

Waterford Viking Triangle Interpretation Plan Final Report



Bringing the Viking Triangle to Life

13th February 2012

BRIGHT

Introduction

The Viking Triangle area of Waterford has been undergoing development in order to present itself as a key visitor destination within the city. Following investment into the physical infrastructure the project is at the stage where an Interpretive Plan is required to develop the story of this extraordinary area and defines the most appropriate way to tell it.

In November 2011, Failte Ireland in conjunction with Waterford City Council, commissioned Bright 3D to develop the Interpretive Plan. This plan identifies key audiences - their needs and motivations; core themes and storylines along with appropriate media to relay these stories.

Following consultations with key stakeholders and support from Eamonn McEaney (Waterford City Council), Maeve McKeever and Gary Breen (Failte Ireland) this document provides the Interpretive Plan for the Viking Triangle, along with costed and prioritised recommendations for implementation.

01	Introduction
02	Project Overview
03	Approach
04	The Viking Triangle
05	The Visitor Experience
06	The Big Idea & Interpretive Themes

07	The Walking Tour
08	Actor Led Tours
09	Audience Statistics
10	Audience & Motivation
11	Summary
12	Appendices

Project Overview

The Viking Triangle district of Waterford, containing a number of historic buildings and museums in close proximity, is being developed by Waterford City Council and Failte Ireland as a nationally important heritage destination.

This is part of a wider plan to stimulate economic regeneration of the city centre and to boost tourism revenue to the region.

Several interpretive elements of this ambitious project are already in place or due to open in 2012:

- Reginald's Tower: Treasures of Viking Waterford (operated by the Office of Public Works) covering Waterford history from the Viking origins of the city in 914 to the fall of the Viking town in 1170.
- Choristers' Hall: Treasures of Medieval Waterford (in development – operated by Waterford City Council) covering Waterford history from the 1170 takeover by the Anglo-Normans to the Battle of the Boyne in 1690.
- Bishop's Palace: Treasures of 18th & 19th Century Waterford (operated by Waterford City Council) covering Waterford history from 1690 to the 1970s.
- Waterford Crystal Visitor Centre & factory tour (operated by Waterford Crystal)

Additionally, a number of individuals and organisations give guided walking tours based on the heritage of the Viking Triangle.

Failte Ireland has recognised a need for a more integrated approach to interpretation within the Viking Triangle in order to tie the existing attractions together into an integrated visitor experience. One of the primary goals is to link all the stories being told to visitors under a set of overarching interpretive themes. These overarching stories will be primarily delivered through a self-guided handheld tour of the Viking Triangle, both within and between attractions.

Guidance is also being sought for working these themes into existing interpretive programming and exhibitions, and for 'animating' delivery of interpretive content throughout the Viking Triangle, for example through re-enactments or theatrical performances.



The Viking Triangle

“A thousand years of history...
in a thousand paces...”

Our Approach

Our approach has been straightforward. We have got to know the requirements of the client and the other stakeholders. We have examined all those requirements in order to design, develop and deliver a clear and detailed interpretive plan which will achieve the desired goal of bringing the Viking Triangle to Life.

Define

- Briefing & research
- Conduct consultation workshops
- Market context
- Current tourism activity
- Key attractions
- Current offer
- Current infrastructure

Develop

- Themes and storylines
- Determine audience routing
- Interpretive media
- Link with existing & new heritage attractions
- Reviewing best practice

Deliver

- Route for walking tour
- Defined themes & storylines
- Proposed interpretive media
- Schedule of options with priorities & costings

The Viking Triangle

6

New interpretation provided via a handheld walking tour must complement existing interpretation at the key attractions.

A Key Challenge

One of the main challenges in developing an Interpretation Plan for the Viking Triangle is that the interpretation within the three core attractions (Reginald's Tower, Chorister's Hall, and the Bishop's Palace) is pre-existing or in development. Thus any overarching themes that emerge during the planning process must complement existing interpretive offers.

New thematic content will be presented mostly through the proposed handheld tours which have yet to be fully developed, and must take care not to duplicate interpretation already available in the Viking Triangle.

The approach to introducing overarching themes within the existing museums has been to do so through the handheld tours or minimal physical additions in the form of introductory graphic panels.

Changing existing museum exhibits has not been considered.

Current Offer

Interpretation within each of the three core attractions has been developed so that visitors feel they are getting a complete story about Waterford in a particular period. They are viewed as standalone experiences, even though collectively they tell the history of Waterford over 1000 years.

Bishop's Palace

Built in 1743, the Bishops's Palace with its beautiful furniture, paintings, glass and silver is evocative of gracious 18th Century living. The Palace houses many nationally significant items including a Bonaparte 'Mourning Cross' and the oldest surviving piece of Waterford Crystal.

Reginald's Tower

This landmark building of Waterford is situated at the apex of the Viking Triangle. It was built by Reginald, a Norwegian Viking warlord who founded the city in 914AD. The history of Waterford and Ireland lies embedded within its walls - from the scene of romance between Strongbow and Aoife, to Royal Palace, Mint and Prison.

Choristers' Hall

The treasures of medieval Waterford can be viewed in the new state-of-the-art museum situated above the 13th Century Choristers' Hall and 15th Century Wine Vault within the heart of the Viking Triangle.

Waterford Crystal

It is recognised that Waterford Crystal is currently the largest attraction within Waterford and developing a strong connection between this attraction and the Viking Triangle is key to the Triangle's future success. Discussions have already taken place with the management of Waterford Crystal to establish closer links, including the possibility of the handheld tour extending within the Waterford Crystal experience.

This is viewed as an important opportunity which has the potential to significantly increase the visitor numbers to the Viking Triangle and engage them with the heritage experience on offer.

The Viking Triangle [Cont'd]

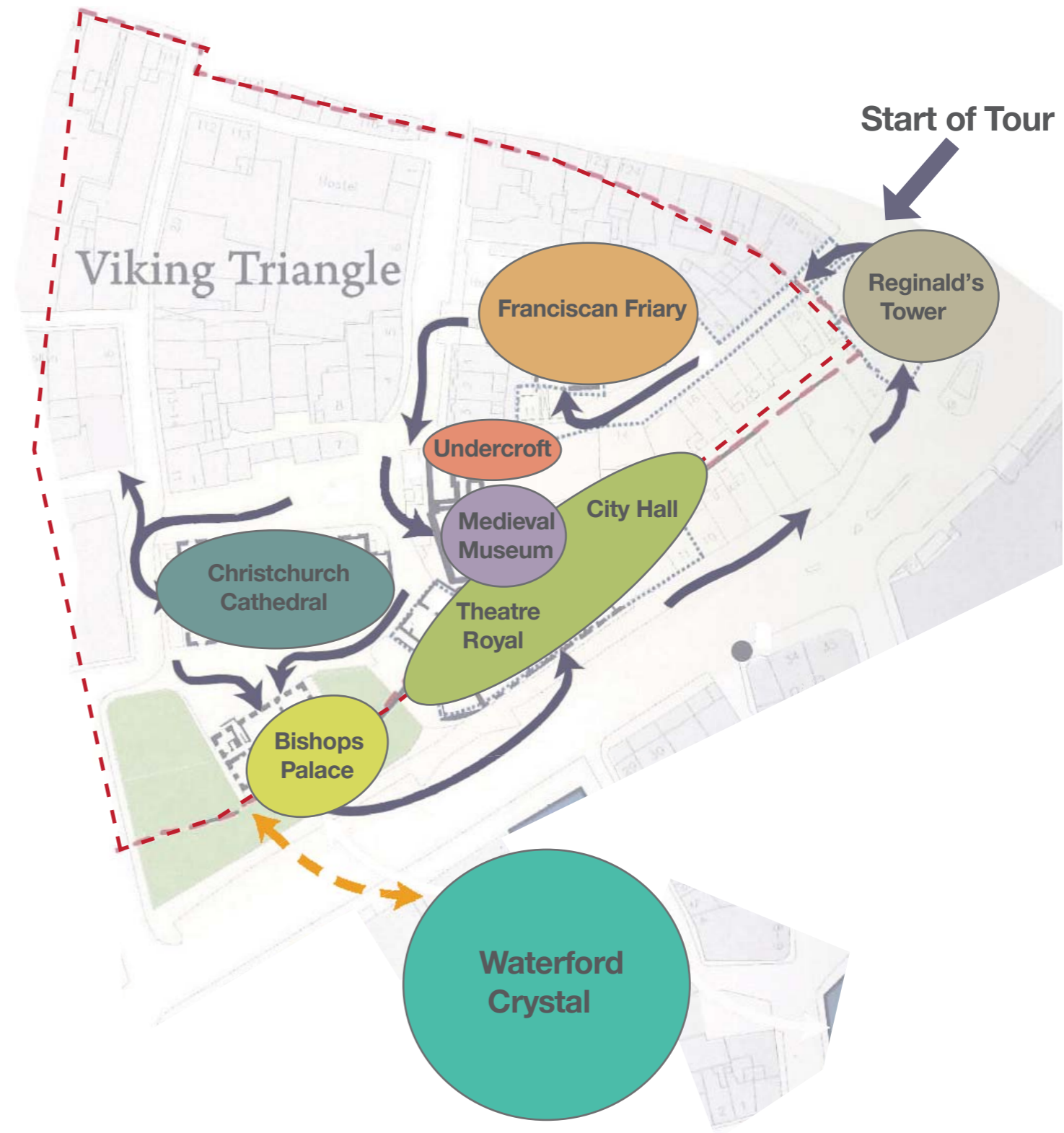
Handheld Tour

In a similar manner, the exterior handheld tour should be viewed as a standalone experience through which visitors get an overview of the Viking Triangle.

While tours within each of the core museums will also be available on the handheld audio tour, these should be viewed and developed more as part of the visitor experience within each core attraction, and less as an extension of the exterior tour.

The content delivered through the handheld tour within each of the museums will mainly support the period stories being told there, and make links to the overarching Viking Triangle themes.

All four tours delivered through the handheld audio tour should share the same tone and style. The shared set of overarching interpretive themes will allow opportunities to link related content across tours.



The Visitor Experience

The Viking Triangle Experience begins before visitors arrive in Waterford and should extend until long after they have left.

Getting There

The visitor experience starts well before visitors arrive in Waterford. Attractive and focused marketing both online and through print media should intrigue and establish a sense of expectation about visiting, while accurately and clearly stating what the Viking Triangle offers. Clear signage should direct visitors to parking areas from all major roads and from parking areas to the main Viking Triangle access points (e.g. the tourist information office or museums).

Visitor Welcome

No matter which venue the visitor arrives at first, whether the tourist office or one of the museums, they should encounter knowledgeable staff who can recommend activities based on their individual interests and available time. At these primary access points, visitors should learn about the handheld tour and the various heritage attractions within the Viking Triangle. These should also be one-stop-shops for learning about special events or other heritage and cultural activities on offer in the Viking Triangle at the time of their visit. Depending on the space available, they could also act as possible locations for live re-enactments or performances relating to the Triangle's Big Idea or primary interpretive themes.

