

Agenda – Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu

Lleoliad: I gael rhagor o wybodaeth cysylltwch a:
Ystafell Bwyllgora 2 – y Senedd **Martha Howells**
Dyddiad: Dydd Iau, 2 Mai 2019 Clerc y Pwyllgor
Amser: 09.30 0300 200 6565
SeneddDGCh@cynulliad.cymru

- 1 Cyflwyniad, ymddiheuriadau, dirprwyon a datgan buddiannau**

- 2 Minnau hefyd! – Ymchwiliad i rôl y celfyddydau a diwylliant wrth fynd i'r afael â thlodi ac allgáu cymdeithasol: Cyllid cyhoeddus**
(09.30 – 10.30) (Tudalennau 1 – 25)
Richard Bellamy, Cyfarwyddwr, Cronfa Dreftadaeth y Loteri, Cymru
Diane Hebb, Cyfarwyddwr Ymgysylltu a Chyfranogi, Cyngor Celfyddydau Cymru

- 3 Minnau hefyd! – Ymchwiliad i rôl y celfyddydau a diwylliant wrth fynd i'r afael â thlodi ac allgáu cymdeithasol: Academyddion**
(10.30 – 11.30) (Tudalennau 26 – 36)
Dr Eva Elliott, Cymrawd Ymchwil Mygedol, Ysgol y Gwyddorau Cymdeithasol, Prifysgol Caerdydd
Yr Athro Morag McDermont, Athro Astudiaethau Cymdeithasol–Gyfreithiol, Ysgol y Gyfraith Prifysgol Bryste

- 4 Papurau i'w nodi**
 - 4.1 Gohebiaeth â'r Dirprwy Weinidog Diwylliant, Chwaraeon a Thwristiaeth ynghylch Radio yng Nghymru**
(Tudalennau 37 – 42)
 - 4.2 Gohebiaeth â Llywodraeth Cymru ynghylch safonau'r Gymraeg**
(Tudalennau 43 – 49)



- 4.3 Gohebiaeth â CBAC ynghylch addysgu hanes a diwylliant Cymru mewn ysgolion**
(Tudalennau 50 – 55)
- 4.4 Gohebiaeth ag Estyn ynghylch addysgu hanes a diwylliant Cymru mewn ysgolion**
(Tudalennau 56 – 62)
- 4.5 Gohebiaeth â BBC Cymru ynghylch cynllun blynyddol y BBC**
(Tudalennau 63 – 68)
- 4.6 Ymchwiliad i rôl y celfyddydau a diwylliant wrth fynd i'r afael â thlodi ac allgáu cymdeithasol: Tystiolaeth ychwanegol gan Age Cymru**
(Tudalennau 69 – 74)
- 4.7 Gohebiaeth â Llywodraeth Cymru ynghylch addysgu hanes a diwylliant Cymru mewn ysgolion**
(Tudalennau 75 – 80)
- 5 Cynnig o dan Reol Sefydlog 17.42(vi) i benderfynu gwahardd y cyhoedd o weddill y cyfarfod**
- 6 Ôl-drafodaeth breifat**
(11.30 – 11.45)
- 7 Cynyrchiadau ffilm a theledu mawr yng Nghymru: Trafod yr adroddiad drafft**
(11.45 – 12.15) (Tudalennau 81 – 124)
- 8 Papur cwmpasu ar y diwydiant cerddoriaeth**
(12.15 – 12.30) (Tudalennau 125 – 131)

Mae cyfyngiadau ar y ddogfen hon

Submission to: Culture, Welsh Language and Communications Committee ,
National Assembly for Wales

Background

The National Lottery Heritage Fund (formerly known as the Heritage Lottery Fund / HLF) has been invited by the Culture, Welsh Language and Communications Committee to share its experience and expertise and contribute to the wider discussion around 'The role of arts and culture in addressing poverty and social exclusion'. We have also been asked to provide background to how we work. The discussion has so far focussed on:

- How effective has the Welsh Government been in improving participation in and access to culture for people in poverty?
- How effective have the efforts of Welsh Government sponsored bodies (namely the Arts Council, National Museum, National Library and the Royal Commission on the Ancient and Historic Monuments of Wales) and local government been in using culture to tackle poverty?
- What impact has the Welsh Government's Fusion programme had on using culture to tackle poverty?
- How effective have the Fusion pioneer programmes been in stimulating local collaboration?

Declaration of Interest

Baroness Kay Andrews OBE, the author of the March 2014 'Culture and Poverty' report, is the current Chair of the National Lottery Heritage Fund Committee for Wales and is also Trustee for Wales and Deputy Chair of the National Heritage Memorial Fund (the parent body for the National Lottery Heritage Fund).

<https://www.heritagefund.org.uk/people/baroness-kay-andrews-obe>

About the National Lottery Heritage Fund (the Fund)

The National Lottery was created by the John Major government with the first draw taking place in November 1994 and the unprecedented flow of funding to good causes starting soon afterwards.

Parliament ultimately decides on which good causes should benefit and in 2010 set the shares at 40% for community and 20% each for sport, arts and heritage. Funds are awarded by the 12 independent and expert arm's length distributors around the UK - of which the National Lottery Heritage Fund is one.

Created in 1994, the Fund, then known as the Heritage Lottery Fund (HLF) supports projects involving the national and local heritage of the United Kingdom. A UK-wide arm's length public body, we receive policy directions from the UK Government and from the Welsh Government (*see Appendix One*). Over the past 25 years we have invested over £400million of National Lottery funds into more than 2,600 projects in Wales.

The Fund invests in the full breadth of heritage, from museums, libraries and archives, to historic buildings and industrial sites, parks, landscape and natural heritage, and the intangible, cultures and traditions and people's memories. We understand 'culture' as referring to both heritage and the arts.

Heritage is for everyone

We see heritage as broad and inclusive; it is not defined by us but by those seeking our funding – applicants tell us what they value from the past and want to sustain and hand on to the future. In this way our funding helps to tell the stories of the many communities that make up our countries today and of our diverse, shared, heritage. Our projects speak to this inclusive approach, one strongly supported by National Lottery players. Regardless of the respondent's background, our work with National Lottery players in 2017 revealed strong connections with heritage. Heritage has wide appeal and is highly valued.

How effective has the Welsh Government been in improving participation in and access to culture for people in poverty?

The recently published National Lottery Heritage Fund Strategic Funding Framework 2019 – 2024, recognises explicitly, the potential of heritage to improve community cohesion and empowerment, to promote inclusion and

enhance health and wellbeing. We are raising our ambition to achieve greater inclusion in the heritage sector and for the next five years, every application for funding for every project, will need to achieve our new inclusion outcome “ *a wider range of people will be involved in heritage*”.

25 years of grant-giving experience and evidence shows the positive impacts of participation in heritage on health and quality of life. Commissioning Baroness Andrews to produce the report and to recommend ways in which cultural and heritage bodies could work more closely together, demonstrated that Welsh Government understood the difference that heritage can make to people and to communities. Introducing legislation such as the Well-being of Future Generations (Wales) Act 2015, further recognises the potential for culture and heritage.

There is considerable anecdotal evidence and examples to demonstrate that the Fusion model has been effective in improving access to heritage and culture for a wider range of people. National Lottery funding has added value to the funds allocated by the Welsh Government.

The Fund has been represented on the Cultural Inclusion Board since its first meeting in May 2015 and considers that the leadership and convening role of Welsh Government colleagues and the funding of Fusion Coordinators has enabled much of this success.

Our ‘Changing Lives’ advocacy campaign has highlighted individuals from around the UK who have benefited from HLF projects and gained social mobility:

<https://www.heritagefund.org.uk/search?keys=changing+lives>

How effective have the efforts of Welsh Government sponsored bodies (namely the Arts Council, National Museum, National Library and the Royal Commission on the Ancient and Historic Monuments of Wales) and local government been in using culture to tackle poverty?

The Fund works closely with each of the organisations identified in the Inquiry, either as a partner, a funder or within the National Lottery family. Submissions to the Inquiry and evidence already presented to the Committee have highlighted the good work that is already happening across Wales, thanks to the investment of the National Lottery Heritage Fund. In the case of the named organisations, these usually large scale

projects reflect the priorities that have shaped our work over the last five years. For example, to bring a further step change to our impact on work with young people, we launched Kick the Dust, a UK £10m programme designed to increase the ambition of heritage organisations working with young people aged 11-25. We commissioned young people to name the programme and recruited 16 youth ambassadors from around the UK to help us make funding decisions. National Museum Wales successfully applied for a grant and is currently delivering a project with a grant of £874,554.

Our funding has supported great strides in delivering increased participation over the last two decades. We are clear there is more to do. There are still many cultural, social and economic barriers that exist in accessing heritage. We are committed to showing leadership and working in partnership to achieve higher levels of participation in heritage, key to a flourishing, more equitable society.

Our future work will be supported by a new inclusion strategy, informed by our public consultation. As well as setting clear expectations that our funded organisations and the beneficiaries of the projects we fund should reflect more closely the demographics of the population across the UK, we want to drive the heritage and cultural sectors, alongside other agencies, to deliver better evaluation and collect more robust data on who is – and who is not - engaging with heritage to inform grant making moving forward

The lack of diversity in the heritage workforce and a culture of graduate/post-graduate entry routes to employment are also problems we have sought to tackle with targeted funding. In 2017 we funded a third round of Skills for the Future funding and challenged organisations to recruit and train a more diverse workforce representative of the UK population. Creative and Cultural Skills Wales received a grant of £696,000 from the Fund to deliver a programme of activity that will provide high quality, accredited training to 33 trainees with the aim of addressing issues relating to lack of diversity in the workforce.

Training will take place across Wales within a network of 7 lead heritage partners (MALD, Cadw, National Museum Wales, National Library of Wales, Wrexham Museum and Archives, Glamorgan Archives and Cardiff Story. and their sites (National Waterfront Museum, National History Museum, Big Pit, National Slate Museum, Conwy Castle, Caerphilly Castle, Wrexham Museum, National Library of

Wales), supported further by 15-20 additional heritage partners spanning the cultural heritage sector who will host the 3-month placements.

How effective have the Fusion pioneer programmes been in stimulating local collaboration?

As a result of the Fusion programme, organisations have collaborated in new and innovative ways.

The programme has created new opportunities for partnerships to be developed between heritage and non-heritage organisations. A platform has been provided for the heritage sectors to contribute to wider discussions and agendas demonstrate and communicate the value that heritage can offer to addressing issues of inclusion and wellbeing.

In addition to local collaboration, the Fusion programme has enabled wider strategic discussions to take place. For example, as a result of Baroness Andrews' report and the Fusion programme, the Public Transport Users Advisory Panel (PTUAP) had reported to the then Minister for Economy, Science and Transport with a series of recommendations around overcoming the barriers around transport to cultural sites. This was the first time in Wales the issue of transport barriers to cultural participation had been considered in a strategic context. A new resource was created and published on the Welsh Government website that provided best practice around transport considerations for heritage and cultural organisations.

There is evidence to suggest that as a direct result of Fusion, the networks and range of partners that heritage organisations work with has increased significantly.

What impact has the Welsh Government's Fusion programme had on using culture to tackle poverty?

There is no doubt that the Fusion programme has created new opportunities for partners to come together to work and think differently in a way that may not have happened without it. The National Lottery Heritage Fund has welcomed the programme and recognises that small amounts of money can create change. The programme has increased capacity in the sector through the creation of new resources (for example the 'Getting Started with Volunteers' toolkit, created by the WCVA). New training opportunities have been created and we are yet to see the impact of many funded projects.

There is a continued need to continue to evaluate the programme and the impact it is making, including collecting robust data that can be shared more widely across Welsh Government Directorates and priorities (health, education, social services).

APPENDIX ONE

Policy Directions in relation to Wales

The Welsh Ministers, in exercise of their powers conferred by section 26 (2) of the National Lottery Etc Act 1993 as transferred by the National Assembly for Wales (Transfer of Functions) Order 1999 and having consulted the Trustees of the National Heritage Memorial Fund (“the Fund”) pursuant to section 26 (5), hereby gives the following directions to the Fund:

To have regard to principles of the Well-being of Future Generations (Wales) Act 2015 which aims to improve the social, economic, environmental and cultural well-being of Wales and encourages public bodies to think more about the long term, work better with people and communities and each other, look to prevent problems and take a more joined –up approach. There are seven well-being goals including, ‘A Wales of vibrant culture and thriving Welsh Language’ and five ways of working – long-term, prevention, integration, collaboration and involvement.

In deciding to whom it distributes money, for what purpose, and under what conditions, the Trustees of the National Heritage Memorial Fund shall take into account the following matters:

1. Encourage the conservation, preservation, presentation, promotion and interpretation of all aspects of the natural, cultural and intangible heritage of Wales for future generations.
2. Have regard to the interests of Wales as a whole and the interests of different parts of Wales, taking account of the diverse demographic and deprivation patterns in the different parts of Wales.
3. Promote and support the Welsh language, reflecting the bilingual nature of Wales, and to work to the principle of not treating the Welsh language less favourably than English in all the Fund’s activities in Wales. To operate in line

with the Fund's agreed Welsh Language Scheme, and to monitor its implementation according to the agreed procedures.

4. Work strategically with others to maximise the impact of National Lottery funding for people and heritage, encouraging national, regional and local partnerships to do so.
5. Encourage the financial sustainability of the heritage assets of Wales and where viable and appropriate the community use of heritage assets in Wales with special regard to those at risk.
6. Provide opportunities for people, especially young people to gain the skills required to conserve, preserve, present and promote the heritage of Wales.
7. Encourage the use of appropriate professional standards in all projects.
8. Provide opportunities for people from across Wales of all ages and backgrounds, especially children and young people to have access to, to learn about, to enjoy and thereby, promote the diverse heritage of Wales.



cARTrefu, Age Cymru. Artist: Sophie McKeand

The National Assembly for Wales' Culture, Welsh Language and Communications Committee inquiry into the role of arts and culture in addressing poverty and social exclusion.

A Response from the Arts Council of Wales



Cyngor Celfyddydau Cymru
Arts Council of Wales



Noddir gan
Lywodraeth Cymru
Sponsored by
Welsh Government

The National Assembly for Wales' Culture, Welsh Language and Communications Committee inquiry into the role of arts and culture in addressing poverty and social exclusion. A Response from the Arts Council of Wales

- **How effective has the Welsh Government been in improving participation in and access to culture for people in poverty?**

The Welsh Government's delivery of culture is largely managed in Wales through the activities of the Welsh Government Sponsored Bodies (WGSBs). With the exception of those responsibilities falling under the remit of Cadw or the Government's Museums, Libraries and Archives Department, responsibility for culture is vested in various "arm's length" bodies.

The Welsh Government sets out its expectations of WGSBs in an annual Remit Letter. Addressing cultural poverty is identified as a priority, and it is the responsibility of WGSBs to reflect that responsibility (see below).

The policy imperative is, we believe, clear but the strategic context is complex. Being excluded from access to the arts is not just a consequence of poverty: it is a fundamental component in what it is to be 'poor'. The lack of opportunity to enjoy and take part in the arts is a significant part of people's experience of poverty.

One of the most important starting points issues is to acknowledge that poor people are neither intrinsically uncultured or disinterested in the arts – they are simply poor. Exposing people to arts and culture is not, on its own, going to eradicate the iniquities of transform the lives of social and economic disadvantage. If cultural deprivation is a feature of poverty, then it cannot be solved without addressing poverty itself. However, efforts to tackle poverty can be helped if art and culture are near the centre of what people do.

This is reflected in the approach adopted by the Arts Council of Wales and explained in our corporate plan, "For the Benefit of All..."

http://www.arts.wales/c_corporate-plans-and-strategies/144097

- **How effective have the efforts of Welsh Government sponsored bodies (namely the Arts Council, National Museum, National Library and the Royal Commission on the Ancient and Historic Monuments of Wales) and local government been in using culture to tackle poverty?**

Tackling poverty through culture has been an Arts Council of Wales objective for many years. We have supported and delivered a range of projects and programmes that specifically focus on providing opportunities for people

from our most deprived communities in Wales to engage with and participate in the arts.

Prominent examples of our approach include:

- **the activities of our Arts Portfolio Wales** – these are the 67 revenue funded organisations who provide annual programmes of work across Wales. In agreeing that work we place particular emphasis on work with people in disadvantaged communities
- **reaching into specific communities** – we fund specialist organisations such as Head 4 Arts in the south Wales valleys to work specifically in disadvantaged areas. This is also a feature of our Night Out community touring programme which works in partnership with the local authorities to help groups of volunteers across Wales bring the arts to the heart of their communities. In 2017/18 Night Out supported 319 promoters who hosted 511 performances in local communities across Wales. Many of these take place in former Communities First areas.
- **programmes that invest in the development of life chances** – through programmes such as Creative Learning through the Arts and Arts and Health we invest in individuals' creativity, capability and resilience. An important aspect of these programmes is to give people the life skills that will hopefully lead to greater success
- **investing in community-based regeneration projects** – through programmes such as Ideas People Places we aimed to embed the arts in imaginative, ambitious and innovative regeneration projects. The programme comprised seven different projects across Wales and ran for three years until 2018. The programme sought to test new models of regeneration, design, placemaking and community development, through arts based processes. The IPP programme was also designed to reflect the wider goals of the Well-being of Future Generations (Wales) Act and Arts Council of Wales's duty to carry out sustainable development. IPP was also seen as part of a wider regeneration strategy that supported the Welsh Government's (WG) regeneration framework, Vibrant and Viable Places.
- **working in partnership with like-minded organisations** – through our involvement in Fusion and cARTrefu Cymru, a partnership programme between ourselves, Age Cymru and the Baring Foundation. cARTrefu Cymru is supporting the delivery of creative arts projects in care homes across Wales and includes the training and mentoring of artist and care workers in social care settings.

