for community & amateur groups.
			<b>Conferences</b>	Main House Conferences	530.00	530.00	Minimum 4 hours. Includes projector, furniture, basic sound, basic lighting and technician/FoH staff. CCC departments qualify for 20% discount
		Main House Conferences: Additional hours per hour		115.00	115.00		
		Studio & Crochan Conferences		215.00	215.00	Minimum 4 hours. Includes projector, furniture, basic sound, basic lighting and technician/FoH staff. CCC departments qualify for 20% discount	
		Studio & Crochan Conferences: Additional hours per hour		53.00	53.00		
			<b>Classes &amp; Workshops</b>	Studio & Crochan Workshops - Daytimes	15.50	15.50	
				Studio & Crochan Workshops - evenings & weekends per hour	25.50	25.50	
3,725	5,496	5,605	<b>Miner's Theatre</b>	<b>Monday to Sunday</b>			
			<b>Performances</b>	Single performance hire:	360.00	360.00	Minimum 5 hour call. Inclusive of 1 technical staff, Box Office Staff, FoH and Bar staff in line with scale of the event, basic lighting and basic sound, get-in and get-out and dressing rooms. 30% discount for community, amateur and not for profit groups. 10% discount for multiple performances of 3+.
				Single performance hire: Additional hours per hour	33.00	33.00	Up to an additional 5 hours per day. (Max 10 hour day)
				Fit-ups and Rehearsals:	200.00	200.00	Minimum 4 hour call. Inclusive of 1 technical staff, basic lighting and basic sound, get-in and get-out and dressing rooms (No FoH/Bar staff). 30% discount for community, amateur and not for profit groups. 10% discount for multiple performances of 3+.
				Fit-ups and Rehearsals: Additional hours per hour	20.00	20.00	Up to an additional 6 hours per day. (Max 10 hour day)

**THEATRES AND ARTS VENUES**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	Charge Levied 20/21 £	Proposed Charge 21/22 £	Comments
				Full week hire	1,470.00	1,470.00	Hire charge is inclusive of 1 technical staff up to 40 hours, Box Office Staff, FoH and Bar staff for up to 4 performances, basic lighting and basic sound, get-in and get-out and dressing rooms. 30% discount for community & amateur groups.
			<b>Classes &amp; Workshops</b>	Workshops Hire Daytimes per hour	15.50	15.50	
				Workshops Hire evenings & weekends per hour	25.50	25.50	
133,413	145,314	148,220	<b>All Theatres</b>				
			<b>Misc Resources</b>	Box Office Commission	5%	5%	Charged on the net box office takings
				PRS	Recharged to applicable tariff	Recharged to applicable tariff	Performing Rights Society recharge - tariffs varies according to type of show. Charged on the net box office takings
				Credit Card Commission	2%	2%	Charged on the net box office takings
				Tickets for Performances & Events	Price set according to individual contracts, taking into account factors such as venue capacity/artist fee/likely demand/time of year etc	Price set according to individual contracts, taking into account factors such as venue capacity/artist fee/likely demand/time of year etc	Tickets prices set in accordance with programming strategy, and with sensitivity and knowledge of market and local audiences. Occasional special initiatives (such as 'Pay What you Decide' or discounted/free tickets offered to specific community groups, offered to incentivise and develop or diversify audiences, and to be determined in line with audience development plans
				Additional discounts on hire charges for specific initiatives	Management discretion	Management discretion (more than one officer to agree)	Occasional special initiatives such as discounted/free venue hire offered to specific community groups, offered to incentivise and develop local community engagement and support, and to be determined in line with audience development plans
				Loyalty Card Scheme	5%	5%	5% bonus to Individual TSG Loyalty Card Holders (Agency Ticket sales are precluded from the Individual TSG Loyalty Card Scheme). Sales by registered Ticket Agents not applicable and are subject to negotiation
				Bank Holiday rates	Double rate	Double rate	All venue hire including performances, fit-ups and rehearsals, and additional hours, but excluding full week hires

**THEATRES AND ARTS VENUES**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	Charge Levied 20/21 £	Proposed Charge 21/22 £	Comments
				Overrun charges per hour	200.00	200.00	For hours exceeding the specified daily cap on venue hire (over 10 hrs)
				Marketing services recharges	By quotation + 15%	By quotation + 15%	e.g. radio or print advertising, e-mail or or social media campaigns etc
				Technical services & equipment recharges/ contracted hire	By quotation + 15%	By quotation + 15%	e.g. piano tuning, special effects, technical equipment, additional technical staff
				Kiosk & Bar	Mark up to RRP	Mark up to RRP	
35,536	39,468	40,257	<b>Dylan Thomas Boathouse</b>	<b>Entrance Fees</b>			
				<b>Entry Charges</b>			
				Adults	4.95	5.25	
				Concessionary	3.95	4.25	
				Children (7 - 16)	2.20	2.50	
				Parties of 5 or more	10% discount	10% discount	
				Family Ticket (2 adults & 2 children)	12.50	13.50	
				Educational Party Visits. Winter months only	Free	Free	
				Access to Writing Shed to the Public during Peak holiday periods. Photography allowed.	TBC	30.00-90.00	Minimum charge 30.00
				Tickets for Events	Price set taking into account factors such as venue capacity/ artist fee/likely demand/time of year etc	Price set taking into account factors such as venue capacity/ artist fee/likely demand/time of year etc	Management discretion delegated
				<b>Facility Hire</b>			
				Access to the Writing Shed By professional Companies/individuals	£80 per hour, £40 for amateur groups/individ.	£90 per hour, £45 for amateur groups/individ.	Access hours by negotiation
				Per hour - Access for to the Boathouse for profit making filming & photography	£120 per hour	£130 per hour	Access hours by negotiation

**THEATRES AND ARTS VENUES**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	Charge Levied 20/21 £	Proposed Charge 21/22 £	Comments
24,371 48,403	27,800 44,699	28,356 45,592		Per hour - Facility fees for private hire for functions/events (out of normal hrs)  <b>Bookshop</b> <b>Tearoom</b>	£200 up to 3 hours and £50 per hour thereafter  Mark up to RRP Prices vary according to menu. Target 3 x wholesale costs	£250 up to 3 hours and £50 per hour thereafter  Mark up to RRP Prices vary according to menu. Target 3 x wholesale costs	Potentially available as a wedding venue. TBC. Facility hire at management discretion.  30% mark up
15,637	4,031	4,112	<b>Oriel Myrddin</b>	<b>Retail Area</b>			Retail mark-up at discretion of Manager with view to maximising profit whenever possible
25	150	153		Exhibitions originated by gallery and made available to tour elsewhere Tickets for Events <b>Hire of Studio</b> Room hire /hr or part  Room hire /session, morning, afternoon or evening Room hire all day Gallery Hire Evening 5pm -9pm (include one member of Staff) Deposit on Gallery hire School Artist Workshop Residencies  Formal education visits to gallery (schools & colleges) Gallery led workshops for schools	500.00  45.00 - 250.00  25.00 40.00  up to 10 students £30 11-20 students £60 21-25 students £75	30% 500.00  45.00 - 250.00  25.00 40.00  up to 10 students £30 11-20 students £60 21-25 students £75	no change  no change  managers discretion  This can vary depending on the nature of the supporting external grant  no change no change
25,656	3,324	3,391		<b>Exhibitions &amp; work on sale commissions</b> Grant Aided Exhibitions Exhibited work Gallery open workshops - Adults    Gallery open workshops - Children Lectures	half day £45 whole day £60 - £100  weekend £100 w/s series £250 £5 - £35 £2 - £5	30% half day £45 whole day £60 - £100  weekend £100 w/s series £250 £5 - £35 £2 - £5	These will be taken to the Trustees for comment and any changes they may decide  dependent on who delivers, outcome materials etc. no change  no change dependent on who delivers, outcome materials etc. suggested donations to the gallery are increasing



**THEATRES AND ARTS VENUES**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	Charge Levied 20/21 £	Proposed Charge 21/22 £	Comments
11,219	12,500	12,750	<b>Carmarthenshire Centre for Crafts - Y Gat / The Gate</b>	<b>Studio Hire</b>			<i>Charges below are shown as maximums, likely to hold charges for 21/22 pending potential asset transfer of facility to Town Council</i>
				Large Units	125.00	130.00	Option for Management Discretion (2 officers to agree)
				Small Units	70.00	75.00	Option for Management Discretion (2 officers to agree)
				<b>Meeting Room Hire Community 'not for profit' organisations</b>			
				<b>Weekdays</b>			
				Per hour in the day	17.00	18.00	Option for Management Discretion (2 officers to agree)
				Per hour in the evening		25.00	
				Session of up to 4 hours	35.00	40.00	
				Full day	70.00	75.00	
				<b>Weekends</b>			
				Per hour in the day	22.00	25.00	
				Per hour in the evening			
				Session of up to 4 hours	45.00	50.00	
				Full day	75.00	80.00	
				<b>Meeting Room Hire Commercial Users</b>			
				<b>Weekdays</b>			
				Per hour in the day	20.00	25.00	
				Per hour in the evening	30.00	35.00	
				Session of up to 4 hours	50.00	55.00	
				Full day	70.00	85.00	
			<b>Weekends</b>				
			Per hour in the day	35.00	40.00		
			Per hour in the evening				
			Session of up to 4 hours	70.00	75.00		
			Full day	90.00	95.00		
31,042	65,424	0		<b>Tea Room</b>	Now "in-house". Prices vary according to menu. Target 3x wholesale costs. Menu & prices need reviewing.	N/A	Café Closed due to potential impact on similar businesses nearby.

**THEATRES AND ARTS VENUES**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	Charge Levied 20/21 £	Proposed Charge 21/22 £	Comments
17,007	21,120	21,542		<b>Retail Area</b>	Bought in stock. Mark up to RRP Exhibited work at sale or return 30% + VAT	Bought in stock. Mark up to RRP Exhibited work at sale or return 30% + VAT	Also at Management discretion (2 officers to agree)
				<b>Tickets for Events</b>	Price set taking into account factors such as venue capacity/ artist fee/likely demand/time of year etc	Price set taking into account factors such as venue capacity/ artist fee/likely demand/time of year etc	Also at Management discretion (2 officers to agree)

**ARCHIVES, LIBRARIES & MUSEUMS**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	Charge Levied 20/21 £	Proposed Charge 21/22 £	Comments
1,609	1,783	1,818	Archives	<b>Photographic Permits</b> 1 day 1 week 1 year Use of tripod (day rate)		7.00 20.00 100.00 10.00	New heading New heading New heading New heading
				<b>Reproduction in Publications</b> Price per image		30.00	New heading
				<b>Bespoke Research Fees</b> 1 hour min. & 2 hours max. per request 1 hour minimum & 2 hours maximum	30.00 an hour	35.00	New heading
				<b>Commercial</b>	45.00 an hour		Delete - defunct
				<b>Official Letter</b> Official Letter / Letter of Certification		8.00	New heading
				<b>Filming on Premises.</b> Hourly rate (minimum 1 hour)		55.00	New heading
				<b>Television.</b> Welsh / Regional broadcast up to 10 years British broadcast up to 10 years Reproduction worldwide up to 10 years Web use of images Web use - Online digital streaming services		100.00 150.00 170.00 60.00 200.00	New heading New heading New heading New heading New heading
				<b>Stationery</b> Pencils		0.40	New Heading
				<b>Photocopying</b> Black & White A4 Black & White A3 Coloured A4 Coloured A3 Census Prints	0.20 0.30 0.70 1.20 1.00	0.60 0.70 0.80 0.90	Delete - defunct

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**ARCHIVES, LIBRARIES & MUSEUMS**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	Charge Levied 20/21 £	Proposed Charge 21/22 £	Comments
				<b>Scanned Copies</b> Printed on A4 plain paper Printed on A3 plain paper Scanned copy saved to CD for 1 Scanned copy saved to CD for 2 - 5 Scanned copy saved to CD for 6 - 10 (Max.)  <b>Digital Copies - Sent by email</b> Jpeg file type for 1 Jpeg file type for 2 - 5 Jpeg file type for 6 - 10 (Max.)  <b>Group Visits</b> Group visit per session (20 people maximum)			
						0.60	New heading
						0.70	New heading
						3.00	New heading
						5.00	New heading
						10.00	New heading
						2.00	New heading
						4.00	New heading
						8.00	New heading
						10.00	New heading
3,080	8,560	8,731	<b>Library Service</b>	<b>Lending Fees</b>			
				DVDs/Videos	2.00	2.00	no change as to encourage higher usage
				DVD Box sets	2.00	2.00	no change as to encourage higher usage
				CDs/Cassettes	1.00	1.00	no change as to encourage higher usage
				<b>Reservation Charges</b>			
				Items not in stock		4.00 per item	
				<b>Lettings Fees</b>			
				per hour	15.00	15.00	no change
				per 2.5 - 4 hr session	38.00	38.00	no change
				per day 9am to 4:30pm	68.00	68.00	no change
				evening 5pm to 10pm	100.00	100.00	no change
				weekly rate for exhibitions	30% commission fee on any sales during the exhibition	30% commission fee on any sales during the exhibition	no change
				Gallery/Room Hire per week incl. public performance	£250 for non profit making organisation, £350 for profit making organisation	£250 for non profit making organisation, £350 for profit making organisation	no change
				Projector hire	£10 per hire session	£10 per hire session	no change

**ARCHIVES, LIBRARIES & MUSEUMS**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	Charge Levied 20/21 £	Proposed Charge 21/22 £	Comments
8,109	14,696	14,989		Fines	20p per day up to a maximum of £10 per item (adults only)	20p per day up to a maximum of £10 per item (adults only)	no change
				DVD's	£1 per day up to a maximum of £10 per item	£1 per day up to a maximum of £10 per item	no change

**ARCHIVES, LIBRARIES & MUSEUMS**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	Charge Levied 20/21 £	Proposed Charge 21/22 £	Comments
22,173	22,467	22,916		<b>Photocopying</b>			
				Black & White A4	0.20	0.20	no change as to encourage higher usage
				Black & White A3	0.30	0.30	no change as to encourage higher usage
				Coloured A4	0.70	0.70	no change as to encourage higher usage
				Coloured A3	1.20	1.20	no change as to encourage higher usage
				Scanning	1.00 per copy	1.00 per copy	no change as to encourage higher usage
				<b>Bespoke Research Fees</b>			
				Private	£30 per hour	£30 per hour	no change as to encourage higher usage
				Commercial	£45 per hour	£45 per hour	no change as to encourage higher usage
				Family history training sessions	£15 per hour	£15 per hour	no change
				Local history enquiries e.g newspaper searches, census searches	£5 per half an hour (under 30 mins - no charge, Over 30mins to a maximum of 2 hours charged at £5 per half hour)	£5 per half an hour (under 30 mins - no charge, Over 30mins to a maximum of 2 hours charged at £5 per half hour)	no change
				<b>Makerspace room hire fees</b>			
				per hour	15.00	15.00	no change
				per 2.5 - 4 hr session	38.00	38.00	no change
				per day 9am to 4:30pm	68.00	68.00	no change
				evening 5pm to 10pm	100.00	100.00	no change
				Weekly rate non-profit organisations	250.00	250.00	no change
				Weekly rate profit making organisation	350.00	350.00	no change
				<b>Makerspace equipment hire per session</b>			
				Green screen	10.00	10.00	no change
				Recording Equipment	10.00	10.00	no change
				Projector	10.00	10.00	no change
				Sewing Machine	10.00	10.00	no change

**ARCHIVES, LIBRARIES & MUSEUMS**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	Charge Levied 20/21 £	Proposed Charge 21/22 £	Comments
				<b>Instruction Fees (1st induction free)</b>			
				Staff led	30.00	30.00	no change
				Commercial	45.00	45.00	no change
				<b>3D printing charges</b>			
				3D printing per minute	0.10p	1.00	change in line with other services
0	10,643	10,855	<b>Museums</b>	Museum of Speed	2.00		Museum closed until Spring 2021. New charging schedule in preparation.
27,999	40,095	40,896	<b>Venue Hire</b>	<b>Carmarthenshire Museum</b>			
				<b>Bishop's Library</b>			New room added (Bishop's Dining Room) and Chapel added to same charging rates
				Per hour (10am- 4.30pm)	22.00	22.00	Price increase reflects premium room
				per half day (up to 3 hours)	48.00	48.00	Price increase reflects premium room
				per day (9am to 4:30pm)	75.00	75.00	Price increase reflects premium room
				Out of hours (morning) per hour	30.00	30.00	Price increase reflects premium room
				Out of hours (evening) fixed rate	110.00	110.00	Price increase reflects premium room
				<b>Museum café/small meeting room</b>			Room no longer available for hire
				Per hour (10am- 4.30pm)	15.60	0.00	
				per half day (up to 3 hours)	40.60	0.00	
				per day (9am to 4:30pm)	69.70	0.00	
				Out of hours (morning) per hour	26.00	0.00	
				<b>Main Hall</b>			Room no longer available for hire
				Per hour (10am- 4.30pm)	22.00	0.00	
				per half day (up to 3 hours)	48.00	0.00	
				per day (9am to 4:30pm)	75.00	0.00	
				Out of hours (morning) per hour	30.00	0.00	
				Out of hours (evening) fixed rate	110.00	0.00	
				<b>Chapel</b>			
				Per hour (10am- 4.30pm)	15.60		See above - included with other room rates
				per half day (up to 3 hours)	40.60		See above - included with other room rates
				per day (9am to 4:30pm)	69.70		See above - included with other room rates
				Out of hours (morning) per hour	26.00		See above - included with other room rates

**ARCHIVES, LIBRARIES & MUSEUMS**

<b>2019/20 Actual £</b>	<b>2020/21 Budget £</b>	<b>2021/22 Budget £</b>	<b>Business Unit</b>	<b>Service Provided</b>	<b>Charge Levied 20/21 £</b>	<b>Proposed Charge 21/22 £</b>	<b>Comments</b>
				Out of hours (evening) fixed rate	106.65		See above - included with other room rates



**ARCHIVES, LIBRARIES & MUSEUMS**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	Charge Levied 20/21 £	Proposed Charge 21/22 £	Comments
Tudalen 49				<b>Parc Howard</b>			
				<b>Stepney Gallery</b>			
				Per hour (10am- 4.30pm)	22.00	22.00	No change
				per half day (up to 3 hours)	48.00	48.00	No change
				per day (9am to 4:30pm)	75.00	75.00	No change
				Out of hours (morning) per hour	30.00	30.00	No change
				Out of hours (evening) fixed rate	110.00	110.00	No change
				<b>Neville Gallery</b>			
				Per hour (10am- 4.30pm)	22.00	22.00	No change
				per half day (up to 3 hours)	48.00	48.00	No change
				per day (9am to 4:30pm)	75.00	75.00	No change
				Out of hours (morning) per hour	30.00	30.00	No change
				Out of hours (evening) fixed rate	110.00	110.00	No change
				<b>Museums All/venue hire</b>			
				Exclusive hire	200	0	Hire at manager's discretion
				Classes			20% discount on classes of 3+ bookings (minimum of half day booking) to attract business. 20% deposit on total anticipated hire fee.
				TV/Film location	260	260	Minimum charge
				<b>Equipment hire, per event</b>			
				Projector hire + screen	15.00	15.00	No change
				Flipchart and pens	10.00	10.00	No change
				Extension cable, cable covers	10.00	10.00	No change
				Easel, each	10.00	10.00	No change
				Portable induction loop	10.00	10.00	No change
				Lectern	10.00	10.00	No change
				<b>Sales</b>			
				Retail (all sites)			RRP or as determined by retail strategy
				Refreshments			RRP or as determined by retail strategy
			Supply of digital images	26.00	26.00		
			Image licence	75.00	75.00		
			Arts / crafts sales			Minimum 30% commission on sales	
			<b>Photocopying</b>				
			Black & White A4	0.20	0.22		
			Black & White A3	0.30	0.33		
			Coloured A4	0.70	0.77		
			Coloured A3	1.20	1.32		
			Scanning	1.00	1.10		

**ARCHIVES, LIBRARIES & MUSEUMS**

2019/20 Actual £	2020/21 Budget £	2021/22 Budget £	Business Unit	Service Provided	Charge Levied 20/21 £	Proposed Charge 21/22 £	Comments
				<b>Research fees</b>			
				Private/individual, per hour	30.60	33.00	
				Commercial, per hour	45.90	46.00	

## **CALON CATERING CHARGES**

Subject to separate report.

GP at 65% for Food

Products sourced via CCC frameworks, largely via Castell Howell

Mae'r dudalen hon yn wag yn fwriadol

## COMBINED OFFERS

Further work to progress in 2021-22 to look at value / possibilities of combining products within services, across services and with external products

Mae'r dudalen hon yn wag yn fwiadol

DYDDIAD: 25 MAWRTH, 2021

<b>Yr Aelod o'r Bwrdd Gweithredol:</b>	<b>Portffolio:</b>
<b>Y Cyngorydd Peter Hughes Griffiths</b>	<b>Diwylliant, Chwaraeon a Thwristiaeth</b>

**PWNC:****FFRAMWAITH ARDDANGOSFEYDD AC ARDDANGOSIADAU COFGÂR****Yr argymhellion / penderfyniadau allweddol sydd eu hangen:**

Cymeradwyo Fframwaith Arddangosfeydd ac Arddangosiadau arfaethedig CofGâr.

**Y Rhesymau:**

Mae'r Fframwaith Arddangosfeydd ac Arddangosiadau yn cefnogi gweithgareddau mwyaf gweladwy a phwysig gwasanaeth amgueddfa gyhoeddus. Mae'n cyd-fynd â chynllun strategol yr amgueddfeydd ac fe'i datblygwyd drwy ymgynghori â thîm CofGâr ac Uwch-reolwr y Gwasanaethau Diwylliannol. Mae'r Fframwaith yn nodi disgwyliad ar gyfer diwylliant sefydliadol y gwasanaeth mewn perthynas ag arddangosfeydd ac arddangosiadau, ac mae'n disgrifio'r hyn y gall pobl ei ddisgwyl gan eu hamgueddfeydd lleol. Mae'n cyfeirio at y strategaethau a'r polisiau sy'n cefnogi'r fframwaith a'r ffordd y bydd y gwasanaeth yn parhau i ddatblygu safonau, canllawiau ac enghreifftiau o arfer gorau wedi'u dogfenu i wella effeithiolrwydd arddangosfeydd ac arddangosiadau.

<b>Y Gyfarwyddiaeth:</b> Cymunedau <b>Enw Pennaeth y Gwasanaeth:</b> Ian Jones <b>Awdur yr Adroddiad:</b> Morrigan Mason	<b>Dynodiad</b> Pennaeth Hamdden  Rheolwr Datblygu Amgueddfeydd	<b>Cyfeiriad e-bost:</b> <a href="mailto:IJones@sirgar.gov.uk">IJones@sirgar.gov.uk</a>  <a href="mailto:mimason@sirgar.gov.uk">mimason@sirgar.gov.uk</a>
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**Declaration of Personal Interest (if any):**

**None**

**Dispensation Granted to Make Decision (if any):**

**N/A**

**(If the answer is yes exact details are to be provided below:)**

**DECISION MADE:**

**Signed:**

DATE: \_\_\_\_\_

EXECUTIVE BOARD MEMBER

**The following section will be completed by the Democratic Services Officer in attendance at the meeting**

	YES / NO
Recommendation of Officer adopted	
Recommendation of the Officer was adopted <b>subject to the amendment(s) and reason(s) specified:</b>	
Reason(s) why the Officer's recommendation was <b>not adopted:</b>	



## EXECUTIVE SUMMARY

### EXECUTIVE BOARD MEMBER DECISION MEETING FOR CULTURE, SPORT & TOURISM

DATE: 25<sup>TH</sup> MARCH 2021

<b>SUBJECT:</b> <b>COFGÂR EXHIBITIONS AND DISPLAYS FRAMEWORK</b>
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#### 1. BRIEF SUMMARY OF PURPOSE OF REPORT

Any exhibition or display should be the result of a long development process supported by professional standards, best practice and consideration of purpose, audiences, learning outcomes, methodology, resources, horizon scanning, risk, and performance management. This Framework establishes a structure that provides continuity for CofGâr during a time of development and change. It demonstrates how exhibitions and displays are aligned to strategic goals and sets out the values and objectives that inform this activity. It communicates what people can expect from the exhibitions and displays programme, and provides a basis on which the performance of the service can be measured.

#### 2. OTHER OPTIONS AVAILABLE AND THEIR PROS AND CONS

Not adopt a framework: This framework introduces another building block in the wider framework of policies, strategies and plans that have developed from the Carmarthenshire Museums Strategic Plan 2017-2022. The service has suffered from loss of public support because of stagnated and confusing museum galleries, attributed to a large extent to an absence of guiding principles, standards or accountabilities for exhibitions and displays.

Adopt this framework with changes: This is a first iteration of the Framework, which will be reviewed every three years or sooner, in the event of a significant change in the service. Seeking approval is a consultation process and an opportunity to receive and implement feedback. The proposed review cycle provides a timeframe for all museums under development to reopen and evaluate their programmes using the new Framework. The intention is for the Framework to be publicly available on the CofGâr website in due course.

DETAILED REPORT ATTACHED?	YES
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## IMPLICATIONS

I confirm that other than those implications which have been agreed with the appropriate Directors / Heads of Service and are referred to in detail below, there are no other implications associated with this report:



Signed:

Ian Jones, Head of Leisure

Policy and Crime & Disorder	Legal	Finance	ICT	Risk Management Issues	Organisational Development	Physical Assets
<b>NONE</b>	<b>NONE</b>	<b>NONE</b>	<b>NONE</b>	<b>NONE</b>	<b>NONE</b>	<b>NONE</b>

## CONSULTATIONS

I confirm that the appropriate consultations have taken in place and the outcomes are as detailed below



Signed:

Ian Jones, Head of Leisure

**1. Scrutiny Committee** - This is not a policy document, and supports the previously agreed Museums Strategic plan, endorsed by Scrutiny and Executive Board Members.

**2. Local Member(s)** - N/A – County-wide framework document.

**3. Community / Town Council** N/A – County-wide framework document.

**4. Relevant Partners** - WG Museums, Archives, and Libraries Division fully support such frameworks as part of their accreditation process

**5. Staff Side Representatives and other Organisations** - N/A

**Section 100D Local Government Act, 1972 – Access to Information**  
**List of Background Papers used in the preparation of this report:**

THESE ARE LISTED BELOW.

Title of Document	File Ref No.	Locations that the papers are available for public inspection
Museums Strategic Plan – Executive Board – 31 <sup>st</sup> July, 2017 – Item 6		<a href="https://democracy.carmarthenshire.gov.wales/ieListDocuments.aspx?CId=131&amp;MId=756&amp;Ver=4">https://democracy.carmarthenshire.gov.wales/ieListDocuments.aspx?CId=131&amp;MId=756&amp;Ver=4</a>

# Exhibitions and Displays Framework

## CofGâr (Museums)

March 2021

[carmarthenshire.gov.wales](http://carmarthenshire.gov.wales)

Cyngor **Sir Gâr**  
**Carmarthenshire**  
County Council



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This Exhibitions and Displays Framework sets out the strategy for one of the most visible and important activities of any public museum service. It has been developed in consultation with the CofGâr team and Senior Cultural Services Manager.

Any exhibition or display should be the result of a long development process supported by professional standards, best practice and consideration of purpose, audiences, learning outcomes, methodology, resources, horizon scanning, risk, and performance management. This Framework and supporting materials establish a structure that provides continuity for CofGâr during a time of development and change. It demonstrates how exhibitions and displays are aligned to strategic goals and sets out the values and objectives that inform this activity. It communicates what people can expect from the exhibitions and displays programme and provides a basis on which the performance of the service can be measured.

Audience consultation tells us people want to see more exhibitions and lack of resources is potentially a cause of past inaction. Exhibitions require resourcing and a core budget is to be established to maintain the programme. Furthermore, this Framework sets out the correlation between CofGâr exhibitions and displays and income generated through retail and other opportunities, to achieve greater financial resilience and scope for reinvestment. Corresponding museums retail strategies are under development, highlighting the value of the museum shop as an extension of the brand and visitor experience.

This Framework aims to establish consistency and collaborative practice across CofGâr museums, with sufficient scope for creativity, experimentation, and the individual personalities of the museums to emerge through their Interpretation Plans. Outcomes from the ongoing development of the museum service will result in additional supporting materials that support the Framework. For example, a new permanent exhibition of Llanelly Pottery at Parc Howard and associated set of online learning resources will be evaluated for their effectiveness in supporting the new Curriculum in Wales and the recommendations arising from this evaluation will feed into a set of best practice guidelines.

The Framework will be reviewed every three years or more frequently as required, in the event of service restructuring or other significant changes. We are seeking approval for the Framework with the intention that the final version (to be set out in design terms in accordance with the CofGâr brand), will eventually be publicly accessible via the CofGâr website.

Summary of CofGâr service area strategies, policies and plans

Carmarthenshire Museums Strategic Plan 2017-2022				
How we understand audiences	How we look after collections	How we use collections	How we manage effectively	How we communicate
CofGâr Audience Development Plan	Collections Care and Conservation Policy (2017)	Collections Development Policy (2017)	Emergency Preparedness Plan	CofGar Brand Guidelines (2021)
Access Policy Statement (2017)	Collections Care and Conservation Plan (2017-2022)	Exhibition Framework (2021)	Salvage Plan (2020)	<a href="#">CofGâr Digital Strategy</a>
CofGâr Learning Plan	Documentation Policy Statement (2017)	Statement of collections significance	Business Continuity Plan (2020)	
	Documentation Procedural Manual		Environmental Sustainability Policy (2017)	
Carmarthenshire Museum	Museum of Land Speed	Parc Howard	Collection Centre	Kidwelly Industrial Museum
Interpretation Strategy (2020)	Interpretation Framework	Interpretation Strategy and Plan	Significance Review and Preservation Requirements (2017)	Governance and Resilience Review (2019)
Interpretation Plan	<a href="#">Pricing Strategy</a>	Visitor Facilities Feasibility Study (2019)	Business Case Assessment (2020)	
<a href="#">Joint Business Plan</a> (Operations Plan and Annual Action Plan)	Market research and earned income strategy	Security Review (2017)	Vision statement (2021)	
<a href="#">Retail Strategy</a>	<a href="#">Retail Strategy</a>	Access audit (2012, 2017)		
KIM Family Audit (2019)		<a href="#">Great Places brand</a> (2021)		
Security Review (2017)				
Access audit (2012, 2017)				

Items in blue are in development. Items in grey are planned for 2021-2022.

Mae'r dudalen hon yn wag yn fwriadol

# Exhibitions and Displays Framework

CofGâr

2021 - 2024



[carmarthenshire.gov.wales](http://carmarthenshire.gov.wales)

Cyngor **Sir Gâr**  
**Carmarthenshire**  
County Council



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# CofGâr

## Exhibitions and Displays Framework

January 2021

### 1. Introduction

The CofGâr Exhibitions and Displays programme plays a central role in helping us achieve our strategic aims<sup>1</sup> to:

- 1) Manage and develop our resources, facilities, and workforce to become more resilient and build a stronger economy.
- 2) Become recognised for our innovative approach to developing and using museum collections.
- 3) Create a great user experience through excellent services and programmes.
- 4) Deliver inspiring and creative learning opportunities for all people.
- 5) Support opportunities to promote health and well-being.