A Sense of Arrival

The main entrances to the Viking Triangle District should be evident to everyone, either visitors starting the handheld tour or people visiting Waterford for shopping or other reasons not related to heritage. The entrances need to impart a 'sense of arrival' to somewhere special and set the area apart from the rest of downtown Waterford. This could take the form of a change in street landscaping, banners, or archways. Wayfinding signage within the District should direct people to the major attractions.

An Integrated Experience

Interpretation delivered through a number of distinct venues, as in the case of the Viking Triangle District, offers both opportunities and challenges. There is an inherent tension between wanting the individual museums to be standalone experiences, but also wanting integration of the experience across the Viking Triangle. Both marketing and on-the-ground staff need to work hard to resolve this tension. But if this is achieved, interpretation spread across multiple venues adds to the visitor experience by offering a sense of discovery. This is especially the case when each has a very different feel as do the attractions in the Viking Triangle. This can be a real asset.

Giving the Visitors Choice

An ideal visit to the Viking Triangle will differ from person to person. Some may wish to do the handheld tour and a few museums, while others may be interested solely in a living history tour of the Bishop's Palace. Their individual interests, available time, and preferred mode of access to interpretation (exhibitions, living history, technology) will all determine their choices. Regardless, the goal of interpretation within the Viking Triangle is that all visitors enjoy themselves, understand at some level the Big Idea, and want to come back to see more.



The Big Idea - What is the Viking Triangle about?

The Big Idea helps to create a unified narrative and a consistent interpretive experience which is more easily understood by visitors.

One of the main interpretive challenges to overcome is creating a unified narrative across the Viking Triangle. Audiences are likely to see the various attractions within the Triangle as independent offers, and not as contributing parts of a single experience. The diversity of the historic buildings is one of the Triangle's main significances, but also can contribute to a lack of coherence in the interpretation.

Existing interpretation within the Viking Triangle tells visitors many interesting stories and anecdotes, but in the main the stories are not selected (or more importantly excluded) with the goal of supporting a strong overarching message, which can lead to an unfocused and confusing experience for visitors.

A strong Big Idea statement is required to lend coherence to the interpretation which otherwise might be lacking. All of the Viking Triangle's interpretive themes and stories should be united into a single underlying relevance - one Big Idea that guides the content and approach to tours, exhibitions, and programming.

The Big Idea becomes the most important interpretive message that visitors take-away. It can be viewed as the 'sound bite' that answers the question: "What is the Viking Triangle about?"

The Big Idea statement should clarify, limit, and focus the nature and scope of the interpretation. It helps planners decide what stories will and will not be included. While all visitors should be able to articulate the main message after visiting the Viking Triangle, the Big Idea statement is primarily for planners and may not appear in the interpretation in this form.



The Big Idea

“ As Ireland’s oldest city, Waterford and its Viking Triangle represents a microcosm of Irish history where you can still see the impact that successive waves of international exchange had on the political, cultural, religious, and commercial development of the city and ultimately on the nation. ”

Primary Interpretive Goals

In presenting the story of the Viking Triangle, interpretation will assume little or no knowledge of Waterford or Irish history on the part of visitors, as it needs to make sense to international as well as local and domestic audiences.

Primary interpretive themes are the building blocks – the core content – on which the interpretive programme is based. They identify and convey the Viking Triangle's unique significance. They are the key ideas through which the site communicates with the public. They connect the Viking Triangle to the larger ideas, meanings, and values to which all visitors can relate.



The most effective interpretive themes link things (the tangible) with ideas and meanings (the intangible, the things of personal value that visitors are seeking).

Museums and heritage sites have both tangible and intangible attributes. Tangible characteristics are physical characteristics that you can see, hear, smell, taste, or feel (for example – the Franciscan Friary, the Great Charter Roll, glass production).

Intangible characteristics are ideas, meanings, beliefs, or values associated with a collection or place (for example – authenticity, creativity, religious tolerance). Intangible characteristics are important because they help us turn the bare tangible facts into stories, which is the best way to interpret buildings, collections, or places to visitors. Interpreters use interpretive themes to craft stories that connect the tangible characteristics of an object or a place to the intangibles that make them significant.

We want visitors to learn about and appreciate the Viking Triangle's tangible characteristics, but interpretation should go beyond this. The main messages we want visitors to take away relate to intangible characteristics, making the interpretation relevant to their lives today.

The overarching themes for the Viking Triangle have two primary interpretive goals:

1. To define a set of key stories / themes based on the unique significances of Waterford that will spark visitor interest and be marketable
2. To link the history, museums, built heritage, living culture, contemporary craft industries, and events programming to present an integrated experience for all audiences

This Interpretation Plan makes recommendations for achieving these goals, and proposes interpretive themes to focus interpretation throughout the Viking Triangle.

Primary Interpretive Themes

The following proposed draft primary interpretive themes would guide interpretation and help provide focus for planners. All of the site's stories should help support one of these four themes. Visitors will not encounter the themes in this form in the interpretation.

1. Architecture

The unique density of historic buildings in Waterford's Viking Triangle provides a rare opportunity to see how people have shaped the urban landscape over 1000 years, from the preserved Viking street layout to medieval ruins to Georgian splendour.

It could be argued that these four themes in some form would be relevant to many Irish cities, Dublin in particular. It will be critical to setting Waterford apart from other tourist destinations in Ireland that the subthemes and stories for each primary interpretive theme draw out the Viking Triangle's unique significances.

2. Trade

Throughout most of history, Waterford has remained Ireland's first or second most important port, its merchants trading in over 400 destinations worldwide and bringing home with them wealth, goods, and cultural influences that created a cosmopolitan city second only to Dublin.

While all of these themes will run throughout interpretation delivered across the Viking Triangle, some themes will be stronger for some attractions than others. The exterior guided walking tours and handheld tours may be based around the architecture and trade themes, for example, while the religion theme will predominate in Chorister's Hall and the Bishop's Palace. Craftsmanship will be an underlying theme in all museums.

3. Craftsmanship

While synonymous with fine crystal today, Waterford has existed as a brand for centuries, as local craftspeople excelled in producing woollen cloaks and other goods sought after in the global marketplace.

These overarching stories that Waterford has to tell are constant, no matter who the audience is or what means we use to communicate with them. The stories embodied in these primary interpretive themes can be told through interpretive panels in museums, guided or handheld walking tours, audio-visual programmes, hands-on activities, special events, or other means. The primary interpretive themes are the starting point for all these ways of communicating the Viking Triangle's many stories to the visitor.

4. Religion

As in other Irish cities, the influences of many religions can be seen in Waterford, but here in addition to conflict there are also remarkable and unexpected stories of tolerance and cooperation.



Integrating main themes into Museums - recommendations

In addition to linking the Viking Triangle's attractions together through a handheld walking tour, the overarching themes and Big Idea should be represented within Reginald's Tower, Chorister's Hall, and the Bishop's Palace.

As these museums already contain various kinds of interpretation, the approach would be to augment rather than change the existing interpretation. As a handheld tour within these museums is currently being developed, it makes sense to link its content to the interpretive themes wherever possible.

Below are some initial suggestions to consider for integrating the overarching interpretive themes into the existing museums. As requested, these recommendations also include ideas for 'animating' the stories. Each recommendation has been given a priority ranking as follows:

1= short-term priority
2= mid-term priority
3= long-term goal

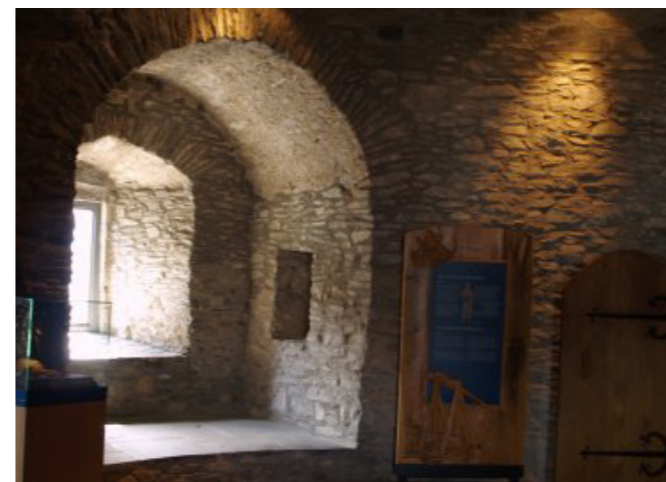
Reginald's Tower:

- Add interpretation at ground level, perhaps as a simple graphic panel, to link the stories in the Tower with the overarching interpretive themes. This lets the visitors know what they will see in the existing exhibitions, and place the Tower's stories in the broader heritage context of the Viking Triangle. (1)
- If an actor-led tour were desirable in this venue (even if just in the summer season or as a special event), perhaps consider a merchant or coin maker or someone who could tell stories that relate to the Big Idea or overarching interpretive themes. A Viking character could be misleading since this is not a Viking-age Tower. (2)

Chorister's Hall:

It's difficult to comment on how to integrate the overarching themes into this museum, since it's not yet fully developed. Some general suggestions follow:

- As at Reginald's Tower, incorporate high level introductory graphic panels as the first interpretation visitors encounter in the museum, to let visitors know what they will see in the exhibitions and place the museum's stories into the broader heritage context of the Viking Triangle. (1)
- As the undercrofts are so atmospheric, one could consider animating them through a projection rather than a live actor. This would make character-based interpretation accessible to those on the self-guided handheld tour as well as other visitors to the museum. James Rice would be an excellent choice, as so many aspects of his story connect to the interpretive themes. This could be staged in an area of the undercroft 'dressed' as a wine cellar. (2)
- Utilise the handheld tour to tell interesting stories that might be considered tangential to the main exhibition themes, so as to keep the primary content of the exhibition focused for the general visitor. (1)



Integrating main themes into Museums - recommendations

Bishop's Palace:

- As in the other museums, introduce a high level introductory graphic panel near the ticket desk to let visitors know what they will experience in the Bishop's Palace and place the museum's stories into the broader heritage context of the Viking Triangle. (1)
- Select one of the Bishops' wives who lived in the palace or a housekeeper, and provide an actress-led guided tour based on this character, encompassing both the palace and the Cathedral. The content on this tour should focus tightly on what that character would have known at the time, so as not to be anachronistic. Topics for the palace portion of the tour might include: domestic life, the Bishop's wider role in civic life in Waterford, the religious context in the city at the time, and what Waterford was like to live in during this period, especially any significant events occurring in her lifetime. Topics for the Cathedral portion of the tour might focus on the Bishop's duties and his daily/weekly/seasonal religious activities.