However, our research shows that in spite of these interventions, we are still not reaching those people who are experiencing the consequence of economic or social disadvantage. This has led us to question whether the arts are increasingly accessible only to the most affluent in Welsh society. Over the past five years, the gap in attendance and participation between the most and the least well off has remained stubbornly fixed, with participation at around 6 percentage points and attendance widening from around 7 percentage points to 11 percentage points.

Our Council has recently published its new corporate plan ***For the benefit of all – 2018 – 2023***, in which one of only three priorities will be **Promoting Equalities as the foundation of a clear commitment to reach more widely and deeply into all communities across Wales.**

We are also undertaking a piece of scoping work to explore the key factors involved in widening engagement in the arts, learning from our major arts interventions from the last 3 – 4 years and experience further afield. The results of this work will inform the development of a detailed action plan in the new year.

- **What impact has the Welsh Government's Fusion programme had on using culture to tackle poverty?**

The Fusion programme has helped develop closer links and encouraged greater collaboration and networking between the Arts and Heritage / museum sectors. In the spirit of the Well-being of Future Generations Act, working together on Fusion has helped break down silo-working across the sector; led to a greater sharing of knowledge and ideas and enabled our combined limited resources to stretch further in pursuit of shared goals. Arts organisations have also benefitted from some of the training opportunities on offer through the Fusion programme (eg on Volunteering, fundraising).

The Fusion programme has helped arts organisations connect with some of our most disadvantaged communities thereby extending their reach. The Networking meetings have been particularly helpful in providing a space where cultural organisations find themselves across the table from community groups that they might not normally encounter in their usual circles

Much of the Arts Council's involvement has been at a strategic level, through our participation on the project's Cultural Inclusion Board; the Fusion Operations Group; the Learning Group as well as through our Night Out scheme's role as a National Partner.

Our Night Out scheme has worked proactively with Fusion partners, attending regional meetings and delivering Young Promoter projects (and in some cases Arts Award accreditation) in 6 of the 8 Fusion areas. This has provided opportunities for

young people and their families to engage with the arts in areas where these did not previously exist.

Awareness of the arts and cultural activities has increased in these communities and there has been an improvement in disseminating information about the offer to community partners that can spread the word wider. The fact that cultural opportunities are being recommended by trusted community coordinators is often more effective in persuading more people from disadvantaged areas to get involved in cultural activities than a cold approach from arts organisations themselves.

- **How effective the Fusion pioneer programmes have been in stimulating local collaboration?**

The central organisation and leadership of the Fusion Programme through the MALD team has been extremely well-managed and effective. The emphasis on ongoing monitoring and evaluation is a real strength.

In its second iteration, the Fusion model - which involves the funding of a coordinator in each partner region - seems to be the best use of fairly modest funds. The coordinators are increasingly proving effective brokers, able to straddle sectors, spot opportunities and stimulate collaboration.

The national networking days, training and cross-sector working is clearly, in our opinion, a strength of the programme.

Eitem 3

The role of arts and culture in addressing poverty and social exclusion

Professor Morag McDermont (Professor of Socio-Legal Studies, University of Bristol Law School)

Dr Eva Elliott (Honorary Research Fellow, Wales Institute of Social and Economic Research Data and Methods, Cardiff University)

1 Background

Both contributors were involved in a five-year research programme funded by the Economic and Social Research Council (ESRC), 'Productive Margins: Regulating *for* Engagement.'¹ Professor McDermont as Principal Investigator and Dr Elliott as a Co-investigator. The primary aim was to explore the question: How can we design regulatory regimes that begin from the capabilities of communities at the margins, finding ways of powerfully supporting the knowledge and passions of citizens? The programme involved academic researchers from the universities of Bristol and Cardiff and community organisations in Bristol and south Wales (South Riverside Community Development Centre (SRCDC) and the 3Gs Community Development Trust in the north Merthyr Tydfil). Through the Productive Communities Research Forum (a multi-disciplinary collaboration working together with the seven community organisations) seven research projects were co-produced as a way of seeing regulatory systems from the bottom up.

Dr Elliott was also the Principal Investigator on a three-year research project funded by the Arts and Humanities Research Council (AHRC), 'Representing Communities: Developing the Creative Power of People to Improve Health and Wellbeing.'² The aim of this project was to establish how community representations produced through creative arts practices (e.g. story-telling, performance, visual art) could be used as forms of evidence to inform health-related policy and service development. The case studies were rooted in five areas across

¹ <https://productivemargins.blogs.bristol.ac.uk/>

² <http://representingcommunities.co.uk/>

the UK: Butetown in Cardiff, North Merthyr Tydfil, Hodgehill in Birmingham, Dennistoun in Glasgow and Cromarty in the Highlands and Islands.

Both projects were part of the AHRC-led Connected Communities Programme,³ and involved community organisations (and communities themselves) in co-producing different aspects of the research (design, data production, analysis) and dissemination processes.

Dr Elliott led 'Strong Communities, Healthier People',⁴ one of Cardiff Universities' Flagship engagement projects which ended in December 2017 . As part of this Dr Elliott also led one of the Fusion projects in the first two years, *From Fort to Pit to Port*, leading to the creation of Cardiff University's Cultural Participation Research Network which currently has about 120 active members involving university researchers, people working in arts and heritage, and community organisations.⁵

Together we have accumulated a wealth of experience on the role of arts and heritage in addressing issues associated with poverty and social exclusion. Our evidence is primarily based on the value of arts and culture as part of a research process (not just in terms of the production and consumption of cultural products), which may also have an impact in terms of social action. All our community partners are rooted in communities that experience poverty or social marginalisation of some kind.

2 How effective has the Welsh Government been in improving participation in and access to culture for people in poverty?

Our research has facilitated engagement with arts and culture in a number of ways:

- Through networks or forums to create spaces for reflection, innovation and relationship building
- Through co-production of the research process
- Through the co-production of dissemination

There are however, profound barriers for community members to participate in any new arts or research project, including:

³ <https://connected-communities.org/>

⁴ <https://www.cardiff.ac.uk/strong-communities-healthier-people>

⁵ <https://wiserd.ac.uk/research/research-projects/cultural-participation-research-network>

- a) Time. People living in poverty rarely have the time to participate in activities that appear, at first hand, to have little relevance to their everyday lives. If out of work, they may have obligations associated with job seeking and related training. Others may also have more than one low paid job, and many have caring responsibilities.
- b) Money. People in poverty rarely have the finance required to cover incidental costs such as transport, childcare, out-of-home food.
- c) Transport. Getting to places can be a problem, particularly in rural or post-industrial areas where there may be distance to travel.
- d) Fear/unfamiliarity. For some anything to do with 'art', 'culture', heritage, can seem alienating and 'not for them'. The power of art is not always apparent and can be seen as a way of creating distance. Much depends on how arts and cultural organisations (or artists themselves) reach out to audiences, or how these encounters are mediated.
- e) Resentment. People in marginalised communities are used to short-time projects being parachuted in with little positive legacy. There is a parallel response to researchers who collect their data and disappear. They feel that they are being exploited to tick boxes or develop somebody else's agenda or CV.

In Productive Margins we worked directly with community organisations that had deep contextual knowledge of the people they worked with. All were grassroots organisations created to address particular concerns or to improve the circumstances and wellbeing of people they represented. They were place-based, community anchor organisations that emerged from the community, for the community. These organisations were expert in anticipating how the processes of working with arts based research may or may not work.

In Representing Communities, the researchers spent time connecting with different groups of people in the case study areas. Arts interventions emerged rather than being imposed.

2.1 Creating networks or forums to create spaces for reflection, innovation and relationship building

Networks and forums can create spaces in which people from different sectors (cultural, academic and community) can begin to understand each other and to identify productive ways of working together. It takes time for these networks/forums to break down barriers as the sectors have different terminologies, interests, agendas, capacities and resources. However, networks/forums can provide the spaces for reflection that drive innovation, provide ways of sharing resources and facilitate productive ways of addressing common concerns.

2.1.1 *Productive Communities Research Forum*

The Research Forum was predominantly a space to bring academics and community partners together, enabling academic expertise to be in dialogue with expertise-by-experience as equal partners to examine the possibilities for redesigning regulatory processes. The day-long Forum meetings provided opportunities to experiment with arts-based research practices as way of generating new ways of doing research, reflecting on how arts could be brought in, ideally at the very early stages of design, into the research process of each project. All the working groups that emerged from this process involved arts practitioners in a variety of ways to create the research projects. Embedding arts practice in co-production was a critical innovation in enabling those traditionally excluded from knowledge generation to become key knowledge producers. As a consequence, new ways of thinking, seeing and knowing emerged.

From the outset it was recognised that buy-in and commitment from the community organisations could not be assumed. Becoming involved in a research programme with no clear final outputs, outcomes or benefits for the organisations or the communities they represented was high risk. Participation in the research programme was funded with remuneration to the organisations and resourcing engagement was a feature of the Productive Margins programme throughout.

2.12 Cultural Participation Research Network

The CPRN was created out of the Fusion⁶ programme based in Cardiff and Merthyr. The initial project, *From Fort to Pit to Port*, involved the Communities First areas of Butetown, Riverside and Grangetown (BRG) and Ely and Caerau in Cardiff and North Merthyr Tydfil. In all areas Communities First activities were delivered by community anchor organisations (BRG: South Riverside Community Development Trust; Ely and Caerau: Action in Caerau and Ely (ACE), and in North Merthyr Tydfil: the 3Gs Community Development Trust). Arts and Heritage partners were numerous and included: National Museum Wales (particularly St Fagans National Museum of History), the Glamorgan and Gwent Archaeological Trust (GGAT), Glamorgan Archives, the Millennium Centre, Literature Wales, and Head for Arts. *From Fort to Pit to Port* was an unusual project as, first, it was university (rather than Local Authority) led and second, it involved communities living at some distance from each other. It is our belief that the latter was a strength in that it connected these communities and, through the activities, realised heritage and cultural connections as well as differences. Following Fusion, many of the partners wanted the partnership to continue. We now have around 120 university, cultural and community partners which meet quarterly and is usually hosted by a community or cultural partner. New partnerships continue to evolve (eg most recently the National Trust and the newly funded Caerau heritage project based in ACE) and we are frequently asked to host events (eg from Westminster's All Party Parliamentary Group on arts and health and wellbeing to discuss the report in relation to parallel developments in Wales⁷). The network receives a small amount of money from the Cardiff University led *Wales Institute of Social and Economic Research, Data and Methods* (WISERD), to cover costs, and there are intentions to extend the network beyond the Cardiff Capital Region to include other parts of Wales.

As this network is demand-led there is no remuneration for partners to participate. It is possible that money to fund deeper community participation (ie residents) will be sought in the future.

⁶ At the time it was called the Pioneer Programme

⁷ http://www.artshealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017_-_Second_Edition.pdf

2.2 Arts based co-produced research

Here we provide a number of examples; others are mentioned on the research websites (see footnotes, p1).

2.2.1 *Productive Margins*

PM innovated in the co-production of artist briefs and artist contracts and in the involvement of artists at the earliest stages of research co-design. Artists often participated as part of the research team and were seen to be knowledge producing rather than simply knowledge communicating.

Each project could call upon a central pot of funding to bring in artists as collaborators in the research. In some projects researchers had existing relationships with artists through which they involved community members. In these cases, it was clear that developing those relationships further would be preferable to instigating new, high-risk artist relationships within short-term projects. In others, however, projects developed collaborative open calls to involve professional artists in the role of community co-researchers.

Mapping, Making and Mobilising Merthyr

The artists involved were ones that the researchers (Professor Gabrielle Ivinson and Professor Emma Renold) had long-standing relationships. The research included a series of twelve arts-based workshops designed by sound, visual and filmmaking artists and offered to young people in a local youth centre and a school. Through working with artists, young people found new ways to express and reflect on their experiences of growing up in Merthyr. The workshops also facilitated the creation of a new film – ‘Graphic Moves’⁸ – featuring artistic outputs created in the workshops. The artworks celebrated young people’s relationships with their place, its people, and its landscape. Towards the end of the project researchers, artists and young people and workers from the Youth centre made a film showing what the centre meant to them in responding to some of the feelings of anger they experience in everyday life.⁹

⁸ <https://www.youtube.com/watch?v=DsVVkxmva3w>

⁹ <https://www.youtube.com/watch?v=DsVVkxmva3w>

Following interviews with young people, in which some young women discussed everyday sexism and gender-based violence, one of the researchers (ER) worked with six young women at Pen-Y-Dre High School around such issues during weekly 'Relationship Matters' lunch-clubs. The young women organised school assemblies, created artwork for exhibitions, completed a public action (in collaboration with Citizens Cymru Wales) on sexual harassment/everyday sexism by delivering a message (via Valentine's Day cards) to Assembly Members in Cardiff, and appeared on the radio and television. The work was key to strengthening the education section of the ground-breaking 'Violence Against Women, Domestic Abuse and Sexual Violence' Act.

Life-chances

This project examined the needs of low-income families in modern urban settings, seeking to enable communities to imagine how community needs could be met inside and outside of existing regulatory frameworks. Residents and workers from South Riverside in Cardiff and from the Single Parent Action Network in Bristol collectively commissioned artists Close and Remote to co-produce the project. Methods included:

- fictional characterisation for a collaboratively-written novel: participants developed fictional characters based on their own factual stories of life on low income.
- jewellery making, created a supportive environment for diverse participants (some with limited or no English language) to talk about fictional characters and so participate in a more equal way.
- The Game of Life Chances: based on an adaption of 'transactional analysis' the Game, enacted in public places, allowed people to inhabit different characters from the novel in a playful way.
- Visual deconstruction of political propaganda. The participants worked with the artists to de-construct the Coalition Government's 'Life Chances' imagery and to re-envision this with different family forms.

The novel is published and available on Amazon.¹⁰

¹⁰ <https://www.amazon.co.uk/Chances-Remote-Poulter-Sophie-Mellor/dp/1527203743>

2.22 Representing Communities

In north Merthyr Tydfil we worked directly with local schools and different groups of people to challenge negative media and policy images and stereotypes. The researcher, Dr Ellie Byrne, co-designed a number of projects working with materials with which different age-groups felt comfortable. Artists were brought in to work alongside with residents to produce stories, songs, photography, film, and memory jars. Films included a response by young people to the Welsh Government's own animation of the Wellbeing of Future Generations Act¹¹ and a film by older people about the importance of the community centre in bringing people together.¹² A group of young people were also trained up by a professional photographer to create photographs of how they saw their community. Artistic outputs were displayed and performed at Theatr Soar and the Redhouse and attracted over 200 people.

2.23 *Trek to Connect*

Trek to Connect (part of the Fusion programme) was inspired by, and built on a project, with a group of unemployed men living in North Merthyr Tydfil. As part of a project aimed at getting people engaged with the outdoor environment the men's group at the 3Gs were introduced to 'Geocaching' (an outdoor physical activity using mobile GPS devices to track local 'caches') through which they created a heritage trail around Cyfarthfa Castle. They noticed that the trail attracted many visitors – putting Merthyr in the spotlight. With additional funding from Cardiff University this was developed when they came together with groups of people from Butetown, Riverside, Grangetown, Caerau and Ely and with museums, archive and archaeological Trust partners. Together they developed a number of local trails as well as creating a 11-cache trail from Merthyr to Abercynon, aimed at re-discovering, recognising and showcasing the history and heritage that Cardiff and Merthyr share. The trail went live in July 2016 and the men from the 3Gs maintain it to this day. *Trek to Connect* involved people of all ages from all local areas, including a group of young people in danger of exclusion from school. Accredited training in archiving skills was provided alongside the development of trails.

¹¹ <https://www.youtube.com/watch?v=F1c9Ko8bZD4>

¹² <http://www.breakingbarriers.org.uk/this-place-is-a-godsend-by-cynthia-pat>

2.3 Arts based dissemination

2.3.1 Productive Margins

One PM research project, *Weathering the Storm*, explored the hidden value of community anchor organisations as the existence of the two Wales-based organisations' was threatened by the termination of the Communities First regeneration/poverty programme. The working group felt that interpretive art would be an important mechanism to both present data and be a means of engaging policy and community audiences with the issues it raised. Artstation were commissioned and an immersive art installation was sponsored by Mark Drakeford and shown at the Senedd for over two weeks in December 2018. It included 31 giant pop-up photographs of community activists and volunteers associated with the two organisations accompanied by a narrative soundscape (through headphones) of some of the data. The ideas were co-produced between the artists, the academics and the community organisation representatives.¹³

2.3.2 Representing communities

National Theatre Wales were involved from the outset in thinking how theatre might be used as a way of engaging community participants and audiences with research data. Common Wealth Theatre Company were commissioned to put on a performance, hosted in a local social club, which invited policy-makers to discuss how the community might be involved in the Wellbeing of Future Generations Act. Local people were involved in set building, writing and performing alongside professional actors, and set and sound artists. Local people were trained to facilitate conversations at two points during the performance. A film about the production is available.¹⁴

3 What impact has arts and culture had on tackling poverty?

We suggest the above have had a number of tangible impacts, above and beyond the confidence, and relationship-building, that often comes with engaging with arts and culture:

¹³ <http://www.artstation.org.uk/anchor-peoples/>

¹⁴ <https://www.youtube.com/watch?v=fH2JwZRdMnU>

- Working with the arts has provided a lens on poverty grounded in the experiences of those who are economically and/or culturally at the margins, and frequently overlooked or misunderstood, for example, enabling a critique of media representations of poverty and of the regulatory impact on families of low pay and unemployment;
- Two Productive Margins projects led to new economic activity in the form of community interest companies, Life Chances and Somali Kitchen CICs;
- Nearly all projects (including From Fort to Pit to Port) facilitated the development of new skills in terms of digital archiving, using archive materials, set building, jewellery making, writing, filming, photography and so on. Some of these were accredited, and schools projects dovetailed with the requirements of the national curriculum;
- The young people's art-work and creative activism in Professor Renold's Relationship Matters work Merthyr Tydfil were used as case studies and embedded in the new whole school approach statutory guidance. They were also cited as best practice in the expert panel's vision for the future of Sex and Relationships Education in Wales (Welsh Government 2018). Two members from the Relationship Matters project formed the core advisory group for the design and development of the co-created resource: AGENDA: A young people's guide to making positive relationships matter.
- The men's project gained recognition for the work that they had done for their community in terms of Best Community Group in Wales as for the Adult Education Inspire Awards in 2017. Their engagement with heritage trails in Trek to Connect was an important reason for winning the award. ¹⁵

4. How effective was the Fusion pioneer programmes have been in stimulating local collaboration?

Early experience of the Fusion pioneer programme demonstrated that it brought partners together and encouraged new forms of local collaboration. However, the imposition of an

¹⁵ <http://www.learningandwork.wales/wp-content/uploads/2017/06/LW-2017-Inspire-Awards-Profile-Interactive-Booklet.pdf> See pages 38 and 39

outcomes approach tended to discourage rather than encourage creative engagement. We would like to discuss this further with the Committee.