And deliver our core objectives to:

- Maintain, extend, and broaden the range of audiences and increase our understanding of those audiences.
- Share knowledge and skills through partnerships, collaboration, and co-curation.
- Be accessible to all people and promote learning.
- Increase the understanding of and engagement with museum collections and subjects through research, displays and exhibitions, interpretation, education, access, conservation, partnerships, and programmes.
- Develop revenues to support the wider museum service.
- Preserve collections to ensure they remain a valued asset for future generations.

Exhibitions are developed using a Planning Tool (see Appendix 1), to ensure the selection and process is transparent and aligned to the appropriate organisational objective

This policy provides a summary of CofGâr exhibition and displays activities, outlining the criteria by which the programme is decided. At a time of significant development in museums and cultural services in Carmarthenshire, this exhibition policy underpins the quality, ambition, creativity, and uniqueness that sets CofGâr apart.

Past exhibitions have occasionally generated income through sales commission. This Policy recognises that as local government revenues continue to be pressured, all our activities must include income generation in the planning process.

Our understanding about who visits museums, and who does not, is an area for improvement. How each exhibition and display is evaluated will be part of the

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<sup>1</sup> Carmarthenshire Museums Strategic Plan 2017-2022



planning process. The information we gather will improve the quality, range, and accessibility of exhibitions.

Consideration is given to the risks through the Exhibitions and Displays Risk Register. This is monitored by the Museums Development Manager and Exhibitions Planning Group. Presentation, sustainability, resources, and value for money are also reviewed at regular meetings.

The Museums Development Manager will prepare an annual review for the performance management framework, and provide interim updates to the Senior Cultural Services Manager and Executive Board Member as required.

## 2. Scope

This policy covers CofGâr exhibitions and displays at all museum sites including associated digital materials, other Council premises, and venues that we are actively collaborating with to produce an exhibition (excluding loans).

## 3. Definitions

The **Exhibitions and Displays Planning Group** is the forum responsible for commissioning exhibitions and displays, and content and resource management of the programme. The group also considers other projects, events and programming by season ensuring a holistic overview of activity. The Group includes Museums Development Manager, Curators, and Conservator.

Colleagues that represent retail, marketing, graphic design, learning, community outreach and front of house are invited at key stages in the planning process

Information on agreed exhibitions and displays is shared through Cultural Services, and Museums Service Team Meetings.

**Permanent exhibitions** – means longer-term exhibitions that usually involve extensive use of CofGâr collections and/or material borrowed from external sources.

Permanent exhibitions usually occupy most of the museum's galleries. Due to the resources required to create permanent exhibitions, they are expected to remain largely unchanged for at least two years from opening. Collections care may require sensitive materials on display to be rested or changed more frequently, for example books to have pages turned or costume to be changed every 6 months.

**Displays** – are smaller-scale presentations (in showcases in a minor gallery, or as part of a larger exhibition), involving CofGâr collections, new commissions, and occasionally borrowed material. These displays, interventions and projects are located at various points within the permanent collections and public areas.

At least one display a year is co-curated with our wider community to contribute to CofGâr audience development objectives. Being smaller-scale, displays are expected to be changed more frequently.

**Temporary exhibitions** – are usually shown in spaces at museums specifically designed for this purpose, which will determine the scale. Temporary exhibitions are an opportunity to draw in works, objects, and material from outside CofGâr collections, especially through collaboration and partnership.

At least one temporary exhibition a year is co-curated with our wider community to contribute to CofGâr objectives in audience development.

Temporary exhibitions may also include activities such as touring exhibitions, exhibitions in other local authority premises, and pop-up displays as part of an event.

**Virtual exhibitions** – are displayed digitally and are available to audiences who may not be able to visit the museum in person. These are designed separately but complementary to physical exhibitions, recognising the role of the museums beyond their buildings. Virtual exhibitions incorporate a blended approach to display, where digital and physical approaches work together.

#### **4. Legal basis**

Public Libraries and Museums Act 1964

<https://www.legislation.gov.uk/ukpga/1964/75>

Local Government Act 1972 <https://www.legislation.gov.uk/ukpga/1972/70/contents>

Well-being of Future Generations (Wales) Act 2015

<https://www.legislation.gov.uk/anaw/2015/2/contents/enacted>

#### **5. STANDARDS**

All CofGâr museums achieve the UK Museum Accreditation standard.

A long programme of museum developments, premises and operational improvements mean the GIS standard is achievable to support loans of material from UK national museums

All activity relating to exhibitions meets Spectrum, the UK museum collections management standard.

All digital content will meet WCAG2.1 accessibility standard.

All exhibitions outputs meet Welsh Language Standards.

#### **6. Guiding Principles**

##### **Permanent exhibitions**

The selection criteria for permanent exhibitions are governed by the Interpretation Plan for the museum (See samples in Appendix 2). These are strategic documents informed by research and consultation that set out a long-term action plan for permanent exhibitions. The process for Interpretation Plan development, review and revision involves horizon scanning using the REALMS model (regional, environmental, arts, learning, media, and scientific).

Permanent exhibitions have been historically developed to support key school curriculum themes. As the new Curriculum for Wales is embedded, permanent exhibitions present opportunities for testing inclusive approaches to learning through consultation, collaboration, and testing with educators and students.

Significant societal events, such as the COVID-19 pandemic and the Black Lives Matter movement highlight social injustice. Permanent exhibitions are spaces to examine contemporary matters through culturally democratic practice.

Permanent exhibitions form the main attraction for visitors. A programme of renewal is underway, employing quality exhibition design that is visually pleasing for all museum visitors, is appropriate to the setting, and effectively communicates the “big idea”.

Permanent exhibitions are informed by curatorial goals and learning outcomes, set out and documented in the Planning Tool. Outcomes are consistently measured and evaluated. Exhibitions are visually documented, and that documentation supports the CofGâr brand and learning resources produced for the exhibition.

Each exhibition is aligned with audience development goals and is informed by research that advises the needs and interests of the target audience(s).

Interpretation, programming, and learning resources are integrated into exhibition development and design. Where possible, interpretive elements are interactive and/or multi-sensory and align to digital resources.

## **Displays**

A new display space was created at Carmarthenshire Museum in 2021 (Discovery Gallery) and spaces for displays at other museums are planned.

Displays usually run for six to nine months, but may be lengthened or shortened to accommodate other internal or external demands.

In general terms displays should be:

**Opportunistic** – a celebration of anniversaries and topical events.

**Responsive** – flexible and respond to ideas received externally that relate to the museum’s core areas of interest.

**Resourceful** – display new acquisitions or commissions.

**Exploratory** – focus on a sub-theme to the Interpretation Plan, often using sensitive material that can only be shown for a limited period.

**Imaginative** – to explore collections in new and engaging contexts.

**Collaborative** – opportunities for a range of different voices and approaches through co-curation and, on occasion, allow for the loan of high-quality objects from external sources.

**Accessible** – built on principles of co-design, democracy, and equality.

## Temporary exhibitions

Each museum has a small temporary exhibition gallery with the capacity for up to three exhibitions a year. These are arranged on a spring (February – May), summer (June – September) and autumn (October – January) basis.

Temporary exhibitions are usually developed in the following ways:

- Organised by CofGâr as an opportunity to show collections not otherwise on display, sometimes alongside material borrowed from other sources.
- In partnership with other organisations and communities, where there is an opportunity to present new research, different voices, and access new material.
- In partnership with an individual, such as a regionally or nationally significant artist to showcase a body of new work<sup>2</sup>.
- As a touring show available for hire.
- As opportunities to trial new methods of delivery for permanent and virtual exhibitions.

The selection criteria for individual exhibitions should support the Interpretation Plan and tell interconnected stories about the heritage and people of Carmarthenshire by including and exploring the following themes/areas:

**Culture, art, society, and language** – the history of traditional crafts, music, art, language, and literature, telling the story of self-expression and identity through intangible and material culture.

**The people of Carmarthenshire** – educators, artists and writers, inventors, sportspeople, kings, nobles and saints, rebels and leaders; history from different perspectives with stories of people brought to life.

**Working life and industry** – a tangible story of transport, working life, rural life, agriculture, industries, jobs and trade, global connections and the transformations brought by the ongoing changes to how we work.

**Religion and politics** – a key story for a county that has seen its share of conflict, war, rebellion, riots, and religion, shaped by different rulers and forms of government.

**Carmarthenshire life** – the story of everyday life, endeavour and challenge, health and wellbeing, sports, celebration and commemoration, education, and cultural life.

**Nature** – the formation of the landscape through geology and fossils, landscape, coast and waterway, the fragile environment and conservation and the diversity of wildlife, flora and fauna within the county and the people who help us understand the natural world.

**Worldwide connections** – looking outwards or bringing world culture to Carmarthenshire and international inspiration and impact<sup>3</sup>.

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<sup>2</sup> Careful consideration will be given to the potential impact on other galleries in the area.

<sup>3</sup> For historic reasons, CofGâr collections reflect international themes and universal ideas, past, present and future. This policy promotes engagement with these little-used collections in a positive

In general terms, the programme will:

Support the CofGâr brand and promote a reputation for quality, interest, and equality.

Encourage ideas, expertise, and curatorial involvement from across and outside the museum service.

Cover popular subjects, as well as academic or specialist topics.

Reflect and attract a broad range of audiences in terms of age, social and cultural background.

Encourage innovative interpretation that enhances an engagement with history, contemporary issues, and our communities.

Maximise its impact and economic benefit.

Meet recognised museum standards (security and environment), follow Conservation Guidelines for Exhibitions (Appendix 3), and be responsible for developing documented best practice or guidelines in exhibitions and displays for supporting the curriculum, accessibility and interpretation, co-curating, decolonisation, and more.

## **7. Responsibilities**

The Exhibitions Planning Group determines overall policy and comments on the combined programme of exhibitions and displays at its regular meetings. Individual responsibilities are then managed as follows:

- The Museums Development Manager (MDM) has overall responsibility for CofGâr strategy, resource management and programme.
- The Curator/s lead the exhibition project in all curatorial aspects - researching and establishing the concept for an exhibition, developing interpretation and learning resources, and ensuring accessibility. Co-curation or collaboration with an external curator is facilitated by the lead curator.
- The Conservation Officer (CO) advises and oversees collections preservation, conservation treatment, and technical display considerations.
- The Business and Retail Officer (B&RO) identifies and implements opportunities for maximising income generation.
- Communications are coordinated between the team and Carmarthenshire County Council Marketing and Media.
- Museum Attendants (MA) are the public face of CofGâr and are responsible for providing an excellent visitor experience.

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and structured way. As global citizens, our exhibitions will explore Carmarthenshire's impact on the world – from well-known connections to opportunities to acknowledge, celebrate and be inspired by world cultures and the global environment.



## 8. Procedures for proposal

Temporary exhibitions are agreed 18-24 months in advance. Displays are usually planned 12-18 months in advance.

- Proposals are accepted from both internal and external sources. A Planning Tool must be completed when preparing exhibition proposals.
- All exhibition proposals are considered first by either the Museums Development Manager or Curator. The Exhibition Planning Group considers proposals that meet the CofGâr Exhibition and Displays Policy.
- The Museums Development Manager or Curator will communicate all successful and unsuccessful proposals.

## 9. Review

This policy will be reviewed every 3 years or as required in the event of any significant service changes.

## 10. Appendices

Appendix 1 – CofGâr Exhibition Planning Tool

Appendix 2 – Museum of Land Speed Interpretation Framework, and Carmarthenshire Museum Interpretation Strategy.

Appendix 3 – Conservation guidelines for exhibitions

## CofGâr Exhibition Planner

### GENERAL INFORMATION

MUSEUM	
TITLE	
CURATOR / LEAD	
PARTNER/S	
EXHIBITION DATES	
INSTALLATION DATES	
EXHIBITION OPENING RECEPTION	
GALLERY (or galleries)	
SIZE	

### NATURE OF THE EXHIBITION / PROJECT

*Description, brief/abstract, content*

### POLICY AND CONTEXT

*How does the exhibition relate and support the museum's mission and strategic objectives?*

### PURPOSE OF THE EXHIBITION

*The exhibition purpose should be stated in general terms and made clear through an enumerated list of aims and objectives. These may reference such topics as educational value, promotional role, commercial significance, and political aspects. Aims and objectives for the museum (e.g., to reach a certain demographic of visitors, to engage certain stakeholder groups, to generate media mentions) and for the visitors (e.g., to increase understanding of a certain topic, to stimulate creativity, to experience certain emotions) should be listed separately*

### CONSULTATION

### AIMS AND OBJECTIVES FOR THE MUSEUM

- 1.
- 2.
- 3.

4.

#### AIMS AND OBJECTIVES FOR THE VISITOR

- 1.
- 2.
- 3.
- 4.

#### AUDIENCE

*Information on the audience for whom the exhibition is intended. Aspects to consider may include age, gender, motivation, cultural background, language, target community, level of knowledge, or if this exhibition is in conjunction with an external course or event, etc.*

#### OBJECT INFORMATION

##### CHECKLIST

*Attach or insert a checklist of objects for the exhibition that includes accession number, title, artist, date, dimensions, media, and loan source, etc.*

Is the exhibition to be loaned from another institution or traveling exhibition service? Yes/No  
*If yes, list source(s)*

Is the exhibition to be produced from within the museum's collection (in-house)? Yes/No  
*If yes, from which collection(s)*

Will the exhibition include objects from lending institutions? Yes/No  
*If yes, list the institutions*

If the exhibition is produced in-house, is it to travel from the museum? Yes/No  
*If yes, attach an outline of the travel proposal*

#### CONSERVATION

*Detail the conservation requirements for the exhibition?*

#### SECURITY

*Are there any security conditions to be complied with? If yes, list requirements and how they will be met.*



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**MUSEUM ENVIRONMENT**

Are there additional environmental considerations? *If yes, define what the standards are and how they can be achieved.*

**ENVIRONMENTAL IMPACT**

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**PUBLICATIONS AND GRAPHICS**

	Description	Specification/Quantity
DESIGN & PRINT	<i>e.g. gallery guide, cards, posters</i>	
ELECTRONIC MEDIA	<i>e.g. film, audio</i>	
TRANSLATION		
EXHIBITION DIDACTICS	<i>e.g. graphic panels, labels</i>	
OTHER		

**PROGRAMMES AND EVENTS**

	YES / NO	<i>If yes, provide details</i>
OPENING RECEPTION		
PRIVATE RECEPTION(S)		
GALLERY TALKS		
WORKSHOP(S)		
FILMING		
SEMINAR		
OUTREACH		
SCHOOLS		
OTHER		

**MARKETING**

MARKETING PLAN - *Identify specific strategies for engaging audiences noted above and describe a marketing strategy overview*

	YES / NO	<i>If yes, provide details</i>
PRESS AND PR		
PAID ADVERTISING		
SOCIAL MEDIA		
EDITORIAL		

FILM/TV/RADIO		
ON-SITE (+ OTHER CCC SITES)		<i>e.g. exterior banner, lobby pull-up, posters, digital displays</i>
E-COMMUNICATIONS		
OTHER		

## RETAIL

*Identify retail opportunities associated with the exhibition*

## EVALUATION

Front-end Evaluation:

*What activities will be undertaken before the exhibition to help the planning process?*

Formative Evaluation:

*What activities will be undertaken during the exhibition?*

Remedial Evaluation:

*What activities will be undertaken just before the exhibition ends to inform modifications?*

Summative Evaluation:

*What activities will be undertaken after the exhibition to assess its impact?*

## EVALUATING PROGRESS TOWARD EXHIBITION GOALS

*Describe the metrics (measurable events) and data sources to assess progress toward each exhibition goal*

<b>Exhibition Aims</b> (From Exhibition Purpose Section)	<b>Metric</b> (How will we measure progress toward the goal?)	<b>Data Source(s)</b> (Which Evaluation Activity will provide the data?)
<i>Museum-level Aims</i>		
1.		
2.		

3.		
4.		
<i>Visitor-level Aims</i>		
1.		
2.		
3.		
4.		

**BUDGET AND FUNDING**

TOTAL OVERALL BUDGET (*attach a budget sheet including: PR/Marketing, Publications, Programmes and Events, Loans, Shipping, Insurance, Object Preparation, Display/Design, Installation, & Fabrication, Contracted Services, Exhibition fees, etc.*)

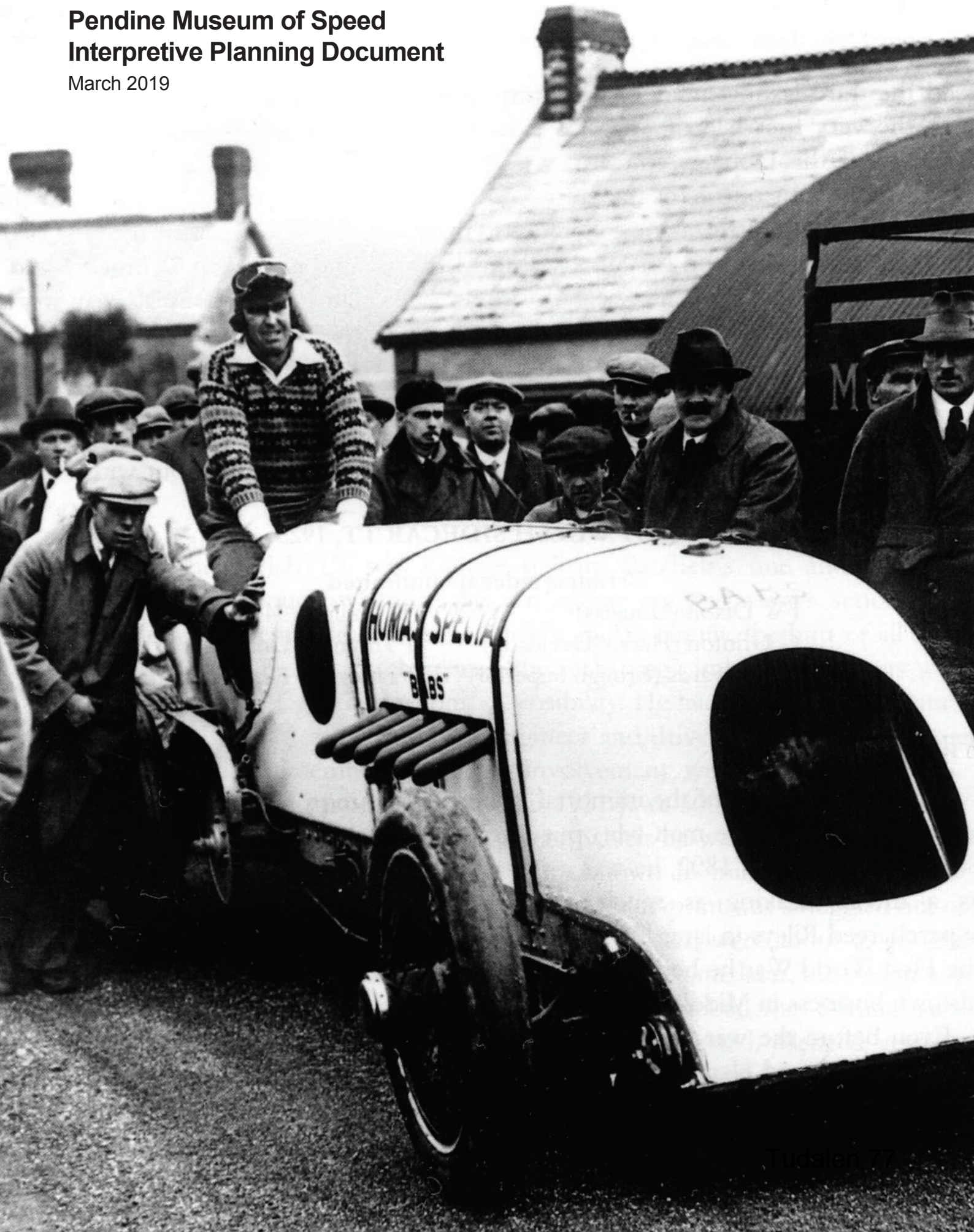
PROPOSED FUNDING SOURCES, INCOME GENERATION AND STRATEGIES:

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Mae'r dudalen hon yn wag yn fwriadol

**Pendine Museum of Speed  
Interpretive Planning Document**

March 2019





# Pendine Museum of Speed: Interpretive Planning Document

## Contents

1. Introduction
2. Challenges and opportunities
3. Audience Development
4. The story we want to tell – summary
5. Collections for display
6. Interpretive Framework
7. Vision for the museum
8. Interpretive principles
9. Strategy for display of Babs

## Appendices

- A. Stakeholder workshop notes
- B. List of collections - TBC

# 1. Introduction

## 1.1 The Museum of Speed

The Museum of Speed in Pendine is under-going a major redevelopment, which includes a new building and completely new exhibition. Scheduled to open in spring of 2020, the new museum will be a major visitor attraction and will seek to engage with school pupils from local schools and those using the nearby outdoor centre.

This development is part of the larger Pendine Attractor project which includes the creation of an eco-hostel, events space, sand dune gardens and play area. The project is funded by Carmarthenshire County Council, Visit Wales and the European Development Fund. Architects and exhibition designers were appointed by the Economic Development department in Carmarthenshire County Council. The plans are now well developed and work to demolish the old museum is about to start. Carmarthenshire Museum Service will run the museum when it opens and have appointed a Project Curator to oversee the development of the interpretation, content and collections in the new museum. Although the designs for the museum were well established and various reports produced that describe the heritage stories, collections and assets, there was a gap in the interpretive planning and a lack of understanding about the audiences for the museum, the collections available and how the story would be told.

Headland Design were appointed to work with the Project Curator, the museum staff, the exhibition designers and the Economic Development team to develop a vision for the museum, the key elements of the story to be told and an Interpretive Framework for the new exhibitions.

The outcomes described in the brief are:

- Articulation of a vision for the museum, representing a different approach to museum service provision in Carmarthenshire
- Definition of the audiences which the displays will seek to engage, and to define Pendine's own unique tone of voice
- Definition of the key elements of the Pendine story and the unique selling point(s) for the exhibition
- Development of strategies for the design, interpretation and media elements in the displays, which can be used to brief the designers in their work creating the exhibition.
- Development of a strategy for the display, or otherwise, of the land speed record car Babs, which is only available to the museum for 8 weeks each year.

## 1.2 Methodology

### 1.2.1 Gathering information

This report draws on research already undertaken and found in:

- Towards a new museum complex for Pendine Chris Delaney November 2016
- The availability of objects for display in Sands of Speed Andrew Death March 2017



- Proposed Exhibition Layout & Content Real Studios June 2018



The work has been delivered through a series of meetings, workshops and desk research. Work began with a workshop that covered the scope of the work, and a SWOT to understand the strengths, weaknesses, opportunities and threats for the project as it stands. The SWOT was used to develop the challenges and opportunities for the project. The group also discussed the outcomes using Generic Learning Outcomes, and the target audiences for the new museum.

This was used to develop a consultation plan that set out the process to help understand the target audiences. The second workshop involved the exhibition designers and was an opportunity to review audiences and design proposals and discuss interpretive principles. A further session with the museum collections team discussed potential objects for display, matching the objects to topics and challenges for the display of the collections.

Consultation involved:

- Surveys with three groups of enthusiasts that produced 195 responses to questions about experience and interest in the new museum
- Phone conversations with local school teachers
- Surveys with families at Pendine beach during the half term holidays
- A stakeholder workshop. The group discussed their experience of the old museum, stories that they'd like to tell at the new museum and topics that they'd like to know more about, types of interpretive media and the proposed interactive exhibits.

### 1.2.2 Developing the stories and themes

The museum has the potential to tell a huge range of stories linked to the local area, the beach and the historic connection with land speed records.

Interpretation is the connection between the heritage assets, collections and stories and the audiences. In order to develop interpretation, we need to understand the needs and interests of both current and new audiences and the potential collections that are available and the stories that could be told. Consultation will help to define the needs and interests of the different audiences, and in particular to establish which stories are of interest to which audiences. Defining which stories are significant and the link to collections will help to set the parameters of the narrative.

During a workshop with the project team and a further one with stakeholders the consultants have been able to gather all the stories that relate to the local area and group them into topics. These

topics were used during consultation and have been developed into themes. Within each theme there are a series of identified key stories and a note of the relevant heritage assets.

## 2. Challenges and opportunities

The museum project group took part in a SWOT exercise to review the current position for the museum and to identify the strengths, weaknesses, opportunities and threats for project. These were used to develop a series of challenges and opportunities at the start of the project.

### **Building on past success**

The previous museum had 35,000 visitors per year (before an admission charge was introduced), demonstrating interest for the subject. Pendine beach is well known and is a destination for speed enthusiasts coming to events, as well as people coming to see where land speed records were set. The big draw at the museum was Babs, the car used by Parry Thomas to set the land speed record. The text was quite wordy and there was little interactivity.

### **Not enough objects**

There is currently a perception that there is a lack of collections owned by the museum service to create interesting displays. The previous museum included displays of trophies and models of ships that had been wrecked off the local coast. There is an opportunity to include objects from the wider county service collections if the story is widened but this must be within the overall narrative. The seaside environment is a harsh climate for collections and adequate protection needs to be provided for the collections both within showcases and the building.

### **New audiences**

There is no history of school visits and the previous displays were not designed to appeal to families or children. There is huge opportunity to link to STEM aspects of the curriculum and to enable families to develop science capital, and to provide interpretation of scientific principles through interactivity. The museum could be a fun place for families that maintains its appeal to adults and enthusiasts.

### **Different times of the year**

Popular with tourists, the area is quiet during the winter months and the proposal is to open the museum all year round. Babs is only available for between 8 and 16 weeks per year, and this is the star attraction for many people. There needs to be strategy for an alternative display when Babs is elsewhere.

### **New stories**

The museum could appeal to new audiences by telling a wider story, starting with the history of Pendine, explaining the unique nature of the beach that makes it ideal for racing and encouraging people to explore the natural history of the area. A link could also be made to the history of cycling in Carmarthenshire, which has a significant past manufacturing bicycles and is set to become the cycling capital of Wales. It is crucial that the story told is unique, links to the collections and the place and could not be told anywhere else.

### **Chronology v Thematic**

The timeline of the main story is quite short, although the wider story of land speed records is a longer one. The whole story could be fitted into a timeline, but a thematic approach would help non-enthusiasts to make connections to the wider story in an accessible way.

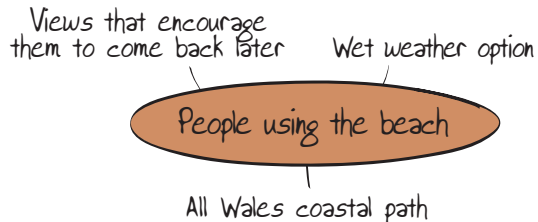
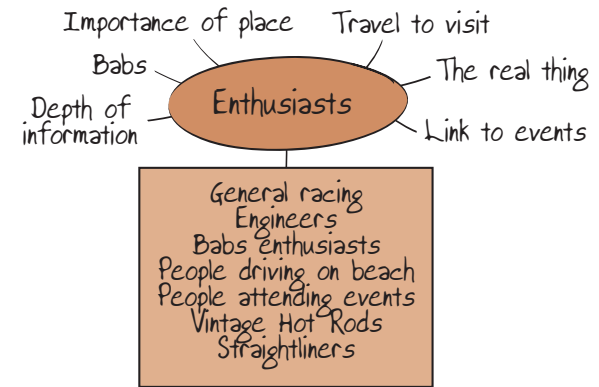
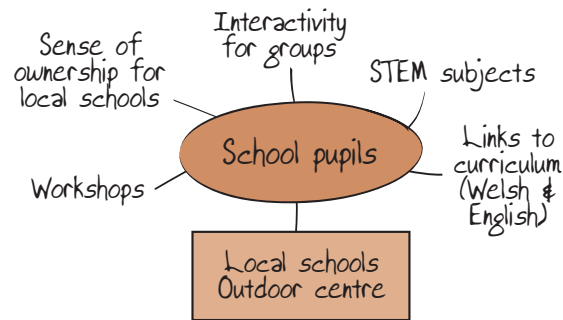
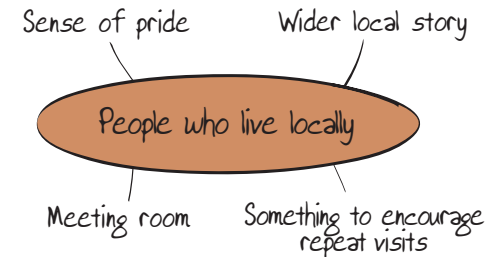
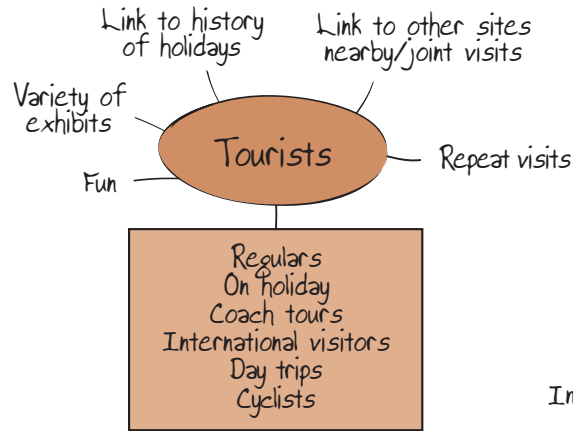
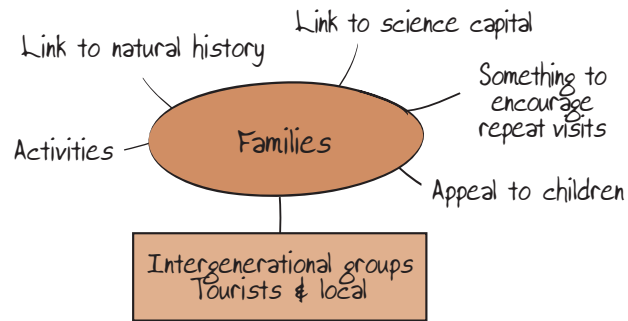
### **When Babs isn't there**

The old museum was designed around Babs and when the car wasn't there the museum experience was limited and disappointing. The new museum has been designed to showcase Babs but there are currently no proposals for what will be on display when Babs is at other venues. The agreement with the owners of Babs is that the car will be available for between 8 and 16 weeks of the year.

### 3. Audience Development

#### 3.1 Target Audiences for development

**Pendine Museum of Speed** The illustration describes the target audiences, who they are (in the box below) and their needs and interests.



The displays need to be bilingual and accessible for people with learning, physical & sensory disabilities

### **People who live locally**

Local groups and organisations will be able to use the meeting room and venue for functions and meetings. The new museum should help engender pride in their local history.

### **Tourists**

Many of the people who have visited the museum in the past are either on holiday in the area or have come specifically to Pendine to see the beach, or Babs, or are staying within a day's drive. Tourists will include people represented by almost all the other target audience groups. This will also include people visiting as part of a coach trip and new visitors drawn to the area by the new museum and hostel.

### **Families**

Intergenerational groups visiting with children, need something that appeals to children and that will keep their attention. This will include families staying at the local caravan park, tourists who come back to the area every year, people staying further away (up to an hour) and local families.