Bring in main themes of trade, craftsmanship, religion, and architecture as appropriate, especially physical changes to the city that can still be seen today. (1)

- The primary interpretive content for the Palace should always be given to visitors through a guided tour lasting no more than 30-40 minutes, preferably performed by an actress in character throughout. At the conclusion of this formal tour, visitors who have a handheld device should be given an optional 20 minutes to explore secondary content in the rooms on their own. The guide/actress would remain with the group to answer questions and provide security. Providing time at the end of the tour means visitors will not be required to listen to the main tour and explore secondary content on the handheld simultaneously, which can be distracting. Allowing time at the end rather than time in each room as the tour proceeds means that the actress can deliver an uninterrupted narrative, and that visitors without handheld devices or interest in exploring the Palace further are free to leave at the end of the formal tour. (1)

- The secondary content on the handheld tour should comprise elements of the current tour that don't work as part of an actress-led tour. This would include details about individual furnishings, objects, and portraits and the aspects of the religious context in Waterford that would date to after the character's time. (1)
- If the selected character represented a period during which children lived in the Palace, replica hands-on toys and games could be provided in each room for younger visitors. As part of the tour, the actress could invite young visitors to play with the toys since the children of the palace are not currently at home. (3)
- Add appropriate ambient music (controlled by the tour guide) to animate the rooms. (1)



The Walking Tour

15

An example of a tour structured around the Big Idea is outlined below.

For each stop, the proposed stories have been broken down into Primary Content (suggested for the main narrative) and Secondary Content (available on the handheld for interested visitors to explore individually). By dividing the content in this way, the intention is to give the tour a strong, narrative focused tightly on the Big Idea yet still represent other important stories. The detailed content for each stop will be developed further during the next stage of the project by the team implementing the handheld tour.

In addition to the Big Idea, the four Primary Interpretive Themes should inform the development of the handheld tour. While the architecture and trade themes will have most relevance for the walking tour, stories related to any theme ought to be considered for inclusion, even if only as secondary content.

In order to provide linking content between stops, secondary stops may be required on the streetscape. These could be 'artificially' created by adding interactive or artistic elements. Suggestions for some of these elements as well as other ways of fostering engagement between the handheld tour and the physical environment are inserted below. Also included are some ideas for presentation of tour content.

Invaders, Traders, and Clerics: 1000 Years of Visitors in Ireland's Oldest City

Walking Tour Plan



Walking Tour Interpretation Features

- | | | | |
|--|---|---|---|
| ① Plan of Waterford Triangle set into pavement | ⑥ External audio - bells/Gregorian chanting | ⑪ Dressing of wine vault , projection, artefacts and audio | ⑱ 3D. Viking triangle plan [Relocate Spanish war memorial statue] |
| ② Longboat - silhouette on gable wall with seating | ⑦ Luke Wadding Sculpture [Existing] | ⑫ John Condon memorial - fret cut metal sculpture with lighting | ⑲ 3D. Viking triangle plan [Relocate Spanish war memorial statue] |
| ③ Replica Viking longboat on plinth | ⑧ Mayor silhouette sculpture | ⑬ Pan scale seating | ⑳ William V. Wallace Statue [Existing] |
| ④ Norman coins set into pavement | ⑨ Sculpture wine barrels | ⑭ Throne seats, marriage of Strongbow and Aoife | |
| ⑤ Franciscan monk silhouette sculpture | ⑩ Projected images onto Deanery Building | ⑮ Strongbow silhouette sculpture | |
| | | ⑯ Aoife silhouette sculpture | |
| | | ⑰ Bishop's silhouette sculpture | |
| | | ⑲ Mayor's procession 3D sculpture figures | |
| | | ⑳ 3D. Viking triangle plan [Relocate Spanish war memorial statue] | |
| | | ㉑ Text in pavement, introduction to Viking Triangle | |
| | | ㉒ Outline of Longboats on walls/pavements | |
| | | ㉓ Thomas Meagher Sculpture [Existing] | |
| | | ㉔ Viking warrior silhouette sculpture | |
| | | ㉕ Projections onto street | |
| | | ㉖ Projections onto street | |

Icon key	Main Buildings
	A Reginald's Tower
	B Franciscan Friary
	C Medieval Museum & Undercroft
	D Mayor's Wine Vault
	E Christchurch Cathedral
	F Bishops Palace
	G Victorian Theatre Royal & City Hall

The Viking Triangle Walking Tour

17

The primary goal of the handheld tour is to tie together the various attractions within the Viking Triangle into an integrated visitor experience.

To achieve this, the handheld tour should be structured around one or more of the overarching themes, with interpretive stories carefully selected to support the Big Idea.

Current guided tours of the Viking Triangle don't appear to have a strong core concept. While they do roughly approach the history of the Triangle in chronological order, they include a number of tangential stories suggested by other sights on the tour route.

These points of interest include statues, stops on the Blue Plaque tour, and other stories that while interesting in their own right do not fit the chronological structure of the tour. This can be distracting for visitors who may not come away from the tour with a clear idea of how the Viking Triangle developed over time, which should be the main takeaway message of a chronologically structured tour.

Some general points and suggestions to consider for developing the exterior content of the handheld tour include:

- Visitors should be encouraged to do the walking tour in chronological order, regardless of where they pick up their handheld devices. Starting all tours at a single location (perhaps Reginald's Tower or a site on the Mall) helps us to structure the tour based on a strong narrative story with a clear beginning, middle, and end.
- An alternative tour designed so that visitors can choose where to start would need to have stops that could be accessed and make sense in any order, and this precludes a narrative story. This approach could compound the existing problem of visitors seeing the offerings in the Triangle as disparate elements, while the goal of the tour is to better link them together.
- For consistency, a single narrator should be used for delivering primary content throughout the tour. This could be an anonymous narrator or, as per one suggestion, this could be an enthusiastic contemporary local who 'shows' visitors around their city. Either scenario would work equally well. Within this structure, it is also proposed to deliver some of the primary content for most stops through a historical character, who would tell stories in the first person. Suggestions for appropriate characters are included in the tour outline.
- The tour's narrative story should encompass a select number of relevant and significant objects and topics that are on display within Reginald's Tower, Chorister's Hall, and the Bishop's Palace. Examples of objects might include the Kite brooch, the oldest piece of Waterford crystal, or the Medieval vestments. This will help create linkages between exterior and interior interpretation, and entice visitors into the museums.
- Especially for younger audiences and families, adding subtle interpretive elements to the streetscape that relate to the tour can enhance the experience. A good example might be utilising the existing artefact representations embedded in the paving around Reginald's Tower.
- The core content of the handheld tour needs a very tight focus to communicate the main overarching themes and the Big Idea. Any tangential stories that don't directly support these should be provided to the visitor as secondary options on the handheld tour, if at all.

Reginald's Tower (Plan ref A)

18

The following specifically refers to the Map feature in the new park / gathering spot to the northwest of the tower.

Primary Content

- a. Tour introduction: introduce the concepts within the Big Idea, especially that the tour of the Viking Triangle will reveal the living legacy/ evidence of 1000 years of people coming to Waterford from elsewhere and the broader significance of these international exchanges on Waterford and Ireland
- b. This stop represents the first significant wave of international exchange in Waterford & Ireland: the arrival of the Vikings from Scandinavia**
- c. In fact the Viking era in Ireland begins and ends at this very site
- d. The Mall was once a river where the Vikings anchored their longboats, and thus where you are now standing was once a promontory between two rivers – a perfect location for a defensive tower!
- e. Waterford was founded in 914 as a Viking outpost, connecting to ports throughout the Viking world
- f. Why Vikings chose this location – close to rivers the 'highways of Ireland'; safe anchorage; close port to European mainland
- g. Early Vikings were raiders, but they then traded their prizes, including slaves. Also traded in silver, amber, antler
- h. This early settlement became the first permanent urban settlement in Ireland =Ireland's oldest city
- i. The street layout and placement of buildings is virtually unchanged from the Viking era
- j. This tower (although not 10th century) sits on the site of an original Viking tower at this location, which strategically stood at the confluence of the two rivers
- k. A tower on this site has continuously guarded Waterford Port, for periods of history the most important port in Ireland
- l. This tower was part of a network of Viking towers and walls enclosing the Viking Triangle, reinforced and expanded during Medieval times & subsequently abandoned
- m. Site of the last stand of Vikings in Ireland against the Norman invaders in 1170. The capture of Waterford by the Anglo-Normans was important as their first major strategic success in their conquest of Ireland.

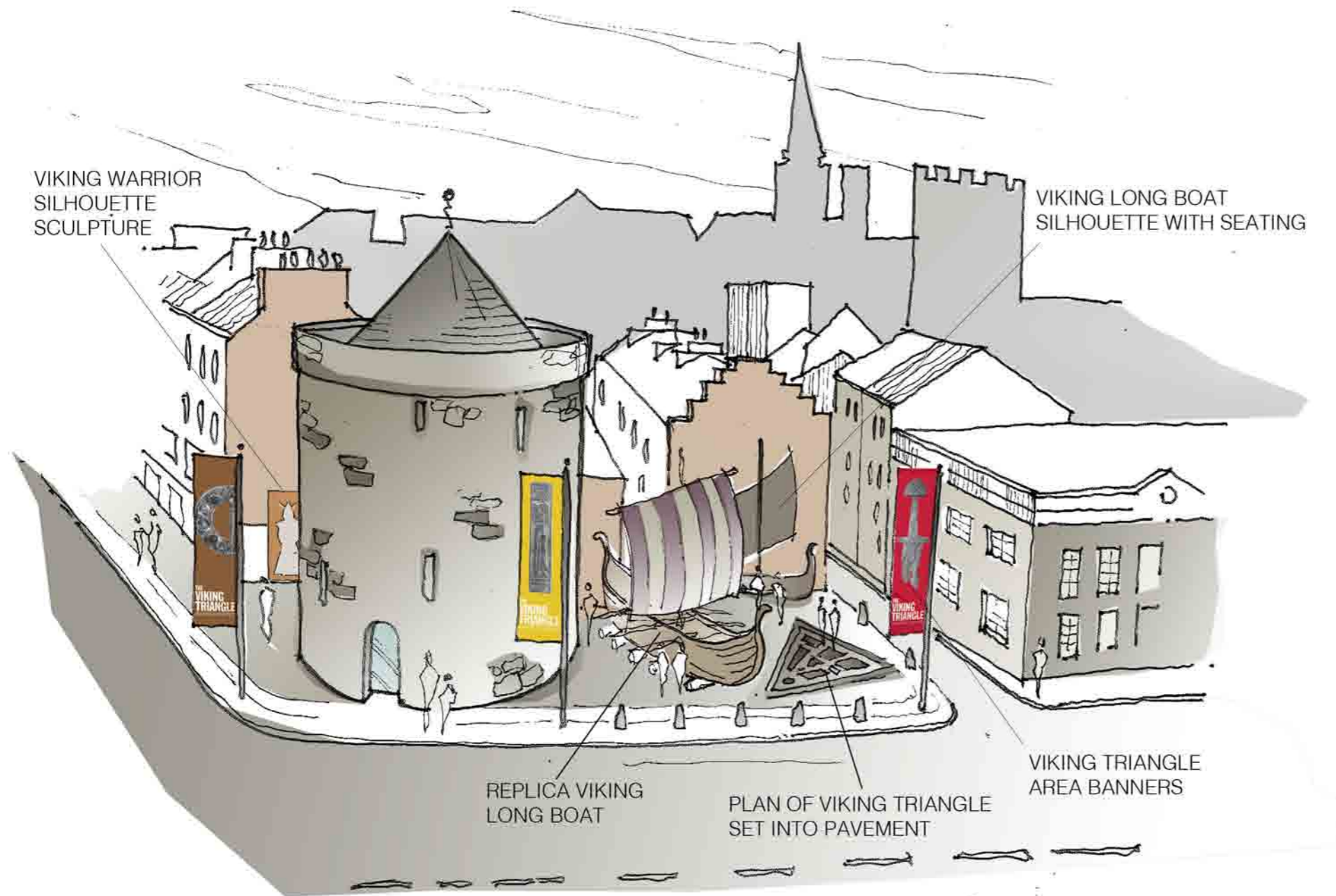
As Waterford's Viking story begins and ends at this stop, we need to summarise the main lasting contributions that the Viking era had on Irish history and culture, especially aspects that visitors can still connect with today.
- n. By popular tradition, the tower was the venue of Strongbow's stag party prior to the most important marriage in Irish history
- o. Character-delivered part of tour could be done by a Viking sailor; a non-resident whose experience we can draw on to emphasize the international influences element of the Big Idea in a way that a 'resident' Viking person may not be able to do.