Dafydd Elis-Thomas AC

Y Dirprwy Weinidog Diwylliant, Twristiaeth a Chwaraeon

Llywodraeth Cymru

15 Mawrth 2019

Annwyl Dafydd,

Cymorth ariannol ar gyfer radio cymunedol

Mae'r Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu wedi cael gohebiaeth gan ddarparwyr radio cymunedol ynghylch eu pryderon bod y newidiadau i ofynion Ofcom ynglŷn â chynnwys a gynhyrchir yn lleol wedi effeithio'n andwyol ar allbwn newyddion yng Nghymru.

Er enghraifft, mae Mike Lewis, Cyfarwyddwr Gorsaf Radio Tircoed, wedi ysgrifennu ataf i ddweud:

The announcement this week by the major commercial radio networks that locally produced shows such as those provided by Swansea Sound and The Wave will now have their local news element cutback to a bare minimum. [means] Local presenters will lose their jobs, editors and technicians will also suffer...

The Bauer Media Group that owns both The Wave and Swansea sound have no interest in the non-commercial benefits of providing these stations with any real local content. Surely this is not in line with Welsh Assembly policy.

Rydym yn rhannu eu pryderon, ac oherwydd bod y pwnc hwn yn un yr ydym wedi ei ystyried yn ystod y deuddeg mis diwethaf, gobeithiaf y byddwch yn maddau hyd y llythyr hwn.

Sylwadau'r pwyllgor i Ofcom

Fel Pwyllgor, fe wnaethom ymateb i ymgynghoriad Ofcom ar eu canllawiau ddwywaith yn 2018. Yn ein ail lythyr fe ysgrifennom:

... reducing the number of approved areas is in our view likely to have a detrimental impact on some communities and lead to a greater centralisation of production. We are particularly concerned that if production moves out of rural, Welsh-speaking areas it could have a detrimental impact on the volume of Welsh language content: a matter of considerable concern for Welsh-speaking audiences who are already inadequately served by the commercial radio market.

... We continue to have concerns that as well as the economic and social impact of job losses, removing the boundary between South East and South West Wales could potentially reduce the extent to which radio stations are embedded in – and reflect – the areas to which they broadcast, leading to a further homogenisation of content.

Gwn hefyd ichi ymateb i Ofcom gyda phryderon tebyg, gan bwysleisio y byddai effaith llacio'r rheolau ar gynhyrchu deunydd lleol yn cael effaith fwy ar Gymru o ystyried 'gwendid y cyfryngau argraffedig yng Nghymru a'r diffyg sylw a gaiff materion Cymreig ym mhapurau newydd y DU'.

A wnewch chi roi'r wybodaeth ddiweddaraf i'r Pwyllgor am unrhyw sylwadau yr ydych wedi'u gwneud i Lywodraeth y DU neu Ofcom ers cyhoeddi'r canllawiau diwygiedig ar gynnwys lleol?

Arian ar gyfer radio cymunedol

Y llynedd cyhoeddwyd adroddiad ar ein hymchwiliad i radio yng Nghymru, '[Ar yr un donfedd](#)', lle buom yn trafod yr heriau sy'n wynebu radio cymunedol a chefnogaeth Llywodraeth Cymru drwy'r Gronfa Radio Cymunedol. Roedd ein hadroddiad yn dweud:

Nodwyd y llwyddiant sylweddol yr honnwyd y cafodd cronfa Radio Cymunedol Llywodraeth Cymru, a ddaeth i ben yn 2013-14. Credwn fod yr amser wedi dod i ailasesu'r penderfyniad hwn ac i ailgyflwyno cyllid penodol yn y maes hwn. Efallai y bydd synergeddau rhwng Radio Cymunedol, radio ysbyty a darparwyr newyddion hyperleol a gallai unrhyw ffynhonnell ariannu helpu i fynd i'r afael â phob maes.

Hoffem hefyd i Lywodraeth Cymru gyhoeddi ei gwerthusiad o lwyddiant y gronfa flaenorol, fel bod sail dystiolaeth i lywio polisi'r dyfodol a datblygiad cronfa newydd.

Gwnaethoch dderbyn ein hargymhelliad y dylai Llywodraeth Cymru gyhoeddi ei gwerthusiad o'r gronfa Radio Cymunedol ac, gan dynnu ar unrhyw wersi a ddysgwyd, ystyried cyflwyno cronfa newydd, gan ystyried unrhyw synergeddau rhwng Radio Cymunedol a darparwyr newyddion hyperleol eraill.

Yn ôl [ymateb](#) i'r Pwyllgor:

Cynhaliwyd adolygiad o Gronfa Radio Cymunedol Llywodraeth Cymru ac mae i'w weld ar wefan Llywodraeth Cymru¹...

Byddai angen inni hefyd ystyried blaenoriaethau eraill y mae angen rhoi sylw iddynt wrth inni ystyried unrhyw gynigion i ailsefydlu'r Gronfa.

¹ <https://gov.wales/docs/drah/publications/120724commradiofundreviewcy.pdf>

Byddai angen cyflwyno achos cryf i ddangos y byddai Cronfa newydd yn ychwanegu cryn werth o ran y radio cymunedol a fyddai ar gael ar draws Cymru, a hefyd o ran yr effaith y byddai'n ei chael.

Rydym yn deall bod llawer o flaenoriaethau yn cystadlu yn erbyn ei gilydd am arian yn eich portffolio. Fodd bynnag, mae Aelodau'r Pwyllgor yn cytuno bod difrifoldeb effaith y penderfyniadau gan ddarparwyr radio masnachol mewn ymateb i'r canllawiau diwygiedig ynghylch deunydd lleol yn gofyn am gamau lliniaru gan Lywodraeth Cymru.

Mae'r Pwyllgor yn cytuno ein bod bellach yn adolygu argymhelliad ein hadroddiad i ddweud y dylai Llywodraeth Cymru **ail-greu cronfa ar unwaith i gefnogi Radio Cymunedol**.

Mae eich adolygiad chi o'r Gronfa Radio Cymunedol yn nodi gwerth yr arian hwn. Ymhlith nifer o gasgliadau cadarnhaol, roedd eich adolygiad yn datgan:

Bu'r cymorth ariannol a gafwyd o dan y Gronfa Radio Cymunedol ar gyfer swyddi a chostau rhedeg yn fodd i'r gorsafoedd weithredu'n effeithiol a chanolbwyntio ar sicrhau'r manteision cymdeithasol i'w cymunedau sy'n ofynnol gan eu trwyddedau. Darparodd y swyddi a'r unigolion a recriwtiwyd i'w llenwi y sgiliau a'r arbenigedd allweddol i ddatblygu'r gorsafoedd a gwnaethant helpu'r gorsafoedd i gynhyrchu rhagor o incwm parhaus, er enghraifft, drwy werthu mwy o hysbysebion, hyfforddi gwirfoddolwyr a chreu cysylltiadau rhwng y gorsafoedd a'u cymunedau lleol.

A wnewch chi ymateb i'n hargymhelliad diwygiedig i ail-greu Cronfa Radio Cymunedol?

Hysbysebion Llywodraeth Cymru

Yn ein hadroddiad, gwnaethom argymhell y dylai Llywodraeth Cymru ddarparu mwy o hysbysebion y llywodraeth, yn enwedig ymgyrchoedd gwybodaeth gyhoeddus, ar orsafoedd Radio Cymunedol a rhoi canllawiau i gyrff eraill y sector cyhoeddus yng Nghymru i dynnu eu sylw at y posibiladau o ddefnyddio mwy ar y sector.

Fe wnaethoch chi dderbyn yr argymhelliad hwn a dweud wrthym:

Mae asiantaethau [...] yn chwilio am ffyrdd eraill o ymwneud â'r sector radio cymunedol. Er enghraifft, drwy ddarparu gwybodaeth am ymgyrch pa fo'n cael ei lansio a gofyn am gefnogaeth ar yr awyr – dyna a wnaed ar gyfer yr ymgyrch ddiweddar Magu plant. Rhowch amser iddo. Rydym yn cydnabod nad yw'r sector yn manteisio i'r eithaf ar ffrwd refeniw posibl.

Mae Llywodraeth Cymru wedi comisiynu ei hadroddiad ei hun ar faint o gynulleidfa y mae'r sector yn ei chyrraedd er mwyn cadarnhau'r ffigurau. Bydd yr adroddiad hwn yn cael ei ailanfon at asiantaethau ar restr

Llywodraeth Cymru, a bydd asiantaethau a staff cyfathrebu yn Llywodraeth Cymru yn cael eu hatgoffa am yr angen i ystyried ffyrdd o feithrin cysylltiadau â gorsafoedd radio cymunedol, fel y bo'n briodol, er mwyn gweithio ar ymgyrchoedd. Mae hyn yn cynnwys meddwl mewn ffordd fwy creadigol am sut y gall y sector radio cymunedol fod yn gysylltiedig â gwaith ymgyrchu y telir amdano.


Diolch i chi am nodi'r camau y mae Llywodraeth Cymru yn eu cymryd i annog yr asiantaethau ar ei rhestr ddyletswyddau i wneud gwell defnydd o radio cymunedol. Hoffem gael y wybodaeth ddiweddaraf am lwyddiant y dull hwn.

A wnewch chi roi rhestr i'r Pwyllgor o'r asiantaethau sydd wedi ymgysylltu â gorsafoedd radio cymunedol, disgrifiad o'u hymgysylltiad a gwerth yr hysbysebu sydd wedi cael ei wneud gan Lywodraeth Cymru dros y deuddeg mis diwethaf?

Gwn y byddwch yn cytuno y dylid cymryd camau brys i gefnogi radio cymunedol yng Nghymru. Mae eich adolygiad o'r Gronfa Radio Cymunedol, eich ymateb ysgrifenedig i'n hymchwiliad a'ch tystiolaeth i ni yn ein cyfarfod ar 26 Ebrill 2018 oll yn cefnogi'r casgliadau y daethom iddynt o ran gwerth Radio Cymunedol i bobl Cymru.

Gofynnwn i chi ymateb i'r tri chwestiwn a nodir yn y llythyr hwn erbyn **5 Ebrill** inni allu hysbysu ein rhanddeiliaid sy'n bryderus iawn am golli swyddi fel sydd ar fin digwydd yn y sector hwn.

Yn gywir,



Bethan Sayed

Cadeirydd y Pwyllgor



Ein cyf/Our ref: MA - P/DET/0364/19

Bethan Sayed AC
Cadeirydd Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu
Cynulliad Cenedlaethol Cymru
Bae Caerdydd
Caerdydd
CF99 1NA
Bethan.Sayed@assembly.wales

8 Ebrill 2019

Annwyl Bethan,

Diolch am eich gohebiaeth ddyddiedig 15 Mawrth mewn perthynas â gwasanaethau radio yng Nghymru. Byddaf yn ymateb i'r tri chwestiwn penodol yn eich llythyr.

A wnewch chi roi'r wybodaeth ddiweddaraf i'r Pwyllgor am unrhyw sylwadau yr ydych wedi'u gwneud i Lywodraeth y DU neu Ofcom ers cyhoeddi'r canllawiau diwygiedig ar gynnwys lleol?

Nid yw Llywodraeth Cymru wedi ysgrifennu at Ofcom yn benodol ar y mater hwn ers i'r newidiadau i'w ganllawiau lleol gael eu cyhoeddi yn 2018. Fodd bynnag, roedd Ofcom eisoes yn gwbl ymwybodol o safbwynt Llywodraeth Cymru, sef nad oeddem am weld y rheolau lleol presennol ar radio masnachol yn cael eu llacio ymhellach na'u dileu. Amlygwyd hyn yn ein tystiolaeth i ymchwiliad y Pwyllgor i wasanaethau radio yng Nghymru, y cyfeiriwyd ati yn ein hymateb i gynllun blynyddol drafft Ofcom ym mis Chwefror eleni.

Ar 13 Mawrth, mynychodd swyddogion Llywodraeth Cymru ddigwyddiad Ofcom ar ddyfodol radio yng Nghymru ac ailddatganwyd ein safbwynt. Ar 19 Mawrth, cefais gyfarfod â Chyfarwyddwr Ofcom i Gymru ac, unwaith eto, gwnaed ein safbwynt yn glir ar y mater hwn.

Mae Ofcom Cymru wedi nodi mewn trafodaethau gyda Llywodraeth Cymru – ac yn ei Gynllun Blynyddol ar gyfer 2019 a gyhoeddwyd ar 25 Mawrth – nad oes ganddo'r pwerau priodol ar hyn o bryd i ddiogelu cynnwys ieithyddol drwy ymgorffori rhwymedigaethau rhaglennu sy'n benodol i iaith mewn trwyddedau ar gyfer gorsafoedd teledu, masnachol a radio cymunedol lleol. Mae hwn yn fater i Lywodraeth y DU ei ystyried, a byddem yn ei hannog i wneud hynny.

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Gohebiaeth.Dafydd.Elis-Thomas@llyw.cymru
Correspondence.Dafydd.Elis-Thomas@gov.wales

Rydym yn croesawu derbyn gohebiaeth yn Gymraeg. Byddwn yn ateb gohebiaeth a dderbynnir yn Gymraeg yn Gymraeg ac ni fydd gohebu yn Gymraeg yn arwain at oedi.

A wnewch chi ymateb i'n hargymhelliad diwygiedig i ail-greu Cronfa Radio Cymunedol?

Rydym, wrth reswm, yn deall yr heriau sy'n wynebu'r sector radio cymunedol yng Nghymru. Rydym yn nodi'r sylwadau i'r Pwyllgor gan rai gorsafoedd radio cymunedol sy'n cyfeirio at bwysigrwydd Cronfa Radio Cymunedol Llywodraeth Cymru. Rwy'n falch bod y rhan fwyaf o orsafoedd a gafodd gymorth yn flaenorol wedi parhau i ddarlledu. Fodd bynnag, nid yw ein safbwynt mewn perthynas ag ailgyflwyno'r Gronfa wedi newid a byddai angen ystyried hyn yn unol â blaenoriaethau eraill y mae angen rhoi sylw iddynt. Byddai angen gwneud achos cryf i ddangos y byddai Cronfa newydd yn ychwanegu gwerth sylweddol at argaeledd ac effaith radio cymunedol ledled Cymru, yn enwedig tra bod gorsafoedd yng Nghymru eisoes yn gallu gwneud cais am arian gan y Gronfa Radio Cymunedol a weithredir gan Ofcom. Cadarnhaodd swyddogion Ofcom Cymru yn ystod ein cyfarfod diweddar ei fod eisoes yn hyrwyddo argaeledd ei gronfa i'r gorsafoedd radio cymunedol perthnasol a bydd yn parhau i wneud hynny.

A wnewch chi roi rhestr i'r Pwyllgor o'r asiantaethau sydd wedi ymgysylltu â gorsafoedd radio cymunedol, disgrifiad o'u hymgysylltiad a gwerth yr hysbysebu sydd wedi cael ei wneud gan Lywodraeth Cymru dros y deuddeg mis diwethaf?

Mae'r asiantaethau marchnata a chyfathrebu ar Fframwaith Llywodraeth Cymru yn tendro i wneud gwaith ymgyrchoedd ym mhob un o bortffolios y Llywodraeth. Nid oes cofnod canolog ar gael ar gyfer cyfanswm y gwaith sy'n cynnwys gorsafoedd radio cymunedol ym mhob adran bolisi. Fodd bynnag, mae enghreifftiau diweddar yn cynnwys ymgyrch Twf Swyddi Cymru ar Radio Caerdydd, ac ymgyrch Band Cyflym lawn ar BGfm a GTFM.

Bwriedir defnyddio gorsafoedd radio cymunedol mewn perthynas ag ymgyrchoedd Rhianta Cadarnhaol a Thasglu'r Cymoedd, a nodwyd eu bod yn llwyfan hysbysebu yn y briff a gyhoeddwyd yn ddiweddar ar gyfer ymgyrchoedd Isafswm Pris Alcohol a Rhoi Organau.