### **Enthusiasts**

This small audience are significant and, in the past, have come great distances to visit Pendine and Babs. Enthusiasts include people interested in cars, motorcycles and bicycles as well as engineers. Many of them come outside of the school holidays, and others come for the programme of events put on by groups such as the Vintage Hot Rods and Straightliners.

### **Students**

Involvement with the university engineering department could enable further research and engagement by students in the project.

### **School pupils**

Local schools and schools using the outdoor pursuit centre will be able to book a visit to the museum. A more in depth relationship with immediately local schools will enable the pupils to get involved in the design of the museum and have a sense of ownership. Schools from within an hour's travel time could also be expected to visit.

### **People using the beach**

People walking the Wales coastal path, cycling or dog walking along the beach may stop on route or plan to visit another time. People attending events on the beach will visit whilst they are in the area and the museum will provide shelter from the rain on a wet day. Holiday makers enjoying the beach will also visit, especially if the weather is bad.

### **Commercial users**

The museum will provide a venue for meetings, events, weddings and filming locations. People attending one of these events will be able to visit the museum.

The exhibition design must also provide all information bilingually and provide information that is accessible to people with learning physical and sensory disabilities.

## 3.2 Understanding the target audiences

### 3.2.1 The old Museum of Speed (current visitors)



The Museum of Speed opened in 1996 and was dedicated to the use of Pendine Sands for land speed records. Initially entry to the museum was free but from 2016 admission was charged but only when Babs was resident, the rest of the year the museum was free. Prior to admission charges the museum attracted 35,000 visitors per year, this reduced by 54% in

2015-16. The museum was open from Easter to the end of September and Babs was on display from early July. No visitor information or surveys were collected apart from the visitor numbers.

In order to understand perceptions of the old museum the stakeholder workshop included a discussion about the old museum and what people liked or didn't like about the old museum.

The group liked the location of the museum, right above the beach and the shape of the building. One of the group remembered when the building was a library. The subject of land speed records



meant that there was a lot of interest in the museum, it's a fantastic story. Visitors liked the film and seeing Babs. They commented that the museum was quite sparse and if Babs wasn't elsewhere there wasn't much to see. The information could be better presented and was quite dry, it wasn't interesting to people who aren't enthusiasts.

The displays were quite old and look tired and needed an update. The museum closed from September

when people without children go on holiday. Also, the museum was always shut on a Monday. It must have been a bit of a let-down for people who had come a long way as there wasn't much to it once you'd seen Babs, and it probably didn't get many repeat visits.

There could be something for children that would grab their attention and give them something to do, and it would be great to be able to work with the schools and make sure that it appeals to them.

### 3.2.2 Stakeholder workshop

A stakeholder workshop took place at the Chinese Restaurant in the Parry Thomas Centre that overlooks the beach and is adjacent to the museum. 20 people attended the meeting including local shop and business owners, staff from Carmarthenshire County Council, the Dylan Thomas Boathouse, Pendine Community Council, MALD and Pendine Outdoor Education Centre. The group began with a discussion about the old museum and their experience of the museum and what they liked or didn't like. They discussed the stories that the museum could tell, types of interpretive media, the proposed hands on interactive exhibits and admission prices. The full notes are at Appendix A.

The group were asked to brainstorm the stories that they already knew about the beach, its use for land speed records and other uses. They were also asked what stories they would like to know more about. There was lots of knowledge about recent use of the beach for events and speed records as well as Parry Thomas, Malcolm Campbell and Babs. There were lots of questions and interest about the history of the MoD and Llanmiloe. There was interest and knowledge about the flying sweethearts although some confusion over a connection with Amelia Earhart. The group talked about the local caves known as the bleeding caves and the fact that cockles, mussels and laver bread are all still harvested from the beach. Older people remember the motorbike races along the beach and these stories appealed to those with an interest in the land speed records. There was some interest in finding out more about bicycle manufacture in Carmarthenshire but the real focus of the group's interest was the land speed records, the motor events past and present and the significance of Pendine beach. Everyone took great pride in the history of the land speed records and the part played by Pendine beach. Some of the group suggested that the museum should be the Home of Welsh Motoring or Racing. This would not be practical or possible but demonstrates local pride in the history.

The group discussed the pros and cons of different ways of telling the story in the museum. Comments included:

- Important to have real objects
- A simulator would be great – so that you can feel the speed, the bumps and smell the engine. There is a good one at Brooklands and at the naval Dockyard they have a helicopter experience for 3 players
- Costume including some from the Hot Rods would put the cars in a social context
- Need to be able to fire up the engines and get the feel and the smell
- Need to be able to touch – maybe replicas or some of the materials if you can't touch the cars
- Show aerodynamism with natural history specimens – like birds
- Link displays to national curriculum – could include life cycles and food chains
- Be good to have displays about natural history and environment for schools and families
- Give the context for the speed records – how fast did other things go?
- Selfie opportunities
- Keep it unique – link everything back to Pendine
- Use digital interpretation

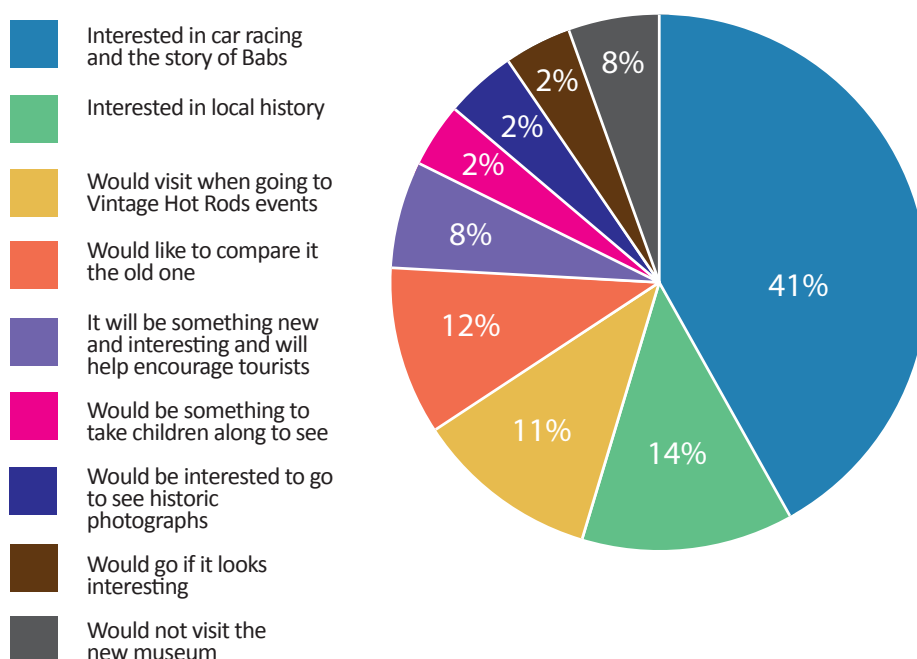
### Interactive Exhibits

The group reviewed the interactive exhibit proposals designed by Real Studio. At this stage these are concept ideas and the group’s input was sought to help the project team make decisions about which exhibits will work best. The most popular exhibit (with 20 votes) was the driving experience. This was followed by the design a car interactive (17 votes), race the bike to see if you can beat Guy Martin’s record (14). The VR headsets that allow users to experience the view of different animals and the life under the sand exhibit both got 4 votes. The other exhibits (365 days, the river table, mud flats VR and microscope) all got no votes.

### 3.2.3 Consultation with enthusiasts

In order to understand the needs and interests of enthusiasts the team sent surveys to three different groups. The Sunbeam Talbot Alpine Register is an owners’ group, many of whom have restored their vehicles themselves. The Vintage Hot Rods Association (VHRA) is a member’s club for American vehicles dating from the 1940s and 1950s. Surveys were also sent to volunteers and trustees at the British Commercial Vehicle Museum, which has just reopened after a major refurbishment. There was a great deal of interest in the Museum of Speed project, one of the STAR members has found some photographs of Babs when first dug up and one of the trustees at BCVM has provided information about the Leyland Eight cars and some photographs.

193 people completed the survey (all but one using survey monkey). 45% of respondents are aged 51-65, 30% 26-50 and 22% over 65 (3% didn’t answer the question). 65% of the respondents had visited the Museum of Speed in the last three years, 12% in the last 10 years and 4% more than 10 years ago. 22% had not visited the museum. The high number of recent visits may be connected to attendance at annual events by members of the Vintage Hot Rods. Respondents were asked if they had visited the beach at Pendine and why, some people indicated more than one reason: 54% had been for an event, 24% on holiday, 19% to visit the museum and 37% ticked other. Most people who ticked other specified that they lived locally (14% of the total). Respondents were asked why they would visit the new museum, the comments were grouped together and summarised in the pie chart below.





*I liked the old one so I should imagine the new one will be even better.*  
*I love seeing Babs and when they run her on the sand it is one of the best sounds to hear, that engine, and see her.*  
*Just to see if is better than the old one.*  
*As a VHRA member and participant in the Hot Rod Races I feel I have a personal interest in the history and heritage of Pendine Sands as a motorsport venue.*

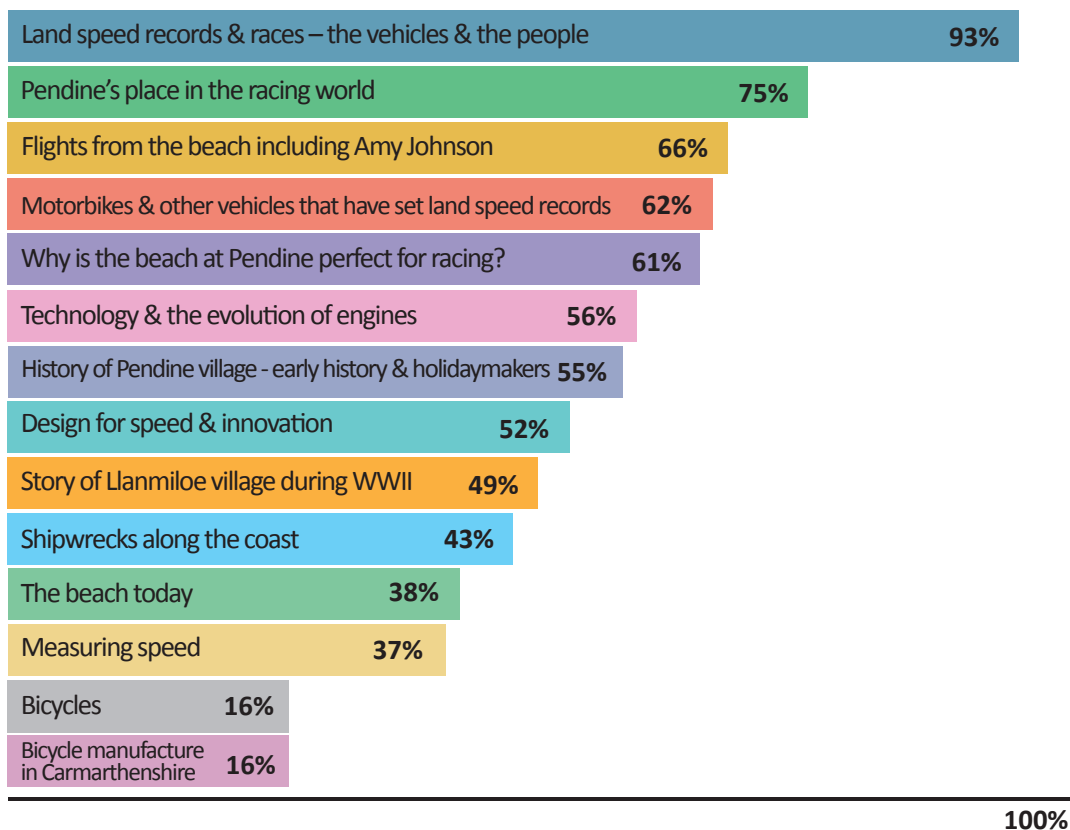
The old museum was very focused on the story of Babs and visitors were often disappointed to find that Babs was not always on display. Babs is only available on loan to the museum for a few (between 8 and 16) weeks each year. Respondents were asked “How important do you think Babs is to the museum experience – would Babs not being there affect your decision to visit?” 189 people answered this question.

46% said that it was critical that Babs was at the museum, and it would affect their decision to visit. 43% said that they would visit even if Babs was not there. This response can be further divided into those who said they would visit anyway (15%) and those who said that Babs is very important, but they would visit if Babs wasn’t at the museum (28%).

7% said that it would depend what else was on display and 4% said possibly or they didn’t know.

*Babs is definitely the big draw. The history of Babs and Pendine are entwined.*  
*Very important and I would hope it was there if I visited. If I knew it wasn’t, I might not visit.*  
*Babs is a fascinating car to me, and her history is both tragic and inspiring in equal measures.*  
*It would be a shame if Babs was not there, but I would still visit.*

Respondents were asked which topics they found most appealing. The results are shown in the chart:



Respondents were asked about how the museum could appeal to families. 128 people answered the question with lots of ideas.

41% said make sure it's interactive with lots of things to do

16% of the comments suggested using VR, AV and film to help tell the story

8% said a range of subjects would make sure it has a wide appeal

5% of the comments suggested multi-sensory exhibits such as noise, smell and tactile would bring the story to life

5% of respondents said lots of vehicles would appeal to younger visitors

4% of the comments were about making sure that the information is not dumbed down and still appealed to people who know about the subject

3% said information about events on the beach and have activities linked to the events

2% suggested having things that move

Comments by individuals included:

More parking, photo opportunities, demonstrate engines working in the museum, show the passion and enthusiasm that people have for speed and cars, somewhere to sit and relax for older people

***Interactive displays always help get kids interested. A driving simulator run down the beach for example.***

***Good interpretation, making the history part of the future, make it visually exciting, have a good mix of permanent collection but leave space for different themed exhibitions.***

The final question asked "What would you like to discover in the museum?" 156 people answered the question.

21% of the responses were about the local history

17% said racing and motor history

13% said land speed records and Babs

12% said I'd like to learn something new or find something I didn't know

6% said film and historic photographs

6% said information or displays about VHRA

6% said the development and technology of engines and cars (and bring the story up to date)

4% said WWII and Llanmiloe

3% said interactive exhibits and things to do

3% said anything related to the subjects

3% said the geology and natural history

3% said a sense of discovery and opportunity to learn something

1% said a café

1% said the passion and enthusiasm of the people involved

Two people said that they would like to see their cars on display!

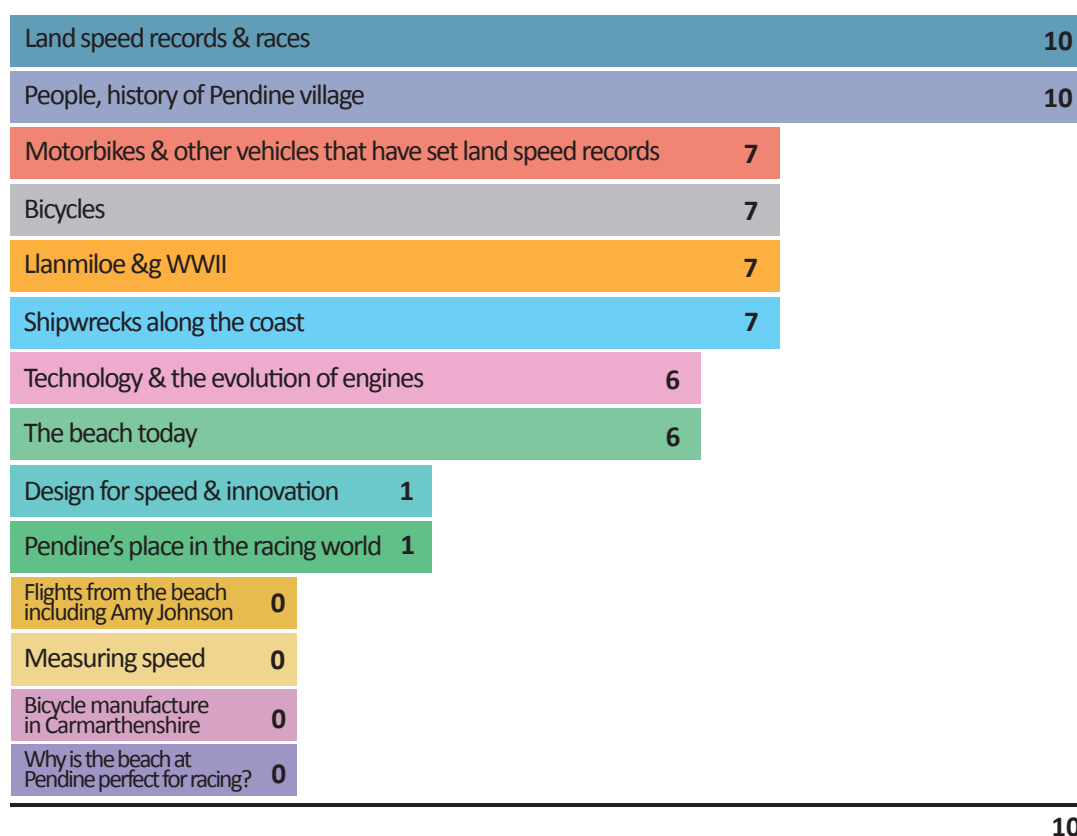
***Being an old car buff, if it has wheels, I'm normally happy.***

***I don't know about bicycle production locally (was there anything in the old museum) and I'd never even thought about shipwrecks.***

### 3.2.4 Consultation with families

During the February half term holiday surveys were carried out with families enjoying the unseasonably warm weather at Pendine. 11 groups were asked questions about the proposed stories and proposals. Seven of the groups included children or young people, three included people over 65 and six adults aged 51-65. They were asked if they had visited the Museum of Speed in the past, 36% said yes in the last three years, 27% said yes but it was more than 10 years ago (these people live locally) and 36% said they had not been. All but one respondent said that they would visit the new museum. They were asked to say why they would visit responses included: Interesting to learn new things, because it's new, interest in old cars, fan of motor racing, to see Babs and the Douglas motorbike and one respondent said they had come today to see Babs only to find the museum closed.

Respondents were asked which topics they found most appealing. The results are in the chart below:



Respondents were asked, how could we make the story appealing to families and school pupils? Over half (8 out of 11) of the respondents suggested interactives or hands on or things to do. Other responses included design a car activity, a nice café or coffee shop, a playground, something that you can sit in and have a go, archive films. They were asked what would you like to discover or learn at the museum? Five people answered the question and the responses suggested the real things, historic objects such as advertising signs and engine parts and fast cars. They were asked how much they would be prepared to pay for admission, 66% said £4, 5% said £6 and one person (11%) said £8.

Four people (36%) said that they would prefer a donation but did not specify how much they would give.

### 3.2.5 Consultation with schools

#### Llanmiloe School

The deputy head discussed the new museum with her class to find out which topics they find interesting and what they would like to discover at the museum. The pupils enjoy visiting museums with family and friends and like to read things, look at real objects, have a go and touch things. The topics that they found most interesting were

- Why the beach is long and flat and good for racing
- What it takes to make a car or bike go fast
- The records for the fastest car, shed, bike and lawnmower and who set them?
- How an engine works and how they have changed to go faster
- How do the measure speed?
- The topics that they found least interesting were: people coming on holiday and why the MoD are based at Llanmiloe.

They would like to know why Pendine is used for speed records?

The teacher was asked if the school had visited the old Museum of Speed or any other museums in Carmarthenshire. The school have in the past walked to the Museum of Speed but don't visit any of the other Carmarthenshire museums. They have been to Scolton Manor and the National Woollen Museum to study Victorians; Caerleon Museum (Newport) to study Romans; Casetell Henllys to study Celts and the trench at Morfa Bay for the Second World War. She agreed that the museum could link to the following suggested curriculum subjects:

- Natural history and geology of the local area,
- Social and local history (including the role of the area in WWII and the Ministry of Defence, as well as the area as a holiday destination)
- Land speed records (including forces, aerodynamics, vehicle design and engineering, safety)
- Development of the car, motorbike and bicycle
- Maths linked to motoring (including speed, forces, friction, measurement etc)

She also suggested that the museum would need to cover a wide range of topics and make sure that exhibits can be used by more than one pupil at a time. There could also be practical experiments, linked to science - forces, sound, light. Exploration of sea life and rock pool creatures, tides and tidal patterns. The interpretation should be bilingual to encourage our children to read in Welsh as well as English.

Notes to follow **after consultation with and Llys Hywel Primary School, Whitland.**

### 3.2.6 Stakeholder organisations

In addition to the stakeholder workshop the consultant team also spoke to and met with people who are connected to the story or have an interest in the museum.

### **Geraint Owen: Owner of Babs**

Geraint is one of the three owners of Babs and son of Owen Wyn Owen who dug up Babs in 1967. The terms of the trust that was founded after Babs was dug up is that she is available for display at Pendine during July and August each year. This has often been extended, but Geraint takes Babs to events and she is on display at other museums throughout the year including Brooklands and Beaulieu. At Beaulieu Babs is currently part of an exhibition about the film Chitty Chitty Bang Bang, as she was originally owned by Count Zeborowski, who owned Chitty Chitty Bang the car on which the film was based. It would be hard to have a Babs centred museum as the car will not be there all year. The aim should be for a fabulous museum that looks even better when Babs is there. Museum visitors today have high expectations and expect lots of things to do. It would be great to have a simulator that allows visitors to experience the drive.

The story of Babs is a well known one especially in Wales, where people are proud of the connection with Parry Thomas. Although Parry Thomas left Wales when he was 18 and Babs was only at Pendine three times the two are forever connected to Pendine. The story of digging up Babs was in the national news and has remained in local folklore, but this may be diminishing as the older generation dies.

The story of the conservation of Babs would be an interesting one that could link to STEM and the national curriculum. When Babs was dug up some of the metals were corroded and some parts survived intact.

### **Neil Fretwell: The Vintage Hot Rods Association (VHRA)**

The group has run an annual racing event on Pendine beach since 2012. The association was started in the 1990s and now has over 500 members. Hot rods are typically old, classic or modern American cars with large engines modified for faster speed.

The racing at Pendine takes place over two days and is one of the most important dates on the hot rod calendar, with participants coming from all over the world to take part in what is described by the association as the world's fastest and most exciting beach racing competition. The races are open to traditional hot rods and customs, with speeds exceeding 120 mph. In past years the event has drawn up to 3,000 spectators.

Neil Fretwell organises VHRA events and is keen for the association to be involved with the new Museum of Speed. He noted that the previous museum displays were disappointing; there needed to be more content and more interactivity to draw in and interest a wide variety of visitors, including families. As a car enthusiast he said that he was disappointed when Babs was not on display but stressed that if the overall story was better presented and was more engaging then the lack of Babs would not be as much of an issue. Displaying alternative cars, linked to the land speed records story and to Pendine Sands, would be a good way to manage her absence. He felt that the story told was difficult because it only covered a limited period of history; he suggested that the scope of the story should be widened out considerably.

Neil noted that VHRA members have their own 'collections' of car components and parts (for example pistons and cam shafts) and that there is potential for them to loan or donate items which could be put on display. These items have no intrinsic value but could be cleaned and painted and displayed and/or handled to help visitors understand the technology and design of vintage cars. There is a particular sense of style associated with the hot rod car scene, derived from the rock and roll scene and car boom in America of the 1940s and 1950s. Some of the members dress to fit with this era. VHRA has club t-shirts and members may be able to help with suggestions for fashion and style associated with the car scene/community that could be used in the new displays. They may be able to loan clothing and memorabilia for display. They also produced a film about racing a few years ago which might also be used.

In his report 'Towards a new museum complex for Pendine' Chris Delaney suggests that a key aim of any new exhibition should be to bring to life the experience of racing from a driver's perspective. He suggests engaging with hot rodders and recording filmed oral histories that could be included in the new interpretation:

*"The modern events are like the earlier ones in that they are about pushing your vehicle as far and fast as you can. There is a shared root to the desires and needs of the participants in both eras. What the racers of today can tell us is how it feels to race, what drives them to spend long, cold, dark hours in a garage, wet nights in a tent and a lot of personal money to achieve success in a vehicle. They can articulate how the sand feels beneath their wheels. They have experience of something theoretically open to everyone but experienced by so few, The Museum should capture this intangible heritage in voice and film to echo the unrecorded feelings of Parry-Thomas et al."*

#### **Chris Delaney: Pendine Community Council**

Chris was involved with the Museum of Speed when he worked for Carmarthenshire County Council museum service. He was also the author of one of the reports that was part of the development of the new museum. Chris has provided information about the geology of the coast and took part in the stakeholder workshop.

#### **Lynn Hughes: Author of Pendine Races**

Lynn took part in the stakeholder workshop and has offered to review the historical notes once complete. He is keen to see the new museum tell a range of stories and has a particular interest in the history of the beach used for motorbike racing.

## 4. The story we want to tell – summary



The long straight beach at Pendine Sands was used for racing and land speed records, including those set by Malcolm Campbell and Parry Thomas, who was killed on the beach attempting a land speed record.

### **Pendine Sands and Carmarthen Bay**

The sands are a 7 mile (11km) long, straight, level strip of sand that is exposed at low tide and stretches from Gilman Point to Laugharne Sands. The sands are part of Carmarthen Bay a

landscape that is described as having the most varied assemblage of coastal features in the British Isles. The area has been designated a Special Protection Area due to the geology and natural history of the coast and the diversity of marine life. There are major dunes, sand spits, barrier beaches, hard rock and easily eroded cliffs; raised beaches, sand flats and salt marshes. Behind the Pendine Sands lie a system of dunes known as the Pendine Burrows. This is essentially a formation of sand or shingle jutting out into the sea from land, called a land spit.

Carmarthen Bay has been shaped by seawater and weathering throughout the geological period called the Quaternary period. This period began 2.6 million years ago, includes the last Ice Age and is still changing the landscape today. In the last 12,000 years the coastline and sand dunes around Pendine have continued to change.

Carmarthen Bay was a dangerous place for ships. It faces the prevailing south west wind and lies at the mouth of three rivers. Sailing ships could not sail out of Carmarthen Bay into the wind, and the bay has very high tides. The remains of the wrecks can occasionally be seen today and there is no commercial shipping in the area.

*'like an immense desert of barren sands, miles upon miles of which [are]...to be seen with the melancholy mementoes of wrecked ships, their bleached, rotten timbers...just appearing above the sands, marking the spot where perished the unfortunate mariners...'* The sand bar at low tide described by Captain Armstrong 1878.

*Teviotdale in 1976 (Photo: T. A. James)*



Ships wrecked off the coast were commemorated in models which are part of the museum service's collections. One of these ships was The Nautilus. This brig was captained by Captain J. Thomas of Laugharne. His navigator was John Thomas who was immortalised by Dylan Thomas as Captain Cat in Under Milk Wood. The ship was owned by the

modeller's family. The Nautilus sailed to India and China with grain and malt. It carried masonry block from Bristol on its return. This ship was not wrecked but was finally broken up at Green Banks, Laugharne in 1913.

### Pendine Beach

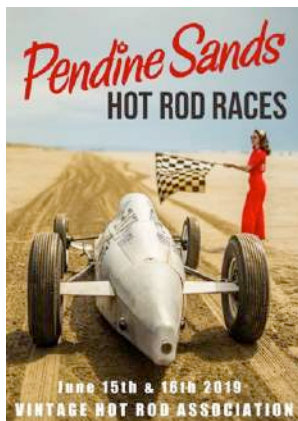
From the mid 1700s there was a growing interest in sea bathing for health benefits, it was during this period that nearby Tenby developed into a seaside destination. Pendine was smaller scale and provided a sea-bathing resort for people staying in Laugharne. During the late 1800s the Beach House Hotel opened, and local inns and pubs provided further accommodation. The railway line did not come as far as Pendine and this had an impact on the popularity of the village for a seaside resort.

Analysis of historic maps shows the changing environment around Pendine. Before the 1900s the area is largely agricultural with most buildings on higher ground. Llanmiloe was a small settlement with a couple of houses clustered near to Llanmiloe House. The 1912 map shows new buildings on the beachfront at Pendine and the construction of Marsh Road. By the 1940s there are significant numbers of caravan sites on what was farmland and there are more buildings along Marsh Road. The boundary of the beach is marked clearly showing MoD ownership.

During the 1800s the long beach was used for horse racing, bicycle racing and athletics events. The horse racing event - Pendine Races was an annual event and took place between the hay and corn harvests. The Carmarthen Journal recorded 500 people watching in 1884.

The first official motorbike race at Pendine took place in August 1905 and was won by Mansel Davies of Llanfyrnach on a Humber motorbike borrowed from his brother. Mansel went on to establish a haulage firm, which still operates today. The Pembrokeshire Automobile Club was one of the earliest motorists' clubs and organised hill climbs and speed trails at Pendine. The first motor rally in Great Britain was held in Swansea and Pendine in 1909. In the early days the cars were driven by chauffeurs or motor mechanics while the owners watched. The early events included cars and motorbikes, and Pendine was described as the finest natural race course.

The beach is still used today. The Vintage Hot Rod Association hold an annual event at Pendine. There are strict regulations and all vehicles must be pre-1949 originals of USA manufacture and must be styled to fit within the period of 1910 – 1960s. Members and spectators come along, dress the part and races are against the clock over a half mile or one mile from a standing start. The cars reach speeds of up to 120 mph.



Straightliners is a motorsports events company that organises motorbike racing events all over the UK. They organise an annual event on Pendine Sands. Helen Lincoln Smith set a recent record at Pendine during a Straightliner event in May 2017 when she became the world's fastest woman riding a motorbike on sand at 137.093 mph she is known as Queen of the Sand. The current world record for a man on a motorbike on sand was set at Pendine in May 2016 at 194.59 mph. Guy Martin set



the speed record for bicycle at 112 mph in 2015 and Kevin Nicks set the land speed record for the fastest shed, at Pendine going 101 mph. The beach is regularly used for filming, including the S4C and BBC series Keeping Faith. The beach featured in the film Pandora and the Flying Dutchman (1951), a film that probably features Dylan Thomas. A recent BBC programme found a photograph that shows Dylan Thomas stood alongside the director of the film and Pendine and close examination of the film shows Dylan Thomas as an extra on one of the scenes filmed at Pendine.

### **Land speed records at Pendine**

#### **Records set 1924 – 1927**

From 1903 to 1930 the speed limit on public roads was 20 mph and long straight sections of roads were often the focus of police traps, so car owners keen to put their vehicles to the test used race tracks.

In order to measure one mile, at speeds of over 150 mph a smooth, flat surface of at least 5 miles (8km) is needed. For a time, records were set at Brooklands on the race track, but as cars went faster the track was too small for recording the flying mile so car racing drivers began to look for other locations.

The first land speed record attempt at Pendine was by Malcolm Campbell on 25<sup>th</sup> September 1924 when he set a record of 146.16 mph in his Sunbeam 350hp car called Blue Bird.

Four other record breaking runs in cars were made on Pendine Sands between 1924 and 1927. Two of these were by Malcolm Campbell and two by Parry Thomas. In July 1925 Campbell broke the 150 mph barrier. In April 1926, Parry Thomas added approximately 20mph to break the land speed record at 169 mph and later that year 171 mph. Campbell raised the record to 174.22 mph in February 1927 with his second Blue Bird. On 3 March 1927 Parry Thomas attempted to beat Campbell's record. On his final run while travelling at about 170 mph the car crashed, killing Parry Thomas. He was the first driver to be killed setting a land speed record. There is a lot of controversy over Parry Thomas' death and whether there were issues with his car, the wheels and even his health on the day of the attempt.