Secondary Content

- p. Potentially link to objects on display in tower with trade theme: Viking burial goods from Scandinavia, Iran; coinage minted here & coin balance.
- q. First prison in Ireland by command of King Henry II 1171, it was here that his French-speaking troops first coined the word whiskey a corrupt pronunciation of the Gaelic words uisce beatha – the water of life.
- r. Interpretation about the history of Reginald's Tower after the Viking era is already available on existing exterior signage and in the exhibitions within the tower. This information could also be included on the handheld as secondary content, but would not be essential.



Walking Tour - Reginald's Tower Area



The Walking Tour - Franciscan Friary (Plan ref B)

20

Primary Content

- a. **This stop represents the influx of new religious orders (Italian) from the continent following the Anglo-Norman invasion that ousted the Vikings from Waterford in 1170. The Middle Ages as an Age of Faith – some 14 churches in the city with a population of less than 2,000 people**
- b. Is there an architectural feature that we can focus people's attention on that illustrates the Anglo-Norman or Italian connection?
- c. This is one of the earliest Friaries in Ireland founded by the Franciscans in 1240. Also known as Greyfriars because of the colour of their robes.
- d. The Greyfriars ministered to the urban poor, many of whom worked at the quayside unloading wine and other goods, or worked in the wool and hide business processing goods for export (The Blackfriars ministered to merchants.)
- e. This seems an ideal location to get in some stories about everyday life in a port city of the commoner class.
- f. Need to broaden story (briefly) to talk about how influx of new religious orders impacted life in Waterford and Ireland as a whole
- g. The character led-portion of the tour could be the wife of someone who worked at the wharf and receives assistance from the Greyfriars. It is an opportunity to feature a woman and a commoner. She could also potentially provide a link between this stop and the Chorister's Hall undercroft by inventing a plausible story of her going to Chorister's Hall to meet with someone or deliver a message to somebody.

Secondary Content

- h. Subsequent history of building post-medieval:
 - i. It was here that King Richard II set up court while visiting Waterford in 1394 and 1399. He left Waterford in 1399 as King of England and Lord of Ireland only to arrive in England and be taken prisoner and deposed.
 - ii. 1545 following the closure of the monasteries it became an almshouse which still operates as the oldest surviving Irish charity.
 - iii. Inmates prayed for soul of King Henry VIII until 1960s, the king's soul must now be in heaven but he is there with his six wives and six mothers-in-law for eternity
 - iv. French Huguenots used part of the building as a place of worship from 1691. Hence its name today as the French Church. They introduced a unique type of bread known locally as the Blaa
- i. Potentially link to objects on display in Chorister's Hall: Sword and cap of maintenance of King Henry VIII



Walking Tour - Franciscan Friary



The Walking Tour - Chorister's Hall Medieval Undercroft (Plan ref C)

Primary Content

- a. **This stop demonstrates how religion and politics were intertwined in the medieval period. Important religious figures had political power and powerful men were often appointed to leading religious positions. It also represents the English influence on the development of Ireland / Irish politics, and the story of the structure of national government at the high point of Anglo-Norman influences in Ireland.**
- b. Built by Bishop Stephen Fulbourn from Fulbourn in England who became the governor of Ireland appointed by King Edward I 1280.
- c. Fulbourn was typical of medieval warrior administrators, a man of humble origins, who came to prominence by entering the Church so that he could receive an education. Most people in the middle ages could not read or write, even kings and great lords would have thought it beneath them to spend time on such menial matters.
- d. Fulbourn led the King's army in Ireland against the native Irish and was an able administrator. Very briefly give details about the structure of national government established in Ireland during this period.
- e. The king appointed him as Bishop of Waterford in order to provide him with an income.

- f. Fulbourn appointed his brothers to high positions in the national administration one as Chancellor and the other as Treasurer, both also clergymen. This caused resentment and complaints and in good civil service fashion Fulbourn was relieved of his position but promoted to Archbishop of Tuam thus providing him with a handsome pension.
- g. The modern use of the word 'Clerk' for an administrator or bookkeeper can be dated back to this time when most administrators were to use the Latin word clericos meaning clergymen – shortened in modern times to clerks. Character-led portion of the tour by Bishop Fulbourn.

Secondary Content

- h. Stories related to Dean John Collyn:
 - The most important Dean to live here (200 years later) was John Collyn 1440-1480.
 - A friend of James Rice who gifted him the conjoined winevault and the building above it.
 - Like most men of his time he was obsessed with death and purgatory and like Rice he built a chantry Chapel dedicated to St Saviour.
 - Dean Collyn persuaded citizens to donate land and property to the Church to finance his chantry chapel. He recorded all this property in the Register of St Saviour's, which gives a fascinating insight into the Church in medieval Waterford and is the only surviving record of its type in Ireland.

- Rice & Collyn invented the ceremony of carrying the sword of state before the mayor in procession when he attended a special Mass prior to the election of a new mayor – sword on display in museum above is the oldest sword of state in Ireland.



The Walking Tour - Mayor's Wine Vault (Plan ref D)

23

Primary Content

- a. **This stop represents both the influence of international trade on the development of medieval Waterford, and the impact that the Anglo-Normans had on the way the local and city governments of Irish towns are structured even today.**
- b. Medieval Waterford was the main international port in Ireland due to its proximity to Europe and position at the confluence of three important rivers, the Suir, the Nore, and the Barrow.
- c. During the medieval period, Waterford became wealthy as Ireland's largest importer of wine due to monopolies established by the king, and this legacy can be seen in the large number of excavated wine jugs and a surviving medieval wine vault. The trade was from France in 13th century and by 15th century from Spain and Portugal
- d. Story of James Rice, the wealthy wine merchant who owned this wine vault as an exemplar of medieval traders (his tomb is in Christ Church cathedral)
- e. Undercroft built of Dundory stone, brought back as ballast from trading missions
- f. Waterford was the first city in Ireland to become a royal city (expound on this – what did it mean?) which resulted in the establishment of civic government in the Anglo-Norman model i.e. Mayors and Councils.
- g. Character-led portion of tour delivered through projection of James Rice, as discussed elsewhere in the Interpretation Plan.

Secondary Content

- h. History of undercroft, e.g. who built it and when, and its use after Rice's lifetime
 - Built by Mayor Peter Rice c1440 and gifted by his son James Rice to the church in June 1468.
- i. Interesting stories about James Rice
 - Rice went twice on pilgrimage to Santiago de Compostela in Spain 1473 and 1483 – brought city councillors with him – first recorded junket in Irish history – as in Great Parchment Book in Museum above.
 - Rice's gruesome cadaver tomb is still preserved in Christ Church Cathedral
- j. Link to relevant objects within Chorister's Hall, e.g. wine jugs, oldest sword of state in Ireland.



The Walking Tour - Statue of Luke Wadding (Existing)

24

Note: To direct visitors to Wadding's statue would cause them to backtrack as it's located in front of the Franciscan Friary (stop 2). Instead, there will be a picture of the statue on the handheld and when visitors exit the undercrofts its location down Henrietta Street will be indicated. The Wadding statue is not a formal stop on the tour, but Wadding's character will deliver the following interpretation whilst visitors walk from Stop 4 to Stop 5. Thus Wadding becomes a delivery mechanism for briefly providing necessary background about the Reformation and Counter-Reformation prior to a visitor's arrival at Christchurch Cathedral.

Primary Content

- a. **This stop represents two religious movements that swept across Europe including Ireland starting in the 1600s – the Reformation and the Counter-Reformation.**
- b. Luke Wadding born in 1588 and educated in Portugal and Spain because he could not get an advanced Catholic education here.
- c. In brief, what was the Reformation and how did it impact Ireland and in particular Waterford?
- d. Catholics forced to flee Ireland went to Catholic countries in mainland Europe who became wealthy businessmen, maintaining ties to Waterford. (They represent some important international exchanges influencing the development of Waterford.)
- e. Philip III of Spain made Wadding envoy to the Pope and he stayed in Rome for the remainder of his life and founded two Irish Colleges there while he worked for the Vatican Civil Service.
- f. One of the great scholars of the 17th century Counter Reformation
- g. In brief, what was the Counter Reformation and how did it impact Ireland and in particular Waterford?
- h. In Rome Wadding fixed 17th March as St. Patrick's Day on the Calendar of Church saints – our National Day of Celebration which is now celebrated throughout the world.
- i. Link to next stop: During the Counter Reformation, Christchurch Cathedral was the meeting place for the Catholic Confederation in the 1640s. The Catholic Confederation was a national body in Ireland which for the first time brought together native Irish & old English urbanites on an issue: the defending of the old religion. These meetings / events at the Cathedral placed Waterford on the national stage during this period.



The Walking Tour - Christchurch Cathedral (Plan ref E)

25

Note: The main interpretive challenge at this stop that should be consciously considered is that the most important event that happened on this site is not actually occurring within the chronological structure of the handheld tour, so we jump back considerably in time from the last stop (medieval back to Viking, essentially).