Fodd bynnag, fel yr awgrymwyd, rydym eisoes wedi ysgrifennu at asiantaethau'n eu hatgoffa i gynnwys gorsafoedd radio cymunedol wrth ddatblygu cynlluniau cyfryngau ar gyfer pob un o ymgyrchoedd Llywodraeth Cymru. Gall hyn naill ai fod fel rhan o'r cymysgedd hysbysebu neu drwy gynnwys gorsafoedd mewn modd addas a chreadigol, p'un bynnag yr ystyrir y bydd yn ymgysylltu orau â chynulleidfaoedd.

At hynny, o hyn ymlaen, gofynnir i asiantaethau ddarparu manylion o'r ymgysylltu ynghyd â gwerth hysbysebu i reolwr y Fframwaith. Bydd hyn ein galluogi, yn y dyfodol, i ddarparu manylion a gwerthoedd, yn unol â'ch cais.

Rydym hefyd yn y broses o drefnu cyfarfod rhwng Llywodraeth Cymru, ein prynwyr cyfryngau a'r gorsafoedd cymunedol er mwyn datblygu cydberthnasau a chyfleoedd ymhellach.

Yn gywir,



Yr Arglwydd Elis-Thomas AC/AM

Y Dirprwy Weinidog Diwylliant, Chwaraeon a Thwristiaeth
Deputy Minister for Culture, Sport and Tourism
Tudalen y pecyn 42

Shan Morgan

Yr Ysgrifennydd Parhaol

Llywodraeth Cymru

20 Mawrth 2019

Annwyl Shan,

Safonau'r Gymraeg

Mae'r Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu wedi derbyn llythyr gan Nick Ramsay AC, Cadeirydd y Pwyllgor Cyfrifon Cyhoeddus mewn perthynas â chyhoeddi Adroddiad Blynyddol a Chyfrifon Llywodraeth Cymru ar gyfer 2018.

Roedd y Pwyllgor yn pryderu bod fersiwn Gymraeg y cyfrifon cyfunol wedi eu cyhoeddi 12 diwrnod ar ôl y fersiwn Saesneg. Mae Cadeirydd y Pwyllgor wedi dweud bod hyn yn mynd yn groes i'r dyletswyddau a osodwyd ar Lywodraeth Cymru yn Rheoliadau Safonau'r Gymraeg (Rhif 1) 2015 sy'n ei gwneud yn ofynnol, wrth gynnal busnes cyhoeddus yng Nghymru, na ddylid trin y Gymraeg yn llai ffafriol na'r Saesneg.

Ar hyn o bryd mae, ein Pwyllgor yn cynnal ymchwiliad i gefnogi a hybu'r Gymraeg. Fel rhan o'r ymchwiliad hwn, rydym yn asesu effeithiolrwydd Mesur y Gymraeg (Cymru) 2011, yn ogystal â safonau'r Gymraeg sy'n deillio ohono.

Rydym yn awyddus i ddeall y materion a arweiniodd at gyhoeddi'r cyfrifon cyfunol yn hwyr yn Gymraeg, ac unrhyw gam a gymerwyd i sicrhau na fydd hyn yn digwydd eto yn y dyfodol. Byddem yn ddiolchgar pe gallech nodi'r rhesymau pam y digwyddodd hyn.

Yn ychwanegol, hoffem ddeall sut y mae Llywodraeth Cymru yn hybu ac yn cefnogi defnyddio'r Gymraeg yn ei threfniadau mewnol.

A wnewch chi ddweud wrthym y canlynol:

- y ddarpariaeth ynghylch hyfforddiant Gymraeg a'r nifer sy'n manteisio arno, yn Llywodraeth Cymru
- sut y mae arfer gorau yn cael ei hyrwyddo yn y sefydliad
- sut y mae gweithredu safonau'r Gymraeg yn cael ei fonitro yn y sefydliad?

Er mwyn llywio ein hymchwiliad, byddwn yn ddiolchgar am eich ymateb erbyn 17 Ebrill 2019.

Ar wahân, rydym wedi gwahodd Gweinidog y Gymraeg a Chysylltiadau Rhyngwladol i'n cyfarfod rhwng 9.30 ac 11.00am ar 10 Gorffennaf ar gyfer sesiwn graffu flynyddol. Hoffwn eich gwahodd i'r sesiwn hon i drafod sut y mae Llywodraeth Cymru yn bodloni ei rhwymedigaethau cyfreithiol o ran y Gymraeg. A wnewch roi gwybod i mi a ydych ar gael?

Yn gywir,



Bethan Sayed

Cadeirydd y Pwyllgor

Shan Morgan
Ysgrifennydd Parhaol
Permanent Secretary



Llywodraeth Cymru
Welsh Government

Bethan Sayed
Cadeirydd y Pwyllgor
Y Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu
Cynulliad Cenedlaethol Cymru

16 Ebrill 2019

Annwyl Ms Sayed,

Safonau'r Gymraeg

Diolch am eich llythyr dyddiedig 20 Mawrth 2019 yn holi am wybodaeth ynghylch y materion a arweiniodd at gyhoeddi'r cyfrifon cyfunol yn hwyr yn Gymraeg. Rwy'n gwerthfawrogi'r cyfle i egluro'r sefyllfa i'r Pwyllgor ac i'w darbwyllo ein bod wedi rhoi camau cadarn yn eu lle i sicrhau na fydd hyn yn digwydd eto.

Roedd Llywodraeth Cymru wedi wynebu nifer o anawsterau annisgwyl wrth baratoi'r cyfrifon blynyddol ar gyfer 2017-18. O ganlyniad roedd y cyfrifon 6 wythnos yn hwyrach na'r arfer yn cael eu llofnodi gan Archwilydd Cyffredinol Cymru. Dim ond fersiwn Saesneg y cyfrifon sy'n cael eu harchwilio gan Swyddfa Archwilio. Felly, yr arfer cyfredol yw bod y fersiynau Cymraeg a Saesneg yn cael eu gosod ar wahân gerbron y Cynulliad gyda Llywodraeth Cymru yn gosod y fersiwn Cymraeg a Swyddfa Archwilio Cymru yn gosod y fersiwn Saesneg.

Ar adeg cymeradwyo y fersiwn Saesneg o'r cyfrifon ar 1 Hydref 2018, nid oedd Llywodraeth Cymru wedi derbyn yr holl wybodaeth sydd ei hangen i gwblhau'r fersiwn Cymraeg o'r cyfrifon, gan gynnwys cyfieithiad o'r dystysgrif archwilio. Fodd bynnag, am ein bod ar frys i sicrhau bod set o gyfrifon i'w gosod gerbron y Cynulliad mewn pryd ar gyfer gwrandawriad y Pwyllgor Cyfrifon Cyhoeddus ar 15 Hydref 2018, ni wnaeth swyddogion roi digon o ystyriaeth i amhriodoldeb gosod y cyfrifon ar wahân. O edrych yn ôl, dylai swyddogion Llywodraeth Cymru fod wedi gofyn i swyddogion Swyddfa Archwilio Cymru i beidio gosod y cyfrifon ar wahân a gofyn am oedi i wrandawriad y Pwyllgor Cyfrifon Cyhoeddus. Rwy'n ymddiheuro'n ddiffuant am hyn.



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Yn unol â gofynion Deddf Llywodraeth Cymru 2006, y Swyddfa Archwilio sydd yn gosod cyfrifon cyfansawdd Llywodraeth Cymru gerbron y Cynulliad. Er mwyn osgoi unrhyw ddryswch yn y dyfodol byddaf yn awgrymu i Archwilydd Cyffredinol Cymru y dylai Llywodraeth Cymru gyflwyno ail fersiwn Cymraeg o'r cyfrifon i'r Swyddfa Archwilio fel y gall yr Archwilydd eu gosod ar yr un pryd a'r fersiwn Saesneg. Yn y cyfamser (ac ar wahân i'r newid arfaethedig i'r broses) gallaf roi fy sicrwydd absoliwt i'r Pwyllgor y bydd cyfrifon 2018-2019, y fersiynau Cymraeg a Saesneg, yn cael eu gosod ar yr un diwrnod.

Isod, rwy'n darparu'r wybodaeth ychwanegol y gofynnir amdani yn eich llythyr.

Y ddarpariaeth o ran hyfforddiant Cymraeg a'r nifer sy'n manteisio arno yn Llywodraeth Cymru:

Yn unol â'n dyletswyddau o dan Safonau'r Gymraeg, mae Llywodraeth Cymru yn cynnig ystod o gyfleoedd dysgu Cymraeg i'w gweithlu. Mae polisi dysgu Cymraeg gan y sefydliad i'r perwyl hwn. Yn unol â'r polisi rydym yn darparu ystod eang o gyfleoedd i'n staff i ddatblygu sgiliau'r Gymraeg yn y gweithle. Mae rhaglen lawn o wersi wythnosol, o lefel Mynediad hyd Uwch, yn cael eu darparu rhwng Medi a Mehefin bob blwyddyn, gyda disgwyliad, yn unol â'r polisi, y bydd staff yn mynychu'r gwersi'n gyson, yn sefyll arholiad ar ddiwedd y tymor o wersi, ac yn defnyddio'u sgiliau yn y gweithle. Mae gwersi gloywi iaith yn cael eu cynnig yn ogystal i'r rheiny sydd am ymestyn eu sgiliau.

Mae'r cynnig estynedig i staff o dan raglen Cymraeg Gwaith y Ganolfan Dysgu Cymraeg Genedlaethol yn golygu fod cyfleoedd hefyd i ddysgu dwys, i fynychu cyrsiau preswyl (mynychodd 18 o staff yn ystod 2018-19) ac i fanteisio ar fodylau dysgu ar lein y Ganolfan (mae 130 o staff wedi cofrestru ar gyfer y cwrs dysgu ar lein 10 awr). Rydym ni hefyd, o bryd i'w gilydd, ac mewn ymateb i alw, yn darparu cyrsiau mwy arbenigol. Rhai enghreifftiau yn ystod y ddwy flynedd diwethaf yw cyrsiau blasu iaith, cyrsiau cwrteisi ieithyddol ac ymwybyddiaeth iaith i staff diogelwch a staff derbynfydd, cyrsiau hyder wrth ateb y ffon i staff â sgiliau siarad lefel 3, a chyrsiau sgiliau gwasanaeth cwsmer dwyieithog o safon i staff rheng flaen. Mae cyfleoedd anffurfiol i ymarfer sgiliau hefyd yn cael eu hyrwyddo, megis sesiynau 'coffi a chlonc' amser cinio a rhaglen fentora ffurfiol i baru dysgwyr gyda siaradwyr rhugl i ymarfer eu sgiliau (mae 90 o siaradwyr rhugl wedi cofrestru i fod yn fentoriaid). Cynigir hyfforddiant 1 i 1 gyda thiwtor yn y gweithle i aelodau'r Uwch Wasanaeth Sifil yn ogystal, ac mae 11 o gydweithwyr, yn cynnwys fi fy hunan, yn manteisio ar y cynnig hwn ar hyn o bryd.

Dyma ystadegau'r gwersi ffurfiol wythnosol a gynhelir ar gyfer blwyddyn academaidd 2017-18

Lefel	Wedi cofrestru	Sefyll yr arholiad
Mynediad	84	28
Sylfaenol	55	22
Canolradd	51	13
Uwch 1+2	52	8
Cyfanswm	242	71



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Sut y mae arfer gorau yn cael ei hyrwyddo yn y sefydliad:

Mae mentrau amrywiol a blaengar ar waith i annog staff i ddefnyddio'u Cymraeg yn y gweithle yn y sefydliad, ac i roi cyfleoedd newydd i staff ddefnyddio'u Cymraeg. Nod y mentrau hyn yw datblygu sgiliau yn y Gymraeg a chynyddu hyder, drwy hyrwyddo teclynnau sydd yn cefnogi gweithio dwyieithog. Dyma rai esiamplau:

- a. canllaw i staff ar ddefnyddio Microsoft Translator (teclyn cyfieithu peirianyddol) ar gyfer cynhyrchu negeseuon dwyieithog mewnol a rhoi bras amcan o negeseuon Cymraeg;
- b. MailTips, sef negeseuon ar broffiliau Microsoft Outlook sydd yn nodi os ydy aelod o staff yn siaradwr Cymraeg neu'n dysgu Cymraeg (mae dros 1,000 o staff â neges ar eu proffil yn nodi "*Rydw i'n siarad Cymraeg*" a "*Rydw i'n siarad rhywfaint o Gymraeg*"), nod y cynllun hwn yw i gynyddu traffig e-byst cyfrwng Cymraeg o fewn y sefydliad;
- c. gwasanaeth gwirio testun y Gwasanaeth Cyfieithu sydd ar gael i'r rheiny sydd yn meddu ar sgiliau i ddrafftio dogfennau neu ohebiaeth yn Gymraeg, ond sydd angen gwirio'r drafft;
- d. teclynnau gwirio sillafu a gramadeg ar lein, megis Cysill a Chysgeir sydd gael ar bob peiriant staff ynghyd â chanllawiau ar eu defnyddio ar y fewnwyd;
- e. ymgyrchoedd cyfathrebu i annog staff i ddatblygu sgiliau, megis hyrwyddo'r gwersi Cymraeg yn y gweithle, cyfleoedd anffurfiol i ddefnyddio sgiliau, a rhaglen Cymraeg Gwaith y Ganolfan Ddysgu Cymraeg Genedlaethol.
- f. ymgyrch i osod polisi Grŵp ar waith i annog staff i ddefnyddio rhagor o Gymraeg ar y cyfrifiadur (er enghraifft, drwy gyflwyno rhyngwyneb Cymraeg Microsoft a'r fewnwyd yn agor yn Gymraeg yn ddiodyn i staff sydd â sgiliau Cymraeg ar lefel 4 a 5 – mae hyn gyfystyr ac oddeutu mil o staff).

Sut mae gweithredu Safonau'r Gymraeg yn cael ei fonitro yn y sefydliad:

Mae tîm bach wedi'u lleoli yn Grŵp Swyddfa'r Prif Weinidog yn gweithio ar gydymffurfiaeth Llywodraeth Cymru gyda Safonau'r Gymraeg. Mae prosesau mewnol cadarn mewn lle er mwyn sicrhau cydymffurfiaeth y sefydliad gyda'r Safonau, gan gynnwys:

- Cynnal gorolwg dros y gwaith o gasglu data er mwyn cydymffurfio gyda'r Safonau Cadw Cofnodion a osodwyd ar Weinidogion Cymru. Mae'r Safonau yma yn cynnwys: cofnodi nifer y cwynion a dderbynnir mewn perthynas â'r Gymraeg (o ran y Safonau ac yn gyffredinol); cadw cofnod o unrhyw gwynion ysgrifenedig a dderbynnir; cofnodi'r camau a gymerwyd i gydymffurfio gyda'r Safonau Lluo Polisi (gan gynnwys cynnal y broses o gytuno bob asesiadau



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effaith y Gymraeg); cofnodi sgiliau Cymraeg y gweithlu; cofnodi nifer y staff sydd yn mynychu cyrsiau a gynigir yn Gymraeg; a chynnal gorolwg dros y gwaith o gofnodi'r holl asesiadau sgiliau ieithyddol sydd yn ofynnol ar gyfer bob swydd newydd a wag, yn ogystal â'r categorïau o sgiliau ieithyddol a roddir i bob swydd newydd a wag.

- Adroddiad chwarterol i Weinidog y Gymraeg a Chysylltiadau Rhyngwladol ar weithredu'r Safonau yn ystod y chwarter, gan gynnwys manylion ar gwynion, diweddariad ar ymchwiliadau Comisiynydd y Gymraeg, a diweddariad ar weithredu'r camau gorfodi a ddaw yn sgil dyfarniadau'r Comisiynydd;
- Adroddiad Blynnyddol a gyhoeddir ar wefan y Llywodraeth ar weithredu'r Safonau, sydd yn cynnwys data ansoddol a meintiol ar weithredu'r gofynion ar draws y sefydliad;
- Adroddiad blynnyddol ar gwynion a gyflwynir i Fwrdd Llywodraeth Cymru i graffu yn amlinellu'r cwynion a dderbynnir yn ymwneud â'r Gymraeg, fesul Grŵp;
- Holiadur Rheolaeth Fewnol (Internal Control Questionnaire) flynyddol y sefydliad, sef teclyn monitro sefydliadol i Gyfarwyddwyr i hunan asesu eu rheolaeth o adnoddau a gofynion statudol yn ystod y flwyddyn, sydd yn cynnwys gofynion Safonau'r Gymraeg;
- Rhwydwaith o Gydlynwyr y Gymraeg ar draws y sefydliad sydd yn darparu sicrwydd o gydymffurfiaeth yn eu hardaloedd busnes mewn cyfarfodydd deufisol, ac sydd yn allweddol i rannu negeseuon ac arfer dda o fewn y sefydliad;
- Cyfarfodydd cynnydd cyson chwe misol gyda swyddogion Comisiynydd y Gymraeg i drafod cydymffurfiaeth ac ymchwiliadau cyffredinol, unrhyw dueddiadau a materion sydd yn codi, ac argymhellion a ddarperir gan y swyddogion.