Competing against Campbell and Thomas was Harry Seagrave who set a land speed record on 16<sup>th</sup> March 1926 in his Sunbeam Tiger on the beach at Southport, and on 29<sup>th</sup> March 1927 set the land speed record for 200 mph on Daytona Beach (In the US). Malcolm Campbell's land speed record set at Pendine in 1927 was, for 90 years the British land speed record and was held until 2015 when Idris Elba set a new record at 180 mph at Pendine.

Wilfred Morgan the local coast guard played an important role in providing information for the racing drivers about the tides, conditions and the state of the sand. The beach was best for racing during the spring tide period, these high tides leave the beach smooth and level and because the tide takes longer to come back in the sand has more time to dry out. Today it is the Community Council that assess local conditions for contemporary speed or race events.

The speed and racing events were watched by large crowds and reported in the motor racing, local and national press. Toy models of the cars were popular toys as were games featuring the cars and their drivers. The drivers were well known personalities and the sport was seen as glamorous and those competing celebrities.

### Measuring speed

In the 1920s the land speed record was measured using a flying mile. This takes the average speed of a vehicle across the two rolling start runs of a mile each. The two timed runs (one in each direction) must take place within one hour.

## Parry Thomas and Malcolm Campbell

### Parry Thomas

JG Parry Thomas was born in Wrexham in 1884. His father John William Thomas was curate at St James' Church Rhosddu. He was known by his family as Godfrey and on the race track as Tommy, but in posterity he became Parry Thomas. He went to school in Oswestry and college in London to study electrical engineering. It was while at college that he met Ken Thomson, his business partner, and bought his first motorbike. Parry Thomas began his career working at Siemens and then worked for Clayton and Shuttleworth Ltd where he built tractors and threshing machines.



He moved to Leyland Motors and by 1917 was Chief Engineer. The directors at Leyland inspired by early motor racing directed Thomas to build a perfect motor car and not to worry about the cost. He worked with Reid Railton to build the Leyland Eight motorcar. This was first shown to the public in 1920 at the London Motor Show. The car was called by the press the Lion of Olympia and was an open four seater, the first British motor car with an 8-cylinder in-line engine. Thomas persuaded the Leyland directors to let him race the car at Brooklands, and won races, but this did not continue, and Thomas left Leyland Motors in 1923 to continue with his motor racing career. He continued work on the Leyland Eight car renaming it Leyland-Thomas and on 26<sup>th</sup> June 1924 he broke the land speed record at 129.73 mph on the Brooklands racing track. He was a technically brilliant engineer and registered 24 patents including ones for electric power transmission (1910) and method of testing gear wheels (1920).

He was known as a man of few words, usually dressed in baggy trousers and a fair isle jumper, he lacked the glamour of Seagrave or Campbell but was famous for his fearless driving. He bought Babs

in 1923 and raced her until his death at Pendine in 1927. His death on the beach, was recorded on the front page of the Daily Mirror.

### **Malcolm Campbell**

Malcolm Campbell was born in 1885 in Scotland. He began motorbike racing competing in long distance trails and winning successive events in 1906-08. During the First World War he joined the Royal Flying Corps, and later set up a business manufacturing aeroplane parts. He began to race cars at Brooklands and was the first driver to give his cars names. His first was Flapper. Campbell's friend named his Chitty Bang Bang.

Campbell attempted land speed records at Saltburn and Skegness in Blue Bird 1924 and on the Faroe Islands without success. At the latter event his car lost a tyre at 150 mph and injured a boy spectating. In September 1924 he came to Pendine and set the first land speed record set at Pendine with a speed of 146 mph. Malcolm Campbell went on to set further land speed records and speed records on water. He died in 1948 after a series of strokes. His son Donald Campbell went on to set land and water speed records and was killed on lake Coniston in 1967. Don Wales grandson of Malcolm and nephew of Donald has set land speed records and has driven Malcolm Campbell's Sunbeam at Pendine.

### **The cars**

#### **Malcolm Campbell's Sunbeam Blue Bird**

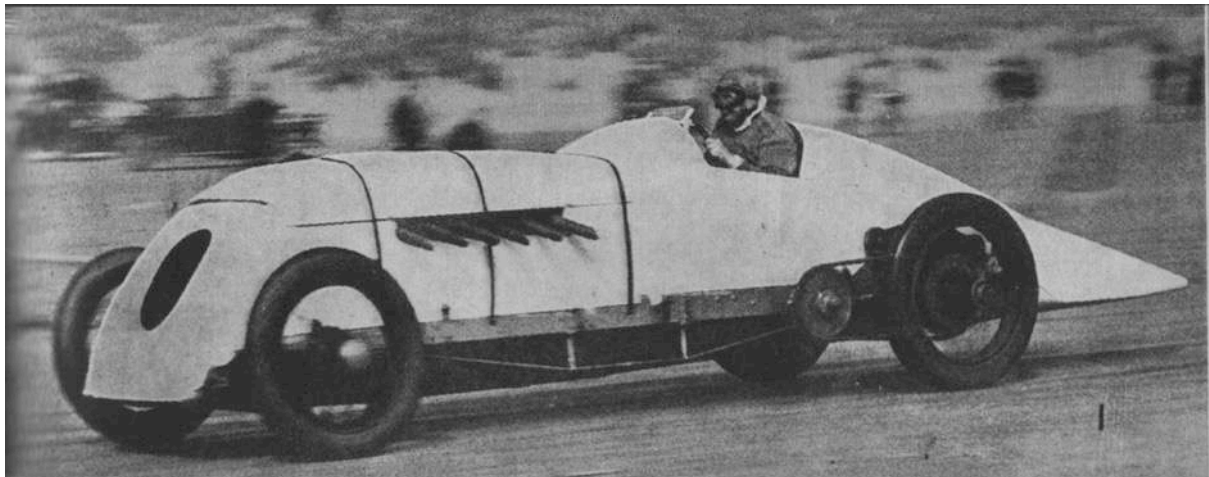
Malcolm Campbell set a record for 146.16 mph in his Sunbeam Blue Bird in 1924 and again in 1925.

The Sunbeam had been used by KL Guinness in 1922 to set the first flying mile record at Brooklands. Campbell named the car Blue Bird after a play he had seen at Haymarket and called all his cars after this Blue



Bird. The car was designed by Louis Coatalen and built in 1922 the first land speed record car to be built with an aircraft engine. The only brakes were drum brakes on the rear wheels. Campbell had the engine modified and added a streamlined nose cowl and pointed tail. After his land speed record in 1925 when he reached 150 mph, he fitted a new purpose built engine.

## Parry Thomas' Babs



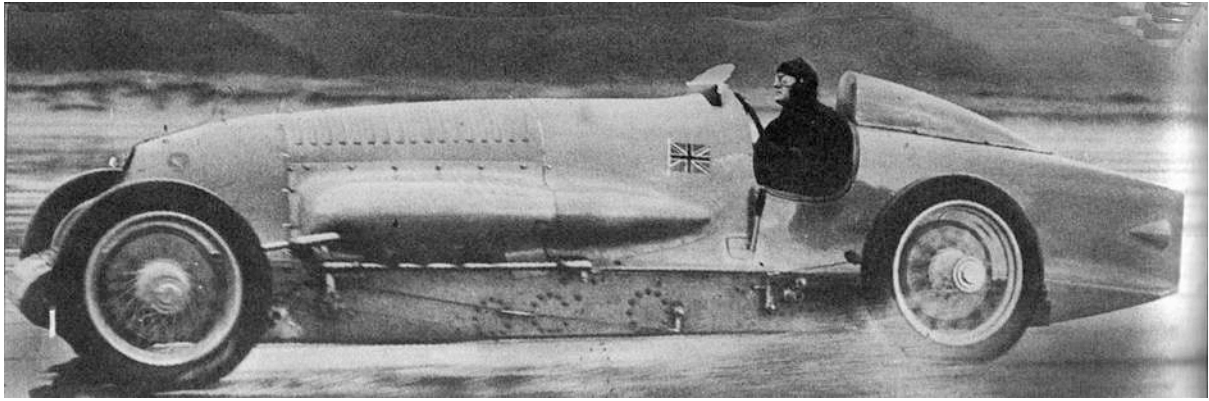
Parry Thomas set his first land speed record in the Leyland-Thomas car in 1924 at Brooklands. His first record at Pendine was in 1926 in Babs.

Babs began as the Higham Special built by Clive Gallop for Count Louis Zborowski in 1923. When the Count was killed in 1923 Parry Thomas bought the car and rebuilt it during 1925 -26. In order to achieve higher speeds Thomas installed a 27 litre V-12 Liberty aero-engine (made by Lincoln Motor & Company) which was a modular design using components that could be built up into a variety of engine sizes. The body design was changed to incorporate the engine but the chassis, axles, steering, and suspension systems were those he had used in the Leyland Eight. The car is white with blue – Thomas' racing colours. Babs weighed 1 ton 14,5 cwt (1,750Kg) and it runs on 60% Shell Aviation spirit and 40% Benzole. Parry Thomas modified the car and added self-designed pistons, revised carburation and a higher compression ratio. Babs weighs 1,750Kg about the same as an adult rhino.



There are many theories about the name Babs which during the 1920s was used like the nickname Babe, so it could have been named after any number of women or local girls. The cost of buying and converting the car was probably about £850. After Parry Thomas' death the car was buried on the beach. In 1969 Owen Wyn Owen, an engineering lecturer at Bangor University obtained permission from the MoD and the Thomas family to excavate Babs.

Once Babs was out of the ground ownership was disputed and in the end was split between the National Museum Wales, the local council and Owen Wyn Owen. The restoration of Babs took 16 years and components had to be made or sourced from different places. A replacement V12 Liberty aeroplane engine came from America, Dunlop provided new tyres and a Tomas clutch and a pre-1914 Blitzen Benz gearbox were sourced from the UK.

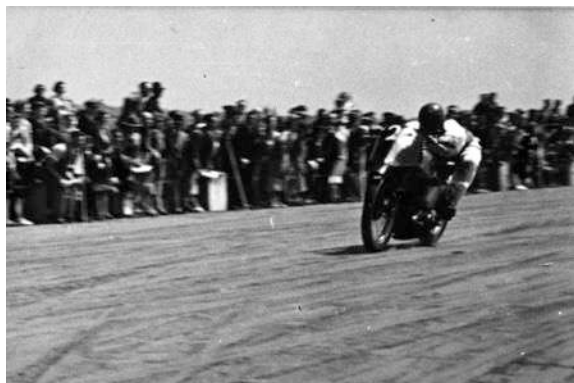


### Malcolm Campbell's Napier Campbell Bluebird

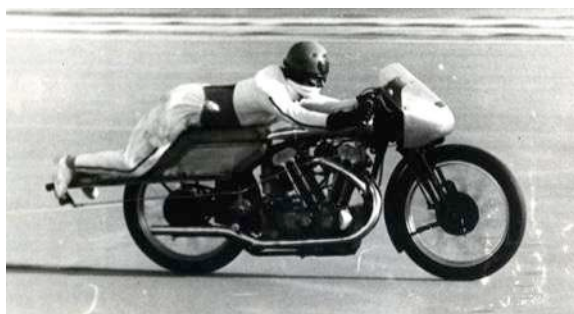
In February 1927 Campbell set the record for 174.233 mph. The car weighed over 3 tons and required steel duckboards to stop it sinking in the sand. Purpose built from scratch the bodywork was made by specialist coachbuilders. At the first attempt in Pendine in 1926 the gear box failed and despite work in the garage at the Beach Hotel the problem was not resolved, and Campbell took the car home. He returned three weeks later. He achieved 172.869 mph over the mile but only in one direction, so the record remained with Parry Thomas.

### Motorbike racing at Pendine

#### The heyday of racing at Pendine



Motorbikes played an important role in the First World War, they were critical for communications and the men who had ridden them came back with new skills and enthusiasm. Soon after the end of the war there were over a hundred British companies manufacturing motorbikes. The first event after the war at Pendine was in August 1919 and was advertised as Motor Cycle Competition at Pendine. The era was dominated by the motorbikes of George Brough. The Brough Superior was capable of 110 mph and the SS100 model was called the Pendine.



The first Welsh TT took place in August 1922 in appalling weather conditions. Ivor Thomas won on a Scott in the 500cc class over 50 miles and CP Wood on a Scott 596cc in the 100 miles unlimited. CP

Wood son of a farmer worked for Scott Works in Shipley where he became a member of the trials team. In the following years the Welsh TT was won by riders on Brough motorbikes. Many of the riders were works riders, employees of the companies. Others like Handel Davies and Billy Edwards were mechanics. George Dance was a well-known rider and won fifteen sprint races at Pendine, but often the well-known and professionals were beaten by local riders. The big races were at Whitsun (May) and August Bank Holidays. The economic depression affected the Pendine Races and as unemployment rose entries declined and by the 1930s speed limits on public roads were increased.

### **Racing in the 1930s**

During the 1930s the races at Pendine continued with well-known figures such as Jack Carr a butcher from Skipton, and Ronnie Parkinson, a tailor by trade who rode in tailored white earning him the nickname 'the man in white'. Eddie Stephens from Carmarthen was another regular, he began racing at Pendine in 1924 on a 125cc Aerial and raced until the 1940s. He was also the club secretary and in the late 1920s he set up a garage business with his brother Iago in Carmarthen called Eddie Stephens Motors Ltd. During this period races were dominated by Norton 'International' motorbikes.

During the Second World War racing stopped and the MoD took over the beach. Despite petrol shortages the Swansea Motor Cycle Club arranged the first race at Pendine at Easter in 1946. Motorbike racing on the beach has continued with Straightliner events.

### **Carmarthen bicycles**

The Defiance Cycle Works, later the Royal Defiance was founded by five Williams brothers in Glanamman. It was the first and only bicycle company in Wales and one of only a few, outside of Coventry that made safety bicycles (bicycles with equal sized wheels which were considered safer than the high penny-farthings). the company had shops in Ammanford, Llanelli and Swansea and their bicycles were exported to Australia and South Africa. In South Africa CJ Kruger won over £400 prize money in five months riding Royal Defiance bicycles.

Bowden Engineering was in Llanelli from 1963 until 2006 and made Bowden cables for motorbikes, technology that was first used on bicycles. It is not clear who invented Bowden cable. It was a flexible cable that provided a much improved system of braking for bicycles and was later adapted for motorbikes.

The development of motorbikes was closely connected to the development of bicycles. The Defiance Cycle Works in Carmarthenshire made the first Welsh motorbike in 1901 at the smithy on the family's smithy close to the farm in Carmarthen.

### **Design and technology**

#### **Developing cars to go faster**

As drivers and owners competed to make cars faster, they had to consider the shape of the car, and the design of the engine. The modern car evolved from attempts to motorise horse drawn carriages and the size of an engine is still measured in horse power.

The rise in speeds from 1894 – 1914 charts the change from 1 cylinder to 12 cylinders, two to four wheel brakes, and from solid axles to pneumatic suspension, and from speeds of 12 mph to 120 mph. Although Parry Thomas was the first person to be killed setting a land speed record there were plenty of injuries to both racers and spectators. Setting land speed records was not for the faint hearted.

The engineers had to consider the weight of the vehicle over power, and questions such as would the tyres stand up to the new speeds and what about the driver? The speeds being discussed were faster than aeroplanes flew.

### **Bodywork design**

The durability of the bodywork was very important due to the rough surfaces. The cars were designed to be aerodynamic and wing biomimetics – human design mimicking natural design found in nature.

More recent vehicles that have set or will be attempting land speed records such as Thrust 1 and 2, Thrust SSC and Bloodhound are shaped more like a rocket. Aeroplanes and rockets can go faster than vehicles on the ground because they achieve fast speeds higher in the atmosphere where there is no or little air resistance (or drag).

### **Engines**

The development of motorbikes followed the development of bicycles, early motorbikes were essentially bicycles with engines. Some early cars followed the same principle and used chains to transfer the power from the engine to the wheels. Babs used chains (covered with a fairing) to drive the wheels.

Car engines are built around a set of cylinders (anything from two to twelve). Fuel and air are ignited in the cylinder. The cylinders open and close (like a bicycle pump) so that the pistons can slide up and down inside. At the top of each cylinder there are two valves that allow fuel to enter and exhaust gas to escape. A spark plug at the top of the cylinder sparks to light the fuel and at the bottom of the cylinder the piston makes the crankshaft rotate. The crankshaft turns the transmission, which transmits that power to the car's wheels. The principles of the engine have remained the same but have become more efficient, more powerful less noisy and less polluting.

The development of aeroplane engines during the First World War provided new technology that would help propel cars to 150 mph and beyond. These motors were lighter and more powerful than piston engines. The cylinders in an aeroplane engine were often set radially round the clock, in a traditional motor car engine the cylinders are arranged in a line in a block.

### **Other adaptations**

Dunlop tyres began when John B Dunlop created a rubber tyre that could be inflated (using the teat from a baby's bottle) for his son's tricycle. Dunlop patented the pneumatic tyre in 1888 and set up the Dunlop pneumatic Tyre Company in Dublin. They made tyres for bicycles and by 1900s tyres for

cars. In 1922 a steel bead wire and textile cord were incorporated into the production of tyres, which trebled their strength. Together with a sunken rim, this became a standard for the market.

Early mechanical drum brakes comprised steel cables wrapped around the drums of the rear wheel and pulled on by a hand lever. The problem with this type of drum brakes was that they were external, and dust, heat and water all affected the efficiency. Later drum brakes used internal shoes which expanded on the inside of the brake drum.

### Flying sweethearts



In 1933 the flying sweethearts Jim Mollison and Amy Johnson came to Pendine Sands to start their world record for a round the world flight. Both pilots had already set world records and were as famous (and glamorous) as film stars. The first stage of their round the world flight was from Wales across the Atlantic to New York. They were based at Pendine for three weeks while they

waited for the right weather conditions and hundreds of people came to see the pilots and their plane – called Seafarer. Finally, on 22<sup>nd</sup> July 1933 they took off. The plane was fitted with extra fuel tanks, but they ran out of petrol before they reached New York and had to crash land in Bridgeport Connecticut. Both Amy Johnson and Jim Mollison were injured. They did become the first couple to fly across the Atlantic, and had lunch with the President and Amelia Earhart, the first woman aviator to fly solo across the Atlantic.

### Weapons testing on the beach



In 1938 the MoD moved its School of Musketry from Hythe on the Kent coast to various safer locations around the UK. This included Pendine on the Pembrokeshire coast to test and develop small arms. The staff from Hythe relocated to Pendine under Captain S A Pears. A temporary headquarters was set up in the Beach Hotel and then moved into Llanmiloe House. Other buildings were requisitioned to provide accommodation for personnel and



equipment. The village garage became the official workshops area. This was all temporary until the prefabricated bungalows were built in the grounds of Llanmiloe House in December 1941.

Pendine was to be a temporary location, but it soon became a permanent establishment for the testing and evaluation of a wide variety of weapons. In 1945 the Armament Development Board undertook a review of all ranges and it was decided that Pendine would be a permanent establishment. The Decision was approved in 1948 and Pendine became an official Experimental Range.

During 1944 – 45 a welfare centre and church were built adjacent to the housing estate and included a doctor's surgery that cared for local people as well as military personnel. The MoD reclaimed marsh land in order to create a larger sports field with a bowling green, and they built shops and the Pendine Social Club. By the 1950s Llanmiloe was a much larger village and the MoD ranges had also grown substantially, employing up to 2,000 people. Cuts during the 1990s reduced the numbers of employed staff.

In 1951 work began on a 1,500 m test track to be used in the development of dynamic missiles. The test track consists of two parallel, narrow gauge, lengths of precisely aligned railway track. It is used today to enable complex photographic and telemetry data systems to monitor trials. Today the site is managed by QinetiQ which conducts work at MoD Pendine on behalf of the MoD, under contract with the Secretary of State for Defence.

The testing site was used as part of the research for a later land speed record, set by Andy Green in 1997 (763 mph). The team developing Thrust SSC used the MoD testing site at Pendine to check the calculations and modelling. At the testing ground, 13 rocket powered runs were performed, using a 1:25 scale model of the vehicle.

Morfa Bychan to the west of Pendine was part of a project called Jantzen to test the British approach to the beaches in France. The remains of the dragon's teeth, concrete wall and iron girders can be seen at low tide on the beach.

## 5. Collections for display

### **Museum of Speed - collections for display**

Carmarthenshire County Museum's collection includes over 70,000 items. These are mainly stored or displayed at Carmarthenshire County Museum, Parc Howard Museum, the Museum of Speed and Kidwelly Industrial Museum. The collections are of regional and national significance and have been collected from across the whole county. They include fine and decorative arts, costume and textiles, antiquarian books, archaeology and numismatics, ethnography, material culture, natural history, geology, photography and local history.

The original Museum of Speed opened to the public in 1997 and it does not have a dedicated collection. Babs, the 1920s land speed car, is available as a loan each summer and the majority of the other items on display are also on loan. A small number of items are drawn from the County

collection, this includes a motorbike. Many of the items on display were acquired as donations or loans specifically for display within the museum and to complement the display of Babs.

There is scope for the new displays currently being developed for the new Museum of Speed to draw material from all parts of the county collection, and also from other museums, archives and private collectors. Opportunities for loans which have already been identified are incorporated within the summary below, as are additional sources of material which are yet to be fully explored. This demonstrates the wide range of material that is available to tell the key Pendine stories.

### **Car racing and land speed records**

In the original Museum of Speed the primary focus of the land speed record story was on the display of Babs, the car in which Parry Thomas set records in 1926 and 1927. Owned and managed by the Babs Trust the car is available for display at Pendine in July and August each year. The Babs Trust consists of a partnership between Pendine Community Council, Geraint Owen (son of Owen Wyn Owen who recovered the care in 1967 and restored it) and the National Museum of Wales.

Following the restoration and rebuilding of Babs certain original parts of the car were deposited with the National Museum of Wales. These evocative items include an aluminium body shell which is folded into a roughly 1 square metre package, and one long thin detached piece of body shell which was conserved in 2013. There is also an aluminium wheel hub, a steel strut and a box of small ferrous parts. Attached to the body shell are two straps and the panel also shows where the driver will have accessed the car. The car's engine, a V12 Liberty aero-engine is also part of this collection, as well as the crankshaft, and what appears to be part of the tail cone of the car.



*Section of Babs' aluminium body shell, National Museum of Wales*



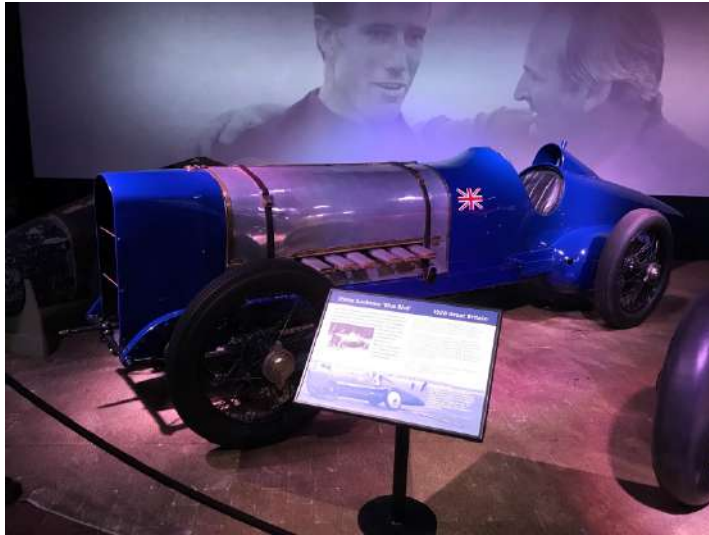
*Babs' V12 livery aero-engine, National Museum of Wales*

The Parry Thomas story can also be told through a variety of social history items within the county museum collections. Objects include a cigarette card of Parry Thomas dating from 1926, a commemorative plate marking the Parry Thomas centenary, newspaper cuttings relating to record attempts of both Malcolm Campbell and Parry Thomas. There is a large collection of photographs which includes images of Parry Thomas and Babs at Pendine, as well as images depicting various stages throughout his life. There are also a selection of images that show the burial, recovery and restoration of Babs. The excavation of Babs was captured on film by the MoD Photographic Section and a copy of this silent film is held in the British Film Institute archive and can be viewed here: <https://player.bfi.org.uk/free/film/watch-babs-recovery-1927-1969-1969-online>



*Recovering Babs in 1967*

The story of the rivalry between Parry Thomas and Malcolm Campbell as they competed against each other to be the fastest is documented by images, objects and archive material which is available to loan from Beaulieu Motor Museum. These include the Sunbeam Bluebird 350hp, which was the first record breaker at Pendine in 1924 and the first car to exceed 150 mph. The car held the land speed record three times, with a top speed of 150.76 mph. Beaulieu's collection also includes a pair of goggles which belonged to Campbell as well as his helmet. These items, along with a variety of photographs, original adverts and archive film footage, can be made available for loan for inclusion in the new displays.



*Malcolm Campbell's Sunbeam Bluebird*



*Malcolm Campbell's goggles, Beaulieu collection*

Within Beaulieu's collection there are also a number of toy cars, which are models of land speed record setting cars. Amongst these is an example of the Pendine Super Racer. There are similar items within the V & A collection, which includes a lead die cast Blue Bird toy with a lift-off body dating from 1935 and a Napier Campbell Bluebird Racer. These contribute to the story by showing the popular appeal of the cars and the land speed records and their place in the public imagination at the time.



*Toy car from Beaulieu collection*

Additional items within the Carmarthen County collection include a photograph of Campbell in the Sunbeam at Pendine, a signed photo and also commemorative stamps produced to mark the 50th Anniversary of Campbell's death

Within the Beaulieu collection there is also a diagram which shows how the trip wires which were used for measuring the speed of cars was set up.

### **Motorcycle racing**

The racing and speed story best represented within the county collection is that focussed on motorcycle racing, which took place at Pendine from 1919 up until the present day in various forms. There are a number of motorcycles within the collection, including a Sunbeam Sprint motorcycle model 10 and the Douglas SW6 ridden by CP Wood to win the Welsh TT in 1929. There is also a 1903 Bowden motorised bicycle which is accompanied by its insurance and registration documents.



*Bowdon motorised bicycle*

The collection includes a wide variety of material relating to races and to a lesser extent also to speed record attempts. This material comprises trophies, plaques, tankards, cups, badges and medals belonging to a number of motorcyclists who competed at Pendine. A full list of these items can be found at the end of this report in Appendix B. Key items for display include the Welsh TT Trophy from 1922, won first by CP Wood and awarded to other motorcyclists in subsequent years. The trophy was rediscovered in 2001 by historian Lynn Hughes. Other items of note include a medal belonging to Mansel Davies who won the first motorbike race to take place at Pendine in 1903, a range of National Welsh trophies and medals as well as motorcycle helmets: Silver 'Everoak' TT helmet, White BSA 'Centurion' helmet, c 1950-60.



#### *Motorcycle helmets*

There are significant collections of items relating to certain riders such as Fred Rist, Alex Grey, RM Rees, Morris Isaac, AS Griffiths as well as CP Wood, Handel Davies, W Edwards and Eddie Stephens. Of particular note are the assemblages relating to Alex Grey (helmet, cigarette case and cake stand), a silver tea service awarded at the 1925 Open Championship (and other items) belonging to W Edwards. The collection also includes a competitor's entry badge and medal from a competition in 1950 and belonging to Fred Rist.



1925 Open Championship silver tea service



Fred Rist entry badge and medal, 1950





*Welsh TT Trophy*

In addition there are items that tell the story of motorcycle speed record attempts, such as that by Bob Berry. A former amateur racing motorcyclist, he sought to set a motorcycle World Land Speed Record in Britain with a British made machine. He experimented with a modified Brough Superior on Pendine from 1949 to 1953, and then again in 1959 but was unsuccessful. Photographs in the Carmarthen County collection show these attempts.

### **Bicycle manufacture and racing**

Bicycles were raced on the beach and the Defiance Cycle Works (later Royal Defiance and the first and only bicycle manufacturer in Wales) was based in Carmarthenshire. There are several early examples of bicycles within the county museum collections along with photographs and other items that relate to the history of racing and manufacture. The collection includes several bicycles:

- Penny Farthing (x3)
- Velocipede or 'Bone shaker'
- Sunbeam bicycle about 1914
- Royal Defiance women's bicycle (1930s model)
- Delivery bicycle 1930s
- Raleigh 'Sports' men's bicycle 1950s
- Motorised bicycle c 1903.
- Bowden bicycle style handlebars



*Royal Defiance ladies bicycle*



*Racing at Carmarthen Velodrome*

The collection also includes a cycle helmet, cycling shoes and bicycle lamps along with other accessories. In addition there is a collection of images of the Carmarthen Velodrome which opened in 1900, showing the venue, racers and spectators.

### **Geology, natural history and the coastline Carmarthen Bay and Pendine**

There are numerous photographs of the cliffs and caves near Pendine and of Carmarthen Bay within the collection which provide insights into the unique geology and landscape of the area. There are several samples of millstone grit carboniferous coarse sandstone and carboniferous limestone found on Pendine beach within the collection which could be used for display to aid an understanding of the geology of the area and the properties of the sand at Pendine that provides an ideal racing surface.

There are also a range of natural history specimens (birds, fish and eggs) which could be displayed to highlight the variety of wildlife that is common to the beach and also to demonstrate principles of speed, aerodynamics and natural design which can be linked thematically to an understanding of vehicle design. The birds represented include Manx Shearwater, Gull and Guillemot.

The social history of Pendine is brought to life by photographs and artwork. These include views of Pendine Sands and Carmarthen Bay and postcards and photographs showing holidaymakers in the area and the local campsite and the dunes as well as several of a family outside caravan at Pendine in the 1930s.

Wrecks of ships lost in Carmarthen Bay can still be seen at low tide and there are 18 models of ships wrecked off the coast at Carmarthen Bay within the collection. These include:

- **The Francis Beddoe** - built on Saundersfoot Beach in 1873. It was wrecked in fog on Pendine Sands in 1923.
- **The Nautilus** - a brig which was captained by Captain J. Thomas of Laugharne. His navigator was John Thomas who was immortalised by Dylan Thomas as Captain Cat in Under Milk Wood.
- **The Australia** - a three-masted Norwegian coal-carrying ship which was wrecked on Laugharne Sands in 1901
- **The Eliza Priscilla** – a sloop built in 1840 which was wrecked on the Middle Patch sands between Ginst Pint and Pen Towyn on 26th December 1851.
- **The Lena** - a trading smack at built at Laugharne at the Roberts shipyard. It carried coal to and from Llanelli, Swansea and Cardiff.
- **The Avola** - a barquentine which was wrecked on Pendine Sands in 1899. No lives were lost. The Avola was carrying timber which washed onto the beach. The timber was used in several buildings. Buildings named Avola in and around Pendine are named after the ship.
- **The Paul** - a German four-masted fore-and-aft rigged windjammer. It was carrying timber when a severe storm drove it onto the sands. It was wrecked at Pentowyn point on October 30th 1925.
- **The Teviotdale** - a four-masted iron barque. It was built in 1882 at Glasgow. It was wrecked in October 1886 in gales.
- **The Sarah Ann** – a brig wrecked on the Middle Patch sandbank. Its wreck was watched by Laugharne residents from Sir John's Hill.