Primary Content

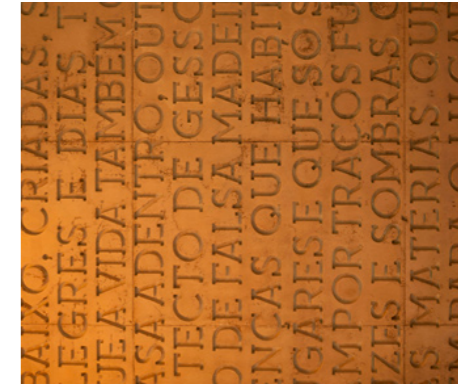
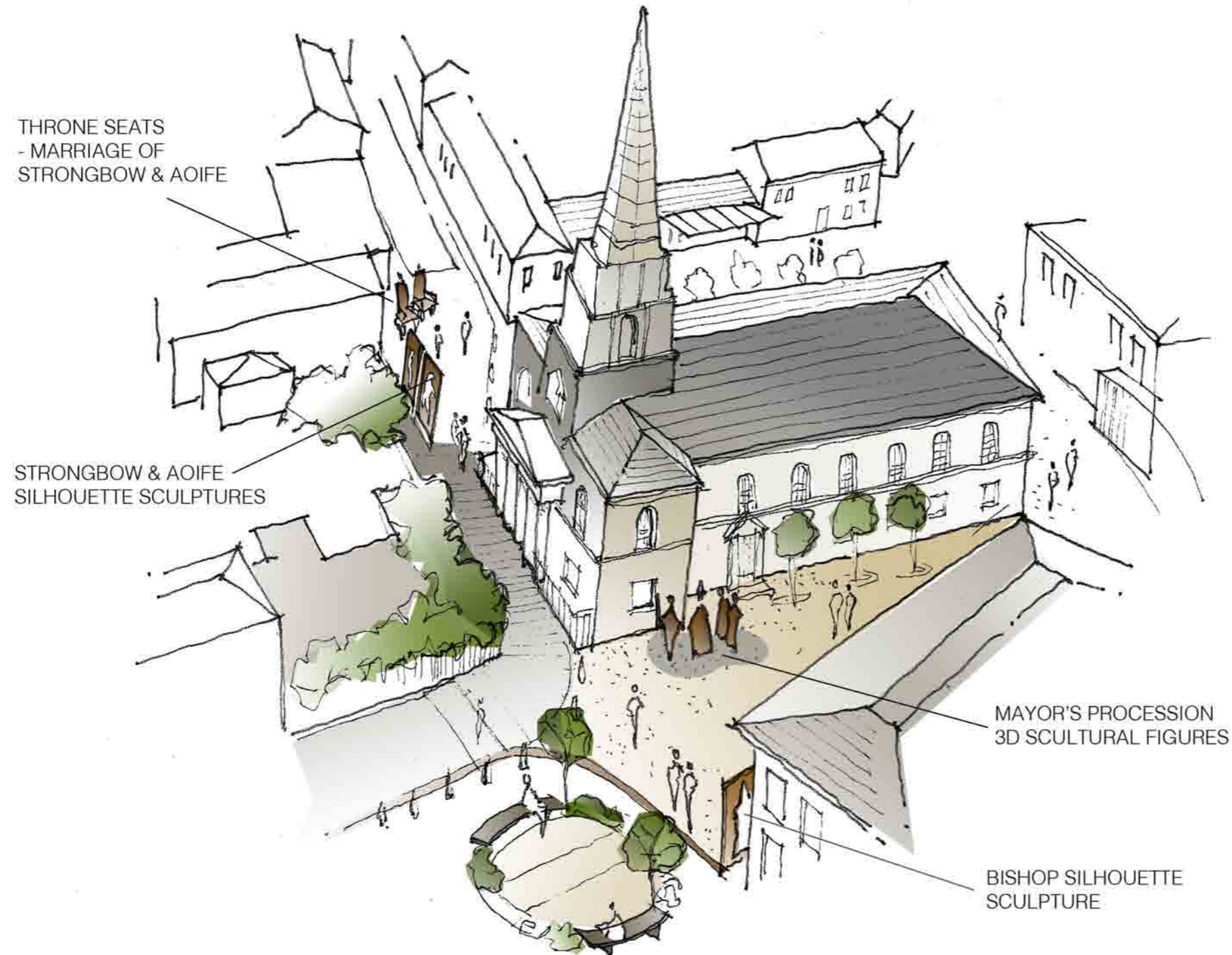
- a. **This stop represents the Cromwellian conquest of Ireland starting in 1649, which put an end to the Counter Reformation in Ireland and resulted in the building of the cathedral you see today. We'll return to Cromwell in a moment...**
- b. But indeed, the most significant event on this site occurred in a previous church back in 1170 when the Normans defeated the Vikings in Waterford. Story of marriage of Strongbow & Aoife and the significance of this event for shaping subsequent history of Ireland, Britain, and Europe. [The medieval church – the first on the site]
- c. Not long after this marriage took place, the Normans razed the medieval church and built a Gothic Cathedral on this site.
- d. It was in this Gothic Cathedral that Cromwell's army stabled their horses in the previous/ medieval Cathedral on this site and the infamous (why?) Cromwellian soldier Cornelius Bolton harangued his fellow soldiers from the pulpit in 1650. Waterford was the only city in Ireland that Cromwell sieged but personally failed to take.
- e. Describe the effect the Cromwellian conquest had on the population of Ireland and on Waterford in particular - people forced out and people brought in. A third of Waterford's population (mostly Catholics) was sent away.
- f. The success of the Cromwellian movement in Waterford was manifest by demolishing the Medieval cathedral (viewed as too Catholic) and rebuilding it to the cathedral you see today. Building of this Cathedral was seen as the triumph of those who supported the Reformation but ironically was not the triumph of the Reformation since Roman Catholics still made up the bulk of the population.
- g. During demolition of the medieval cathedral in 1773 some magnificent 15th century cloth-of-gold Catholic vestments were found under the floor. These had been hidden before Cromwell's army captured the city. These would become the only surviving pre-Reformation set of vestments in Northern Europe. Mention case of religious tolerance / cooperation when vestments returned to the Catholic community.
- h. The present building dates from 1776 and is the finest Neo-Classical cathedral in Ireland. Designed by John Roberts who uniquely in Europe designed both Catholic and Protestant cathedrals in Waterford.
- i. Character led-portion of handheld tour could be John Roberts.

Secondary Content

- j. Properties gifted to the church in late 15th century (by wealthy merchants like James Rice?) allowed building of chantry chapels. [But if the current church is 18th century do any of these early chantry chapels survive? Was Rice's rebuilt as part of new church?]
- k. Point out relevant tombs / dedicated altars etc within cathedral, e.g. James Rice.
- l. Link to relevant objects within Bishop's Palace and Chorister's Hall, esp. vestments.



Walking Tour - Christchurch Cathedral Area



The Walking Tour - William Vincent Wallace: A Waterford Native Son in the World

27

Optional Stop

Born in 1812, Wallace became Ireland's most famous operatic composer. His most famous works are *Maritana*, *Lurline*, and *The Amber Witch*. He converted to Catholicism and married a novice nun whom he taught to play the harp (which survives in the museum collections). On his conversion he took the name Vincent in honour of the convent's abbess who helped in his conversion. Travelled extensively in South America and Australia where he gave concerts and was paid in sheep. He also founded the New York Philharmonic Orchestra.



The Walking Tour - The Bishop's Palace (Plan ref F)

28

Primary Content

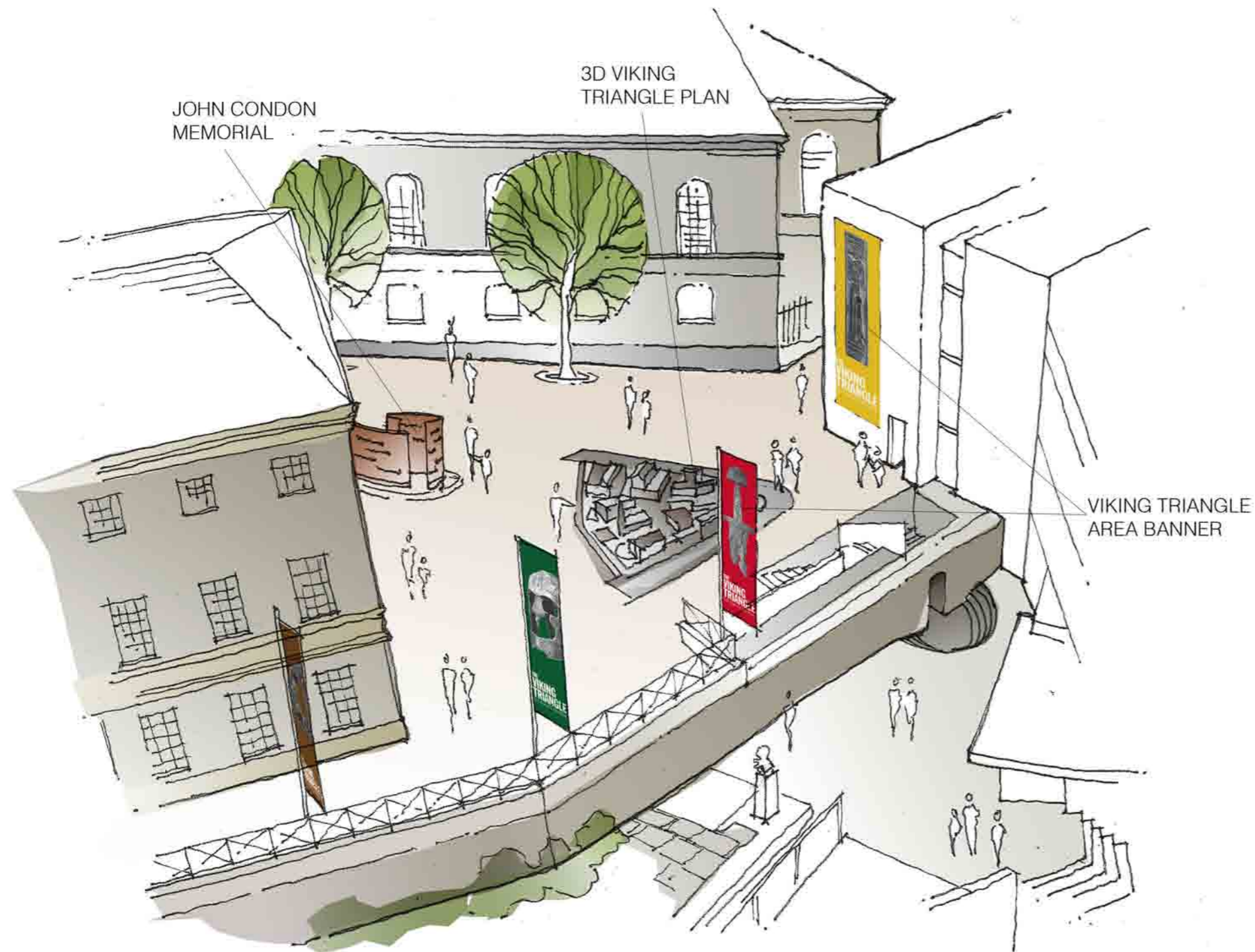
- a. **This stop represents the ascendancy of the Church of Ireland as the officially recognised church (although Roman Catholics still made up the majority of the population.)**
- b. In the Neo-Classical style representing the Church of Ireland's belief in logic, order, proportion and symmetry. Was the embodiment in stone of the philosophy and theology of the new triumphant religion. Note: This statement will need a good deal of teasing out but well worth exploring in the tour. The tour should point out specific examples of proportion and symmetry in the architecture.
- c. Considered the finest 18th century ecclesiastical palace in Ireland – Why?
- d. Need to provide broad background on Church of Ireland history to understand the context of this stop.
- e. Built by Charles Este on the site of previous medieval palaces, the first in 1096. Built as the home of the bishop who was of course a married man therefore built as a family home.
- f. Character led-portion of handheld tour could be Bishop Este talking about the architectural style he chose reflects his religion.