Rydyn ni hefyd yn cynorthwyo'r sefydliad i gydymffurfio mewn ffyrdd ymarferol drwy fentrau amrywiol sydd yn cynnwys ymgyrchoedd cyfathrebu cyson ar ofynion y Safonau, sesiwn hyfforddiant wyneb yn wyneb ar gyrsiau anwytho staff newydd, gweithdai cydymffurfiaeth yn ôl y galw i grwpiau o staff penodol, bwletin cwynion chwarterol gyda "top tips" cydymffurfio, cyfres o ganllawiau cyflym ar y fewnrwyd ar sut i gydymffurfio (er enghraifft wrth drefnu cynhadledd, wrth gofnodi dewis iaith cwsmeriaid, ac wrth osod neges allan o'r swyddfa), pecyn cymorth i reolwyr llinell ar drafod y Safonau mewn cyfarfodydd cangen ac isadran, a phrosesau sefydliadol cadarn i sicrhau cydymffurfiaeth (megis addasu templedi caffael, templedi recriwtio a phenodiadau cyhoeddus, llythyron grantiau, a thempledi adnoddau dynol) i'w gwneud hi'n haws i staff i ymgyrraedd â'r gofynion. Mae'r gwaith yma yn cael ei oruchwylio gan Gyfarwyddwr yn Llywodraeth Cymru, sef y Prif Gwnsler Deddfwriaethol yn ogystal a'i reolwr, sef Cyfarwyddwr Cyffredinol sydd hefyd yn Bencampwr y Gymraeg yn y sefydliad.

Rwy'n cadarnhau y byddaf yn gallu mynychu sesiwn graffu'r Pwyllgor ym mis Gorffennaf i drafod ymhellach sut y mae'r Llywodraeth yn bodloni ei rhwymedigaethau cyfreithiol o ran y Gymraeg.



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Yn gywir, Shan Morgan

Shan Morgan

Ysgrifennydd Parhaol/ Permanent Secretary
Llywodraeth Cymru/ Welsh Government



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Roderic Gillespie

Prif Swyddog Gweithredol

CBAC

21 Mawrth 2019

Annwyl Roderic,

Addysgu hanes a diwylliant Cymru mewn ysgolion

Mae Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu yn craffu ar y drefn o ran addysgu hanes, diwylliant a threftadaeth Cymru mewn ysgolion.

Yn ystod haf 2018, cynhaliwyd pleidlais gyhoeddus yn gwahodd aelodau o'r cyhoedd i ddewis pwnc ein hymchwiliad nesaf. Cymerodd bron 2,500 o bobl ran yn y bleidlais a dewisodd 44 y cant ohonynt y pwnc hwn.


Ym mis Chwefror, cynhaliwyd digwyddiad i glywed gan ymarferwyr a phobl eraill sydd â diddordeb yn y mater hwn. Cafwyd llawer o sylwadau ar bwysigrwydd addysgu hanes Cymru i roi ymdeimlad o hunaniaeth i blant. Er ein bod yn glir bod gofynion i addysgu agweddau ar hanes Cymru yn y cwricwlwm ac o fewn meysydd llafur arholiadau, roedd yn amlwg bod gweithwyr proffesiynol o'r farn bod y sefyllfa'n dra wahanol ar lawr gwlad. Mae hyn yn amlwg yn bryder mawr ac yn fater y teimlwn y mae'n rhaid ei ddatrys ar adeg pan fo'r cwricwlwm newydd yn cael ei ddatblygu a'i weithredu.

Byddwn yn ddiolchgar pe gallech roi gwybodaeth i ni am y canlynol:

- A wnewch chi roi manylion am y cyrsiau hyfforddi Datblygiad Proffesiynol a Pharhaus a ddarperir gennych sy'n cefnogi'r gwaith o addysgu hanes Cymru ar lefel TGAU a Safon Uwch?
- Pa adnoddau dysgu, ar gyfer athrawon a disgyblion, sydd ar gael sy'n cefnogi'r gwaith o addysgu hanes Cymru ar lefel TGAU a Safon Uwch?
- O ran y cwrs Safon Uwch/Uwch Gyfrannol a gyflwynwyd i'w haddysgu o 2015 ymlaen, a oes gennych unrhyw ddata sy'n dangos faint o hanes penodol i Gymru y mae dysgwyr yn ei astudio?
- A yw CBAC yn ymwybodol o unrhyw faterion o ran cydymffurfiaeth ysgolion â'r gofyniad yn y fanyleb TGAU i addysgu cynnwys sy'n benodol i Gymru?

Byddwn yn ddiolchgar pe gallech ateb y cwestiynau hyn erbyn 24 Ebrill er mwyn llywio ein gwaith.

Yn gywir,



Bethan Sayed

Cadeirydd y Pwyllgor

Ms Bethan Sayed
Chair of the Culture, Welsh Language and Communications Committee
National Assembly for Wales

09 April 2019

Dear Bethan

The teaching of Welsh history and culture in schools

Thank you for your letter of March 21 requesting information on aspects of teaching Welsh history in schools and colleges in Wales. We provide below the responses under each heading outlined in your letter.

1. The Continuing Professional Development training courses provided by WJEC to support the teaching of Welsh history at GCSE and A Level

WJEC provides a comprehensive, annual programme of CPD training for practitioners to support the delivery of its qualifications. This includes a structured continuum of support, from **Preparing to Teach** events during the academic year leading into first teaching of a reformed qualification, **Next Steps** during Year 1 of teaching, **Approaches to Teaching** during Year 2 of teaching and **Assessment > Classroom Practice** events following the first and subsequent assessments / examinations, feeding back on candidate performance, focussing on areas of strength and weakness and effective teaching and learning strategies for improving learner outcomes.

The focus of CPD events will therefore depend on the stage of delivery of a qualification but will always consider any specific needs identified by stakeholders, feedback from practitioners, the WJEC Subject Officer and the senior examining team within the context of the specification requirements and its Assessment Objectives.

With regards to WJEC History qualifications in particular, it is important to note that, integral to the study of the GCSE specification (first teaching from September 2017), "learners must consider a Welsh perspective if the opportunity arises naturally from the subject matter and if its inclusion would enrich learners' understanding of the world around them as citizens of Wales as well as the UK, Europe and the world. Specifically, Units 1 and 3 will require candidates to make reference to the impact of historical change on Wales or on a Welsh perspective. Unit 1 assessments will include compulsory questions that require knowledge and understanding of Welsh History. Unit 3 assessments take a thematic approach to historical development. Candidates will be required to draw upon the Welsh context in their responses to specific Unit 3 questions."

At AS/A Level (first teaching from September 2015), included in the specification document is a requirement for “learners to be given opportunities, where appropriate, to consider a Welsh perspective if the opportunity arises naturally from the subject matter and if its inclusion would enrich learners’ understanding of the world around them as citizens of Wales as well as the UK, Europe and the world. Learners should also be given access to primary source material and historical interpretations which reflect a Welsh perspective where appropriate.”

CPD training relating to the delivery and assessment of the reformed GCSE and GCE History specifications and feedback from their assessment have and continue to reflect these requirements and have been delivered as followed:

GCSE History

CPD Event (full day face-to-face)	Academic Year	Outreach
Preparing to Teach	2016/17	4 events (Cardiff x 2, Carmarthen, Llandudno): 199 delegates
Next Steps	2017/18	4 events (Cardiff x 2, Carmarthen, Llandudno): 132
Approaches to Teaching	2018/19	4 events (Cardiff x 2, Carmarthen, Llandudno): 115
Assessment > Classroom Practice	2019/20 + beyond	TBC

GCE History

CPD Event (full day face-to-face)	Academic Year	Outreach
Preparing to Teach	2014/15	4 events (Cardiff x 2, Llanelli, Llandudno): 168 delegates
Next Steps	2015/16	4 events (Cardiff x 2, Llanelli, Llandudno): 142 delegates
Approaches to Teaching	2016/17	4 events (Cardiff x 2, Llanelli, Llandudno): 123 delegates
Assessment > Classroom Practice	2017/18 (+ beyond)	4 events (Cardiff x 2, Llanelli, Llandudno): 100 delegates

2. Learning resources available for teachers and pupils to support the teaching of Welsh history at GCSE and A level

WJEC provides an extensive range of free digital resources for both teachers and pupils studying aspects of Welsh history

<https://resources.wjec.co.uk/Pages/ResourceByArgs?subId=17> . These include:

GCSE: Patterns of Migration: The Welsh Context

GCSE: Depression, War and Recovery, 1930-1951

GCSE: The Development of Warfare, c.1250 to the present day

GCSE: Radicalism and Protest, 1810-1848

GCSE: Changes in Patterns of Migration, c.1500 to the present day

GCSE: Austerity, Affluence and Discontent, 1951-1979

GCE: Developing conceptual awareness—Unit 1. Welsh issues are dealt with, where relevant, in: government, rebellion and society in Wales and England; government, revolution and society in Wales and England; politics, protest and reform in Wales and England; politics, people and progress in Wales and England.

GCE: A guide to the learning and teaching of the interpretation issues at Unit 2. Again, Welsh issues are dealt with, where relevant, in: the mid-Tudor crisis in Wales and England; royalty, rebellion and republic; reform and protest; politics and society in Wales and England, c.1900–1939

GCE: Supporting the breadth study—Unit 3. Wales is the focus: Wales—resistance, conquest and rebellion. And Welsh elements are embedded in: poverty, protest and rebellion in Wales and England; parliamentary reform and protest in Wales and England, social change and reform in Wales and England.

GCE: Support for depth study 4—politics, society and the war: Wales and England c.1900–1918

Hodder Education has published the following textbooks covering significant aspects of Welsh history <https://www.hoddereducation.co.uk/history> :

GCSE: The Elizabethan Age, 1558-1603 and Depression, War and Recovery, 1951-1979

GCSE: Changes in Health and Medicine, c.1340 to the present day and Changes in Crime and Punishment, c.1500 to the present day

GCSE: CCA Cymru has also published a textbook for Crime and Punishment https://www.aber.ac.uk/caa-shop-assets/covers/thumbnails/9781845216801_sm.jpg

3. Data indicating the amount of specific Welsh history learners are studying for A/AS level History A/AS level, introduced for teaching from 2015

No specific data of this nature is captured; however in order to meet the requirements of the GCE course all learners must study elements of Welsh history. To avoid doing this runs the risk of the learners being unable to respond to examination questions.

GCE History Unit 1 is a period study that includes options that explicitly require references to events in Wales. These are: government, rebellion and society in Wales and England c.1485–1603; government, revolution and society in Wales and England, c.1603–1715; politics, protest and reform in Wales and England, c.1780–1880; politics, people and progress in Wales and England, c.1880–1980.

GCE History Units 2 and 4 are depth studies that include options that explicitly require references to events in Wales. These are: the mid-Tudor crisis in Wales and England, c.1529–1570; royalty, rebellion and republic, c.1625–1660; reform and protest in Wales and England c.1783–1848; politics and society in Wales and England, c.1900–1939.

GCE History Unit 3 is a breadth study that includes options that explicitly require references to events in Wales. These are: Wales—resistance, conquest and rebellion c.1240–1415; poverty, protest and rebellion in Wales and England, c.1485–1603; royalty, rebellion and restoration in Wales and England, c.1603–1715; parliamentary reform and protest in Wales and England, c.1780–1885; social change in Wales and England, c.1890–1990.

In addition there are several NEA Wales-specific tasks available to schools for study at GCE. These can be found at: https://www.wjec.co.uk/qualifications/history/r-history-gce-asa-from-2015/NEA%20suggested%20questions.pdf?language_id=1

4. Awareness of schools' compliance with the requirement in the GCSE specification to teach Wales specific content

WJEC is not aware of any issues regarding compliance with the requirement in the GCSE specification to teach Wales-specific content. Were schools not to do this they would risk candidates not being able to answer specific questions and/or accessing the higher Bands in certain questions.

For GCSE History, all content must be taught and this includes significant Wales-specific content where relevant.

GCSE History Unit 1 is entitled Studies in Depth – Wales and the wider perspective. It offers four options all of which have significant Wales specific content embedded https://www.wjec.co.uk/qualifications/history/r-history-gcse-2017/wjec-gcse-history-sams-unit-1-e.pdf?language_id=1 All content must be taught.

GCSE History Unit 3 is entitled Thematic studies from a broad historical perspective. It offers four options all of which have Wales specific content embedded. More specifically this includes the study of a Welsh historic site in each option https://www.wjec.co.uk/qualifications/history/r-history-gcse-2017/wjec-gcse-history-sams-unit-3-e.pdf?language_id=1 . In the assessment of these options, Question 7 requires specific Welsh content to be incorporated into responses in order to access Bands 3 and 4 in AO1. All content must be taught.

In addition there are several NEA Wales-specific tasks available to schools for study at GCSE [https://www.wjec.co.uk/qualifications/history/r-history-gcse-2017/GCSE%20History%20-%20Exemplars%20for%20NEA%20Topic%20Area%201%20\(10%2011%2016\).pdf?language_id=1](https://www.wjec.co.uk/qualifications/history/r-history-gcse-2017/GCSE%20History%20-%20Exemplars%20for%20NEA%20Topic%20Area%201%20(10%2011%2016).pdf?language_id=1) Were schools to choose a Wales specific NEA task up to 75% of the course followed at GCSE would contain significant aspects of Welsh history.

I trust that the information provided is sufficiently detailed and will aid the Committee's important work on this theme. If WJEC can be of further assistance, please do not hesitate to get back in touch.

Yours sincerely



Roderic Gillespie

Chief Executive

Meilyr Rowlands

Prif Arolygydd Ei Mawrhydi dros Addysg a Hyfforddiant yng Nghymru

Estyn

21 Mawrth 2019

Annwyl Meilyr,

Addysgu hanes a diwylliant Cymru mewn ysgolion

Mae Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu yn craffu ar y drefn o ran addysgu hanes, diwylliant a threftadaeth Cymru mewn ysgolion.

Yn ystod haf 2018, cynhaliwyd pleidlais gyhoeddus yn gwahodd aelodau o'r cyhoedd i ddewis o blith rhestr o bynciau posibl ar gyfer ein hymchwiliad nesaf. Cymerodd bron 2,500 o bobl ran yn y bleidlais a dewisodd 44 y cant ohonynt y pwnc hwn.

Rydym yn ymchwilio i sut y bydd cwricwlwm drafft Llywodraeth Cymru yn helpu i blant Cymru ddatblygu ymdeimlad o hunaniaeth drwy ddysgu am eu hanes, eu hiaith a'u harferion.

Ym mis Chwefror, cynhaliwyd digwyddiad i glywed gan ymarferwyr a phobl eraill sydd â diddordeb yn y mater hwn. Dywedodd nifer o bobl yn y digwyddiad mai prin yw'r dystiolaeth o faint o hanes Cymru a gaiff ei ddysgu yn yr ystafell ddosbarth. Er ein bod yn glir bod gofynion i addysgu agweddau ar hanes Cymru yn y cwricwlwm ac o fewn meysydd llafur arholiadau, roedd yn amlwg bod gweithwyr proffesiynol o'r farn bod y sefyllfa'n dra wahanol ar lawr gwlad. Mae hyn yn amlwg yn bryder mawr ac yn fater y teimlwn y mae'n rhaid ei ddatrys ar adeg pan fo'r cwricwlwm newydd yn cael ei ddatblygu a'i weithredu.

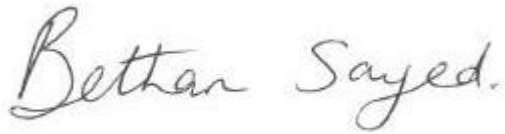
Un o'r sylwadau a gafodd gryn gefnogaeth oedd awgrym y dylai Estyn gynnal adolygiad thematig o'r drefn o ran addysgu hanes Cymru. Mae ymchwiliad y Pwyllgor ond megis dechrau, ond pe bai'r Pwyllgor yn penderfynu argymhell bod y Gweinidog Addysg yn ystyried gofyn i Estyn gynnal adolygiad thematig o'r drefn o ran addysgu hanes Cymru, byddwn yn croesawu eich barn ar ddichonoldeb cynnal adolygiad o'r fath.

Byddwn hefyd yn ddiolchgar o gael gwybod a oes gennych unrhyw wybodaeth am y cynnwys a'r drefn o ran addysgu hanes a diwylliant Cymru mewn ysgolion y gallwn ei defnyddio i lywio ein hymchwiliad. Mae gennym

ddiddordeb mewn clywed gan Estyn am ffyrdd o wella'r gwaith o addysgu'r pwnc hwn. A allwch chi roi gwybod i mi pwy fyddai'r person gorau yn Estyn i gysylltu â hwy er mwyn trafod hyn ymhellach?

Byddwn yn ddiolchgar pe gallech ateb y cwestiynau hyn erbyn 24 Ebrill er mwyn llywio ein gwaith.

Yn gywir,



Bethan Sayed

Cadeirydd y Pwyllgor

Bethan Sayed AM
Cadeirydd y Pwyllgor
Y Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu

17 Ebrill 2019

Annwyl Bethan

Addysgu hanes a diwylliant Cymru mewn ysgolion

Diolch am eich llythyr yn amlinellu gwaith y Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu wrth graffu ar addysgu hanes a diwylliant Cymru mewn ysgolion. Rwy'n falch fod y Pwyllgor wedi bod yn edrych ar y maes pwysig hwn. Mae'n faes y bu Estyn yn ei ystyried yn ddiweddar yn ein hadroddiad thematig ar 'Arfer dda yn y dyniaethau'. Rwyf wedi atodi crynodeb o'n sail dystiolaeth o'r adroddiad thematig ac o waith arolygu diweddar arall fel atodiad. Rwy'n gobeithio y bydd hyn yn ddefnyddiol i'r Pwyllgor.

Mae arolygwyr yn rhoi ystyriaeth eang i'r agwedd hon mewn arolygiadau craidd o ysgolion, ac yn adrodd arni trwy eithriad. O dan Faes Arolygu 3, addysgu a phrofiadau dysgu, rydym yn ystyried: 'y ffyrdd y mae'r ysgol yn datblygu cwricwlwm sy'n adlewyrchu natur cyd-destun yr ysgol yn llawn, gan gynnwys cynllunio gweithgareddau dysgu sy'n adlewyrchu amrywiaeth ddiwylliannol, ieithyddol ac ethnig Cymru ac ardal leol yr ysgol'.