- **The Lion** - an Elizabethan galleon which was one of two ships wrecked on Cefn Sidan Sands in May 1578.

### **Ministry of Defence and Llanmiloe Village**

The role played by Pendine and Llanmiloe village in World War II and the Cold War is documented through a number of collections.

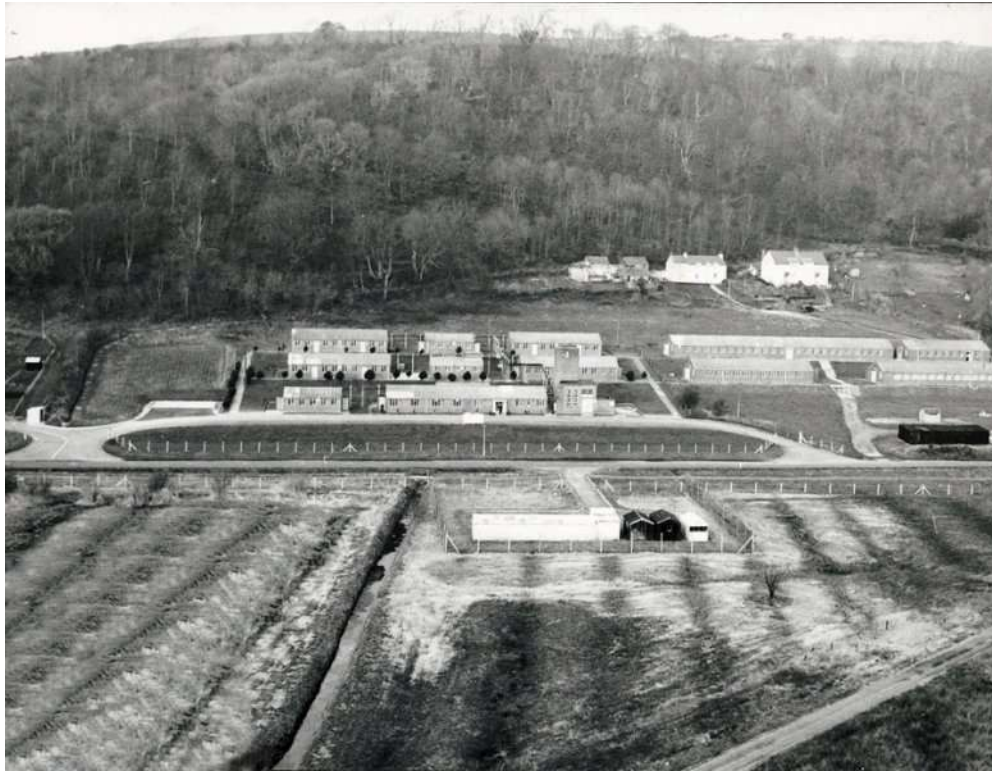
The county collections include ten Ministry of Supply Ejection Seat posters, the seats were tested at the MoD site near the sands. There are also photographs showing views of Llanmiloe village, including Llanmiloe House and Gardens which was requisitioned when the MoD first came to the area.

Today the testing site is managed by the QinetiQ technology defence company. They have an online gallery of photographs showing a range of MoD buildings and personnel

<https://pendine.qinetiq.com/history/gallery.aspx> . There is also a film of Operation Jantzen which is available on line at <https://www.awm.gov.au/collection/F05047/>



*Pendine entry post 1940*



*Pendine range camp, 1963*



*Pendine landing strip, 1943*

Material relating to the old MoD Pendine Establishment is held by the Imperial War Museum. There are 92 items in total of a variety of different types. Photographs include images of ejector seat testing, fuse and rocket trails and other test equipment and weapons. There is an oral history of a British civilian technician who worked for the Rocket Development Department in which he describes the work undertaken at Pendine. There is also a memoir of the Deputy Superintendent at the Establishment in 1940, and other papers and a cartridge of a type tested at Pendine. There are also a number of films showing testing. The full list of items can be found here [http://www.iwm.org.uk/collections/search?query=Pendine&items\\_per\\_page=10](http://www.iwm.org.uk/collections/search?query=Pendine&items_per_page=10)

In addition discussion with Aerospace Bristol has provided an opportunity to loan examples of the types of missiles which were tested at Pendine. These include??

### **Flying sweethearts**

During the summer of 1933 thousands of people were drawn to Pendine to see Amy Johnson and her husband Jim Mollison. Known at the Flying Sweethearts, the Mollisons, attempted to fly across the Atlantic to New York from Pendine's sands. This was part of a long distance record attempt that should have ended in Baghdad. The county collection includes a variety of photographs of the Mollisons, showing the couple, crowds of people spectating, the plane the 'Trail of the Caribou' on Pendine Sands in about 1935 and miscellaneous memorabilia relating to the couple's endeavours. In the National Museum of Wales collection there is also a souvenir memento of the flights. This comprises a piece of plywood on red fabric, what appears to be a patching piece from the Seafarer plane which was flown from Pendine Sands to Bridgeport in Connecticut where it crashed.



*Seafarer and crowds on Pendine beach*

### **Modern record attempts and the culture of racing**

Racing speed record attempts have continued in various forms at Pendine since the heyday of the 1920s. A few items documenting these exist within the county collections, such as images of Don Wales setting a new electric land speed record in 1998. However there is significant scope for acquiring photographs and objects in order to bring the story up to date. Records include Guy Martin's world speed record for bicycle in 2015 and Idris Alba's 'flying mile' record set in the same year.



*Guy Martin setting the bicycle world land speed record*

There are a number of annual racing and motoring events which take place on the sands. The Vintage Hot Rods Association (VHRA) holds annual race days, and the Straightliners run a yearly Top Speed event. The Pendine Dash is run by Pembrokeshire MG Car Club and there is a sign for the 2005 Pendine Dash in the county collection. VHRA have expressed interest in supporting the new museum development by loaning objects relating to their events. There is also potential to acquire material relating to development and racing of the new land speed cars Thrust and Bloodhound. At an early stage of development testing for Thrust took place at Pendine, and there is a Thrust 2 poster in the county collection.



*VHRA event on Pendine Beach*

Bringing the story of early racing to life as well as widening its appeal is essential. The county collection includes a range of items of men's and women's costume dating from the 1920s and 1930s which could be used to place the races in social and historical context. The VHRA have also offered photographs, memorabilia, event guides, posters, film and interviews relating to their events that could be used within the new exhibition as well.

### **Technology, design and innovation**

There is potential within the existing county collections to explore the developments in technology and design which enabled vehicles to achieve record breaking speeds. This could make use of the collections of bicycles and motorcycles as well as other items.

There is an example of a Stepney Spare Wheel in the county collections. These wheels were invented by Thomas Morris Davies in Llanelli in 1904. In the early days of motoring cars were not fitted with a spare wheel and so punctures were not easily dealt with. The spare wheel designed by Morris Davies was a spoke-less wheel rim fitted with an inflated tyre. Morris Davies and his brother manufactured these wheels at their works in Llanelli. By 1909 Stepney Spare Wheels were fitted to all London taxis.





*The Stepney Spare Wheel*

Supplement to *The Motor-Car Journal*, Saturday, April 6th, 1907.

## STEPNEY SPARE MOTOR WHEELS

**ON SHOW AT STAND No. 275,  
The Gallery, Agricultural Hall.**

Over 12,000  
already in use,  
giving  
wonderful  
satisfaction

Hundreds of  
Testimonials  
from  
Hundreds  
of delighted  
Owners.



THE COMBINATION STEPNEY WHEEL IN USE.

A Combination Stepney Wheel can be adjusted to fit either Front or Back Wheels of a Car having smaller size wheels in front than back.

**Stepney Wheels in stock at—**

Messrs. Maison Talbot, 1, Long Acre	London
" A. W. Gamage, Ltd., Holborn	
" Harrod's Stores, Ltd., 87, Brompton Road	
" Argylis, Ireland, Ltd., 102, Grafton St., Dublin.	
" John Croall & Sons, Ltd., Castle St., Edinburgh.	

Manufacturers—  
**STEPNEY SPARE MOTOR WHEEL WORKS (Dept. A), LLANELLY, WALES.**  
Also at BERLIN.

*Trade show advertisement for the Stepney Spare Wheel*

The original Babs engine provides insights into engine design and customisation. There is also potential to source material from the Vintage Hot Rod Association, including engine parts and components which could be used to show the mechanics of the cars and explore principles of movement and speed. It would also be possible for these to be used within the new interpretation as hands-on interactives or handling material.

## 6. Interpretive Framework Document

### Interpretive Framework Document

The overarching key interpretive message or big idea is:

The unique nature of the sands at Pendine are synonymous with exhilaration and danger, used to test the limits of human ingenuity and speed.

The first land speed record at Pendine was set by Malcolm Campbell. Four others were set here by him and Parry Thomas from 1924 – 1927.

	Key story	Key points	Heritage Assets
	Malcolm Campbell set the first land speed record at Pendine	Pilot and set up business selling aeroplane parts Cars named Blue Bird First LSR at Pendine 1924– 146.16 mph in Sunbeam 350hp – Blue Bird Set more land speed records and water speed records His record in 1927 was last British land speed record until 2015	Loans from Beaulieu: - Goggles and helmet - Sunbeam Bluebird available for special loan - Photographs, original adverts and archive film footage CCM collection: - Photo M Campbell in Sunbeam at Pendine - Signed photo of M Campbell at Pendine - Commemorative stamps – 50 <sup>th</sup> Anniversary M Campbell's death
	Parry Thomas raced Babs at Pendine and set two land speed records here	Born in Wrexham and worked at Siemens and Clayton & Shuttleworth and Leyland Motors – by 1917 he was Chief Engineer Developed Leyland Eight for Leyland Motors and left to pursue career in racing and built Leyland-Thomas cars for racing	Loans from Babs Trust: - Babs - Babs' original engine - Babs' original bodywork CCM collection: - Cigarette card Parry Thomas c 1926 - Cigarette card Sunbeam 350 LSR car - Commemorative plate Parry Thomas centenary - Newspaper cuttings relating to M Campbell and Parry Thomas CCM large selection of photographs including: - Parry Thomas and Babs at Pendine - Parry Thomas racing against Eldridge - Young Parry Thomas - Parry Thomas and family - Parry Thomas grave - Burial, recovery and restoration of Babs
	Parry Thomas was killed in 1927 while racing in Babs	Babs began life as Higham Special car Bought by Parry Thomas after Count Louis Zbrowski killed. Buried on the beach and uncovered in 1969. It took Owen Wyn Owen 16 years to restore Babs and he sourced parts from all over the world including part of the engine that was originally used	
	There were five land speed records set at Pendine 1924 – 1927	1924: Campbell 146 mph 1925: Campbell 150 mph 1926: Thomas 169 mph 1926: Thomas 171 mph 1927: Campbell 174 mph The next land speed record was set by Seagrave in March 1927 on Daytona Beach at 203 mph. He also set a LSR at Southport in March 1926 in his Tiger Sunbeam Idris Elba record in 2015 broke Campbell's British land speed record of 1927	
	Parry Thomas' LSR attempt 1927	Cause of the accident – myths and facts – depth of information for those interested	

		<p>Burial of Babs The story of Parry Thomas and Babs linked inextricably to Pendine</p> <p>The first driver to be killed setting a land speed record (check?). The only other casualty on the beach was a bus driver who died when the brakes of the bus failed as he came down the hill. All the passengers survived.</p>	<ul style="list-style-type: none"> <li>- MoD film showing excavation of Babs</li> <li>- Selection of men's and women's costume dating from 1920s and 30s may be used to place the races in social/historical context (est. 200 relevant items, research and visual check required)</li> </ul> <p>Loan from Beaulieu:</p> <ul style="list-style-type: none"> <li>- Toy cars – variety of LSR cars including Pendine Super Racer</li> </ul> <p>Glamorgan Archives</p> <ul style="list-style-type: none"> <li>- Coroner's report and press cuttings for the accident</li> </ul>
	Recent land speed records set at Pendine	<p>Helen Lincoln Smith – 2017 world's fastest woman riding motorbike on sand – 137.093 mph – Queen of the Sand</p> <p>Zef Eisenberg - 2016 fastest man on motorbike on sand at Pendine 194.59 mph</p> <p>Don Wales (grandson of M Campbell) set UK electric LSR at Pendine in June 2000</p>	<p>Potential to interview Lincoln Smith and acquire relevant items for display</p> <p>LC to meet Don Wales to discuss potential loans</p> <p>TV programme about current LSR</p>
	How fast did they go?	<p>Measuring the speed using tripwire</p> <p>Campbell and Thomas were driving cars faster than aeroplanes went</p> <p>Flying Mile – speed over 1 mile going both directions</p> <p>Dangers of driving this fast – what could go wrong?</p> <p>How fast do other things go? A cheetah can run 75 mph</p> <p>Safety equipment and safety of spectators</p>	<p>Beaulieu collection</p> <p>Diagram showing set up for trip wire</p>

The cars used to set the land speed records made use of the latest technology.

	Key story	Key points	Heritage Assets
	Racing cars were often sold on to other racing drivers	<p>Campbell's Blue Bird Sunbeam was used by KL Guinness to set the first flying mile record at Brooklands in 1922</p> <p>Babs was originally the Higham Special owned by Count Louis Zbrowski and sold in 1923</p>	<ul style="list-style-type: none"> <li>- Items relating to Sunbeam Bluebird (as above)</li> </ul>
	Engineers and mechanics worked out how to make cars go faster	<p>Development of aeroplane engines in WWI provided new technology that helped cars reach 150 mph</p> <p>More cylinders made more powerful engines</p>	<ul style="list-style-type: none"> <li>- Babs original engine (as above)</li> <li>- Babs body work</li> <li>- Potential loan/donation of material from VHRA – engine parts and components to show mechanics and principles and for interactives/hands-on/handling activity</li> </ul>
	Cars were designed to be more streamlined	<p>Malcolm Campbell added a streamlined nose cowl and pointed tail to his Sunbeam</p> <p>Principles of aerodynamics etc – biomimetics (human design mimicking natural design)</p>	<ul style="list-style-type: none"> <li>- Babs original body parts including rear cone</li> <li>- CCM collection:</li> <li>- Natural history specimens (birds and fish) to demonstrate principles of aerodynamics etc –</li> </ul>

			biomimetics (human design mimicking natural design) Loan from Beaulieu (as above): - Toy cars – variety of LSR cars including Pendine Super Racer
	Brakes and wheels	Dunlop tyres invented by Dunlop to improve his son’s tricycle Pneumatic tyres quickly replaced solid wheels Drum brakes used cables wrapped around rear wheels	CCM collections - Stepney spare wheel
	The best materials to go fast	When Babs was uncovered some parts had survived remarkably well, other parts had been corroded by salt and sand Racing drivers and riders found they had to constantly mitigate the effects of sand and salt water on their vehicles	
	Thrust 1 & 2 and Thrust SSC and Bloodhound	Modern land speed attempts – the story continues	CCM collection: - Thrust 2 poster Potential to acquire material relating to development and testing of Thrust and Bloodhound

The long flat beach at Pendine is part of Carmarthen Bay, a Special Protection Area. The geology that formed the long flat beach makes the coast treacherous for ships.

	Key story	Key points	Heritage Assets
	Why are Pendine sands perfect for racing?	Long flat sands – 7 miles long Brooklands Race track not suitable for recording a flying mile – needed long flat surface During the 1920s Wilfred Morgan the local coast guard played a vital role providing information about the tides, conditions and the state of the sand.	CCM collection: - Photographs and artwork showing Pendine sands, beach and Carmarthen Bay - various
	The geology of Carmarthen Bay created the perfect conditions	The geology has formed long wide bay The shape of the grains of sand at Pendine help create the good racing conditions on the beach Special Protection Area – significant area with important geology and natural history	CCM collection: - Photographs of the cliffs, caves and the bay area - Samples of sandstone and limestone found on Pendine beach
	Carmarthen Bay is dangerous for ships	Bay faces prevailing winds and is at the mouth of 3 rivers The high tides make it dangerous for ships Nautilus ship – character of navigator used by Dylan Thomas in Under Milk Wood	CCM collection: - 18 models of ships wrecked off the coast at Carmarthen Bay
	Pendine did not become a Victorian seaside resort, but from the 1940s was a popular family holiday destination	Pendine was beach for holiday makers at Laugharne Railway did not come this far so didn’t grow as a seaside resort – plans show that route considered that would include Pendine 1940s caravan sites on farmland Families come back to Pendine year after year	CCM collection: - Various views of Pendine beach, local area, Pendine village including photographs and postcards - Photograph of Pendine, campsite and dunes - B&W photographs of Evans family outside caravan at Pendine, 1930s

			Glamorgan Archives - Maps and plans showing area changes and proposed railway line (Morrigan to check)
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Racing drivers and pilots were glamorous celebrities and drew huge crowds to Pendine beach. Speed related events still attract huge crowds.

	The beach was used for take-off by the flying sweethearts as they set off to become the forts couple to fly across the Atlantic	Amy Johnson and Jim Mollison Seafarer on the beach and 100s came to see Local interest and excitement	CCM collections - Nine photographs of the Mollisons - Miscellaneous memorabilia relating to Amy Johnson and Jim Mollison at Pendine, 1933 - Photograph showing plane 'Trail of the Caribou' on Pendine sands, c 1935 - Postcard showing Amy and Jim Mollison - Photograph of a crowd around a plane NMW collection - Plywood and sailcloth from Seafarer plane
	Motor racing events at Pendine were well known and featured in the national press	Land speed records set at Pendine Death of Parry Thomas and uncovering of Babs both made national news Role of Pendine beach, land speed records and connection to Babs and Parry Thomas has remained in collective memory of older generations	Press articles Photographs
	The beach today is used for motor events by Vintage Hot Rods and Straightliners	Vintage Hot Rods Straightliners Fastest lawnmower and shed Many local people learnt to drive on the beach	CCM collection: - Sign – Pendine Dash, 14 <sup>th</sup> August 2005  Potential loans/acquisitions from VHRA – photos, memorabilia, event guides, posters, film, interviews
	The beach at Pendine has been and is still used for filming	1951 film Pandora and the Flying Dutchman was filmed at Pendine and featured Dylan Thomas as an extra Current BBC series Keeping Faith filmed on beach Speed events and record attempts are filmed here often involving celebrities	Film

Pendine beach was at the heart of Welsh motorbike racing. It was used for the Welsh TT and was the location of the latest speed records for motorbikes on sand.

	Key story	Key points	Heritage Assets
	Early racing	First official motorbike race at Pendine – 1903 won by Mansel Davies First motor rally (cars and motorbikes) at Swansea and Pendine 1909	CCM collection: - Sunbeam Sprint motorcycle model 10 - Douglas SW6 ridden by CP Wood to win Welsh TT
	Impact of WWI on motorbike ownership and use	Before WWI motorbikes were owned by only a few wealthy people Speed limits on the roads was 20 mph so drivers and riders sought flat land for racing	- 1903 Bowden motorised bicycle
	Motorbikes	After WWI there were over 100 British companies making motorbikes Brough Superior dominated racing at Pendine after the WWI	- Insurance and registration documents for

	Welsh TT	First Welsh TT August 1922 in appalling weather Races over 50 and 100 miles	<ul style="list-style-type: none"> <li>Bowden motorcycle</li> <li>Mansel Davies medal</li> <li>National Welsh trophies/medals – 4 items</li> <li>Helmets belonging to Alex Grey and JV Evans</li> <li>Motorcycle helmets: Silver ‘Everoak’ TT helmet, White BSA ‘Centurion’ helmet, c 1950-60</li> <li>TT trophy or trophies??</li> </ul>
	Well known motorbike riders raced at Pendine	<p>CP Wood – Scott Works company rider Ivor Thomas – won first Welsh TT Handel Davies &amp; Billy Edwards – mechanic riders Jack Carr – butcher from Skipton Ronnie Parkinson – tailor who rode in tailored white overalls Eddie Stephens – owned local garage George Dance – won 15 sprint races at Pendine Fred Rist, Alex Grey RM Rees Morris Isaac AS Griffiths W Edwards</p> <p>1949 Land speed attempt at Pendine by Bob Berry using a 3 foot long Dunlopillo too allow him to lie flat minimising wind resistance</p>	<p>CCM collection:</p> <ul style="list-style-type: none"> <li>Trophies, plaques, tankards, cups, badges and medals belonging to several motorcyclists who competed at Pendine</li> <li>Larger collections if items relate to Fred Rist, Alex Grey, RM Rees, Morris Isaac, AS Griffiths as well as CP Wood, Handel Davies, W Edwards and Eddie Stephens – see attached list to follow</li> </ul> <p>Of particular note:</p> <ul style="list-style-type: none"> <li>Helmet, cigarette case and cake stand belonging to Alex Grey</li> <li>Silver tea service (awarded at 1925 Open Championship) and other items belonging to W Edwards</li> <li>Entry badge and medal from 1950 belonging to Fred Rist</li> </ul>

Forerunners to motorbikes, bicycles were also raced on the beach and Carmarthen was home to the Defiance Bicycle Company.

	Key story	Key points	Heritage Assets
	Bicycle and horse racing at Pendine	Pendine’s long flat beach was used for racing before the invention of motorbikes and cars	
	Defiance Company made bicycles in Carmarthen	<p>Defiance bicycles were sold all over the world – they made safety bicycles (with equal sized wheels) The company was founded by five brothers who went on to build one of the earliest motorbikes in the smithy on the family’s farm</p>	<p>CCM collection:</p> <ul style="list-style-type: none"> <li>Sunbeam bicycle c 1914</li> <li>Penny farthing</li> <li>Velocipede/’Boneshaker’</li> <li>Royal Defiance women’s bicycle</li> <li>Raleigh Sports men’s bicycle, c 1950s</li> <li>Bicycle helmet, shoes and lamps</li> </ul> <p>Potentially additional material relating to Royal Defiance may be identified within the CCM collections</p>
	Carmarthen velodrome was used for	Opened in 1900 and recently refurbished and open again for cycling events and races	Glamorgan archives

racings		- Photographs
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The long straight beach has also been used to test weapons and missiles. The MoD started testing weapons here during World War II and built the houses in Llanmiloe for their staff.

	<b>Key story</b>	<b>Key points</b>	<b>Heritage Assets</b>
	MoD school of musketry moved to safer locations including Pendine	Temporary move became permanent The MoD built houses and facilities and Llanmiloe became a substantial village At its peak the MoD employed 2,000 people Before the war Llanmiloe was a manor house and a few cottages	CCM collection: - Photographs of Llanmiloe, including Llanmiloe House and Gardens Quintiq collection: - Photographs IWM - Photographs, oral history and films of MoD involvement at Pendine
	Pendine beach is perfect for testing weapons and missiles and was used to research Thrust SSC before land speed record	The 1,500 m test track was built in 1951 Site still used to test weapons and missiles Testing of ejection seats by MoD on the beach Thrust SSC research took place on MoD test track	Loan from Aerospace Bristol: - Missiles that were tested on Pendine beach CCM collection: - Posters by Ministry of Supply about Ejection Seat testing (ten in total)

## 7. Vision for the museum

The project group developed a series of aims for the new museum:

### Long term

- Create an iconic visitor destination that brings more visitors to Carmarthenshire
- Deliver an additional economic boost to the regional economy
- Create a flagship all weather attraction
- To attract more visitors and to encourage them to stay longer and visit again
- Change perceptions of what a museum is and inspire people to visit more
- To create a space that is welcoming and accessible to everyone

### Short term

- To create displays that help visitors discover the history and heritage of Pendine
- To enable visitors to understand the scientific principles related to engineering and measuring speed
- To make a specialist subject appealing to families whilst not dumbing down information for others
- To encourage people to use the beach to improve health and wellbeing
- To create a museum that is inspiring and fun
- Change the image of the museum and create a museum that has a wide appeal and does not rely on one exhibit
- Encourage people to visit again or to take part
- To engender a sense of pride in local people for the role that Pendine played in the history of land speed records
- To ensure that the new museum meets national museum standards
- Use museum collections in an imaginative way that reveals the story

The vision for the new museum is:

To create an iconic visitor destination that tells the story of Pendine beach and the land speed records set here. It will engender a sense of pride in the significance of Pendine and draw tourists to this remarkable place.

The project group discussed the objectives for the interpretation using the generic Learning Outcomes. The Generic Learning Outcomes (GLOs) were developed as part of the Inspiring Learning For All Framework and are underpinned by a broad definition of learning which identifies benefits that people gain from interacting with arts and cultural organisations.

GLOs are a recognised method of planning for and providing evidence of impact of museum and heritage displays and activities. The GLOs emphasise the importance of consultation and will support the evaluation of the new interpretation, providing clear outcomes to be measured. The table below shows the outcomes for the interpretation matched to the GLOs.



## Generic Learning Outcomes

### Knowledge – what will visitors learn?

The competition between Parry Thomas and Campbell  
 - modifications to go faster  
 Conservation of Babs – materials  
 Why Pendine? What makes this place special?  
 Engineering and human endeavour  
 Chronology – placing cars in history  
 The natural history of area  
 Discovering invisible history (military)  
 Pendine is a place where exciting things happened  
 The shape of the grains of sand impact on the beach, allowing speed records  
 Danger and the thrill of danger  
 Understand the wider story of Pendine

### Skills - what skills will visitors develop?

Having a go with hands on interactive exhibits  
 Understand science capital and develop skills  
 Skills to understand science terminology  
 Measuring speed, air flow, dynamics and shapes  
 Aerodynamics - helmet shape and shape of Babs  
 Resilience – persevere - keep trying  
 Principles of movement and speed  
 Terminology – use and explain what we mean  
 How an engine works

### Creativity, inspiration and enjoyment

Have fun  
 Able to have a go  
 Accessible information  
 See the real thing  
 Human endeavour  
 Some of the racers were normal people who had day jobs  
 Familiar objects and old subjects presented in new ways  
 Multi-sensory experience including noise

### Attitudes and values – how will visitors feel?

People of all ages feel welcome  
 Accessible information balanced with information that is not dumbed down and technical information  
 Surprise all visitors – learn something new  
 Friendly  
 Local people feel pride in history  
 Wow!  
 Value for money  
 Able to get involved – enough interactive exhibits  
 Relaxed atmosphere

### Activity, behaviour and progression –

Visit again  
 Tell others (including social media)  
 Ambition to know more  
 Encourage women into STEM careers  
 Improve science capital  
 Inspired to visit other museums



## 8. Interpretive principles and constraints

### 8.1 Design constraints

The museum development including the design and layout of the museum is well progressed. This means that although the interpretation is still being developed there are some constraints.



#### The position of Babs

The building has been orientated around the display of Babs, giving a diminishing view to create a feeling of distance and speed and to maximise the view of the beach.



#### Loan of objects

In order to be able to borrow objects from other museums it is essential that the museum building, showcases and displays meet GIS standards for museum display. This has necessitated some changes to the design of the building and will require adequate and appropriate showcases.

#### Getting vehicles into the museum

Babs will not be on permanent display in the museum. It is possible that other vehicles could be loaned but consideration will need to be given to the space needed for turning the vehicles, access into the museum and space required for display.

### 8.2 Interpretive principles and ideas

The interpretive principles have been developed through discussion with the museum staff, exhibition designers (Real Studio) and stakeholders.

#### 8.2.1 Guiding principles

##### Content development

- Showcase the museum service's collections linked to the themes
- Secure loaned objects to help tell the story
- Take a thematic approach to the story and include a timeline to locate the period of land speed records and to show the wider context
- Use contemporary costume and objects to introduce the social history of the period
- Explore the idea of human endeavour, determination and resilience through the themes
- Introduce and explain scientific principles

##### Exhibit development

- Use the collections to tell a thematic story and combine different types of objects that are linked through the story or person they are connected to
- Use real objects where possible to connect people to the story
- Introduce visitors to the people who came to Pendine for the racing events

- Combine different interpretive media within the space to engage different audiences
- Create multi-sensory displays that allow visitors to feel, smell and hear engines

### **Presentation and design development**

- Provide different experiences within the museum that engage a wide range of visitors, and appeal to people of different ages, knowledge levels and learning styles
- Provide a depth of information for enthusiasts alongside clear explanation for non-specialist audiences
- Create an exhibition that works without the car Babs
- Use activities to engage families and pupils with the wider natural history story and to encourage them to explore the beach.
- Use a tone of voice in the exhibition that is authoritative and informative and is family friendly

### **Developing the main message**

The overarching message or the big idea encapsulates in one sentence what will connect the visitors to the content.

The big idea for the Museum of Speed is:

The unique nature of the sands at Pendine are synonymous with exhilaration and danger, used to test the limits of human ingenuity and speed.

The stories have been gathered into a series of themes which are:

- The first land speed record at Pendine was set by Malcolm Campbell. Four others were set here by him and Parry Thomas from 1924 – 1927.
- The cars used to set the land speed records made use of the latest technology.
- The long flat beach at Pendine is part of Carmarthen Bay, a Special Protection Area. The geology that formed the long flat beach makes the coast treacherous for ships.
- Racing drivers and pilots were glamorous celebrities and drew huge crowds to Pendine beach. Speed related events still attract huge crowds.
- Pendine beach was at the heart of Welsh motorbike racing. It was used for the Welsh TT and was the location of the latest speed records for motorbikes on sand.
- Forerunners to motorbikes, bicycles were also raced on the beach and Carmarthen was home to the Defiance Bicycle Company.
- The long straight beach has also been used to test weapons and missiles. The MoD started testing weapons here during World War II and built the houses in Llanmiloe for their staff

## **9. Strategy for the display of Babs**

It has been helpful to discuss the importance of Babs and the issue presented by the fact that the car will only be available for loan for a few weeks (between 8 and 16) per year. Feedback from the design team, the museum staff and the three owners of Babs is that the museum must not be Babs centric and the museum experience be high quality and engaging when Babs is not on display.

Feedback with enthusiasts from the surveys shows that being able to see Babs would affect their decision to visit – 46% of respondents said they would not visit if they knew Babs was not on display and 43% would visit anyway although but over half of those people (65%) said that Babs was a very important part of the story.

Andrew Deathe makes the point in his report that “Babs is easily the most recognisable object to be displayed at the museum. A survey of comments in online public forums reveal that the museum is strongly associated with her, as much as being referred to as 'the Babs Museum'. There is also an identification of the car as part of a wider Welsh history. Examples of this, and the general affection for the car can be seen on the comments left on Babs' own Facebook page.”

In Andrew Deathe’s report there are three options suggested for when Babs is absent. They are:

1. Produce a replica of Babs which could be easily stored when Babs is on display and would allow visitors to get up close and sit inside the car. It would take up the same amount of space and ongoing costs would be relatively low.
2. Arrange the loan of another vehicle that was used to set a land speed record. Death lists 19 cars that could be considered but they don’t all have a connection to Pendine and there would be considerable costs incurred in transporting and loaning the vehicles, some of the later vehicles are much bigger than Babs so would need more space. The advantage would be that visitors can see a real car that is part of the history of land speed records.
3. Create a changing exhibition on subjects that are not part of the main museum. This would be potentially disappointing to people who have come because of an interest in land speed records and Babs.