Secondary Content

- g. Quintessential Georgian building in Waterford as its most decorative façade overlooks the town wall and not facing inward to the medieval city as the medieval palace did.
- h. Incorporates the old town wall into the gardens where in a hothouse they grew pineapples and melons.
- i. In 1820 the Palace gardener and his wife were murdered by his brother who came on holidays and tempted by fact that he would inherit his brother's money he poisoned them both with strychnine. Convicted of murder he was hanged in public, about 3,000 attended and saw the gallows collapse to the horror of the onlookers.
- j. Designed by Richard Cassels, the Anglo-German architect who was the leading Irish architect of his day who also designed Leinster House seat of the Irish parliament today. Is this significant that he designed both the finest 18th century ecclesiastical palace in Ireland for the official religion the Church of Ireland and the seat of secular government?
- k. Link to objects: Painting of Bishop Este the man who built the palace in 1743



Walking Tour - Bishop's Palace Area



The Walking Tour - Viking Triangle Map

Note: It is here in the tour route that visitors would encounter the proposed play feature / interactive map of the Viking Triangle located in the area between Chorister's Hall and the Bishop's Palace.

One suggestion is to use this as a tour stop with the interpretive focus being the development of the Viking Triangle during the Georgian era, encompassing architect John Roberts (Christchurch Cathedral, City Hall, Theatre Royal) and also the development of the Mall during this period (e.g. Bishop's Palace wasn't built to overlook either a river or a street but a garden!)

This works well using an architectural installation to interpret an architectural story....

- a. John Roberts has influenced the Viking Triangle you see today more than any other individual. He also built the Catholic Cathedral in Waterford. He's buried in the Franciscan Friary you saw earlier.
- b. Uniquely in Europe designed both Catholic and Protestant cathedrals in Waterford.
- c. Father of 21 children 8 of whom survived to adulthood.
- d. The wealthy (merchants?) needed an urban playground, diverted the river and filled in the Mall in the 1730s
- e. Eventually it became a road, to permit / encourage easier access to the suburbs for new residents, who came to Waterford to work in the new industries.



The Walking Tour - City Hall/Theatre Royal (Plan ref G)

31

Primary Content

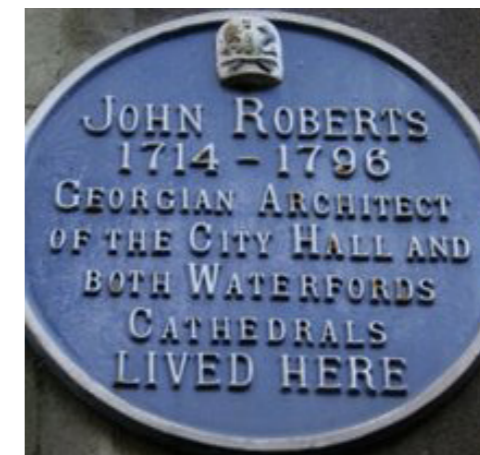
- a. **This stop represents the continuing influence that international trade had and continues to have on the development of Waterford.**
- b. City Hall was built in 1783 and originally served as an Assembly Rooms for merchants to transact business and their families to meet and socialise.
- c. The building was financed by the merchants whose fortunes were made in provisioning the Newfoundland cod fishery.
- d. The City Council who comprised mainly these merchant/investors acquired the Assembly Rooms in 1813 and it became City Hall.
- e. The Assembly Rooms included a band room used for concerts and theatre. The daughter of architect John Roberts, Flora, painted sets for the theatre a unique achievement in the 18th century. In 1876 the band room was remodelled into a beautiful horseshoe-shaped Victorian theatre, today called the Theatre Royal.
- f. The Assembly Rooms was built the same year as the Quaker Penroses established the first glass factory in Waterford. In brief, how it came to be established by the Quakers, why it grew, and how the industry developed.
- g. Waterford Crystal (viewed from across street in front of City Hall): international markets continue to be important for Waterford, as evidenced by Waterford Crystal

- h. Character-led part of the tour could be a merchant who'd actually been to Newfoundland or lived there for awhile – this could be a lively tale! Alternatively, perhaps Flora or an actress.
- i. Interpretive link required to next stop

Secondary Content

- j. The Assembly Rooms' Large Room used as a venue for balls and other social functions was also the venue for great political meetings during the 19th century with all the great figures in Irish history addressing audiences here. Daniel O'Connell, T.F. Meagher, Parnell, Redmond etc who was member of parliament for Waterford and the first Irish Roman Catholic to sit in the Westminster House of Parliament. [opportunity to explore the significance of these individuals?] Link to painting of Daniel O'Connell the Liberator painted by Stephen Catterson Smith President of the RHA. These individuals represent some of the major political movements including Catholic emancipation and Home Rule.
- k. The Assembly Room's Band Room also had noteworthy figures. The Mistress of William IV, Dorothy Jordan, a Waterford-born actress and great, great, great grandmother of David Cameron, would have worked there.
- l. Opportunity to hear more about theatre in the 18th and 19th centuries.

- m. Opportunity to hear more about the Newfoundland cod fishery and the continuing links between Waterford and Newfoundland
- n. Opportunity to hear more about the history of glass manufacture in Waterford from the Penroses up to Waterford Crystal, including trade today [primary or secondary story? – a partly political choice!]. Link to Waterford crystal chandelier in the Council Chamber



The Walking Tour - Thomas Meagher: A Waterford Native Son in the World

32

Optional Stop

Thomas Meagher represents Waterford's small if significant contribution to nationalist politics. Meagher belonged to the Young Irelanders who rebelled against British rule in Ireland during the Great Famine.

Meagher brought the first tricolour to Ireland and asked that it be adopted as the national flag once Ireland was independent. A tricolour flies permanently from the building on the Mall where Meagher first flew it. For his role in the rebellion, he was convicted and sent to Australia. From there, he escaped to America, became a hero of the American Civil War, and was known as 'Meagher of the Sword'.

In Washington, he practiced law and was on the team that first used temporary insanity as a defence. A novel recounts this famous trial. He was also the first acting governor of the territory of Montana.



The Walking Tour - Tour End

33

Note: The originally proposed last stop for the tour was the Thomas Meagher statue. A thematic tour needs a strong end point from which to sum up the main takeaway message and we would suggest that this statue doesn't really offer that, either in terms of inherent content or indeed location, being as it is on a busy, noisy street. It is always nice to end a walking tour where it started, especially when visitors can be encouraged to view the same spot with an altered perspective as a result of their tour. Therefore, I'm recommending that the tour end on the map beside Reginald's Tower. Visitor should have a changed perspective on the development of Viking Triangle as a result of what they have learned. We can also perhaps focus their attention on different details on the map than was done in the tour introduction.

- a. Revisit / summarise the Big Idea messages, recapping the major international exchanges that visitors have witnessed in the Viking Triangle: Vikings, new religions/religious movements, trade during different periods, new craft traditions, other invaders.
- b. Emphasize how the changes to Waterford over the centuries represent changes throughout Ireland; the significant role that Waterford has played on the national stage as a result of being Ireland's oldest city
- c. End with the thought that the Viking Triangle is still changing, is still a work in progress. Opportunity to bring in the yet-to-be-implemented aspects of the wider vision for the Triangle as 'more than heritage'.
- d. Also point out that by coming to Waterford, the tour visitors themselves are part of the story, as they come and influence maybe not Irish history but certainly Waterford's future (in an economic sense at least)



Actor Led Tours

It is proposed that during the high season, the tour of the Viking Triangle also be offered as a guided tour by costumed interpreters. There are several interpretive advantages to a tour of this nature:

- Repeat visitors who may have already done the handheld tour can participate in a different experience;
- Some visitors prefer guided tours, either because they are not comfortable with handheld technology or they simply prefer personal interaction.
- Within the interpretive framework, actors to a degree can tailor their tours to their audiences (e.g. to children, or to international visitors)
- The handheld tour proposes to deliver some of the content through characters/actors. Unlike the handheld, however, an actor who must remain in character on a guided tour cannot easily provide the linking content or overall narrative structure that the main narrator of the handheld tour can. Thus how to link the actor or actors' in-character delivery to a coherent overall interpretive experience needs to be carefully considered.

In adapting the handheld tour content outline above for an actor-led tour, there are some interpretive issues that need to be considered:

- A guided tour – actor led or not – cannot cover the same amount of content as the handheld. The structure for the actor-led tour should be viewed as simply the Primary Content listed for each stop. Attempting to cover the Secondary Content (which on the handheld is optional) would result in a tour narrative that contains too many tangential stories and loses focus on the Big Idea.
- Even within the Primary Content, selecting a specific character for an actor to play who would logically know all the main stories without being omniscient or anachronistic might be challenging. Therefore, the Primary Content of the handheld may need further editing to work.
- An actor-led tour completely in character would need to bypass the statues enroute, in addition to any modern interpretive elements added to the streetscape (maps, play features, etc). This includes stop 6A (Viking Triangle Map in Cathedral Square) of the proposed handheld tour.
- The location and content for the end of the tour might need to be reworked from the handheld version. While ending the tour back at Reginald's Tower and summarising Big Idea themes would still be advisable, the feasibility of this in terms of interpretation depends on the selected tour structure (discussed below).
- Actors will only be able to interpret their stops in contemporary times, and won't be able to cover the history of individual buildings beyond their lifetimes (as the handheld tour does).



Actor Led Tours

There are several options for structuring an actor-led tour of the Viking Triangle. Each has advantages as well as disadvantages:

1. Single Character

A single character leads the group through the entire experience

Advantages:

A single guide gets to know their tour group and can tailor the experience for the duration. May require less actors to deliver.

Disadvantages:

Difficult if not impossible to deliver content through a single character if the goal is to represent contemporary figures (unless one goes with a 'ghost' or other character who could cross historical periods.) Linking content to form a coherent interpretive message becomes difficult to deliver as well. Visitors may get bored listening to the same guide for the duration of a tour.

2. Multiple Characters

Select a number of characters represented by actors each who delivers only a section of the tour, and a group gets passed from one actor to the next.