Byddwn yn croesawu'r cyfle i gynnal adolygiad thematig mwy cynhwysfawr o addysgu hanes a diwylliant Cymru trwy ein cylch gwaith blynyddol. Gwyddoch fod y Gweinidog Addysg wedi ysgrifennu ataf yn ddiweddar yn amlinellu ei blaenoriaethau ar gyfer adolygiadau thematig yn ein cylch gwaith blynyddol ar gyfer 2019-2020. Mae lle i gynnal un adolygiad ychwanegol bob blwyddyn. Efallai yr hoffech drafod gyda'r Gweinidog p'un a ellid cytuno ar y gwaith hwn fel eitem ychwanegol eleni. Fel arall, gellid ei ystyried fel rhan o gylich gwaith blynyddol y flwyddyn nesaf i Estyn.

Os hoffech drafod yr agwedd hon ymhellach, neu os oes unrhyw dystiolaeth arall y gallaf ei darparu i'r Pwyllgor, mae croeso i chi gysylltu â mi. Os hoffech drafod ein gwaith yn y maes penodol hwn ymhellach, ein harolygydd arweiniol ar gyfer y dyniaethau yw Michelle Gosney, a gellir cysylltu â hi trwy:

Ymholiadau@estyn.llyw.cymru

Yours sincerely



Meilyr Rowlands

Prif Arolygydd Ei Mawrhydi dros
Addysg a Hyfforddiant yng Nghymru

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Ffôn/Telephone 02920 446446

ymholiadau@estyn.llyw.cymru • enquiries@estyn.gov.wales
www.estyn.llyw.cymru • www.estyn.gov.wales

Mae Estyn yn croesawu gohebiaeth yn Gymraeg a Saesneg. Bydd gohebiaeth a dderbynnir yn y naill iaith neu'r llall yn cael yr un flaenoriaeth. | Estyn welcomes correspondence in both English and Welsh. Correspondence received in either language will be given equal priority.

Atodiad: Tystiolaeth ar gyfer ymchwiliad y Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu i addysgu hanes a diwylliant Cymru mewn ysgolion

Rydym wedi cyflwyno amrywiaeth o dystiolaeth isod o'n gwaith arolygu craidd a'n gwaith thematig am addysgu hanes a diwylliant Cymru.

Crynodeb

- Mae llawer o athrawon yn defnyddio eu cyd-destun lleol a digwyddiadau hanesyddol Cymru yn effeithiol fel rhan o'u gwersi dyniaethau ac i ddarparu cyd-destun cyfoethog ar gyfer dysgu ym meysydd eraill y cwricwlwm. Mae'r cyfleoedd hyn yn cynorthwyo disgyblion i wella eu dealltwriaeth o hanes a diwylliant Cymru.
- Mewn ychydig o ysgolion, nid yw athrawon yn darparu digon o gyfleoedd i ddatblygu dealltwriaeth disgyblion o'u hardal leol. Mae hyn naill ai o ganlyniad i ddiffyg ymwybyddiaeth neu ddefnyddio enghreifftiau llai perthnasol o werslyfrau.
- Yng nghyfnod allweddol 4, ni fanteisir yn llawn ar ddatblygu'r dimensiwn Cymreig. Mae athrawon yn canolbwyntio'n gyfan gwbl ar ofynion penodol yr arholiadau. O ganlyniad, nid yw athrawon bob amser yn cysylltu dysgu disgyblion â chyd-destun lleol, lle bo modd.

Adroddiadau arolygiadau ysgolion uwchradd

Maes arolygu 1: Safonau

- Mae adroddiadau'n cynnwys ystod o enghreifftiau lle mae disgyblion yn trafod, yn darllen ac yn ysgrifennu am hanes a diwylliant Cymru, yn enwedig yng nghyfnod allweddol 3.

Er enghraifft:

Siarad a gwrando

- Datblygu eu medrau llafaredd trwy drafod boddi Capel Celyn a Thryweryn i greu argaeau

Darllen

- Cyfleoedd i ddefnyddio amrywiaeth o ffynonellau ysgrifenedig i ddethol a threfnu gwybodaeth berthnasol, er enghraifft am gymeriad Llewelyn ein Llyw Olaf
- Mae disgyblion yn adalw gwybodaeth am Batagonia ar ôl gwyllo pwt o fideo, ac yn trosglwyddo eu gwybodaeth i baragraffau syml caeedig
- Mewn gwersi daearyddiaeth, mae disgyblion yn darllen amrywiaeth o destunau am wahanol dirffurfiau i ddatblygu syniadau am sut cafodd 'Pont Werdd Cymru' yn Sir Benfro ei ffurfio.
- Mae disgyblion yn ymateb yn fedrus i gynnwys ac arddull testunau llenyddol, er enghraifft wrth gymharu cerddi sy'n dathlu llwyddiant tîm pêl-droed Cymru ym mhencampwriaethau Euro 2016.

Ysgrifennu

- Mewn gwersi hanes, mae disgyblion yn ysgrifennu dyddiadur pwrpasol am fywyd a gwaith glöwr ar droad yr ugeinfed ganrif.
- Mae disgyblion hyn yn trafod effaith dyfeisiau llenyddol, er enghraifft wrth anodi barddoniaeth Owen Sheers i nodi geiriau sy'n ysgogi delweddau.

Crynodeb o ddetholiadau o adroddiadau arolygiadau

Mae llawer o ysgolion yn cynnig cyfleoedd i ddisgyblion ddatblygu eu gwerthfawrogiad o dreftadaeth a diwylliant Cymru, fel yr Eisteddfod flynyddol a chyrsiau preswyl yng Nglan-Ilyn, Llangrannog neu Gaerdydd.

Mae disgyblion yn elwa ar gyfleoedd addas i wella eu dealltwriaeth o dreftadaeth a diwylliant Cymru, er enghraifft trwy gymryd rhan mewn cystadlaethau gyda'r Urdd, mentrau'r Fenter Iaith ac ymweliadau â lleoedd o ddiddordeb lleol fel Amgueddfa Lofaol Cymru Big Pit.

Caiff disgyblion gyfleoedd priodol hefyd i astudio themâu lleol a threftadaeth ddiwylliannol yn eu pynciau academaidd. Er enghraifft, maent yn dysgu am arwyr Cymru a therfysgoedd Beca, ac effaith yr Ail Ryfel Byd ar ardaloedd Cymru.

Mewn ychydig o ysgolion, nid yw'r agwedd hon ar waith yr ysgol wedi'i datblygu'n ddigonol.

Adroddiadau arolygiadau ysgolion cynradd

Maes arolygu 1: Safonau

Mae adroddiadau'n cynnwys ystod o enghreifftiau lle mae disgyblion yn datblygu eu medrau allweddol wrth iddynt ddysgu am hanes a diwylliant Cymru, yn enwedig yng nghyfnod allweddol 2.

Er enghraifft:

Siarad a gwranddo

- Mae disgyblion yn datblygu eu medrau llafaredd ac yn archwilio gwahanol sefyllfaoedd trwy chwarae rôl wrth greu sript drama i bortreadu bywyd faciwi yn ystod yr Ail Ryfel Byd
- Mae disgyblion yn gwranddo'n ofalus ar gyflwyniadau trwy ddefnyddio technegau i gofio'r prif bwntiau gan wneud nodiadau a chrynhoi, er enghraifft wrth wrando ar ymwelwyr yn ail-ddweud eu profiadau o fywyd yn y pyllau glo.

Darllen

- Wrth ymchwilio i thema benodol, fel stori Betsi Cadwaladr, mae disgyblion yn defnyddio ystod o strategaethau darllen, fel brasddarllen y testun i ddod o hyd i eiriau allweddol, ymadroddion, yr hanfod, a'r prif syniadau neu themâu.
- Yn eu gwaith am yr Ail Ryfel Byd, mae disgyblion yn nodi nodweddion testunau, fel y cyflwyniad i'r testun, y dilyniant, y darluniau, a graddau'r ffurfioldeb, er enghraifft o adroddiadau papur newydd y cyfnod.
- Wrth ymchwilio i'r Rhufeiniaid yng Nghymru, mae disgyblion yn defnyddio gwybodaeth o ffynonellau dibynadwy, ar sgrin ac ar bapur, gan ddewis a lawrlwytho yn ôl yr angen. Yn aml, bydd disgyblion mwy abl yn cymharu safbwynt gwahanol awduron ar yr un testun, yn coladu ac yn gwneud cysylltiadau rhwng gwybodaeth a syniadau o wahanol ffynonellau, ac yn gwahaniaethu rhwng ffeithiau, damcaniaethau a barn.

Ysgrifennu

- Yn eu gwaith thematig ar draws y cwricwlwm, mae disgyblion yn ysgrifennu am hanes Cymru a'i diwylliant trwy *genres* amrywiol, er enghraifft trwy ail-ddweud stori Dewi Sant yn eu geiriau eu hunain neu drwy greu disgrifiadau a phortreadau manwl o ryfelwr Celtaidd. Mae llawer ohonynt yn cyflwyno eu gwaith mewn ffurfiau gwahanol, fel adroddiad papur newydd ar fomio Abertawe yn ystod yr Ail Ryfel Byd, neu bamffled am fanteision ymweld â chastell lleol ac amwynderau eraill i dwristiaid.

- Yn eu gwersi, mae disgyblion yn ysgrifennu dyddiadur ffuglennol am fywyd a gwaith plentyn yn ystod oes Fictoria yng Nghymru. Maent yn defnyddio geirfa sy'n benodol i'r pwnc yn annibynnol, ac yn cysylltu ffeithiau allweddol o'u dysgu blaenorol.
- Mae llawer ohonynt yn creu cyflwyniadau gan ddefnyddio TGCh i atgyfnerthu eu dysgu am ddigwyddiadau hanesyddol, er enghraifft creu cyflwyniad ffeithiol am fywyd Harri'r VIII neu ffeithlen am gymeriadau hanesyddol, ac eiconau o'u hardal leol, fel O.M. Edwards.

Darpariaeth

Crynodeb o ddetholiadau o adroddiadau arolygiadau

Mae llawer o ysgolion yn cynllunio themâu diddorol a difyr lle mae hanes a diwylliant Cymru yn aml yn ymddangos fel elfen o'r dysgu. Er enghraifft, wrth astudio'r Ail Ryfel Byd, mae athrawon yn cynllunio i addysgu disgyblion ynglŷn â'r modd yr effeithiodd y rhyfel ar Gymru. Maent yn canolbwyntio ar ddatblygu gwybodaeth disgyblion am y rhyfel, gan gynnwys bod yn faciwî, bywyd bob dydd ac effeithiau bomio mewn ardaloedd o Gymru.

Mae llawer o ysgolion yn cynnig cyfleoedd i ddisgyblion ddatblygu eu gwerthfawrogiad o dreftadaeth a diwylliant Cymru, er enghraifft trwy'r thema am y Tuduriaid yng Nghymru. Mae athrawon yn datblygu gwybodaeth disgyblion am sut dechreuodd llinach y Tuduriaid, cronoleg brenhinoedd/breninesau arwyddocaol, a sut newidiodd Cymru a Lloegr yn ystod cyfnod llywodraethu'r Tuduriaid.

Mae'r rhan fwyaf o ysgolion yn creu themâu neu destunau dysgu sy'n archwilio'r hanes a'r diwylliant lleol yn dda. Mae'r profiadau hyn yn aml yn gysylltiedig â'r diwydiannau lleol sy'n amlwg yn yr ardal, fel y diwydiant llechi yng Ngogledd Cymru a'r diwydiant glo a dur yn y de. Yn yr enghreifftiau hyn, mae athrawon yn cynllunio i ddatblygu gwybodaeth disgyblion am sut a pham y dechreuodd y diwydiant cloddio, effaith y diwydiant ar fywyd bob dydd, a gwaddol a dyfodol y diwydiannau hynny yng Nghymru.

Mae llawer o ysgolion hefyd yn datblygu eu themâu cwricwlwm i ymgorffori nodweddion allweddol yr ardal leol, er enghraifft ei hadeiladau eiconig fel cestyll neu adeiladau o gyfnodau hanesyddol penodol. Mae bron pob un o'r ysgolion hyn yn annog gwerthfawrogiad disgyblion trwy ymweld â'r henebion hyn i ddyfnhau eu dealltwriaeth.

Mae llawer o ysgolion hefyd yn datblygu dealltwriaeth a gwybodaeth disgyblion am bobl ysbrydoledig a'r modd y maent yn dylanwadu ar ddiwylliant modern.

Mae disgyblion yn elwa ar gyfleoedd addas i wella eu dealltwriaeth o dreftadaeth a diwylliant Cymru, er enghraifft trwy gymryd rhan mewn cystadlaethau gyda'r Urdd, mentrau'r Fenter Iaith ac ymweliadau â lleoedd lleol o ddiddordeb fel Amgueddfa Lofaol Cymru Big Pit. Mae profiadau pellach yn cynnwys cymryd rhan yn yr Eisteddfod flynyddol, a chyrsgau preswyl yng Nglan-llyn, Llangrannog neu Gaerdydd.

Detholiad o ganfyddiadau o 'Arfer dda yn y dyniaethau'

Mae datblygu gwerthfawrogiad a dealltwriaeth disgyblion o'r dimensiwn Cymreig a lle Cymru yn y byd yn nodwedd gref yn y rhan fwyaf o'r ysgolion yr ymwelwyd â nhw.

Yn yr ysgolion cynradd yr ymwelwyd â nhw, mae athrawon yn sicrhau bod cysylltiadau uniongyrchol yn cael eu gwneud i ddisgyblion â'u hardal leol, lle bo'n briodol o fewn testunau'r dyniaethau, er enghraifft cynhyrchu perfformiad am y diwydiant llechi lleol, ymgymryd â rolau trigolion Llandaf ym 1605 neu ymweld â safleoedd hanesyddol lleol.

Yn y rhan fwyaf o ysgolion uwchradd lle gwelir arfer dda, mae pynciau'r dyniaethau'n gwneud cysylltiadau priodol â hanes neu ddaearyddiaeth Cymru. Mewn hanes, gallai hyn gynnwys astudio'r ardal leol, dysgu

am ddigwyddiadau cenedlaethol arwyddocaol fel trychineb Aberfan neu faterion lleol fel milwyr y Rhyfel Byd Cyntaf o Fwcle. Mewn daearyddiaeth, caiff disgyblion eu hannog i archwilio materion lleol, er enghraifft llifogydd yn Nhowyn a'r Rhyl.

Mewn rhai ysgolion, nid yw athrawon yn darparu cyfleoedd digonol i ddatblygu dealltwriaeth disgyblion o'u hardal leol. Mae hyn naill ai o ganlyniad i ddiffyg ymwybyddiaeth o'r cyfleoedd y gall yr ardal leol eu cynnig, neu am fod athrawon yn defnyddio enghreifftiau a welir mewn gwrslyfrau nad ydynt yn aml yn berthnasol i ddisgyblion, yn hytrach na datblygu eu henghreifftiau eu hunain gan ddefnyddio'r cyd-destun lleol.

Yng nghyfnod allweddol 4, ni fanteisir yn llawn ar ddatblygu'r dimensiwn Cymreig. Mae athrawon yn canolbwyntio'n gyfan gwbl ar ofynion penodol yr arholiadau. O ganlyniad, nid yw athrawon bob amser yn cysylltu dysgu'r disgyblion â chyd-destun lleol, lle bo modd.

Rhodri Talfan Davies
Cyfarwyddwr
BBC Cymru

10 Ebrill 2019

Annwyl Rhodri,

Cynllun blynyddol 2019-20 y BBC

O fewn Cynulliad Cenedlaethol Cymru, mae'r Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu yn gyfrifol am oruchwylio darpariaeth y BBC o'i gylch gwaith yng Nghymru.

Yng Nghynllun Blynyddol 2019-20 y BBC, a gyhoeddwyd yn ddiweddar, nodais y cynnig i gyflwyno cais i Ofcom i ddiwygio'r Drwydded Weithredu ar gyfer gorsafoedd radio yn y Cenhedloedd a'r Rhanbarthau. Mae'r cynnig i amrywio'r cwota ar gyfer cynnwys llafar yn y bennod ar 'Newidiadau posibl i wasanaethau cyhoeddus y BBC' yn dweud:

'we will be asking Ofcom to amend the Operating Licence to remove the 100% speech quota at breakfast time, whilst retaining the overall 60% quota for speech content between 06:00–19:00 on weekdays.'

Mae'r Pwyllgor yn bryderus iawn am effaith y cynnig hwn ar wasanaethau radio i bobl Cymru. Byddai symud i ffwrdd o gynnwys llafar 100% amser brecwast yn golygu bod llai o ffocws ar faterion cyfoes. Mae slot y bore yn ffordd bwysig o roi gwybod i bobl am newyddion sy'n effeithio arnynt. Heb y ffocws hwn sy'n benodol i Gymru, bydd pobl yng Nghymru yn llai gwybodus am y penderfyniadau democrataidd sy'n effeithio arnynt.

Mae gennym ddigon o raglenni amser brecwast 'arddull cylchgrawn' sydd â chymysgedd o newyddion, chwaraeon, cerddoriaeth a chyfweliadau gan orsafoedd radio y BBC a radio masnachol. Mae'r gofyniad i ddilyn fformat siarad yn unig ar gyfer gorsafoedd sy'n cwmpasu'r rhanbarthau a'r cenhedloedd yn dod â lluosogrwydd o ran y dewis o orsafoedd radio sydd ar gael. Dyna'r rheswm pam yr ydym yn gwrthwynebu'r cynnig i ofyn i Ofcom ddiwygio'r Drwydded Weithredu.