There are a few other options:

4. Create a display of motorbikes that raced at Pendine or set land speed records here. There are some motorbikes in the museum collection and others may be available from private collectors. These would link into the story of speed records on the beach but might be a disappointment for motor enthusiasts.
5. Rather than a replica a model of Babs could be created and combined with digital technology to create an exhibit that brings the Babs story to life
6. A model or replica could incorporate a driving experience, but if this was only available when Babs was not on display this might be a disappointment to visitors.

Creating a display of other vehicles when Babs is absent presents additional costs and creating an exhibit that has a wow factor will also be costly and its absence might also disappoint a different part of the audience. it will be critical to be up front with visitors and

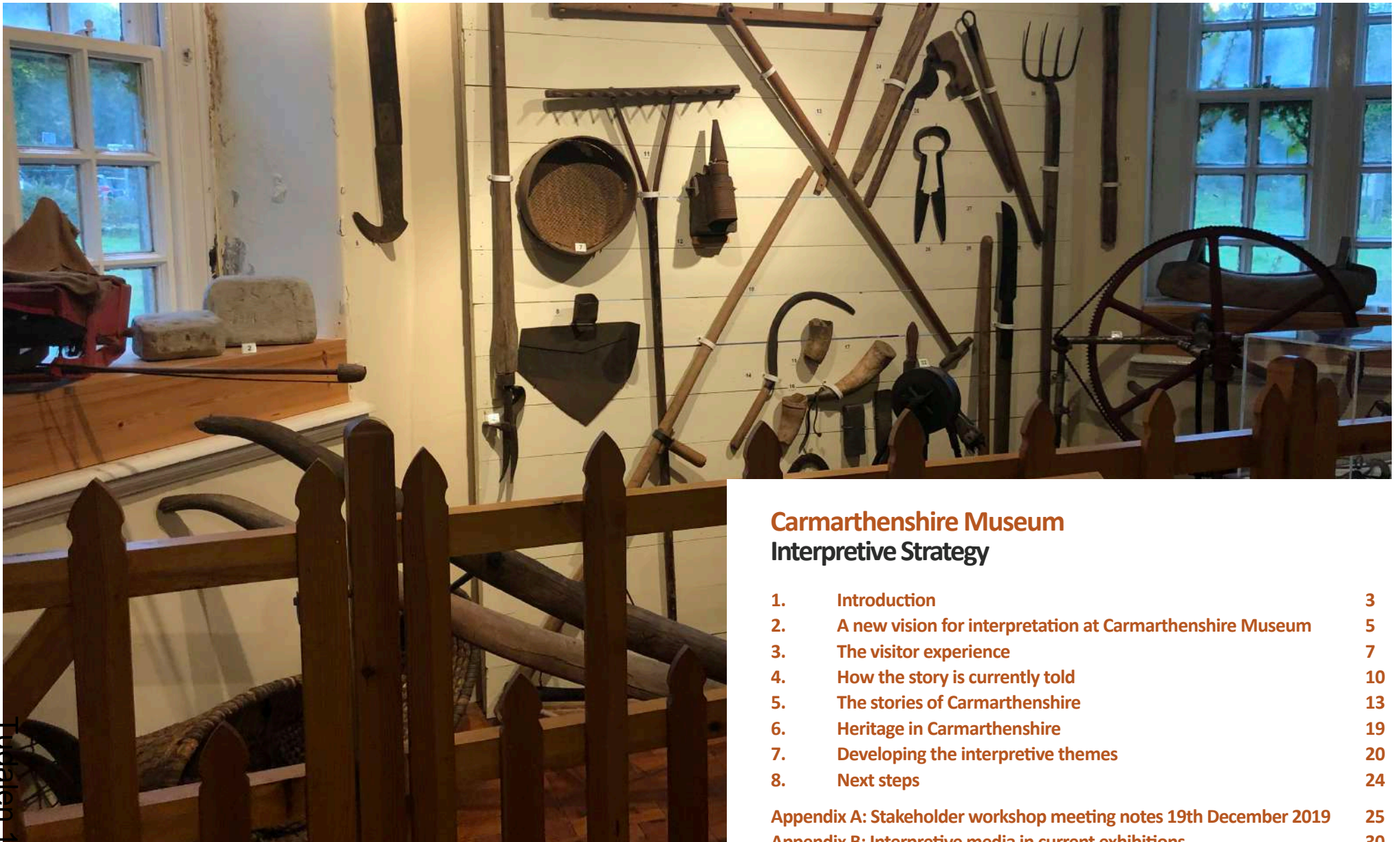
These options need to be assessed against the following criteria:

1. Initial costs
2. Ongoing costs for changing display as Babs comes and goes
3. General visitor appeal
4. Appeal for enthusiasts
5. Appeal and interest for families

6. Connections to school curriculum and appeal for school visits
7. Wow factor

Mae'r dudalen hon yn wag yn fwriadol





## Carmarthenshire Museum Interpretive Strategy

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## 1. Introduction

### 1.1 Introduction to the report

This is a pivotal moment in the history of Carmarthenshire Museums Service as it begins a journey to transform the museums. The development of an Interpretive Strategy for Carmarthenshire Museum at Abergwili will build on work already undertaken at the new Museum of Speed, the Tywi Gateway project and Parc Howard Museum. As is the case for many museums, interpretation has been ad hoc and lacks a coherent story or narrative and does not have a consistent approach in terms of language and principles. A strategic approach will enable future developments to take place within the framework ensuring that they can happen as funding becomes available, providing a consistent approach.

An Interpretive Strategy will demonstrate the need for new interpretation, identify gaps in the current provision in terms of stories and collections and identify audience needs. The work has been split into two parts, the first part will help establish the need and set out the story of Carmarthenshire.

Housed within the Old Bishop's Palace at Abergwili, the county museum is at the centre of the Bishop's Park and its collection is displayed throughout this large historic building. The museum opened in 1978. The Old Bishop's Palace building, and elements of the gardens, are Grade II listed. The Bishop's Pond, a seasonal oxbow lake, is designated a Site of Special Scientific Interest. The parkland and gardens are listed under the Cadw/ICOMOS Register of Parks and Gardens of Special Historic Interest in Wales.

The museum closed for a year at the end of 2019 for major works to the roof and fabric. A separate project led by the Tywi Gateway Trust who are working in partnership with the museum, will restore some of the outbuildings to create a new entrance to both the museum and park with visitor facilities and new interpretation. The new visitor welcome building will help to orientate all visitors and introduce the story of the wider site, and its significance.

This report has been put together by the team at Headland Design to help support the development of interpretive planning at Carmarthenshire Museums. It sets out a vision and outcomes for developing new interpretation, reviews the current visitor experience and how the story is told. The story of the county of Carmarthenshire is summarised, which enables us to identify gaps in the collections. The wider heritage of the county is appraised in order to understand how and where else people discover the history of the county. The project team have developed a series of six themes which encompass the museum collections and stories and establish a new approach to telling the story of Carmarthenshire. This provides a sound starting point to develop an interpretive strategy for the Carmarthenshire Museum.



## 1.2 Carmarthenshire Museums Service

Carmarthenshire Museum is part of the Carmarthenshire Museum Service (CMS) which is responsible for four museums:

- Carmarthenshire County Museum at Abergwili (Carmarthenshire Museum)
- Parc Howard Museum in Llanelli (Parc Howard)
- The Museum of Speed in Pendine (currently closed for refurbishment)
- Kidwelly Industrial Museum (currently closed)

The museum service collections are based on the original collections of the Carmarthenshire Antiquarian Society. Formed in 1905 the society collections were displayed in the society rooms until 1920, by which time they had run out of space. By 1929 the society were being criticised for continuing to collect objects without adequate resources to care for them. The county council took over the collection in 1940 and the museum moved into the Old Bishop's Palace at Abergwili in 1978. Parc Howard Museum was gifted to Llanelli in 1911 and has been managed by the relevant local authority since then. There were no professional staff at Parc Howard until the museum was absorbed into the museum service in 1996.

The current museum collections spread across four museums and tell the story of the county, each has a different focus and although the collections are managed centrally the displays in each museum draw on specific parts of the collection. The current displays reflect a traditional approach to museum collections, and displays are based on subject disciplines such as archaeology and social history rather than themes. Collection management and interpretation are described by type rather than stories.

The museum service is embarking on a radical new approach that will achieve transformational change for the museums. Carmarthenshire Museums Strategic Plan 2017-2020 sets out the vision and ambitions for the museums, the services it provides to the community and how it will develop to support the Council's priorities and the role it plays in the economy.

***Our vision is to develop exceptional places that preserve and create community memories and inspire wonder, exploration and connectivity with Carmarthenshire's rich heritage and culture.***

***Our mission is to preserve collections and provide accessible, inclusive, exciting, sustainable services, which promote and facilitate learning, culture, heritage, tourism, regeneration, information, well-being and leisure. (Carmarthenshire Museums Strategic Plan 2017-22).***



## 2. A new vision for interpretation at Carmarthenshire Museum

### 2.1 Aims and outcomes

The development work began with a stakeholder workshop. Museum staff, volunteers and staff, trustees and volunteers from the Tywi Gateway Trust took part (18 people). This was combined with work for the Tywi Gateway Trust, to help inform their interpretive approach for the Bishop's Park in which the museum is located. It was important to have an opportunity to review interpretation for both projects as there is an overlap between the stories and the site offers a combined visitor experience. Participants at the workshop began by discussing which aspects of the interpretation they would not want to see change as the museum and park develop. Everyone recorded their thoughts, and these have been grouped below:

- Keep a strong focus on collections
- The museum is like a cabinet of curiosity and discovery
- Retain integrity of the building and historic spaces and the recreated interiors – cottage, kitchen and school room
- The library (currently used for meetings)
- Outside features – greenhouse, Bishop's Pond, Ha Ha, trees
- A feeling of magic and discovery
- Sense of chronology
- Stories that are told – Rebecca Riots & Picton memorial
- Objects that are particularly significant - Welsh dressers (with ceramic collections), the Salesbury New Testament, Ogham Stones, dairy, mining, ceramics and folklore, archaeology collections, conch shell and samplers
- The connection between the place and the artefacts
- The importance of the link to the Bible and the Welsh language

The group followed this with a SWOT analysis to help understand the current visitor experience for visitors to the museum and the Tywi Gateway (this is in Appendix A). This has been used to develop a series of challenges and opportunities that need to be addressed.

#### Significant collections that are underused

The museum service has a diverse collection of objects that includes valuable items and those that illustrate everyday life. The collection covers the natural and human history of the county over hundreds of years. There are few objects or contemporary art from the last 50 years and there is an opportunity to gather objects that illustrate contemporary life. If this does not happen there is a risk that heritage and knowledge will be lost. The museum displays change irregularly but could be developed to allow a greater range of objects to be on display.

#### A beautiful building in stunning setting

The museum is within the Old Bishop's Palace set within a park. There are views from inside of the park and visitors to the park could be encouraged to visit the museum. There is currently a disconnect and the two aspects are not seen as one visit. Recent work as part of the Tywi Gateway project has been improving the park, and the Council is funding current work on the museum's roof but the rest of the building looks (and has been) severely neglected.

#### People don't know about the treasures within

Local people and tourists are unaware of the museum and what is on offer. Admission is free but the visitor numbers are lower than for other comparable sites. There is a lack of repeat visitors and within the Council there is an under appreciation and this is in part a legacy of a lack of vision for a revitalised museum service.

#### Creating a better visitor experience

A lack of investment by the museum service means the premises problems are a continual service preoccupation. With the focus drawn away from the core purposes of the museum service, one outcome is displays that do not meet the expectations of modern museum visitors. There are few opportunities to change the way that the displays look, and the current interpretation is dated relying on written information. There are few hands on or interactive exhibits. More appealing displays would include an element of discovery, a range of interpretive media. The interpretation needs to be underpinned with a big idea and a coherent narrative. Opportunities for a hanging visitor experience would encourage repeat visitors.

#### A museum within a palace

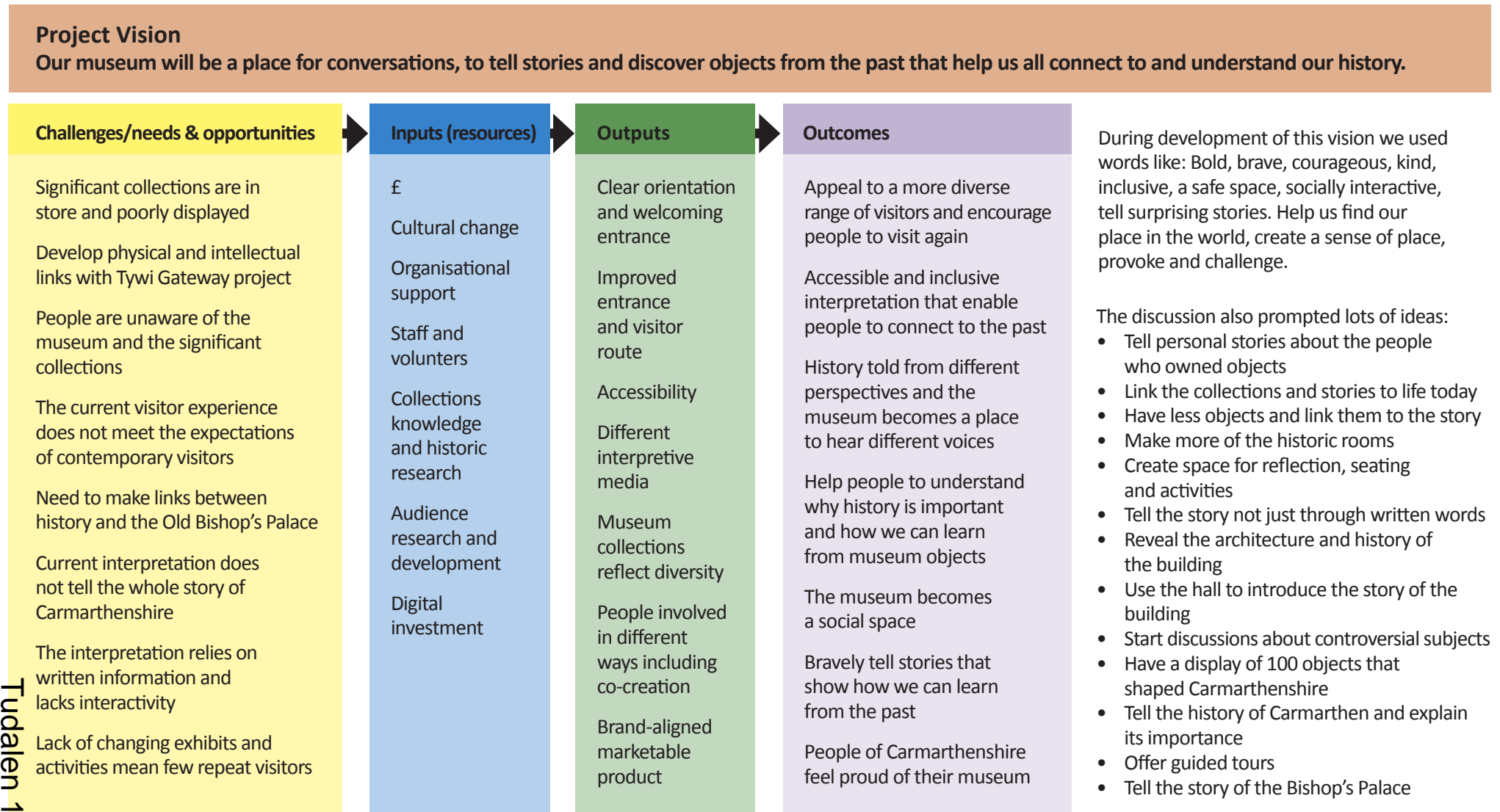
The Old Bishop's palace is a significant historic building with a story of its own to tell. It provides an inspiring historic space but many of the rooms are on a domestic scale which can be challenging when creating museum displays with large showcases or objects. The story of the building needs to be told alongside that of the collections and the story of Carmarthenshire.

#### Stories that are not told

The story of Carmarthenshire provides a microcosm for the story of Wales. The collections help to tell this long history but there are gaps within the current displays and within the collections. There are important stories that are not being told.

## 2.2 Theory of Change and Outcomes

The group discussed outcomes for new interpretation these have been added to the Theory of Change model below.



### 3. The visitor experience

#### 3.1 The visitor route

The museum is set within the park, which was once the gardens of the Bishop's palace and visitors arrive at the rear of the building. There is limited signage to point visitors to the entrance.

Once on the west side of the building the entrance is clear. Visitors enter through an ornate porch. The museum shop is located within the building's entrance hall with the reception desk. Beyond the entrance hall visitors are guided into the main hall at the centre of the building. The hall showcases a display of large pieces of furniture including a piano, paintings, dressers (with ceramics) and the Picton Monument. There is also an introduction to the Old Bishop's Palace highlighting different rooms that reflect the function of the spaces when this was the home of the Bishop.

The visitor route is signposted around the building and takes visitors on a partially chronological journey, starting with geology and natural history. This leads into the prehistoric galleries and Romans and archaeology. Galleries on the 17th and 18th century follow. Following this there are thematic displays showcasing the social history collections in the folk gallery, the coal mining display (in the corridor) and the agriculture gallery. Although outside of the chronology the galleries here focus on life in the 19th and early 20th centuries. The old kitchen contains objects from the collections displayed in the house's original kitchen. From here visitor go back into coal mining corridor and up the stairs. The narrow corridor at the top of the stairs continues the thematic approach with displays of objects from the ethnographic collection, crime and punishment and traditional medicine. The chapel retains its original furniture and is a quiet space which illustrates the building's history. The 20th century gallery leads into the space with the reconstructed Elsa's cottage and the Victorian schoolroom.

visitors leave through the shop.



**Issues**

- It is clear but uninspiring
- Little information about what to expect
- Corporate image and brand

**Opportunities**

- Social media links
- More information visually
- Showcase collections and include link to search collections online



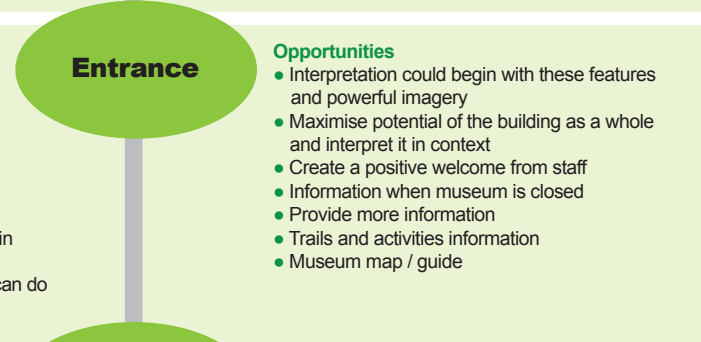
**Issues**

- Arrival at rear of building makes orientation difficult and compromises sense of arrival
- Lack of visual cues at rear of building to guide visitors to front of building



**Issues**

- Entrance difficult to find
- Historic entrance to building isn't explained and is out of context
- Sculpture / standing stone on grass to front of building – no interpretation
- Access is confusing and no clear interpretive/historical messages
- Poor condition of building lowers expectations
- Welcome board makes it clear that museum is open and that there is a cafe
- Lack of signage and not clear opening times
- Visitors enter through shop which doesn't give an introduction to the museum or explain what they can do there
- Signage quite general and not giving clear idea of what can be seen and what visitors can do
- Not clear which parts of the building are physically accessible or if there is a lift



**Issues**

- Shop stock aimed at families but interpretation uses a lot of words and is aimed at adults
- The story of the building is told but gets lost



**Issues**

- Not all exhibits are accessible
- Text is quite formal and authoritative
- New porch restoration will give wheelchair access to museum
- Interpretation lacks diversity for different learning styles
- Ground floor route marked but signs easy to miss
- Visitor route on first floor is confusing, thematic displays are mixed with continuing chronology and not continuous route
- Easy to miss galleries



**Issues**

- Interpretation almost all through 2D panels and object displays
- Lack of AV content
- Storytelling could be improved and more engaging
- Displays are chronological with thematic displays of objects - it seems disjointed in places
- There is little differentiation, layering or opportunities to learn in different ways



The diagram below illustrates the issues and opportunities presented by the current visitor experience.



### 3.2 VAQAS and Visitor feedback

In 2016 and 2018 the museum failed to achieve the required standard for VAQAS Accreditation. Although the feedback on the displays and the museum overall was positive there were several key areas where the required standards was not deemed to have been maintained. These areas were pre arrival – the amount and nature of information in the website for visitors to effectively plan their visit; arrival – the first impressions of the building were poor due to the appearance of the building, grounds and the current state of decoration externally and in some spaces inside. Maintenance was also raised as an issue due to the condition of the toilets. Overall, the museum scored 62% but failed because as a county museum there is an expectation that the museum exceeds the minimum.

Although the comments of visitors reflect some of the concerns described above feedback is generally positive. It has an overall rating of 4.5/5 on Trip Advisor, with over half (56%) of people who left a review describing it as excellent and 37% as very good. The museum is rated as 6th most popular of 19 attractions in Carmarthen. Comments include:

Tudalen 143

**Interesting museum with great artefacts but needs TLC**  
*The exhibits are excellent and there was so much to see in this small museum that we hadn't seen elsewhere. I would highly recommend a visit. The only disappointment was that with a little care this museum could be so much better...and it would really improve the visitor experience.*  
 July 2019

**A hidden gem**  
*I only heard about this place after desperately search for somewhere new and free to go to. Don't be put off by the run down look of the exterior and driveway as once you get inside, it is a treasure trove of historical items. The chapel is beautiful, the school room insightful...*  
 May 2018

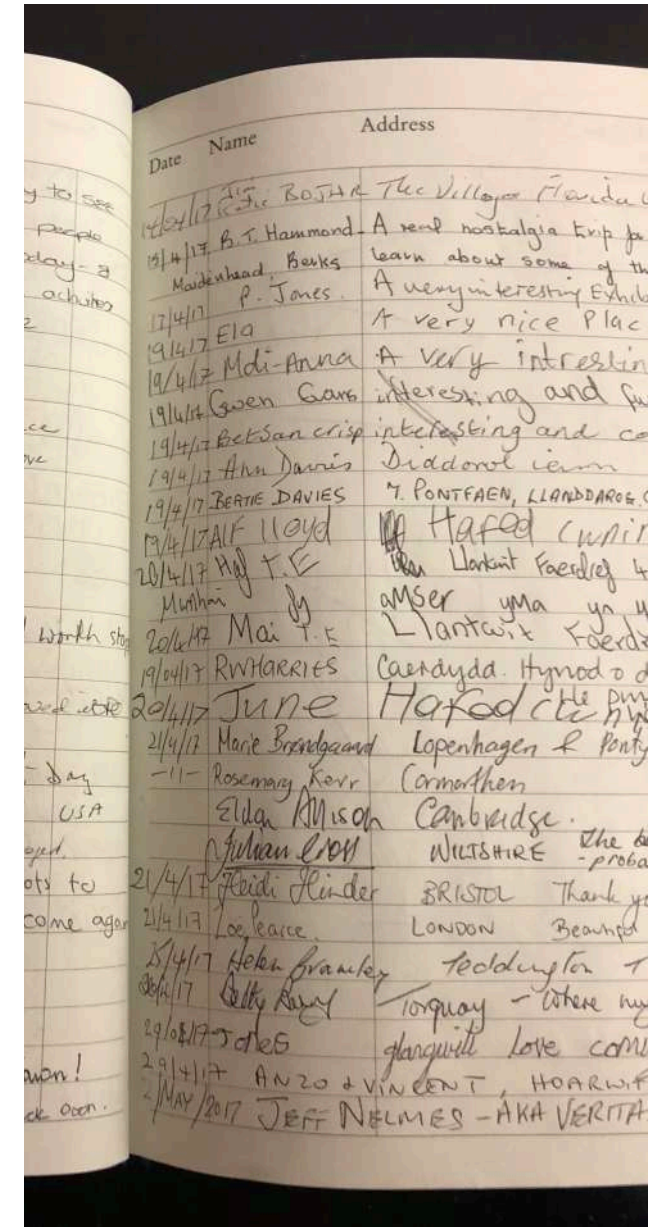
**Please support this museum**  
*We visited here as part of a group and we were all made to feel extremely welcome by the Staff. This old Bishops Palace needs a little TLC both inside and out, but it is certainly worth a visit and even better it is free!* October 2015

Comments from the museum's Visitors' Book include:

*We spent two hours here and still didn't see it all. Excellent.* October 2019

*A real nostalgia trip for me, and interesting to learn about some of the old Welsh customs.* April 2017

*Was great, the whole family liked it! And it was free, that's a bonus. Thanks!* August 2011



## 4. How the story is currently told

### 4.1 A chronological approach

The museum displays are based around a chronological structure with thematic galleries, room sets and the story of the Bishop’s Palace running through it. The visitor route follows the chronology and overall gives the complete story of Carmarthenshire. However, one of the galleries – the 19th century has since been closed and the temporary exhibition space is currently closed, with the intention to reopen in 2021.

The interpretive approach has been shaped by the objects within the museum collection, creating object rich displays. But like many museums the core of the collections reflects the interest of the curators and people who have donated objects, which means that there are stories that are not told and gaps in how the museum reflects the people of Carmarthenshire.

Previous curators have had a subject specialist background rather than one in learning or interpretation which has also influenced the collecting policies and approach to interpretation.

The structure makes it difficult to create new interpretive experiences as it leaves an obvious gap if any of the galleries are removed or changed.

### 4.2 Interpretive media

An analysis of the 15 galleries within the museum helps to demonstrate how different types of interpretive media have been used in each space. In order to engage with a range of audiences it is important to have a wide range of interpretive media that don’t rely too much on reading either through graphic panels or object labels. Throughout all the spaces graphic panels and object labels provide information about the history or the objects on display. There are only two spaces that have no graphic panels, the ground floor corridor and the stairs. There is a mix of objects on display in showcases and some on open display. There are no objects in drawers that would add an element of discovery and choice for the visitor. There are simple hands on activities in three of the spaces, all on the ground floor at the beginning of the visitor experience. There are no digital or paper based activities. There is an AV film in two galleries, the Romans and Coal Mining, a further one in the Clogmaker’s workshop wasn’t working. There are six spaces that contain reconstructed rooms: a Roman kitchen comprises replica items; the Clogmaker’s workshop showcases original objects; the chapel contains the original fittings from when this was the Bishop’s Palace; the Victorian schoolroom uses original items from across the county; Penrhiwbeili Cottage is a reconstruction of Elsa’s with original objects and furnishings; a kitchen in the 20th century gallery shows 1940s objects in context.

A full summary of the interpretive media is at Appendix B.





### 4.3 Review of current interpretation

An initial workshop involved a range of volunteers and staff who carried out a review of five of the gallery spaces, considering what is the story told, how it's told, could this be done differently and are there any significant stories that could be told?



#### Main hall and Picton Frieze

There are multiple stories in this space linked to the objects displayed here. The objects seem to be large items which wouldn't fit anywhere else. The story is told through text panels and object labels, but there is no overall key story. The architecture of this space, which was once the courtyard for the Episcopal College (or Bishop's palace?), is hidden by the exhibits. There is a photograph showing the room when it was part of the palace, but this is hard to see. This would be a good place to start telling the story of the Bishop's Palace and link to the Arts & Crafts era with furniture and design that reflects this. Less objects display would give more space to see what's here. The Picton Monument could be used to start conversations about controversial aspects of our history. Personal stories about the bishops who lived here would link them to the space. The room is panelled with America Oak – this could be used to talk about the environment and sustainability and link to the park.



#### Carved stones

This area doesn't have a clear story. Interpretation is through a flipbook, boards (graphic panels) and labels. The sequence of the stones is unclear, and they could be grouped differently to help explain this. A map showing the locations of where they were found would be helpful and the text needs to explain the stones' significance. More could be made of the Irish connection, immigration and the link to the Romans. Further explanation of Ogham script would be useful.



**Old kitchen**

Set in the original kitchen of the palace the setting is meant to be the 1930s but there are some random items. Poor lighting makes it a dark and gloomy space. There is very little interpretation, only one board and limited labels. This would be a great space for living history, extra items such as pretend food, glowing fire and clothes on the drying rack would add interest. The interpretation could include stories about the staff who worked here along with personal items.

**Penrhiwbeili Cottage**

The cottage has been recreated behind a glass screen (but is difficult to see) and includes objects from Elsa's home in an original context. The display is a remarkable time capsule of rural life but there is not much information about Elsa who was well known locally. The photograph showing the outside of the cottage is disconnected from the display so it's not clear that this was an actual home not just a collection of items. More information about the objects would encourage visitors to take a closer look, some of the objects are unfamiliar and information explaining how they were used would help to understand the difference between Elsa's life and life today. The display could make use of audio and include an interview with Elsa's niece.



**20th century gallery**

This gallery tells the story of everyday life from WWI to the 1980s. Interpretation is through panels, objects and labels. Further depth of interpretation could be added through oral history, videos, photographs linking the objects to people, questions that prompt visitors to engage with the objects. Personal stories will help to connect visitors to the history. There are too many objects on display, the display could focus on different aspects of the century, with a display about food, or fashion, or technology. This would be a good area for changing exhibitions, or events such as storytelling or fashion shows. The WWII display could be linked to the school curriculum.

## 5. The stories of Carmarthenshire

### 5.1 Overall chronology and narrative

It is helpful to set out the story of the county of Carmarthenshire. This is based on historic research, historic sites and the museums' collections. It should be noted that these have been informed and limited by the interest of people doing research, the discoveries made by antiquarians, farmers and archaeologists of sites and objects. The museum collections have been gathered through donations of objects and the interests of curators' past and present. By setting out the story of the county we can identify gaps in the museum collections and the current interpretation.

We have used the tripartite divisions to describe the periods and sites of prehistory, which are based on technological developments of the archaeological material.

**Prehistory:** the earliest evidence comes from Coygan Cave which was used by Neanderthal humans about 50,000 years ago (ya). This was during the last ice age and the area was covered with ice sheets. As the ice reduced (10,000 – 4,000 BC) sea levels rose and the English Channel formed, creating Carmarthen Bay. From 4,000 – 2,000 BC was a period of pastoralism and crops, a more settled existence for human hunter gathering groups. Evidence includes stone axes and ritual or funerary monuments. There is debris from axe manufacture from Glandy Cross on edge of Preseli.



**The Bronze Age** (2,200 – 650BC) is characterised by new technology and burial and ritual monuments. A recent discovery at Llanddowror included cremation burials. There is evidence of people living on higher land and the emergence of large hillforts. The climate may have created poorer quality soils on the lower land, which caused conflict over the higher ground. Finds of metalwork are thought to be linked to ritual activities.

**The Iron Age** (650 BC – 1st AD) is a period of settlement in hillforts in the north and east (of the county) and small defended enclosures to the south and west. This suggests that the area was divided into different tribal affiliations with different economies. The Iron Age is linked to the Celts and the emergence of the Welsh language.