Advantages:

Delivery of content by various actors keep the tour fresh and interesting for visitors. Actors need only to learn a portion of the tour rather than the entire tour, thus maybe perfecting their characters to a greater extent. This may have training advantages.

Disadvantages:

As a single tour group has multiple guides throughout the experience, guides cannot get to know a group well enough to tailor content. This approach may require more actors to deliver. Linking content to form a coherent interpretive message becomes difficult to deliver as there is no narrator.

3. Actor/Narrator delivering characters

One actor serves as the narrator/tour guide throughout the entire experience, but also delivers character-based interpretation at certain points along the route.

Advantages:

Interpretive content based on the handheld tour outline becomes easier to deliver, as any stories that do not 'fit' a character can be told by the narrator. Linking content to form a coherent interpretive message based on the Big Idea is easily delivered. A single tour guide / actor is with a group throughout the experience, allowing them to tailor content to their audience. May require less staff to deliver. The tour can encompass modern interpretive elements.

Disadvantages:

To be successful, this approach requires very good actors who must essentially be convincing both as a narrator and as various characters along the route. This has implications for training as actors may need to master about four roles (a narrator plus three characters). There would need to be some mechanism/props that allow the actor to seamlessly slip in and out of character roles to return to being just the narrator/tour guide (e.g. a series of different hats/costume elements). Storage locations may be required along the tour route for such props.

Actor Led Tours

From an interpretive standpoint, the first option does not work very well for the reasons noted above. Either of the other two options could work equally well interpretively, although the absence of a narrator for the second option makes it less straightforward to implement based on the model for the handheld tour. The final selection of option 2 or 3 will be informed in part by the level of talent and size of the potential pool of actors. It might be advisable to get some input from actors themselves on exactly how they would propose to deliver the tour in making a final decision.

The following outlines a possible approach to the guided tour. This applies to tour options delivered by one actor (Option 3) or three (Option 2).

The working title of the handheld tour is *Invaders, Traders, & Clerics: 1000 Years of Visitors in Ireland's Oldest City*. To help integrate the experiences within the Viking Triangle, three characters have been selected for the actors to portray, one representing each of these categories of historic 'visitors'.

Actor 1: A Viking Invader

Tour Stop: Reginald's Tower Park (stop 1), walking the group to the Franciscan Friary (stop 2)

Specific Recommendations:

The rationale for selecting a Viking sailor or invader rather than a resident is that he could draw on his travel experiences to emphasize the international influences element of the Big Idea in a way that a 'resident' Viking person may not be able to do. He would primarily interpret Reginald's Tower, but along the way to the Franciscan Friary he would deliver content related to the surviving original street plan of Viking Waterford.

Actor 2: A Dockworker's Wife

Tour Stops: Franciscan Friary (stop 2), Chorister's Hall Medieval Undercroft (stop 3), Mayor's Wine Vault (stop 4), delivering the group to Cathedral Square

Specific Recommendations:

This character's main story will be the Friary, but this actor will also accompany the tour group through the other medieval stops. A plausible narrative link should be provided to Chorister's Hall, for example that she has been sent to deliver a message to someone there. In the Mayor's Wine Vault, she could be 'looking' for her husband who's unloading wine there. The tour group will also get the story of James Rice in the Mayor's Wine Vault if there is a projection here as proposed.

Actor 3: A Cleric

Tour Stops: Christchurch Cathedral (stop 5), Bishop's Palace (stop 6), City Hall/Theatre Royal (stop 7)

Specific Recommendations:

The rationale for selecting a cleric is that he would have been an educated man who possibly might be knowledgeable about Ireland's history. As the character delivering the last part of the tour, he needs to be logically able to summarise the main points from all the previous stops, much as the proposed content of the handheld does.



Walking Tour - Viking Triangle Area Banners



Option A - Wall mounted

Option A - Freestanding



Option B



Option C

Audience Statistics

It is useful to look at Waterford and the Viking Triangle within the wider context of Tourism in the South East of Ireland

In 2010 approximately 685,000 visitors went to the South East of Ireland, bringing approximately €175m to the area.

By visitor segment this is broken down as follows:

Britain	43%
Mainland Europe	28%
North America	20%
Other	9%

Around 30% of these visitors (204,000) visited Waterford bringing €41m to the area.

The visitors segments to Waterford are broadly similar to those of the region as a whole.

Eighty-eight percent of visitors to the overall area are aged between 25-64 and fall into the ABC1 categories which indicates that they are likely to have a reasonable level of disposable income. - although this will have been squeezed within the current economic climate.

The two predominant reasons given for visiting the area are;

Holiday	56%
Visiting Friends/Relatives	29%

Top 10 visitor attractions within the area

Attraction	County	2010
Rock of Cashel	Tipperary	204,270
Kilkenny Castle	Kilkenny	192,777
JFKennedy Arboretum	Wexford	105,651
Nicholas Mosse Pottery	Kilkenny	95,000
Altamont Gardens	Carlow	62,455
Cahir Castle	Tipperary	52,037
Irish National Heritage Park	Wexford	45,641
Duncannon Fort	Wexford	35,000
Irish Agricultural Museum	Wexford	34,000
Hook Lighthouse	Wexford	32,178

Numbers to Waterford Attractions

Waterford Crystal	160,000
Bishop's Palace	not available
Reginald's Tower	13,065
Chorister's Hall	not available

With over 78% of visitors to Waterford visiting Waterford Crystal the size of the opportunity to encourage visitors to expand their visit becomes clear.

Audience & Motivations

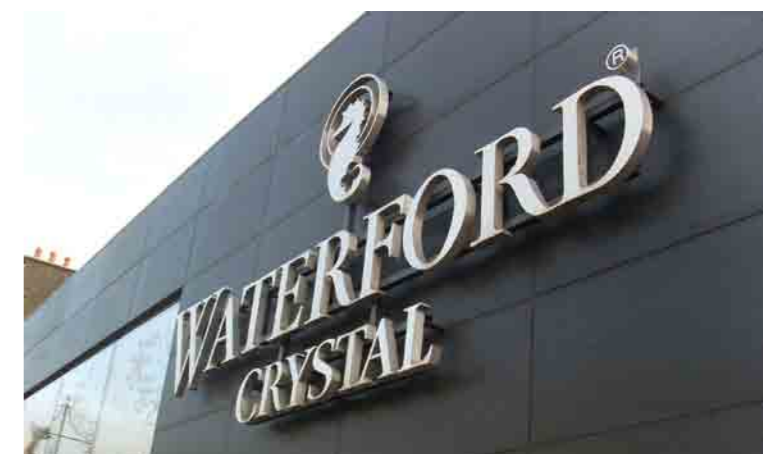
In line with its current Strategic Plan for the South East of Ireland, Failte Ireland is seeking to attract a larger portion of Ireland's international tourists to Waterford and the surrounding area.

Waterford Crystal already attracts a large number of international visitors. However, many of them come via coach tours and spend little time elsewhere in Waterford. The Viking Triangle project is seen as a key driver for extending the stays of both this target audience and the FIT visitor, and specifically encouraging tour operators to plan overnights in the area.

Concurrently with addressing the overseas market, Waterford and the South East region need to retain and ideally strengthen their significant domestic tourist markets. Attracting more families has been identified as one means of achieving this goal.

In considering the audiences for interpretation within the Viking Triangle, it is important to identify both the interests and constraints that visitors bring with them. Individuals have different levels of education, preferred learning styles, languages, time available for their visit, etc. It is not possible to tailor interpretation for all potential visitors, so most interpretation is geared at the 'general public'. For the Viking Triangle, this is assumed to be an adult visitor who knows English and has a non-specialist education. Large audience segments that cannot be considered as 'general public' may require specifically tailored interpretation, i.e. in different languages or at different levels (children/experts). In Waterford, coach tourists should be considered for tailored interpretation as they have limited time and represent a key market segment.

By definition, interpretive services tailored to specific audiences become less accessible for the general public, so it is important to keep the general public in mind throughout the planning process.



Audiences & Motivations [cont'd]

Audiences as defined in interpretation planning can differ from those used in tourism marketing, which often considers where visitors come from as a primary factor (e.g. local, domestic, overseas).

For interpreters, the level of pre-existing knowledge and possible interests that people bring influence the kind of interpretation they seek and need. This cross-cuts the categories of tourist markets.

For example, members of the 'general public' with little or no background of Waterford history may be less-educated domestic visitors or international ones or even children.

Viking enthusiasts could be local or international. Families are local, domestic, and international.

Those with limited time could be coach tourists, harried parents, or domestic tourists in town primarily for a festival.

An FIT American tourist might have similar interpretive needs to a domestic holiday-maker, both perhaps looking for an engaging, fun way to explore the history of Ireland's oldest city.

This Interpretation Plan groups audiences according to their needs and interests. This is not a recommendation for segmenting audiences as a basis for subsequent marketing of the Viking Triangle. Failte Ireland should be consulted for further advice and support for marketing attractions in the area.

Information about what various audiences need and want ideally comes from audience representatives themselves, and indeed consultation with various audiences has already occurred during development of content for Reginald's Tower, Chorister's Hall, and the Bishop's Palace.

As interpretation within the Viking Triangle and these core attractions is still in development, especially through the handheld tour, further consultation with target audiences on their desired content and potential usage of the tour or other non-exhibition-based programming would be helpful.

Additionally, ongoing evaluation with audiences is recommended to test the success of the tour, both in terms of delivering the interpretive messages but also the ease of visitor engagement with the software and hardware components of the tour. This is especially valuable in the first season of the tour's implementation, so that issues can be identified and resolved quickly.

In December 2011, a brainstorming session held as part of a consultation workshop for the development of the handheld tour identified potential audiences as follows:

- Teachers
- Locals
- Domestic tourists
- Retired people
- Empty nesters
- Theatre goers
- Re-enactors (esp. Viking)
- Families (esp. domestic tourists)*
- School groups*
- Fully independent travellers (FITs)
- Coach tours*
- 18-30 age group (young adults)
- New Irish
- Festival goers*
- Foreign visitors*
- Providers (e.g. accommodation providers, visitor attractions, pubs)
- Commercial sector (e.g. retailers, Chamber of Commerce)
- Special interest visitors (e.g. Viking enthusiasts/re-enactors, architects)*

Those audiences indicated by an astrix (*) are those for which special interpretive provisions will be required.

Audiences - Motivations, Needs & Recommendations

41

For planning purposes, it is suggested that these audiences be grouped into the following categories based on their similar interpretive needs and constraints. Each group is discussed further below.

- Local community members
- Families
- Organised education groups (all levels)
- Specialists & professionals
- Non-English speakers
- Coach tourists
- General public (all other categories combined)

Local Community Members

It is critical to the future economic viability of the Viking Triangle that local community members take ownership of it and integrate it into community life through regular use as a family-friendly, social gathering place and informal educational resource. Consultees involved in the interpretation planning process recognised that locals need to become enthusiastic ambassadors for what the Viking Triangle has to offer, and that positive word-of-mouth is a critical component of marketing the area.