Ni allwn gymryd y risg o golli'r craffu a'r sylw i faterion Cymreig sy'n bodoli ar hyn o bryd yn y slot amser hwn. Fe'ch anogaf i dynnu Radio Wales a Radio Cymru o'r cais i Ofcom i newid y Drwydded Weithredu.

Yn y cyfamser, byddwn yn ddiolchgar pe gallech ysgrifennu ataf yn nodi'r rhesymau pam mae Radio Wales a Radio Cymru yn teimlo bod cyfiawnhad dros y cais hwn i Ofcom, a sut y byddwch yn sicrhau y bydd y ffocws ar faterion cyfoes Cymru yn cael ei gynnal os caiff y gofyniad am 100% o gynnwys llafar ei ollwng.

Er mwyn rhoi gwybodaeth i'r Pwyllgor ar y cyfle cyntaf, byddwn yn ddiolchgar pe gallech ateb erbyn 26 Ebrill 2019.

Yn gywir,



Bethan Sayed
Cadeirydd y Pwyllgor

Director Wales
Cyfarwyddwr Cymru

16 Ebrill 2019

Bethan Sayed, AC
Cadeirydd, Pwyllgor Diwylliant, yr Iaith Gymraeg a Chyfathrebu
Cynulliad Cenedlaethol Cymru
Bae Caerdydd
CF99 1NA

Annwyl Bethan,

Diolch i am eich llythyr dyddiedig Ebrill 10fed, 2019 ynglŷn â Chynllun Blynyddol y BBC.

Fel y gwyddoch, mae'r BBC wedi datgan yn y Cynllun rai o'r meysydd lle mae'n ystyried gwneud newidiadau rheoleiddiol.

O ran radio, adran Cenedloedd a Rhanbarthau'r BBC sy'n goruchwyllo'r holl orsafoedd radio lleol a chenedlaethol yng Nghymru, Lloegr, yr Alban a Gogledd Iwerddon. Ar hyn o bryd, mae gan y gorsafoedd radio hynny gwtâu sylweddol ar gyfer cynnwys llafar (60% o'r cynnwys rhwng 06:00 a 19:00 a 100% rhwng 07:00 a 08:30 yn ystod dyddiau'r wythnos). Mae'r cwtâu hyn yn cael eu rheoleiddio gan Ofcom.

Pwrpas cais arfaethedig y BBC i ddiddymu'r rheidrwydd i gael 100% o gynnwys llafar yn y bore (ac yn hytrach fabwysiadu 60% o gynnwys llafar drwy gydol y dydd) yw rhoi'r hyblygrwydd angenrheidiol i'r gorsafoedd radio unigol ledled y DU i ymateb i'r newid mewn patrymau gwranddo.

Yn fyr, mae'n fodd i ddatganoli'r penderfyniadau yma i'r arweinwyr golygyddol sydd yn y man gorau i benderfynu beth sydd fwyaf addas yn eu hardal nhw – yn hytrach na chael eu clymu gan un rheol i bawb.

Fodd bynnag, fel rydym wedi dweud eisoes, nid oes gennym unrhyw gynlluniau i newid ffocws BBC Radio Wales a Radio Cymru ar newyddion yn ystod yr oriau brig.

Yn wir, fe gyhoeddodd BBC Radio Wales wedd newydd i'r rhaglenni newyddion fis diwethaf. Mae'r newid mwyaf i'r rhaglen newyddion dros amser brechwast gyda

Claire Summers yn cyflwyno'r newyddion a'r chwaraeon diweddaraf o'r amser cynharach o 06:00 hyd 08:30.

Oliver Hides fydd yn cymryd yr awenau ar fore Gwener a Sadwrn (gyda rhaglen newyddion estynedig dros frecwast ar ddydd Sadwrn). A bydd Gareth Lewis yn cyflwyno rhaglen newyddion gyda'r nos ar ei newydd wedd rhwng 17:00 a 18:00.


Yn bennaf oll, bydd y newidiadau yma'n sicrhau fod newyddion yn parhau yn ganolbwynt i'n gorsaf radio genedlaethol. I fod yn glir, bydd y rhaglenni yma'n parhau i fod yn rhai gyfan gwbl llafar eu cynnwys a byddant yn parhau i ddal y rheini sy'n gwneud penderfyniadau i gyfrif. Yn groes i rai sylwadau cyhoeddus, nid rhaglenni cylchgrawn mo'r rhain. Byddant yn ymdrin â storïau mwya'r dydd ac yn cynnig golwg dreiddgar ar y materion a'r dadleuon sy'n llunio'r Gymru fodern a'r byd ehangach.

Ond byddant hefyd yn ymateb i alwadau cynyddol y gynulleidfa am newyddion sy'n adlewyrchu eu diddordebau a'u pryderon nhw. Felly gallwch ddisgwyl ffocws ar bobol a chymunedau yn gymaint â'n sefydliadau. Fyddan nhw ddim ofn edrych ar ochr ysgafnach newyddion a digwyddiadau Cymru gan bo gan raglenni newyddion radio'r gofod i wneud y ddau beth ac mae'n cynulleidfaoedd yn disgwyl i ni allu canfod cydbwysedd rhyngddynt.

Gan fod cymaint o ddiddordeb wedi bod yn y mater, ry'n ni hefyd wedi cyhoeddi blog sy'n egluro'r cyd-destun i'r newidiadau, ac mae copi ohono ynghlwm i'r llythyr yma.

Yn olaf, hoffwn danlinellu y byddai unrhyw newid arfaethedig yn unol â rhwymedigaethau'r BBC, fel y nodir yn y Siarter a'r Cytundeb, a byddai unrhyw newid sylfaenol yn dibynnu ar Brawf Lles y Cyhoedd a chymeradwyaeth gan Ofcom. Mae yna ymrwymiad hefyd i weithio gyda rhanddeiliaid o'r diwydiant a'n cynulleidfaoedd i sicrhau bod y BBC yn ystyried eu safbwyntiau wrth ddatblygu ac asesu cynlluniau.

Yn gywir



Rhodri Talfan Davies

News programming on BBC Radio Wales

I wanted to take this opportunity to update you on our plans for BBC Radio Wales as there's been quite a bit of comment on the changes we're planning – not all of it accurate.

Last month, as you may be aware, we announced a new-look line-up for BBC Radio Wales' news programmes. The biggest change is a new-look breakfast news show which will be presented by Claire Summers, bringing listeners the latest news and sport from the earlier time of 6am until 8.30am.

Oliver Hides will take the reins on Fridays and Saturdays mornings (with an extended breakfast news programme on Saturday). And Gareth Lewis will present a new-look weekday drivetime news programme between 5pm and 6.30pm.

A commitment to journalism

First and foremost, these changes will ensure that news remains the cornerstone of our national radio service. All these programmes will be all-speech, and, yes, they'll continue to hold decision-makers to account. Contrary to some public comments, these are not 'magazine' shows. They will address the biggest stories of the day and offer an in-depth look at the issues and debates that are shaping modern Wales and the wider world.

But they'll also respond to growing audience demand for news coverage that directly addresses their passions and concerns. So expect a focus on people and communities every bit as much as our institutions. And they won't be afraid to look at the lighter side of Welsh news and events because radio news programmes have the space to do both and we know listeners want us to strike an effective balance.

Of course, programmes are about much more than any one individual presenter and the BBC Wales newsroom will continue to play a central role in planning and reporting the stories that are broadcast on both programmes. So whilst the presenting line-up is changing, I want to be clear that we are not reducing our investment in journalism on BBC Radio Wales and both programmes will continue to draw extensively on the editorial expertise of our news department.

There has also been some press comment about the impact of these changes on female presenters. Contrary to the impression given by these reports, the reality is that these changes will deliver one of the most balanced presenter line-ups on any radio station anywhere in the UK. In fact, of the six main weekday programmes between 6am and 10pm, three will be presented by women, and three by men.

In addition, it's worth noting that Claire will be the only female journalist anywhere in the UK to take on the role of solo presenter for a national breakfast news programme. We're delighted Claire is joining the team but she is only the latest in a long line of new female voices to have signed-up with Radio Wales over recent months. Other new presenters include Carol Vorderman, Behnaz Akhgar, Angela Jay and Eve Myles.

Finally, there has also been some comment that we're cutting news on Radio Wales. The only reduction is in the afternoon – where the weekday programme length is reducing from 2.5 hours to 1.5 hours.

Why? Because we believe the current programme duration is too long and we're confident we can deliver more impact by focusing our editorial resources at this time of day. But we

also need to keep this reduction in perspective: the new programme will still be half an hour longer than Radio 4's PM programme. A shorter programme certainly does not mean less impact.

The wider context

I know that the BBC's intention to seek a change to the Ofcom quota for all-speech content on radio has also led to some concern about Radio Wales' plans. The purpose behind the BBC's proposed request is to give individual radio stations right across the UK the flexibility to respond to changing patterns of listening at breakfast time.

In short, it is about devolving these decisions to editorial leaders who are best placed to judge what will work in their own parts of the UK - rather than being bound by a 'one size fits all' approach.

However, as we have already stated, we have no plans for Radio Wales or Radio Cymru to change their current news focus in peak.

Whilst all radio stations refresh their programming from time to time, these particular changes come at a time when the radio landscape here in Wales has shifted dramatically, with two of the Wales' leading commercial radio stations recently ending their Welsh breakfast shows.

This means that many people who want Welsh radio in the mornings will be looking for somewhere else to turn. Many, we know, will be looking for output that's smart, engaging and relevant – and we believe that's exactly what we can offer.

There's a wider journalistic challenge too, of course. In a news agenda dominated by what's happening in Westminster, Europe and elsewhere, there are many distinctive Welsh stories to be told. As a result, it's never been more important for us reach out to the biggest possible audience with news and debate that informs our national conversation.

Of course, programmes must change and evolve in response to changing times and audience feedback but I want to assure you that our commitment to quality news and journalism for Wales remains unchanged.

Colin Paterson
Editor, Radio Wales

Additional evidence from Age Cymru:

Received on 12/04/19

Bore da / good morning,

I am emailing as promised to let you have further information for the Committee's inquiry into the arts and poverty. Please find attached:

- Case studies involving people developing confidence as a result of participating in Gwanwyn Clubs
- A case study on volunteering as a route into employment

The presentation at the Age Cymru Consultative Forum was given by the Book of You <https://www.bookofyou.co.uk/>, a social enterprise that works to support older people through life story work. There is a team of associates and experts in supporting older people who go and work one to one to put together a life story. They use an app to construct the story, which means a lot more can be done than with a physical book. Over 500 people had participated by October last year.

I have checked our records of the Age Alliance Wales focus groups with older people which we carried out in the winter of 2018-19. Beyond the barriers to engagement of poor transport links and disappearing community venues, there was nothing specific about engagement in the arts – but then, we did not ask that particular question at the time. During an earlier round of focus groups, in spring 2018, we did encounter members of the Purple Orchids, an arts and crafts based community group who meet in Wrexham to combat loneliness and social isolation. This group has received funding via a Community Inclusion Grant, but from time to time has also had to self-fund. However, Bethan Sayed AM's question was about inter-cultural analysis, and this group does not seem to be culturally diverse.

I hope this is helpful. Please let me know if you would like any further information.

Kind regards,

Valerie Billingham



Gwanwyn Clubs – Case Studies and Testimonials

Y Cartrefy Bontnewydd with Age Cymru Gwynedd a Môn

Case Study 1

We first met Participant 1 when she attended the Open day at Y Cartref . She saw what was on offer and signed up for the Gwanwyn project.

She had an interest in Arts and Crafts but because of illness she lost her confidence and was self-critical.

Through working with the artists Marian and Lora, Participant 1's confidence grew. She also enjoyed the metal work with D, an artist who joined the group at a later date.

Since attending Gwanwyn Participant 1 has made a new group of friends. She enjoys the social aspect and stays for lunch, with her husband joining on a regular basis.

Coming to the sessions gives Participant 1 something to look forward to weekly and says that it's great to get back into creative work.

Case Study 2

Participant 2 lives locally in the village and first learnt about the Gwanwyn project through a local advertisement. She came along to see what was on offer as she had an interest in textile work.

Being a part of the group and with the help of Lora's expertise, it helped her and led her into making some spectacular pieces at home.

She feels that everyone in the group helps each other, giving guidance and sharing ideas. She had played around with textiles in the past but has since found that she has a passion for the work.

Participant 2 lives alone and feels that she now has a purpose and that the group have become an extended family.

Although not so confident with painting, Marian has given her confidence and she is looking forward to further developing her skills.

Through attending the group she has also become a volunteer with Age Cymru Gwynedd a Môn.



Case Study 3

Participant 3 became interested after visiting our shop and speaking to a member of staff. She visited the café at Y Cartref to introduce herself and to speak of her interest.

Since having a stroke Participant 3 was part of a group which only ran for a short time, which left her feeling lost once it ended. She has now regained a feeling of enjoyment and being a part of something.

She feels that she has learnt so much and everyone gives something different to the group. Although Participant 3 is less confident than the rest of the group she feels that everyone helps her along leading her to gain confidence.

She enjoys all aspects of the work and feels very passionate about the group with her confidence growing on a weekly basis. She has become attached to the group and has made lifelong friends.

Case Study 4

Participant 4 is a member of the Men's Shed and when he was informed of the Gwanwyn Club he was very eager to join up.

Participant 4 didn't have much confidence when he first attended but his skills and confidence have improved greatly.

As a child he would enjoy copying pictures but never developed it further.

Since beginning the course he has grown and thoroughly enjoys the art work and has created many paintings.

He looks forward to each session and has begun painting at home.

His family have noticed an increasing improvement in his wellbeing.

Participant 4 has made new friends who encourage and support him and feels good to see others improving and to share thoughts and ideas.

Case Study 5

Participant 5 was referred to the Gwanwyn Club by the Red Cross. He needed help to get out of the house after suffering with his nerves after a serious illness.

Participant 5 has suffered tremendously after being diagnosed with prostate cancer and since joining the group he has unfortunately been diagnosed with cancer in the stomach.



He thoroughly enjoys attending and feels that Marian inspires him and encourages him.

He always enjoyed painting but didn't get round to doing it often as he led a busy life working as a headmaster. His confidence in art work has grown with the support he has received.

At the end of project exhibition Participant 5 made a speech thanking everyone for the opportunity he has been given.

The support and friendship given to Participant 5 has been a tremendous help to him and his wife, who joins the group for lunch after each session.

We were very proud of him as one of his paintings was sold which was a huge boost for him.

Aberystwyth Arts Centre with Age Cymru Ceredigion

Participant 1: The club's been fantastic. We've never been treated like "old people", but as a group of people with life experience who can still learn new skills. We're all still learning, it's given me a huge amount of self-esteem and self-worth. I'm no longer just Brenda who used to work for the Council and was made redundant, I'm Brenda who is creating her own art and is active with loads of other people. I'm hoping to put on a little exhibition of my work. I've been speaking to local venues about this, which is a massive transition for me.

Participant 2: I never thought that I could be creative. When I first got involved, everyone else seemed to know more than I did. Everyone seemed to be more creative, and making new friends, which I really wasn't ready for yet. I challenged myself to keep coming, and I'm so glad that I did. I now come to every session, and I've discovered that I can actually make something. I've started writing poetry, which I find comes quite easily to me. I've also started to make friends, the thought of which would have filled me with horror when I started. Even though I only live down the road, it had never occurred to me before that I could just go into an arts centre. I now feel like a "real artist" and feel like I have a right to be here. For the first time in my life, I'm being told that what I'm doing is OK. It can be hard to believe it. I'm starting to feel more confident, and finding it easier to get involved with other things now.

Participant 3: It came about for me at the perfect time. I'd unexpectedly been made redundant, and I'd lost my partner. I used to be an art and pottery teacher, but I hadn't done anything creative for a long time. The club has helped me to reconnect with my creativity, and I've even started doing my own art work again.

Participant 4: After my father passed away, my mother became ill with dementia. I became my Mum's carer, which was really challenging. I developed chronic depression and anxiety. I've been painting since I was twelve. I was inspired by Jackson Pollock, chucking paint at canvases. I suppose I was a bit of a rebel. I could never finish any of my paintings. I had loads of half-finished paintings at home, all getting damp and falling apart. Before the club, I wouldn't show my art to anyone. Now I



finish my paintings, and other people get to see them. My artwork has gained a life of its own outside of my home, and so have I.

Participant 5: When I retired, I moved to Aberystwyth to be closer to my family. I started to feel quite isolated, the only people I knew were my daughter and grandchildren. I needed to find something to do for myself. I've always been creative. I used to make costumes for theatre and television and was an interior designer and decorator for years. I've been covertly writing, drawing and painting for years, but had never shown anyone anything I'd made. The Gwanwyn club has allowed for all of this to come out into the open and start to share my art with others. I have a whole folder of various stories and poems that I'd been writing since the 1960s which are only now seeing the light of day!

Participant 3: When I first joined, I wasn't in a very good place. The creative work we've been doing here has been amazing. It's helped give me a foundation for moving on with my life

Participant 4: I was a bit nervous at first, like a child starting school for the first day. I started to get to know people, and then after a while you realise you don't just know the people, you know them through their artwork, and they know you through yours. With art, you're showing people about you. It doesn't just speak about who we are now, but also who we have been – all our pasts can come out. It helps you express who you really are inside.