#### Romans

Carmarthenshire is the location of one of only two official **Roman** towns in what is now Wales, and the only known gold mine. There was a huge influx of material culture into the whole of Britain and the finds from Carmarthenshire resonate with this. Written records provide information about the local Silures tribe, who were subdued by AD 78. Large temporary camps at Arosfa Garreg (near Llanddeusant) and Y Pigwn (near Myddfai) were used during the campaign and a series of permanent forts along the road network were used to control the area. Evidence from the forts shows that they were garrisoned by auxiliary troops of the 2nd Augustan Legion (Legio II Augusta). The route along the Tywi Valley provided access from the coast inland. Another fort at Pumsaint guarded the gold mines at Dolaucothi. This area was home to the Demetae tribe and had less forts which might suggest they submitted more quickly to Roman rule. The town at Carmarthen was an important and strategic crossing upriver from the coast. Known as Moridunum the town was laid out with an amphitheatre and temple and defences. Places mentioned in Ptolemy's Geographica mention the Demetae tribes, the main rivers and the forts and settlements. Gold from Dolaucothi was under imperial ownership until the 2nd century AD and was sent to Imperial mints at Trier and Lyons via the port at Carmarthen. The rural areas have evidence of Roman villas and native settlements including dwellings that suggest a well off native society along the coast.

The **Early Christian period** is linked to the collection of inscribed stones from Carmarthenshire which include examples of Irish ogham, Latin inscriptions and Christian symbols. This is one of the most significant collection of stones in Wales. There are few records for this period, and many are based on collective memory rather than being written at the time. It is a time of saints and kings, legends and an emerging identity. Demed, or Dyfed (after the Demetae) covered western Carmarthenshire & Pembrokeshire and became one of the leading kingdoms in Wales. It was ruled by a dynasty of Irish kings. There were strong links to other coastal communities and Brittany, bringing Christianity and trade. Early Christian monuments are often found at or near churches. The Brythonic language evolved into early Welsh and Moridunum (sea fort) became Merdin and then Caerfyrddin (Myrddin's fort) linking the area to the wizard Merlin. Written records record a monastery and writings about Llandeilo in the Lichfield Gospels are some of the earliest examples of written Welsh.



The kingdom of Dyfed was combined with Seisyllwg to become Deheubarth, ruled by Hywel one of Wales' most famous kings.

**The medieval period** (1066 / 1087 – 1485) began with a dynamic period with shifting alliances and everybody fighting each other. This was followed by stable marcher and English royal governance. Carmarthen was split between Welsh Wales ruled by native leaders and Marcher Wales with its mixed population ruled by the Normans. The Welsh chroniclers' comment on the savagery and terror wrought by the Normans. They ruled through castles and towns and control of the church and trade. Carmarthenshire has the most castles of any county in Wales. The native dynasty recovered lands and Deheubarth was one of the leading Welsh kingdoms again. Carmarthen was the most significant town in Wales. Established by the English crown it was two towns (old and new) until the 1500s. a map of 1250 shows Carmarthen as the only town in Wales, by 1353 it was the only staple port. This meant it could export the staple goods – wool, hides and woollfells. Reorganisation of the church created the diocese of St David's and the Deheubarth Princes created a monastery at Whitland, which became the most influential in Wales. In 1287 Thomas Bek Bishop of St David's moved the religious college to Abergwili.

In 1135 Geoffrey of Monmouth produced his Prophecies of Merlin, which with his best-selling History of the Kings of Britain and the Life of Merlin firmly connected Merlin with Carmarthen, propelling both into European literature. The county was managed by local dynasties including the Dwnns (or Donne family). John Donne's portrait on a triptych (1470s) is the first lifelike representation of a Welsh person. Gruffudd ap Nicolas of Dinefwr, a Lancastrian, holds a famous eisteddfod in Carmarthen Castle in 1451.

**The Tudor period** is traditionally seen as the end of the middle ages, but the reign of Henry VII saw less change to everyday life than that of his son, Henry VIII. Many of the wealthy families moved to be near the English court making the most of the Tudor's Welsh connections. The acts of union of 1535 and 1542 swept away the mini-kingdoms of the Marcher lordships and brought English laws. The new county of Carmarthenshire included the medieval shire together with the neighbouring marcher lordships. Carmarthenshire was represented in Parliament for the first time with two members, one for the county town and one for the county. The language of parliament was English but crucially, "The people of Wales... do daily use a speech nothing like the natural mother tongue used in England". Like many Welsh noblemen, the great landowner Sir Rhys ap Thomas of Dinefwr/Newton supported the future Henry VII at the Battle of Bosworth. Other great noblemen included the Devereux and Vaughan families. Henry VIII's dissolution of the monasteries destroyed Carmarthen priory and Friary, Kidwelly, Whitland and Talley Abbeys. The importance of Carmarthen is illustrated by Bishop Barlow moving his Bishop's Palace to Abergwili in 1541. This replaced the college although the cathedral remained at St David's. This was a turbulent period in religious life, in 1555 the Bishop of St David's Robert Ferrar was tried and burnt at the stake in Carmarthen for his Protestant convictions.

The Bishop's Palace at Abergwili was a powerhouse of the Renaissance in the Welsh language. In 1567 Bishop Richard Davies and William Salesbury translated, for the first time, the Book of Common Prayer and The New Testament into Welsh at Abergwili. The town of Carmarthen received a new charter in 1546 making the two towns one. The town was an important trading port. The town's first minute books (1569-1606) is one of the earliest records of urban Welsh life.

**The Stuart Age** is defined by civil war and religious dissent. Carmarthen continued as an important port and was described as the largest town in South Wales. Richard Vaughan was given command of the king's forces in South Wales. During the civil war (1643 – 1646) control of west Wales eddied back and forth, with military activity focussed on towns such as Carmarthen, Tenby, Haverfordwest, Newcastle Emlyn, Aberystwyth. In 1644 Parliament captured Laugharne Castle in November 1644. Excavations recovered artefacts from the week-long siege including a metal backplate pierced by a musket ball. In 1660 the monarchy was restored and Carmarthen's famous (Merlin's oak) may have been planted to celebrate this occasion. Following the Restoration, Richard Vaughan became President of the Council of Wales and the Marches. He was accused of brutality towards his tenants. The Dissenters were Protestant Christians who disagreed with the mainstream Anglicans and worshiped in independent or Baptist churches. By 1715 there were about a dozen Independent and Baptist churches in Carmarthenshire.

The 18th century was a period of rebellion and dissent. There are hidden and untold stories of slavery – John Vaughan the 3rd Earl of Carbery was the Governor of Jamaica; and emigration by Carmarthenshire Baptists to escape persecution. Carmarthen was linked to Bristol and the triangular slave trade, which would have benefited many of the wealthy families. Carmarthen was an important centre for printing. Before the 1700s most printing of Welsh publications was undertaken in London or Shrewsbury. The first published works in Carmarthen were religious including the first Welsh Bible printed in Wales – the Peter Williams Bible.

This period sees the start of industries around Llanelli and iron and tinplate manufacture. This included the Carmarthen Ironworks, the Kidwelly Tinworks, and the associated transport improvements (canals and the tramway) and coal production. In 1792 a shortage of official coinage led to businessmen producing their own tokens for payment. John Morgan had five tons of halfpenny tokens minted in Birmingham. A set of portraits painted of the Vaughan family include Bridget Vaughan, known as Madame Bevan patron and champion of the Griffith Jones Circulating Schools. Her husband, Arthur Bevan won Carmarthenshire's first contest election. The schools were founded by Griffith Jones of Llanddowror to teach children and adults to read the Welsh Bible and to learn the Welsh catechism of the Anglican Church. The schools were an important factor in spreading Welsh literacy. The county was a rural one and in 1772, Carmarthenshire's Agricultural Society was set up, Arthur Young described a land where 'the poor live on barley bread, cheese and butter: not one in ten have either pigs or cows; they fare very poorly and rarely touch meat'.

In 1797, the Carmarthenshire Yeomanry Cavalry galloped west towards Pembrokeshire, to meet the threat of the French invasion of Fishguard. They continued in service after the Napoleonic wars, were used to quell the 1818 cheese riots and were finally disbanded in 1827. In 1799, the Llandoverly Bank was founded by David Jones. It was known as the Black Ox Bank because of the image of an ox on its notes. Because of this image and the association of early banking with drovers, the bank has become the most well-known of early private banks in Wales.

Carmarthen 1719

The **1800s** are typified by the French Wars and increasing industrialisation and political developments. Industrialisation created a divided culture in Carmarthenshire, between the rural north and west and the industrial south and east. Improved roads and railways allowed people to move around the country and abroad. Carmarthen as a port declined in importance.

1801 census records the population of the county to be 67,317 by 1831 the population had hugely increased causing rural distress and hardship. By the 1891 census the population is 130,566. In Llanelli the population had risen from 2,972 to 32,034. Over 90% of the population spoke Welsh, with 35% speaking Welsh only.

In 1819, Iolo Morgannwg introduced his creation - Gorsedd Beirdd Ynys Prydain (a society of poets, musicians and other representatives of Welsh culture) - to what was then a provincial (Dyfed-based) eisteddfod held at Carmarthen, in the garden of the Ivy Bush Inn.



1839 was the start of the Rebecca Riots. Men dressed as women destroyed tollgates in protest at the tolls charged on roads. This wasn't the only cause of the riots, agricultural depression, a lack of work, high rents and tithes punished the poor.

The notes provided from which this summary has been drawn only goes as far as the 1800s.

## 5.2 Identifying the gaps

Setting out the story of Carmarthenshire chronologically helps to identify which parts of the story are currently told and how the collections correspond to this story. The museum curator Gavin Evans has identified a series of challenges and gaps within the collections which are explored below.

### The Geography of the Collections

Although a county museum service, our museums and heritage spaces, past and present, have been located in the south of the county, though we have worked with community museums in the north, such as at Llandovery and Newcastle Emlyn with varying success. Although our collections are drawn from across the county, there is no doubt that most originate from the main centres of population in the south i.e. Carmarthen, the county town and Llanelli, the largest (industrial) town, both with richer material cultures and people who were interested in collecting. The leading members of the Carmarthenshire Antiquarian Society do not seem to have been interested in the industrial world around them, but more traditionally pursued antiquities and quaint rural customs. The Parc Howard collection does reflect a pride in muck, brass and industrial innovation. And apart from the Llanelly Pottery there is little explanation of the role of the town as an important manufacturing centre.

There are other geographical gaps in the collections. Most of our history is rural and agricultural, but we have little to illustrate the lives of the small rural market towns and their hinterlands in the north and west. The industrial collections are weak such as Pembrey, Burry Port, the hinterland of the Gwendraeth, the small mining villages between Cross Hands and Ammanford and the ribbon settlements of the Amman Valley and the northern edge of the coalfield.

### Some Big Themes and the Collections

Themes around politics, religion, education and cultural identity provide huge opportunities for engagement and conversations. This includes a big sweep from the reformation/renaissance of the 1500s and Humanism through the 1600s, and the growth of dissent through printing, nonconformity and political radicalism (e.g. Tomos Glyn Cothi) in the 1700s and into the 1800s with political activism including trade unions, rediscovery of a Welsh nation (Iolo Morgannwg, the National Eisteddfod, Land of the White Gloves), the fight to disestablish the church, Liberal and Labour ascendancies and the establishment of Plaid Cymru. Education is closely bound with religion and identity. This includes the early schools run by SPCK, circulating schools, nonconformist Sunday schools and the fallout from the Treason of the Blue Books.

The collections contain highpoints for the 1500–1700s, but the intellectual context is difficult to interpret with the available collection, mostly printed books. The collections are obviously larger for the 1800s early 20th centuries. These periods have been referred to as British Wales, Imperial Wales and American Wales (in the industrial south). These new worlds came with new jobs, industries, consumerism and moving pictures.

The demographic and economic changes emphasised the division between the rural, Liberal Carmarthenshire embedded in chapels and tight communities and the new, fluid industrial areas where politicised miners and other workers exchanged rural poverty for dreadful working conditions, but improving standards of living and who shared their towns with a new, larger middle class. It is also worth noting that the anthracite field around Ammanford had a different working character to the rest of the coalfield, with a locally-sourced workforce that retained strong roots in its agricultural and Welsh-speaking surroundings.

In Carmarthenshire, the mining communities of the Gwendraeth and Amman valleys are Welsh-speaking and Labour voting. When coal disappeared, a new generation of voters leaned towards Plaid Cymru. Significant political events are the election of Gwynfor Evans as Carmarthen MP and the establishment of the Welsh Assembly. Also, Welsh language legislation and education.

### Carmarthenshire, Wales and the World

Understanding Carmarthenshire's role in Wales and the world helps to understand the significance of the collection and the story of the county and the achievements of people who lived here. There is lots of potential through natural history, ethnography, antiquities, social history, military, trade etc. The Defiance Bicycle company opened branches in South Africa, and a spare wheel is still known as a Stepney in India, definitely an example of Imperial Wales in action. We have stories linked in with the flotsam of Empire, many who married into Carmarthenshire, such as soldiers, diplomats, businessmen and missionaries, which could be explored further. What we lack are the stories of named, ordinary people including English, Irish, Jewish, Basque, German, Italian, evacuees, refugees, economic migrants and post-war populations from all around the world. Some who have been transient, but others who remained and integrated. Also, we lack understanding of the people who left, such as Baptists, Mormons, criminals, soldiers, sailors, Patagonian colonists.

### Chronological Weaknesses in the Collections

Prehistory	There are large gaps in our knowledge, particularly of settlements, from the Neolithic to the iron age. Might resolve itself through excavations and chance finds and loans.
Romano-British AD 43 – AD 410	Similar to above, lack knowledge about true impact of Romans on rural inhabitants e.g. material culture
Early Christian AD 410 – AD 1066/1087	As above, few settlements and artefacts from the period have been identified with certainty.
Mediaeval 1066/1087 – 1485/1542	Little about town-life, all Carmarthen focussed and through religious contexts. But we can talk a little about trade, again Carmarthen. Nothing of settlement outside of early boroughs.
Tudors 16th Century – Stuarts 17th century – Hanover 18th century	<p>Generally, poorly represented in the collections although there is much happening in the real world.</p> <p>Collection highlights: Bible, aristocracy/gentry portraits, potentially civil war, but little about town life, the ‘pre-eminence’ of Carmarthen as a town and as a port and its connections to the wider world and early industrialisation and commercial life in the county.</p> <p>Big sweep from 16th-century religious dissent mutating into political Reformation through to Dissent, nonconformity, 18th century radicalism and on into 19th &amp; 20th century political activism, liberalism, working class consciousness and movements all join up, but difficult to interpret from the collections.</p>
19th –20th century	<p>This is the age of British Wales and Imperial Wales and the ‘American Wales’ of the industrial south. The post-WW1 world has been called the dismantling of Wales, when in Carmarthenshire the dichotomy between an older world of rural liberalism and a new, more confident society in the industrial areas, re-emerges. That division becomes emphasised as the English language increases in industrial areas. The split personality, or a perception of it, endures between the rural and the now mainly post-industrial areas of the county.</p> <p>The older tradition of the countryside expressed itself in a renewed fight for the language and native identity and the birth of Plaid Cymru in the inter-war years and a different national vision of Wales which is part of the Labour dominance.</p>

### Gaps and perceived weaknesses in collection types

Natural History / Earth Science	<p>No Natural History Curator since the early 1990s, so the planned development of these collections ceased. The recent Linking Natural Science Collections in Wales enabled a rediscovery of the collection and its potential value to learning.</p> <p>The main weakness is that the collection reflects the personal interests of collectors, so lacks a Carmarthenshire focus, making its scientific use in a local context limited. Opportunities to collaborate with the Tywi Gateway Project and the council's biodiversity team. The AG-NMW have scientific collections.</p> <p>The geology collection could be developed in a county context, not just for examples of rocks and fossils, but also to illustrate economic use and industry / farming. And could link to a UNESCO Geopark and the coast.</p>
Book collection	<p>Indiscriminate collecting</p> <p>Lack of understanding about significance of books in the collection</p> <p>Books used by researchers but not well known</p> <p>Volunteers are cataloguing the books</p>
Photography	<p>Fantastic collections, but weakness is that it many communities and activities are underrepresented. Sharing of digitised collection produced by community group heritage projects, People's Collection, Welsh Women's' Archive etc</p>
Oral History	<p>There is not a collection, but digitised assets are probably available through community group heritage projects, People's Collection, Welsh Women's Archive, South Wales Miner's Library, National Museum of History.</p>
Social History	<p>Gaps not fully identified. Areas which need to be strengthened include political activity and organisations (e.g. trade unions, self-help such as Ivorites), responses to the unemployed in the 1930s, civil protests (women's rights, language, dams, response to the Cold War, the Carmarthen Bunker protests, the Greenham Common march with its west Wales origins), social reform, regulation, health, women, children, entertainment and sport. These link to law and order and municipal regulation and health and education, through organisations and individual experiences.</p> <p>There are local collections held by clubs e.g. Scarlets, Carmarthen Quins and many clubs seem to have a 'historian' or 'remembrancer'.</p>
Farming, Industry, Transport & Maritime	<p>There isn't a large collection of machinery, though there is a representative selection of traditional tools which complements the social insights into rural life of Penrhiwbeili. Industrial collections limited to Kidwelly Industrial Museum, Llanelli and coal mining (a more recent area of collecting). Little connected to transport or maritime despite the importance of ports at Carmarthen and Llanelli Also, Burry Port, Pembrey, Kidwelly, Llansteffan, Laugharne, St. Clears. The coastal routeway linked the ports of the Bristol Channel, this links to the story of slavery. Also, industrial tramways, railways and canals. And pilgrim route by land &amp; river crossings for pilgrims to St David's as well as emigration.</p>
Textiles	<p>A fantastic collection of quilts and samplers which allow appreciation of the objects in their own right as well as explorations of the social history context of their production. Good collection of Welsh costume and local textiles. Good collection of local yeomanry/militia.</p> <p>The extensive costume collection needs an expert assessment to allow it to be used to its full potential and to identify areas for collection. Probably the bulk is late Victorian/Edwardian, domestic, bourgeois(e) and female. Opportunity for a partnership with the Woollen Museum.</p>
Fine Art	<p>Art has been collected to help tell the social history story rather than as pieces of art, this means that much of the art is not high quality and more importantly significant local artists' work has not been collected. There are two significant schools of art in the county and this should be reflected in the collections. Older paintings provide a representative collection of Welsh artists including those with links to Carmarthenshire .</p>
Contemporary Collecting	<p>The museum collections have few objects that are from the late 1900s or 21st century. Contemporary material culture is difficult to collect because society is object rich and it is hard to know where to start. This could be developed thematically as part of a wider project.</p>



## 6. Heritage in Carmarthenshire

We have undertaken a review of other historic sites, museums and heritage centres in Carmarthenshire help to understand how the story of Carmarthenshire is already being told. The full list is an appendix (C). The table below provides a summary of historic sites and museums that are open or accessible to the public.

There is a total of 10 castles in the county which are open to the public. There are over 20 further castles for which only earthworks survive. They date from the Norman or medieval periods although often sit over much earlier defensive sites. Four are managed by Cadw. The two National Trust sites are Newton House and Dolaucothi Gold Mines. There are four museums outside of those managed by Carmarthenshire Museum Service. A few of the gardens open to the public have been listed here to show how they are part of the story.

The historic sites, museums and heritage centres help to tell the story of Carmarthenshire. The themes identified to help us describe the story of Carmarthenshire are shown below with the historic sites that contain part of this story.

Carmarthenshire Archives has recently moved into a newly refurbished building in Carmarthen and once open (after the Covid-19 pandemic) offers research rooms and activities to engage people with the heritage. Local studies sections within many of the county libraries give access to local studies collections.

There are 45 local history societies and groups in Carmarthenshire. The groups tend to have a local focus on a specific town or area, some undertake historic research and they host regular talks, visits and tours.

Theme	Historic sites	
Culture, art & language	Oriel Myrddin Gallery Hywel Dda garden & heritage centre Ffwrness (Parc Howard Museum – CCC)	
Working life & industry	National Wool Museum Woollen mills Coracle Centre Dolaucothi Gold Mines Historic Railways & Goods Shed (Kidwelly Tinplate Museum - CCC) Black Mountain Quarries Harbours Viaducts Canals (Parc Howard Museum – CCC)	Tell stories of specific aspects of working life
The people of Carmarthenshire	Castles Dylan Thomas Boathouse West Wales Museum of Childhood Y Gangell Pentcelyn Farmhouse (Parc Howard Museum – CCC) (Museum of Speed – CCC)	Norman & medieval castles Dylan Thomas Lives of children in past
Religion & politics	Castles Abbeys and priories Roman sites Hillforts Churches (Parc Howard Museum – CCC)	
Worldwide connections	National Botanic Gardens Roman sites Picton's Tower (Museum of Speed – CCC)	
Life in the past	Hafoty Medieval House Court Farm, Pembrey Llandovery Museum Aberglasney Mansion & gardens Lampeter Museum Roman marching camps & amphitheatre Hannes Emlyn Museum Scarlet's Stadium (Kidwelly Tinplate Museum – CCC)	
Nature	Aberglasney Mansion & gardens Pembrey Country Park Wildlife & Wetlands Trust Llyn Llech Owain Reservoirs (Museum of Speed – CCC)	

## 7. Developing the interpretive themes

### 7.1 Gathering the stories

The key stories identified from the review of the collections, workshops and discussions and the narrative of the history of the county have been drawn together into a series of themes. This thematic approach will be further developed to enable the museum to tell interconnected stories about the heritage and people of Carmarthenshire.

#### The themes are:

**Culture, art and language** is the history of traditional crafts, music, art, language and literature that are capable of telling the story of self-expression and identity through intangible and material culture.

**The people of Carmarthenshire** include educators, artists and writers, inventors, sportsmen and women, kings, nobles and saints, rebels and leaders. History must be told from different perspectives with stories of people brought to life.

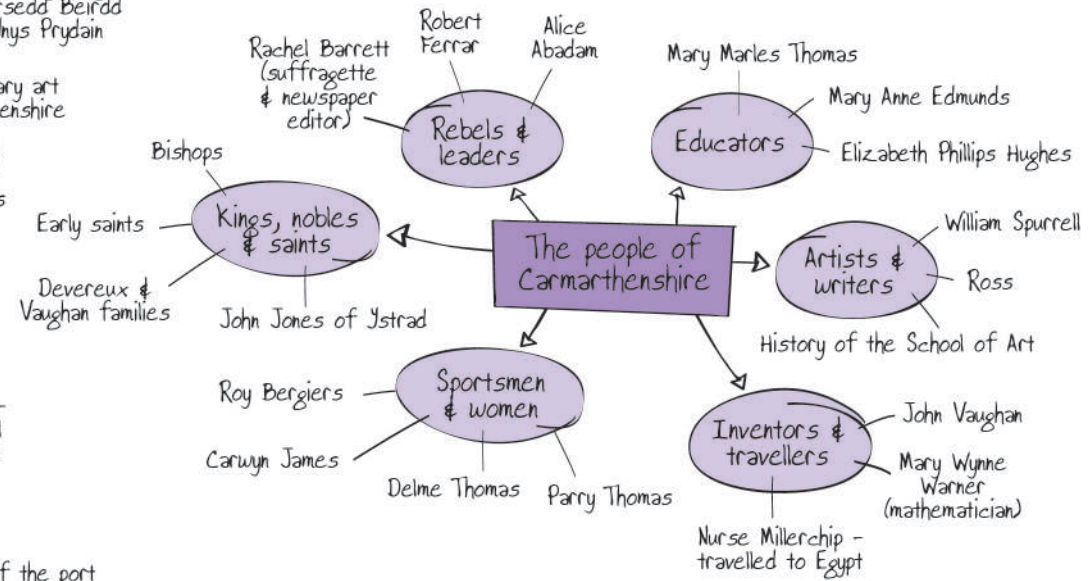
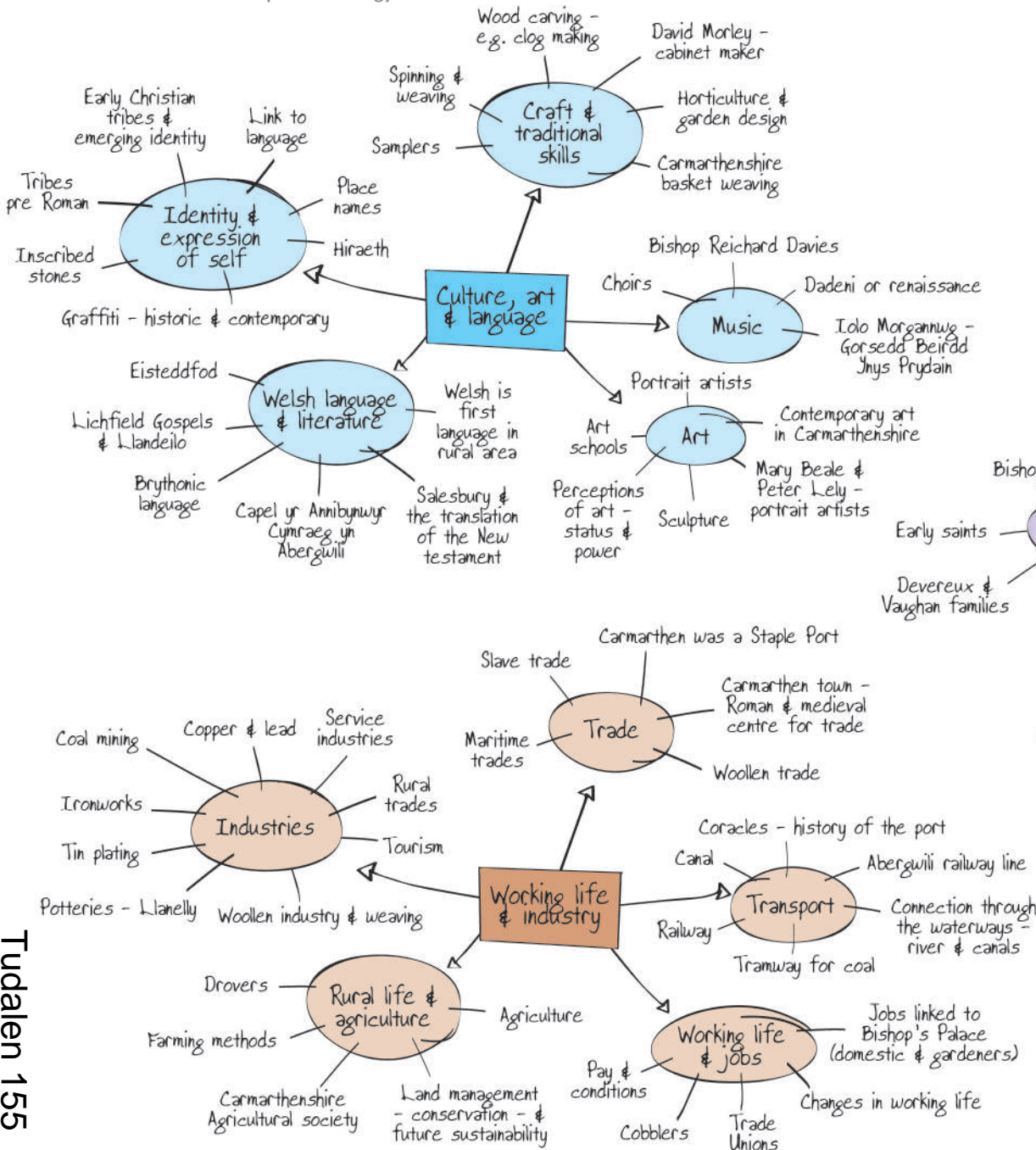
**Working life and industry** is full of grit and tells a very tangible story of transport, working life, rural life, agriculture, industries, jobs and trade, global connections and the transformations brought by the ongoing changes to how we work.