Motivations:

Initially, local audiences will respond to interpretation geared towards general audiences and families as discussed below. They are likely to be motivated by curiosity about the new developments within the Viking Triangle, and perhaps by a desire to learn more about the history of where they live.

Needs:

Locals will be looking for a fun day out, and thus may be more attracted to special events like Viking re-enactments, colourful actor-led tours of the Bishop's Palace, or new interactive technology like the handheld tour rather than traditional museums exhibitions. This is especially true as many locals may have already seen (or think they have seen) the key objects when they were previously displayed at Waterford Treasures and therefore not feel the need to see them again.

Interpretive Recommendations:

The interpretive goal for the local audience is to encourage them to see the Viking Triangle through new eyes and with altered perspective. Local audiences ideally become repeat visitors. Once they've been through the new museums and done the handheld tour, they need new reasons to come back to the Viking Triangle.

- For the interpretive content to capture the interest of a local audience and have relevance, it will need to make explicit connections between historical events/periods/people/lifestyles and their lives in Waterford today.
- Maintaining the local community audiences is best done through changing exhibitions, special programmes, and annual events that keep the interpretation fresh and allow for community involvement. A mixed offer of both cultural and heritage is an asset.
- Targeted marketing to local audiences is key to gaining repeat visitors from this audience, and creating positive word of mouth so they become 'ambassadors' for the area.

Audiences - Motivations, Needs & Recommendations

42

Families

Failte Ireland has identified families as a target audience for interpretive programming within the Viking Triangle, especially as a key strategy for attracting more domestic tourists to Waterford and southeast Ireland.

Motivations:

Families are motivated to visit heritage sites as a fun day out, and often look for a combined offer that will intellectually appeal to the adults and concurrently entertain and educate children.

Needs:

Many parents may not feel comfortable taking young children into traditional museums, feeling that there may not be enough for them to do or that they will be disruptive. Families visiting the Viking Triangle therefore may be more interested in an actor-led tour of the Bishop's Palace or the handheld walking tour, especially if elements of these specifically appealed to children. They are also looking for intergenerational activities that parents and children can do together.

Interpretive Recommendations:

- As with all interpretation presented in the Viking Triangle, interpretation geared towards families should also support the Big Idea and main themes. These will naturally be presented in a much simpler way than for adult audiences, but the main messages remain the same.
- Interpretive content delivered for family audiences must entertain, but also connect to the everyday experiences and interests of the children (e.g. why do we eat blaa? Are we the descendents of Vikings or did they all leave?)
- Permanent interpretation that appeals to this audience:
 - fosters intergenerational interaction, as visiting heritage sites is primarily a social experience for this audience.
 - appeals to children but incorporates interpretation that adults also find interesting and informative, as adults with young children will be unlikely to be able to concurrently access purely adult content.
 - is tailored to the attention span of a young audience (appx age 6-13).
 - provides opportunities for interactivity, both through technology and within the physical environment.
 - offers opportunities for active-learning through role play, making children 'actors on the stage of history'. This concept works well on many levels: Waterford played such a 'role on the national stage' of Irish history; it ties into the theatrical history of the Viking Triangle; and much of the proposed interpretation is to be actor-delivered (especially during high season which equates to school holidays).
 - often includes game elements (e.g. treasure hunts, role play).

Special events, such as living history demonstrations, work especially well for family audiences when centred around appealing topics. The Vikings would be an obvious choice for this!

Provided that family-oriented interpretation is also developed with reference to the Irish school curriculum, it can also work with school groups. A intergenerational handheld tour, for example, could also be utilised with a small group of schoolchildren working collaboratively with a teacher or adult volunteer.



Audiences - Motivations, Needs & Recommendations

Organised Education Groups

Creating the right environment and facilities within the Viking Triangle for educational groups to benefit from the experiences should be a key aim. It is critically important that a younger audience is exposed to and enjoys the variety of learning experiences that the Viking Triangle can offer. Schoolchildren represent the future market for domestic heritage tourism in Ireland, and fostering their pride in Waterford will also make them the future ambassadors of the Viking Triangle.

Motivations (of teachers):

Provide an engaging means to teach key elements of the national curriculum using firsthand experiences with buildings, streetscapes, and objects.

Needs:

With ever-increasing funding and time restraints for educational activities outside the classroom, the Viking Triangle faces stiff competition to be a destination for school groups. Teachers need to be convinced that programmes offered meet their needs in teaching required curriculum, fit their available timeframes and budgets, and require as little extra effort on their part as possible.

Interpretive Recommendations:

- Primary and secondary school education groups will probably visit the Viking Triangle with their own teachers or to participate in a structured learning programme conducted by museum staff or guides. Therefore, this audience doesn't need to be catered to specifically within the exhibitions or handheld tour. However, it is critical that exhibitions and tours be planned in consultation with educators so that their content can be used by structured programmes and reinforce their educational goals. This fundamentally includes making connections to the Irish national curriculum.
- Consultation will identify interpretive elements that might be used in conjunction with educational programming, thus ensuring that space to gather groups of students is available adjacent to these elements, whether inside or outside, without negatively impacting the experience of other visitors.
- Pre-visit, during, and post-visit educational materials should ideally be provided online for teachers to download when considering or planning a visit to the Viking Triangle.
- Interactivity is key for this audience, so actor-led tours or possibly the handheld walking tour might be of most interest.

- The handheld content would need to be designed for use with small groups of students working collaboratively on a task, perhaps with the ability to email project results back to the classroom. As mentioned above, school, children's, and family handheld tours may be one and the same offer if designed as such at the outset.
- Involving schoolchildren in the development of interpretive programmes, perhaps as a school project, will help identify both the themes and interpretive media that will most successfully engage this audience.



Audiences - Motivations, Needs & Recommendations

Specialists & Professionals

Specialists and professionals include visitors who might wish to explore the interpretive content in greater detail than the general public.

Motivations:

These visitors come with a specific interest in some aspect of the Viking Triangle, and have come to Waterford with learning objectives in mind. These visitors come prepared to devote more time to their visit than the general public, and will do so if their comfort is catered to (e.g. seating at computers, proper lighting in reading areas).

Needs:

Whether their interests lie in Georgian architecture, Viking history, or the arts, these visitors should find opportunities to delve further into these stories.

Interpretive Recommendations:

- It is always a challenge to provide interpretation for specialists and professionals without overwhelming the general visitor. To avoid this, detailed content is best presented as options on the handheld tour, specialist guided tours, computer-based resources, or reading areas that facilitate personal exploration.
- Special events geared towards niche markets, including workshops and conferences, can help satisfy the needs of specialist and professional visitors.

Non-English Speakers

Motivations:

The interests and motivations of these visitors will be the same as for the general public.

Needs:

For non-English speakers visiting in significant numbers, it is obviously necessary to provide translations to make the interpretation accessible.

Interpretive Recommendations:

- Current interpretation on signage within the Viking Triangle is provided in four languages, and the handheld tour will offer these as well.
- Actor-led tours offered in English only will need to have transcribed summaries of their content.
- To help international visitors engage with the history of the Viking Triangle, highlighting international connections relevant to the various language groups would be added value. For example, the French language handheld tour might include options to explore in more detail the trade connections between Waterford and French ports.

Coach Tourists

Coach tourists represent an important market for the Viking Triangle because of the large number of coaches that come to the city primarily for tours of Waterford Crystal. Most coach tourists will have a guided tour of the Viking Triangle, rather than independently use the handheld technology.

Motivations:

These tourists are looking for an entertaining experience during which they learn a few highlights about Waterford history and see its most important buildings and/or objects.

Needs:

The primary need for this audience is for a complete experience of short duration. These visitors do not have much time to explore Waterford, and careful thought needs to go into making sure they are not overwhelmed during short offers tailored for them.

Interpretive Recommendations:

The interpretive goals for this audience are twofold:

1. Tailor and market a range of interpretive offerings of approximately an hour each in duration (guided tours, handheld tours, museum visits) specifically designed for the limited time these visitors have available to explore the Viking Triangle after a visit to Waterford Crystal. Interpretation should focus tightly on the Big Idea and main themes, so visitors leave with an idea of what the Viking Triangle is about.
2. Establish a positive word-of-mouth around these tailored offerings, to encourage coach tour companies to expand the length of time they spend in Waterford. If coach tourists express disappointment that they didn't have time to do more than one offer (especially perhaps one a fellow traveller enjoyed) then perhaps operators would consider a longer stay in Waterford.

While coach tourists may represent the target audience amongst visitors with time constraints, developing a menu of interpretive itineraries of varying durations also will help other visitors. For example, visitors to the Viking Triangle attending theatre or festival events might be encouraged to engage with the interpretation if they saw a "taster tour of the VT" that fit their schedule.

Audiences - Motivations, Needs & Recommendations

45

General Public

The general public includes domestic tourists and English-speaking foreign visitors (i.e. those who don't require printed or oral translations).

Motivations:

These visitors come out of a general curiosity about what the Viking Triangle has to offer. They are looking for a fun day out, and seek to learn something about the Viking Triangle's history.

Needs:

Care needs to be taken in developing the interpretation, as these visitors are likely to come with little or no background knowledge of Waterford or indeed Irish history.

Interpretive Recommendations:

The majority of the onsite interpretation as discussed throughout this Interpretation Plan is geared towards the general public, presenting the primary themes in an engaging and interactive manner.

As development of new interpretive offerings in the Viking Triangle progresses (i.e. the handheld tour / special events) it will be advisable to consult with representatives of each of these target audiences, to ensure that the above is accurate and that future interpretation will meet their needs. Ongoing evaluation of interpretive offerings to measure audience reactions can strengthen those offerings and address any problems in a timely fashion.

Summary

The Viking Triangle is already in the process of major changes and has huge potential to develop into one of Ireland's most significant heritage destinations.

The area has a remarkable collection of architectural, archaeological and historic assets which together provide a unique offer within a relatively small geographical area. By the summer of 2012 this area will be further enhanced by the completion of the new Medieval Museum adding to the recently refurbished museums at Bishop's Palace and Reginald's Tower.

It is recognised that, with careful planning the Viking Triangle has the potential to appeal to a very broad tourist market both domestic and international. This planning relies on those involved being able to view and action the development in a holistic way, ensuring that all aspects of the Viking Triangle's growth is coordinated and results in a unified offer for both locals and visitors. The already hugely popular and successful Waterford Crystal should also be considered an asset and be leveraged to provide mutual added value to the overall destination.

This report sets out our recommendations for the development of overarching interpretation for the area. For these recommendations to be successfully implemented there is now a need for the findings to be assessed, prioritised and actioned in a structured way. Given that significant works are currently being undertaken within the area there is a certain urgency to ensure that opportunities particularly within the public realm are not missed.