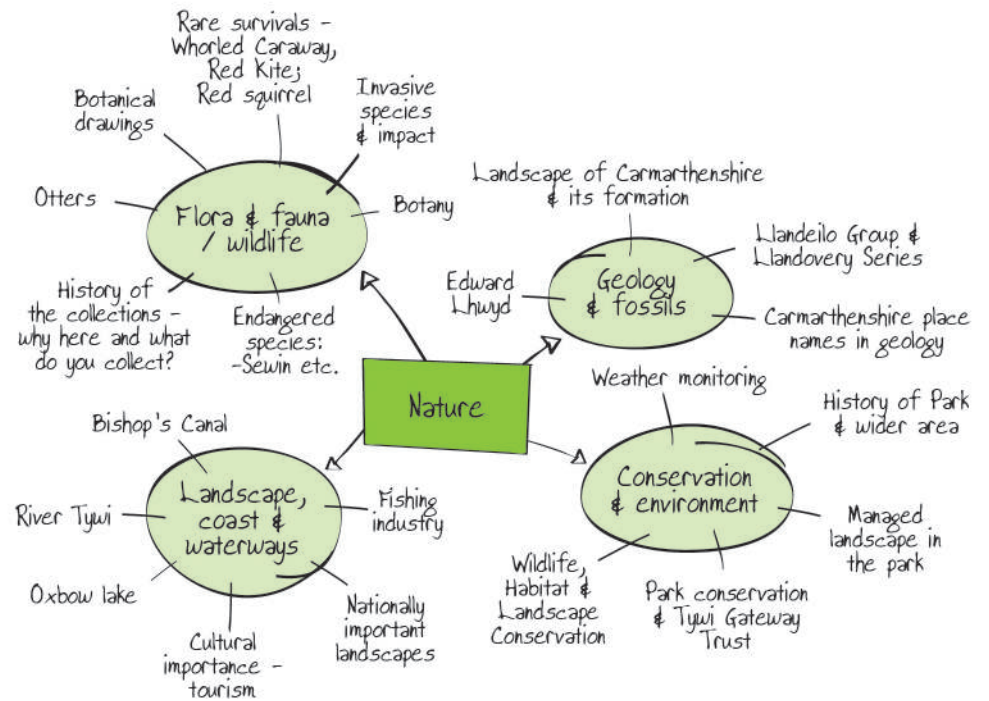
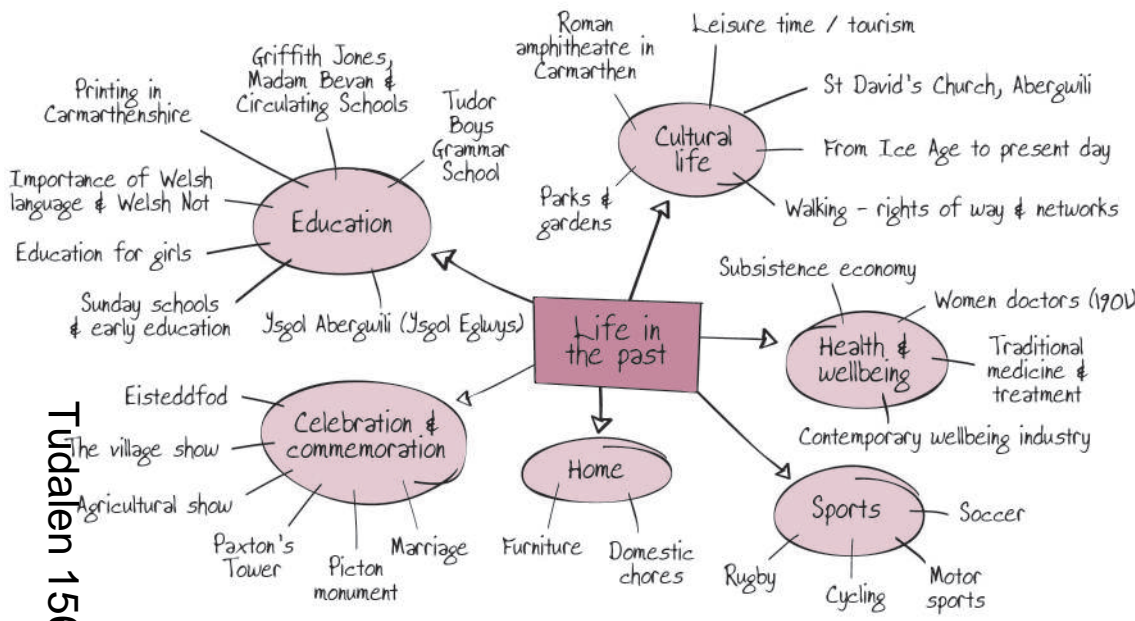
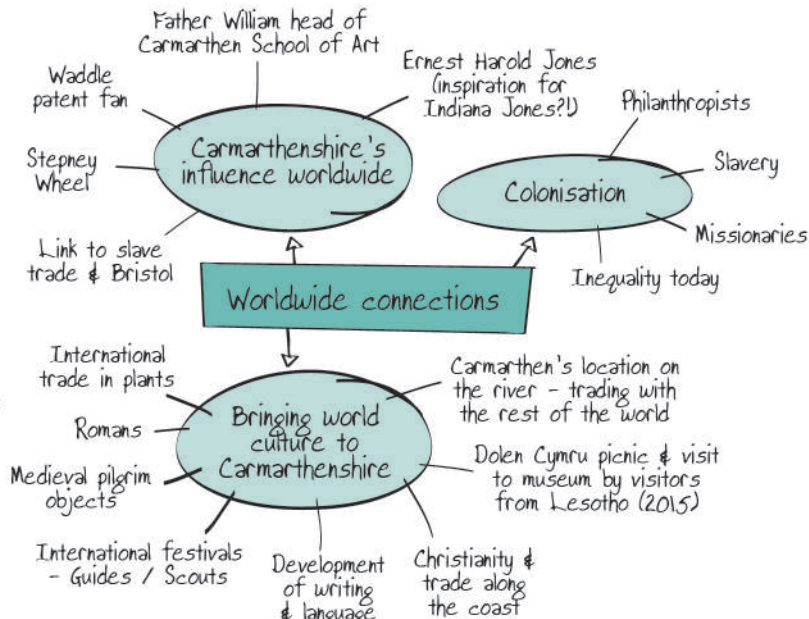
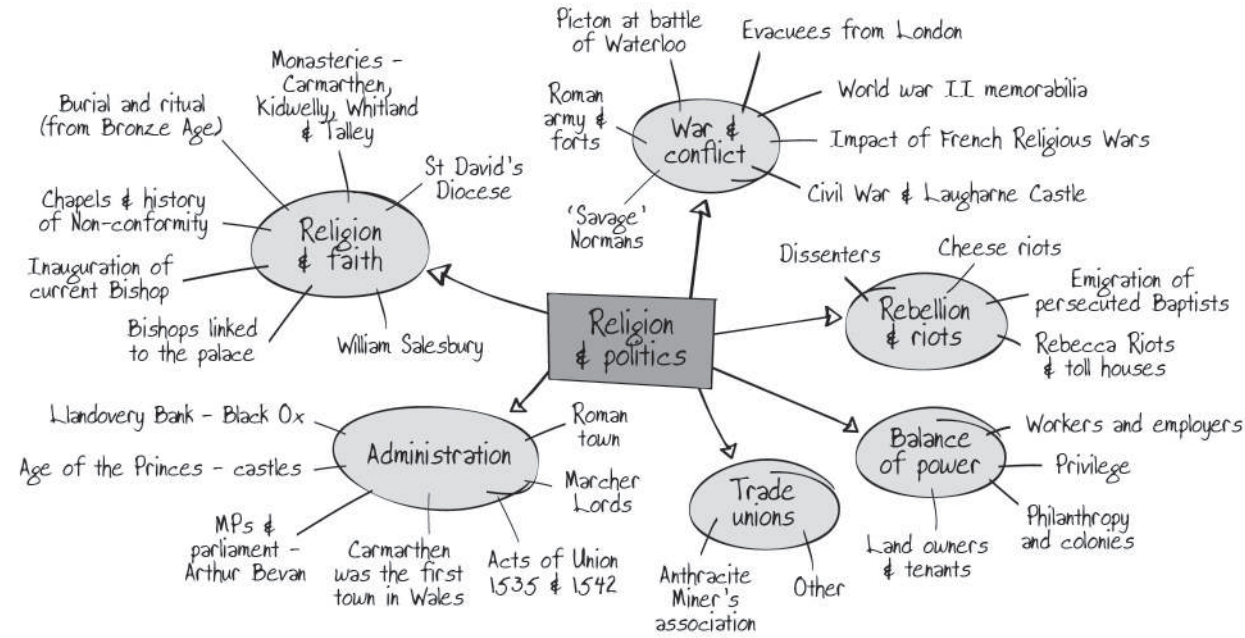
**Religion and politics** is a key story for a county that has seen its share of conflict, war, rebellion, riots, and religion. Which has been shaped by different rulers and forms of government.

**Life in the past** tells the story of everyday life including health and wellbeing, sports, celebration and commemoration, education and cultural life.

**Nature** helps us understand the formation of the landscape through geology and fossils, landscape, coast and waterway, the fragile environment and conservation and the diversity of wildlife, flora and fauna within the county and the people who help us understand the natural world..

Carmarthenshire has **worldwide connections** and a history of bringing world culture to Carmarthenshire and international inspiration and impact.





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## 7.2 Values and principles for interpretation

The museums service has been considering values for the museums. These are:

The (new) values that matter most now:

1. Collections and their stories can connect to people's lives in unlimited and powerful ways. Understanding our place in the world and making personal connections with the past can provide context, a sense of self and stability when things around us can seem uncertain.
2. We are collections stewards. In preserving heritage, we place equal value on researching/ documenting object histories and caring for the physical object. This enables more effective use of collections and it is our duty to pass on a better legacy.
3. Our approach to interpretation and storytelling is people centred.
4. We build a better service by working flexibly and efficiently, supporting our colleagues and pulling in the same direction.
5. We celebrate the diversity of our family of museums, working together as 'CofGâr' and the brand values this represents.

The staff are aware of and want to apply the approach first described by Tilden (Tilden's Interpretive Principles, 1954) and revised by John Veverka as:

1. **Provoke – a statement, graphic or photo that grabs attention**
2. **Relate – a way to relate this to everyday lives of visitors**
3. **Reveal – why the message is important to the visitor, or how they can benefit from the information that was interpreted to them.**
4. **Address the whole – This is the single theme/statement that unites our whole site, e.g. "we are revealing this site's significant heritage and understanding its place in the wider story of the lives of people living and working Carmarthenshire" .**
5. **Strive for message unity – when we plan and design our programme, service or media that we use the right colours, designs, style, etc. to support our message (the stage setting and props for theatrical presentation).**

*"Interpretation is our communication strategy to translate information for people from the language of the technical expert to the language of the everyday visitor"*

*"Interpretation is not topic or resource specific. The interpretive communication process can be used for interpreting anything, any subject. If the interpretive communication is effective, then "education" can occur about that subject. Interpretation is an objective driven, and market (audience) focused process that looks for results (the accomplishment of stated objectives). It uses marketing and advertising techniques, journalism strategies, and a host of other material integrate communication strategies to form our Interpretive Communications Strategy. Interpretation is also fun - a recreational learning experience."*

## Telling Stories

The Ekarv approach to writing provides structure for text writing that the museum service could benefit from exploring because it focuses on clarity of meaning (not dumbing down) and avoiding jargon. This principle should be considered and would ensure there's a consistency of approach across the service, uniting our interpretive approach. This way, although all our sites are very different in content, look and feel, there is a consistency to our tone of voice and how we present written information.

The stories described above can be linked to contemporary themes which will make the heritage more relevant to visitors. We want to use our collections to help people explore contemporary themes such as environmental conservation and extinction, Black Lives Matters, poverty and wellbeing.

## Equal Access

Access and inclusion need to be considered from the very outset and at every stage of development. The museums service needs to develop an Access Standard. This would cover getting to the museum, entrances, café, toilets and changing facilities, galleries, staff training and future plans / areas for improvement.

## Behind the scenes at the museum

The museum service would like to develop a principle of transparency, helping visitors and stakeholders to understand more about the process of museum work and the care of collections. This will include highlighting the conservation and care of collection buildings and grounds and introducing these stories into the interpretation. Essentially, any activity the museum undertakes and expends significant resources on should be part of the story we tell and be actively contributing to the way we engage with our visitors. We know it's an area of activity that the public really find fascinating and could be part of our event programming too, e.g. the winter deep clean, firing up the antique motorbikes as part of their care and in-house expertise on how to care for your own antiques/look after your listed property/manage your heritage garden.

## 8. Next steps

This report provides a starting point for the development of an Interpretive Strategy for Carmarthenshire Museum. It is part of a wider range of work developing a new identity for the whole museum service and creating a new way forward.

The Interpretive Strategy will draw on this work already undertaken in order to present:

- An understanding of the current visitor experience
- Summary of current and potential audiences assimilating and undertaking audience consultation (with visitors and non-visitors) and barriers to access
- How the story is currently told
- The stories of Carmarthenshire
- The museum collection and heritage assets
- An Interpretive Framework
- Interpretive Principles
- The way forward

The remaining tasks are:

- Review current audiences – use surveys already undertaken, set up focus groups with families and local adult visitors and develop understanding of target audiences and visitors' perceptions.
- Identify barriers to access and identify which stories are relevant to which audiences
- Assimilate collections information and summarise collections within themes, based on work undertaken for collections store
- Assimilate information and summarise thematic approach
- Create an Interpretive Framework Document for Carmarthenshire Museum (to fit with those for Museum of Speed and Llanelli)

## Appendix A: Stakeholder workshop meeting notes 19th December 2019

The workshop started with a discussion about ‘sacred cows’ and what we would not want to see change in the museum.

The comments have been summarised as things people would not want to see change about the museum and wider site:

- Keep a strong focus on collections
- The museum is like a cabinet of curiosity and discovery
- Retain integrity of the building and historic spaces
- Recreated interiors – cottage, kitchen and school room
- The library (currently used for meetings)
- Outside features – greenhouse, Bishop’s Pond, Ha Ha, trees
- A feeling of magic and discovery
- Sense of chronology
- Stories that are told – Rebecca Riots & Paxton memorial,
- Objects that are particularly significant - Welsh dressers (with ceramic collections), the Salesbury New Testament, Ogham Stones, dairy, mining, ceramics and folklore, archaeology collections, conch shell and samplers
- The connection between the place and the artefacts
- The importance of the link to the Bible and the Welsh language

The group followed this with a SWOT analysis to help understand the current visitor experience for visitors to the museum and the Tywi Gateway.

<p><b>Strengths</b>                  The museum has significant collections and the interpretation has a strong focus on objects                  Diverse collections                  An interesting building in a lovely setting with a story of its own                  Expertise of staff                  Book collection                  Parking, bus stop and brown signs                  Free admission                  Views into park from inside                  Link to antiquarian society                  Physically accessible                  Friendly staff who are welcoming                  An old fashioned feel – sense of atmosphere on arrival                  The entrance is colourful and child friendly                  The collections are about everyday life – easy for visitors to relate to                  Visitors can get up close to objects and painting                  The chapel has a lovely atmosphere and views into the park</p>	<p><b>Weaknesses</b>                  People are unaware of the museum                  Local people don’t visit                  Static displays (no temporary exhibition programme)                  No café                  Unclear orientation on arrival                  Visual impact of the neglected back of the building                  The park is full of dogs – difficult to have picnics                  The current display doesn’t meet the expectations of visitors – looking for experiences                  The objects are labeled but not connected to the story or each other                  Lack of variety of interpretive media                  No hands-on activities                  The story of Carmarthen, previously told in town museum (now closed)                  Importance of Bishops Palace and history not highlighted enough                  Architectural significance of the Old Bishop’s Palace                  The spaces are small – it’s a domestic setting                  Disconnect between museum and gardens</p>
<p><b>Opportunities</b>                  Contemporary collecting to help tell recent story of Carmarthenshire                  Achieve a well looked after feel                  Interactivity in interpretation related to objects                  Use wider variety of collections                  Objects that can be touched (make it clear what is ok to touch and what’s not)                  Variety of interpretive media – appeal to different people                  Show how museums link to the wellbeing and future generation act                  Opportunities to change objects on display within the story                  Encourage discovery through a Cabinet of Curiosities                  Link outside with the inside – through Tywi Gateway project                  Link to new school curriculum                  Make more of free admission – appeal to tourists and local people                  Link to cycle track                  Link to archives and family history                  Highlight conservation and wider work of the museums service</p>	<p><b>Threats</b>                  There are lots of other places to visit                  People are unaware of events in museums                  Lack of repeat visits makes it harder to achieve high visitor numbers                  Lack of resources (staff and budget)                  Risk of loss of knowledge – staff and volunteers                  Risk loss of heritage – later 20th century history has not been collected                  Visitors don’t appreciate cost / value of museum work                  CCC don’t understand or value museum / service</p>

The group split into small groups and spent time in different parts of the museum considering how the story is currently told, could the story be told in a different way and are there other significant stories that could also be told here with these objects? Notes made during this activity are at the end of this document, emerging principles include:

- Include personal stories – about the people who collected the objects, or owned them or Elsa (the lady who lived in the cottage) and use oral history recordings
- Link the collections and stories to contemporary life
- Have less objects in some galleries and have clear links between them and the story
- Use set dressing in the rooms such as the kitchen
- Create space for reflection, seating and activities
- Present information in different ways (not just written)
- Reveal the architecture and history of the building
- Use the hall for orientation and to introduce the story of the building
- Don't be afraid to discuss or start conversations about controversial subjects – like Picton

The group discussed how they would like to see the museum develop. This was going to be a discussion based around the Generic Learning Outcomes to help identify how people will feel or what they will enjoy. But we ran out of time! The list below are the outcomes suggested by the group. These are a mixture of outcomes, principles and ideas – will sort out later!

### Outcomes

- Chronological approach to interpretation is useful but using themes is more fun
- Changing exhibition programme and displays will help encourage repeat visits
- Interactive exhibits will appeal to lots of visitors
- Create a friendly and welcoming museum
- The museum is about Carmarthenshire it needs to become valued
- People will visit and tell others
- The collections will inspire people to get out and explore Carmarthenshire
- Create a display around 100 objects that shaped Carmarthenshire
- Clearer orientation around the museum and staff and volunteers not just at the entrance to help visitors
- Diverse range of visitors
- The museum helps people feel connected to the collection
- The displays link to the history of the town
- Better interpretation about the Old Bishop's Palace – how it was when Bishops lived here
- General feeling of care and value
- Connection to community – events and come along / place to meet
- People want to volunteer and bring collections to life – conversations and tours – passion
- People proud of it
- Links to schools – link to curriculum
- Offer guided tours
- This becomes a local treasure house
- Create an ongoing sense of discovery
- People leave thinking 'I never knew that'
- The museum becomes a social space which draws people in



**Gallery interpretation review notes**

<b>Exhibition area: Penrhiwbeili cottage</b>	
1. What is the story currently told by this area of the exhibition?	How rural Carmarthenshire people lived.
2. How is the story told? (interpretive media, way objects displayed)	Story not really told at present. There's nothing really about Elsa – though she was jam making for WI market; no picture of her. Not clear she was there in 1987. Map same info boards in place.
3. Could the story be told in a different way? (using different interpretive media, from an alternative point of view, to appeal to a wider audience etc)	Disconnect between the photo of the house interior. Need to be better linked create a “box” so you could enter into it, soundscapes in both languages eg. Life in the house, motion sensors voices / lights – torches, cross section drawing. Little garden.
4. Are there other significant stories that could also be told here/with these objects?	<ul style="list-style-type: none"> <li>• Usage of the objects – links with other things within the museum.</li> <li>• Plethora of objects that need explanations.</li> <li>• Where did she sleep? / How did she use X? etc.</li> <li>• Contrast between modern life and how Elsa lived for kids – where are the taps / lights / fridge?</li> <li>• Importance of eg Bible for family history.</li> <li>• Reason for corrugated iron roof (thatch, slate roofs) i.e was thatched not slate roofed as in the mock up</li> <li>• Recording of her niece</li> <li>• Low environmental impact</li> <li>• What's grown locally for thatch</li> </ul>

<b>Exhibition area: Old Kitchen</b>	
1. What is the story currently told by this area of the exhibition?	A muddled story! Supposedly 1930s but eclectic mix with some random articles. Very static, no pretend food, poor lighting.
2. How is the story told? (interpretive media, way objects displayed)	Very little interpretation – laminate photos and one storyboard, objects (slightly random).
3. Could the story be told in a different way? (using different interpretive media, from an alternative point of view, to appeal to a wider audience etc)	<p>Living history actors.                      Display of in season produce from walled garden.                      Add drying clothes.                      “Living fire” in grates.                      Photos / names of servants / costumes – set dressing.</p>
4. Are there other significant stories that could also be told here/with these objects?	<p>Connection with landscape / walled garden.                      Servants.                      Growing food / exotics.</p>

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<b>Exhibition area: 20<sup>th</sup> Century Gallery</b>	
1. What is the story currently told by this area of the exhibition?	20 <sup>th</sup> century - too ambitious. Everyday life from World War I to 1980s.
2. How is the story told? (interpretive media, way objects displayed)	By objects and interpretation panels and sheets.
3. Could the story be told in a different way? (using different interpretive media, from an alternative point of view, to appeal to a wider audience etc)	Yes. <ul style="list-style-type: none"> <li>• Oral history.</li> <li>• Videos and sound.</li> <li>• Photographs – individual stories tied to local people.</li> <li>• Questions to prompt information for visitors.</li> </ul>
4. Are there other significant stories that could also be told here/with these objects?	More personal stories. Seating area / circular. Food – could be an exhibition. Fashion / technology. Too much / too many objects in displays Area good for temporary exhibitions. Events – storytellers / fashion shows. Second World War was link with curriculum.

<b>Exhibition area: Carved / inscribed stones</b>	
1. What is the story currently told by this area of the exhibition?	Not a clear story.
2. How is the story told? (interpretive media, way objects displayed)	Flipbook and boards and labels.
3. Could the story be told in a different way? (using different interpretive media, from an alternative point of view, to appeal to a wider audience etc)	Sequence unclear. Grouped differently. Irish immigration 5 <sup>th</sup> 6 <sup>th</sup> century and where found. Map showing locations. Big collection. Images less text.
4. Are there other significant stories that could also be told here/with these objects?	Connection to locations found. Irish connection. Roman connection. Ogham.

Exhibition area: Main Hall & Picton frieze	
1. What is the story currently told by this area of the exhibition?	<p>Architecture (hidden).                      Mixture / unrelated objects.                      Multiple stories told but no obvious links.                      Incoherence.</p>
2. How is the story told? (interpretive media, way objects displayed)	<p>Text panels.                      Labels.                      Object displayed around walls.                      Objects installed because no other better place / space for them.                      Photo of room as it once looked hidden away on a back wall.                      Column in middle of the room.</p>
3. Could the story be told in a different way? (using different interpretive media, from an alternative point of view, to appeal to a wider audience etc)	<p>Arts and crafts era.                      Taking on motifs of building and using design.                      Removing items.                      Adding contemporary (A&amp;C) era furniture.                      Guides for interpretation.</p>
4. Are there other significant stories that could also be told here/with these objects?	<p>Reinterpretation Picton (linking to Guildhall painting) – different conversations - roles of Wales / UK in the world.                      Stories about why the room looks the way it does (darkened wood).                      Personal stories about the bishops that link them to the space.                      Could link the American oak panelling with conversations about the environment / sustainability / park?</p>

## Appendix B: Interpretive media in current exhibitions

Gallery space / location	Interpretive media											Notes		
	Graphic panels	Text labels	Object displays			Interactive			AV		Gallery activities		Reconstruction/room set/ historic space	Flipbooks
			In cases	Open display	In drawers	Digital	Hands-on	paper based	Audio	Film				
A. Entrance / main hall														Dresser art installation/furniture to look like photo of hallway?
B. Geology														Hands-on interactive about seashore life - feely box & jigsaw
C. Prehistoric archaeology / Clore														Clore learning/activity gallery - variety of activities incl: children's books, activity sheets, dressing up, hands-on low tech interactives - mortaria?
D. Roman & later archaeology														Roman fort touchscreen AV, Roman kitchen reconstruction & lift up flaps about food
E. 17th Century														
F. 18th Century														
F1. G / F corridors														
G. Folk gallery														
G1. Coal mining gallery														Clogmakers workshop object display, AV screen but not working at time
H. Agriculture gallery														
I. Old kitchen														Historic photos of palace on table, children 'Washday' picture book
J. Stairways														
K. 1st floor corridor														Themed objects displays in cases include: Medicine, Magic, folklore; Love spoons; Welsh traditions; Llanelly pottery; Carmarthenshire police; Egyptology; Welsh dresser; various paintings showing views of Carmarthenshire & landmarks
L. Chapel														
M. Schoolroom														Objects from Victorian schoolroom, children's books on Victorian school, items can be handled and touched - hands-on
N. Elsa's Cottage														Box for toys(?) empty, no entry to reconstruction of cottage
O. 20th C														Cold War items; reconstruction of 1942 back kitchen; different kind of display - objects in context of rooms/periods/styles - in cupboards on tables etc in large cases

**headland** design associates

65 High Street, Farndon, Chester, CH3 6PT

T: 01829 271329  
E: [ruth@headlanddesign.co.uk](mailto:ruth@headlanddesign.co.uk)  
E: [stuartj@headlanddesign.co.uk](mailto:stuartj@headlanddesign.co.uk)  
W: [www.headlanddesign.co.uk](http://www.headlanddesign.co.uk)

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## Conservation Guidelines for Exhibitions

The following set of guidelines aims to protect museum collections from unnecessary damage while on display. Improperly designed exhibitions are a significant source of damage for collections which can be prevented by involving conservation early and creating a shared sense of responsibility for collection preservation by all members of the exhibition team.

### Exhibition planning

- Integrate conservation and preservation of the collections into the exhibition planning to ensure it's embedded in all aspects of the exhibition design and installation.
- Allow enough time, resources, and budget to adequately care for the collections, including condition checking objects, conservation treatment, review of technical designs, testing of materials, environmental conditions, mount making, safe handling and installation of objects.
- Search for balanced conservation solutions that are appropriate for the exhibition and other exhibition requirements.

### Selecting Objects

- Select display objects in conjunction with a conservator who will determine whether they are stable enough for display (with or without treatment) and will advise on the implications of their display
- Avoid selecting too many objects
- Determine the look of the exhibition, the overall aesthetic will affect the level of conservation treatment an object may require.
- Avoid permanent exhibition of objects. Objects that are sensitive to environmental change will need resting/replacing/rotating after a period of time to aid long-term preservation.
- Carry out a condition assessment of each object to ascertain its conservation requirements, i.e. environmental needs, conservation treatment, stability, mounting requirements.
- Address the conservation requirements in the design of the exhibition. Work collaboratively as a team with the designer, conservator, curator, and other members of the team to ensure practical display methods that help to preserve the collection.
- Stabilise all objects required for display. A conservator will carry out a condition assessment and treatment proposal for any item that requires conservation treatment. Funding should be set aside for treating any unstable objects for display.
- Document the objects on display, exhibition lists should include the accession number, photographs, locations (which should be updated on CALM).

### General Design

- Design an exhibition that provides environmental stability and protection. Weigh up the options available to produce an appropriate level of protection as set out by the conservation requirements of the objects.
- Consider different approaches, balancing the costs and benefits of obtaining an environmental solution for the whole exhibition gallery against placing sensitive items in display cases.

- Use display cases where possible. Avoid open display except in historic houses and gallery settings when an object's size makes enclosure impractical. Open display should never be a routine exhibition option chosen solely for financial reasons.
- If objects are placed on open display consideration must be given to how the object will be protected from dust, ease of access for cleaning, barriers in place to prevent touching, security measures, plinths to prevent kicks and damage from floor cleaning.
- Group objects with similar conservation requirements together as it will make it easier and more economical to meet the design requirements.
- Consider layout of the exhibition to allow access for all around the display cases as well as ease of installation, maintenance, and object removal.
- The floor loading capacity of the gallery space must be assessed and known to be suitable for taking the weight of the proposed objects.

### Temperature and Relative Humidity

- Monitor the environment in the exhibition space for a year to know how the gallery performs in terms of temperature and relative humidity, additional monitors may need to be purchased for new exhibition areas. Review the data to determine whether the conditions meet the conservation requirements of the objects.
- Control the environment of the exhibition space to meet the requirements of the objects on display and following Carmarthen Museums' Care and Conservation Plan which states:
  - We aspire to keep the collection on display within the range of 40-65%RH with a maximum variation of less than 10% RH over a period of 24 hours. Wider parameters may be acceptable for less sensitive materials such as stone and ceramic, while especially vulnerable materials and those with special requirements, such as photographic product, may need more controlled conditions.
  - Due to the acceleration of chemical change at high temperatures, the temperature in stores and most display areas will be kept at a stable temperature in the range of 16-22°C, with a maximum variation no more than 4°C over a period of 24 hours.
- Display sensitive objects in the most stable locations, i.e. do not place sensitive items in the path of direct sunlight, near heating or air ducts, against external walls or in damp locations.
- Provide additional control for sensitive objects. Use sealed cases where appropriate especially when the gallery space cannot meet the environmental requirements of the object, this will provide a micro-climate that can stabilise the environment inside the case with the use of silica gel. Conservation glazing of framed works will also help to maintain a stable environment for the work.

### Particulate and Chemical Contamination

- Monitor the pollutants present in the gallery space using the Eltek air quality monitor to assess the level of contaminants and adjust the environment accordingly to suit the objects on display.
- Enclose sensitive objects in display cases that are adequately sealed to prevent particulate entry.
- Use highly efficient filters in environmental ventilation systems to remove chemical particles down to 1-0.3 microns. Change the filters regularly.
- Use localised room sized filtration systems when particulates pose a threat to collections and the filtration systems cannot be improved.
- Selection stable construction materials to build the exhibition space that do not emit hazardous chemicals



- Provide adequate time for an exhibition space to off-gas before installing objects into the exhibition. The Eltek air quality monitor will inform when contamination levels have dropped.

### Lighting

- Develop a lighting plan that meets the conservation requirements of the objects and follows Carmarthen Museums' Care and Conservation Plan which states:
  - Light sensitive material is not suitable for permanent display and items will be removed from display if light exposure is deemed too high. Carmarthenshire Museum aim to keep light exposure for very light sensitive material to below 150,000 lux hours per annum. For less sensitive material, to below 300,00 lux hours per annum.
- Limit total light exposure, turn lights off and emit daylight during non-public hours, have separate lighting for security checks, cleaning, maintenance, and other routine work.
- Remove all sources of UV light including windows and light bulbs.
- Prevent sunlight from falling directly on display objects. Put in measures to control the intensity of the sunlight so it falls within acceptable light levels.

### Biological Threats

- Examine objects for signs of infestations or mould before bringing them into the exhibition space. If signs of infestation are found, place in quarantine and consider treatment options.
- Design exhibitions to limit infestations. Don't leave windows and doors open to the outside, fill gaps and crevices that can harbour dirt and dust and become attractive to pests.
- If the threat of infestation to an object is high place it in a sealed environment.
- Prevent bringing insects into the exhibition area on props or exhibition material. Do not use wool or other materials that harbour insects. If using organic props like trees and branches treat them for pests first.
- Control human behaviours that encourage infestation. Don't bring food or drink into the exhibition or storage areas.

### Security

- Conduct a risk assessment of theft and vandalism for the collections on display. Put in place protection against human damage.
- Provide an adequate level of protection. Adapt the security in place to the vulnerability and value of the objects on display
- Use fixings that deter tampering, such as security screws, bolting cases to the floor, locking cases

### Emergency Preparedness

- Include new exhibitions in the emergency response plan.
- Carry out a risk assessment to spot potential damage eg location of pipes etc.

### Exhibition Case Design

- Display cases should be used as protective enclosures and new cases procured for exhibitions should follow Carmarthenshire Museums Case brief. [Display cases\Carmarthenshire Museums Case Brief.docx](#) The case brief covers the main points of case construction including:
  - Construction and structural stability

- Access and security
- Materials for construction and display
- Humidity Control
- Lighting
- Supply and installation

### Construction Materials

- Materials used to construct the exhibition such as woods and paints may off-gas to produce Volatile Organic Compounds (VOCs) that will accelerate the deterioration of the objects. Wherever possible materials should be used that are conservation grade and inert or with low VOCs.
- The materials used can be checked against the British Museum's list of materials that are suitable for use in displays [Copy of BM Materials Database Webversion November 2015.xlsx](#) or a sample of the proposed material to be used can be tested to check it's suitability for use. A minimum of 8 weeks needs to be given to complete material testing.
- Consideration should be given on whether the materials can be varnished or have a protective film applied before it is used near an object.
- A suitable period should be allowed for the exhibition space to off-gas before installing the objects. The list below provides a guideline before installation:
  - 8-6 weeks                      plaster work
  - 6 weeks                         solvent based paints
  - 4-2 weeks                      use of adhesives (including spray mounting)
  - 2 weeks                         glazing and painting completed
  - 2-3 weeks                      sealants
  - 2-3 weeks                      water-based paints

### Mounting Exhibition Objects

- Allow for sufficient time to design and fabricate mounts for objects. Decide how an object will be displayed and what type of mount in the early design stages. Use a qualified mount specialist, some objects may require input from a conservator.
- Ensure the mount supports the whole object and prevents physical stress, especially to flexible parts. No fixing or mounting should cut into the object. Textiles, papers and organic materials should not be creased or folded, or heavy objects be placed on top of them.
- The mount should fit the object with precision to prevent vibration and abrasion.
- Fix framed works to the wall with adequate security fittings that support their weight and deter opportunist removal
- All materials used must be approved/tested by Conservation

### Object Installation

- Transport collections into a secure area separate from construction before installation
- Complete construction before object installation. Ensure that the exhibition areas are clear of debris and dust.
- Inspect the exhibition area before installing objects. Ensure that the preservation requirements have been met, that sufficient off-gassing has been completed, test and approve display cases.
- Ensure that there are adequately trained people and equipment to safely install the objects. All people that install the object should have object handling training. The installation of

heavy or complex objects may require specialist equipment, method statements and specific risk assessments which should be completed ahead of time.

- After installation, evaluate the exhibition to assess how well it meets the conservation requirements. Note any lessons learnt that could be built into the planning of the next project.

### Exhibition Maintenance

- Create a maintenance manual for the exhibition. Outline procedure and schedule for maintaining the exhibition and conservation requirements for the objects
- Monitor the environment and pests in the exhibition and take corrective measures as necessary.
- Carry out routine maintenance, replenish silica gel, replace filters and bulbs.
- Keep the exhibition area clean. Set in place when specific objects on display require cleaning and how. Allocate time to inspect objects to assess any changes in condition.
- Plan ahead for the movement of objects that either need replacement after a period due to their sensitivity, end of a loan or exhibition.

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