Participant 5: I've learnt so much and had the opportunity to try out so many different things. The creative writing classes have opened up a whole new world for me. I've been writing new things and revisiting and rewriting some of my poems and stories from years ago. I've submitted some of my poems to a local magazine for publication. I'm always doing something creative now, whether here or at home. I've met so many lovely people, who are now really close friends. Getting together is the highlight of my week. Being creative seems to slow down the ageing process.



Volunteering for Age Cymru

I retired from my main profession as a Head Teacher in 2012 and since then I have worked in a number of places on a part time basis. I then decided to give up work to spend some time volunteering as this would still keep me occupied.

Initially I volunteered at the Civil Courts as an adviser to help the public get through the court system when they had no support themselves. I then decided that I would like to experience some diversity so I applied to work as a volunteer for Age Cymru as well, helping with administration in the Information & Advice department.

I started as a volunteer in March 2018. One of the Information & Advice officers then left her job and I was approached to see if I was interested in doing some part time employed work in that role. I agreed to 15 hours a week and was employed from May 2018 as an Information & Advice officer. As my circumstances have recently changed in January 2019 I have decided I would like to return to volunteering and I will be ending my paid employment at the end of May 2019. I will then return as a volunteer once again.

The only barrier I can think of concerning the opportunity to volunteer was the need to have an internet connection as this is where most volunteering opportunities are advertised. Also, by volunteering it did become a gateway to employment as I was approached to apply for the job because of my experience of working within the relevant department at Age Cymru.

Kirsty Williams AC
Y Gweinidog Addysg
Llywodraeth Cymru

21 Mawrth 2019

Annwyl Kirsty,

Addysgu hanes a diwylliant Cymru mewn ysgolion

Mae Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu yn craffu ar y drefn o ran addysgu hanes, diwylliant a threftadaeth Cymru mewn ysgolion.

Yn ystod haf 2018, cynhaliwyd pleidlais gyhoeddus yn gwahodd aelodau o'r cyhoedd i ddewis pwnc ein hymchwiliad nesaf. Cymerodd bron 2,500 o bobl ran yn y bleidlais a dewisodd 44 y cant ohonynt y pwnc hwn.

Ym mis Chwefror, cynhaliwyd digwyddiad i glywed gan arbenigwyr, ymarferwyr a phobl eraill sydd â diddordeb yn y mater hwn. Cafwyd llawer o sylwadau ar bwysigrwydd addysgu hanes Cymru i roi ymdeimlad o hunaniaeth i blant. Er ein bod yn glir bod gofynion i addysgu agweddau ar hanes Cymru yn y cwricwlwm ac o fewn meysydd llafur arholiadau, roedd yn amlwg bod gweithwyr proffesiynol o'r farn bod y sefyllfa'n dra wahanol ar lawr gwlad. Mae hyn yn amlwg yn bryder mawr ac yn fater y teimlwn y mae'n rhaid ei ddatrys ar adeg pan fo'r cwricwlwm newydd yn cael ei ddatblygu a'i weithredu.

Roedd y rhai a ddaeth i'r digwyddiad yn teimlo'n gryf na ddylai Llywodraeth Cymru gollu'r cyfle i wella'r drefn o ran addysgu hanes Cymru yn sgil yr adolygiad o'r cwricwlwm. Roeddent yn pryderu y byddai'r diffyg rhagnodi yn y cwricwlwm newydd drafft yn gam yn ôl ar gyfer addysgu yn y maes hwn.

Bydd y Pwyllgor yn parhau â'i ymchwiliad drwy geisio casglu tystiolaeth i asesu i ba raddau y mae hanes Cymru yn cael ei ddysgu ar lefel TGAU a Safon Uwch a thrwy graffu ar y cwricwlwm newydd drafft unwaith y caiff ei gyhoeddi.

Gan ei bod yn amlwg bod diddordeb mawr gan y cyhoedd y drefn o ran addysgu hanes Cymru, roedd y Pwyllgor am roi gwybod i chi am y pryderon a fynegwyd yn y digwyddiad a gofyn am eich barn gychwynnol ar rai o'r pwyntiau a godwyd.

Byddwn yn ddiolchgar pe gallech roi gwybodaeth i ni am y canlynol:

- yr amserlen ar gyfer gwaith y cwricwlwm newydd drafft. Beth yw'r camau nesaf yn dilyn y cyhoeddiad ym mis Ebrill?
- Beth y mae'r rhaglenni Addysg Gychwynnol i Athrawon yn ei gynnwys yn benodol ar gyfer addysgu hanes Cymru?
- A ydych chi'n fodlon ar y deunyddiau sydd ar gael o ran addysgu hanes Cymru?
- O ystyried bod y manylebau TGAU a Safon Uwch diweddaraf yn cynyddu faint o gynnwys y cwricwlwm sy'n benodol i Gymru, a oes gan Lywodraeth Cymru unrhyw wybodaeth am yr amser a dreulir yn addysgu hanes sy'n benodol i Gymru yng Nghyfnodau Allweddol 2, 3 a 4 ac ar lefel TGAU a Safon Uwch?

Rwyf wedi ysgrifennu at CBAC i ofyn pa gyrsiau Datblygiad Proffesiynol a Pharhaus a ddarperir ganddo ar y pwnc hwn ac i geisio ei gyngor ar y graddau y mae hanes Cymru yn cael ei addysgu ar lefel TGAU a Safon Uwch.

Rwyf wedi ysgrifennu at Estyn hefyd i ofyn pa wybodaeth sydd ganddo a allai helpu i lywio ymchwiliad y Pwyllgor.

Byddwn yn ddiolchgar pe gallech ateb y cwestiynau hyn erbyn 24 Ebrill er mwyn llywio ein gwaith.

Yn gywir,



Bethan Sayed

Cadeirydd y Pwyllgor



Ein cyf/Our ref KW/05679/19
Bethan Sayed AC
Cadeirydd
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu

24 Ebrill 2019

Annwyl Bethan,

Diolch am eich llythyr dyddiedig 21 Mawrth mewn perthynas ag Ymchwiliad y Pwyllgor i addysgu hanes a diwylliant Cymru mewn ysgolion.

Roedd eich adborth o'r digwyddiad i randdeiliaid a gynhaliwyd gennych ym mis Chwefror yn ddiddorol. Dangosodd fod y rheini a fynychodd y digwyddiad hwnnw yn gadarn o'r farn na ddylem golli'r cyfle i wella'r ffordd y caiff hanes Cymru ei addysgu wrth adolygu'r cwricwlwm, ac roedd pryder nad oedd llawer o ragnodi i'w weld yn y drafftiau a ddosbarthwyd.

Ymatebaf ar wahân i bob un o'r cwestiynau penodol a ofynnwyd gennych:

Yr amserlen ar gyfer gwaith y cwricwlwm newydd drafft - Beth yw'r camau nesaf yn dilyn ei gyhoeddi ym mis Ebrill?

Bydd fframwaith Cwricwlwm i Gymru 2022 ar gael er mwyn rhoi adborth arno o 30 Ebrill hyd at 19 Gorffennaf 2019. Byddwn yn ymgysylltu'n helaeth â'r proffesiwn addysgu a rhanddeiliaid ehangach drwy gydol y cyfnod adborth. Mae'r consortia rhanbarthol, gyda chymorth Llywodraeth Cymru, yn trefnu cyfres o ddigwyddiadau hygyrch yn ystod mis Mai a mis Mehefin a fydd yn cynnig amrywiaeth o gyfleoedd i'r holl ymarferwyr ledled Cymru ymgysylltu â'r fframwaith cwricwlwm drafft.

Caiff yr adborth a gawn ei ddefnyddio gan yr ymarferwyr sy'n cyd-lunio'r cwricwlwm newydd gyda ni er mwyn mireinio'r canllawiau. Bydd yr ymarferwyr yn ymgymryd â'r gwaith mireinio hwn fel rhan o Grwpiau Gwella Ansawdd.

Wedyn, caiff y fersiwn o'r Cwricwlwm i Gymru wedi'i mireinio ei chyhoeddi yn ystod mis Ionawr 2020. Rydym yn bwriadu cyflwyno'r gofyniad i addysgu'r cwricwlwm newydd ac i roi'r trefniadau asesu newydd ar waith yn raddol, gan ddechrau ym mis Medi 2022.

Canolfan Cyswllt Cyntaf / First Point of Contact Centre:
0300 0604400

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CF99 1NA

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Rydym yn croesawu derbyn gohebiaeth yn Gymraeg. Byddwn yn ateb gohebiaeth a dderbynnir yn Gymraeg yn Gymraeg ac ni fydd gohebu yn Gymraeg yn arwain at oedi.

We welcome receiving correspondence in Welsh. Any correspondence received in Welsh will be answered in Welsh and corresponding in Welsh will not lead to a delay in responding.

Beth mae'r rhaglenni Addysg Gychwynnol Athrawon (AGA) yn ei gynnwys yn benodol o ran addysgu hanes Cymru?

Ar hyn o bryd, mae angen i athrawon dan hyfforddiant wybod am bump agwedd y Cwricwlwm Cymreig (diwylliannol, economaidd, amgylcheddol, hanesyddol ac ieithyddol) a phedair agwedd ar Gymru, Ewrop a'r Byd (gwleidyddol, cymdeithasol, economaidd a diwylliannol) fel y maent yn berthnasol i'r ystod oedran y maent yn hyfforddi i'w haddysgu. Dylai athrawon chwilio am gyfleoedd perthnasol ac ystyrlon er mwyn gallu rhoi astudiaethau'r dysgwyr o fewn cyd-destun Cymreig lle bynnag y bo hynny'n ddymunol, yn bosibl ac yn gynhyrchiol.

Yn y dyfodol, bydd angen i bob athro dan hyfforddiant fod yn gyfarwydd â'r chwe maes dysgu a phrofiad (MDPh) newydd, a'r pedwar diben y mae'r cwricwlwm newydd yn anelu sicrhau y bydd pob dysgwr yn eu cyflawni. Mae'n rhaid i'n partneriaethau AGA achrededig newydd ddylunio a darparu cyrsiau sy'n ategu pedwar diben y cwricwlwm newydd i Gymru ac sy'n ymdrin â'r chwe maes dysgu a phrofiad (MDPh), gan gynnwys y dyniaethau, er mwyn datblygu athrawon ar gyfer y dyfodol a all ddiwallu anghenion pob dysgwr.

Bydd athrawon unigol, gan gynnwys arbenigwyr pwnc megis Haneswyr mewn ysgolion uwchradd, yn defnyddio'r gwahanol Feysydd Dysgu a Phrofiad wrth iddynt gynllunio. Dylid annog athrawon i weithio'n greadigol ac yn gydweithredol ar draws ffiniau pwnc, yng nghydestun pedwar diben y cwricwlwm, gan anelu at osgoi cyfyngu eu haddysgu o fewn pynciau penodol.

Bydd astudiaethau pwnc yn cynnwys gwybodaeth am gynnwys sy'n briodol ar gyfer cyfnod oedran neu arbenigedd pwnc penodol yr athrawon dan hyfforddiant, gan gynnwys cysyniadau allweddol, sylwedd a strwythur y pwnc, yn ogystal â gwybodaeth am gynnwys addysgegol, sy'n briodol ar gyfer y cyfnod oedran neu'r arbenigedd pwnc.

A ydych yn fodlon â'r deunyddiau addysgu sydd ar gael ar gyfer hanes Cymru?

Rydym wedi buddsoddi'n sylweddol er mwyn cefnogi pynciau ar draws y cwricwlwm, gan gynnwys Hanes, drwy hyrwyddo'r defnydd o ddulliau addysgu a dysgu creadigol. Mae'r buddsoddiadau yn cynnwys grantiau'r Rhyfel Byd Cyntaf ac 'Ewch i Weld', adnoddau ar y Rhyfel Byd Cyntaf a chyllid i greu adnoddau i gefnogi'r cymhwyster TGAU Hanes newydd - sydd bellach yn cynnwys gwell ffocws ar Hanes Cymru a'r persbectif Cymreig.

Ar hyn o bryd, mae amrywiaeth o ddeunyddiau addysgu ar gael ar lwyfan dysgu digidol Cymru - Hwb i ysgolion ac athrawon eu defnyddio, ar gyfer pob cyfnod allweddol.

Ar gyfer y Cyfnod Sylfaen, er mwyn meithrin Gwybodaeth a Dealltwriaeth dysgwyr o'r Byd, ceir adran gyfan o ddeunyddiau sy'n anelu'n benodol at archwilio cymunedau lleol dysgwyr.

Ar gyfer Cyfnodau Allweddol 2 a 3, ceir deunyddiau ar gyfer astudio'r persbectif Cymreig mewn perthynas ag amrywiaeth o gyfnodau a digwyddiadau hanesyddol, hanes Cymru, y Deyrnas Unedig, Ewrop a'r byd, ac effaith digwyddiadau byd-eang mawr yng Nghymru. Gallwch weld yr holl adnoddau sydd ar gael ar Hwb drwy bob un o'r dolenni hyn i Hwb: [Cyfnod Allweddol 2](#) a [Chyfnod Allweddol 3](#).

Yn ogystal, ceir adnoddau ar gyfer pynciau ac eithrio hanes, er mwyn ystyried diwylliant Cymru. Er enghraifft, astudio beirdd o Gymru mewn gwersi Saesneg neu Gymraeg.

Yng Nghyfnod Allweddol 4, mae canllawiau CBAC i ymarferwyr er mwyn helpu i addysgu'r cymhwyster TGAU yn nodi y dylid cynnwys cyfran sylweddol o hanes Cymru yn y cynnwys gofynnol ar gyfer y fanyleb yn Unedau 1 a 3 a rhoddir cyfarwyddyd i athrawon gynnwys

enghreifftiau perthnasol a phriodol o fewn eu gwaith addysgu sy'n dangos persbectif Cymreig ac effaith y datblygiadau penodedig ar Gymru.

Ceir cyfleoedd i adeiladu ar hyn mewn adnoddau sy'n cael eu datblygu ar hyn o bryd, gan gynnwys adnoddau sy'n integreiddio materion ar draws Meysydd Dysgu a Phrofiad, ar gyfer y cwricwlwm newydd.

O ystyried bod y manylebau TGAU a Safon Uwch diweddaraf yn gwella'r cynnwys sy'n benodol i Gymru a geir yn y cwricwlwm, a oes gan Lywodraeth Cymru unrhyw wybodaeth am y gyfran benodol o amser a gaiff ei threulio yn addysgu Hanes Cymru yng Nghyfnodau Allweddol 2, 3, 4 ac ar lefel TGAU a Safon Uwch?

Nid oes gennym wybodaeth am y gyfran benodol o amser a gaiff ei threulio yn addysgu hanes Cymru yn ystod yr amrywiol gyfnodau allweddol. Fodd bynnag, gallaf amlinellu'r gofynion canlynol o ran cynnwys sy'n benodol i Gymru mewn perthynas â chymwysterau.

Mae'r fanyleb TGAU ar gyfer Hanes yn ei gwneud yn ofynnol i ddysgwyr ystyried persbectif Cymreig os bydd cyfle naturiol i wneud hynny yn deillio o'r deunydd pwnc ac os byddai ei gynnwys yn cyfoethogi dealltwriaeth dysgwyr o'r byd o'u hamgylch fel dinasyddion Cymru yn ogystal â'r DU, Ewrop a'r byd.

Mae canllawiau TGAU Hanes CBAC i ymarferwyr yn nodi y dylid cynnwys cyfran sylweddol o hanes Cymru yn y cynnwys gofynnol ar gyfer y fanyleb yn Unedau 1 a 3 a rhoddir cyfarwyddyd i athrawon gynnwys enghreifftiau perthnasol a phriodol o fewn eu gwaith addysgu sy'n dangos persbectif Cymreig ac effaith y datblygiadau hyn ar Gymru.

Yn benodol, bydd Unedau 1 a 3 yn ei gwneud yn ofynnol i ymgeiswyr gyfeirio at effaith newid hanesyddol ar Gymru neu ar bersbectif Cymreig. Uned 1 y cymhwyster TGAU yw 'Astudiaethau Manwl – Cymru a'r persbectif ehangach' ac mae Uned 3 yn cynnig dewis o bedair Astudiaeth Thematis sy'n ymdrin ag agwedd benodol ar hanes yn eang, gyda phwyslais penodol ar yr effaith ar Gymru – a phobl Cymru.

Ceir rhestr o bynciau awgrymedig ar gyfer y pedair thema yn y canllawiau addysgu ac mae'r themâu yn fwriadol yn ddigon eang i sicrhau bod agweddau ar hanes Cymru yn berthnasol i un Uned neu fwy. Er enghraifft, ar gyfer themâu 3B - Newidiadau ym maes lechyd a Meddygaeth, tua 1340 hyd heddiw a 3C - Datblygiad Rhyfela, tua 1250 hyd heddiw, awgrymir y gellid astudio gwaith a rôl Betsi Cadwaladr o dan y ddwy thema.

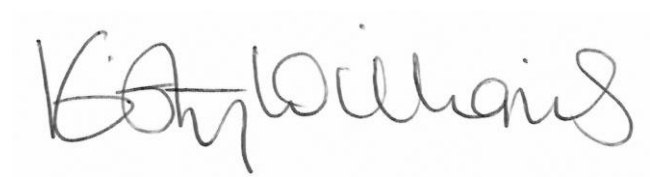
Mae'r fanyleb ar gyfer y cymhwyster UG a Safon Uwch, a gyflwynwyd i'w haddysgu gyntaf yn 2015, hefyd yn cynnwys opsiynau Hanes Cymru o dan bob Uned addysgu. Mae'r fanyleb yn cynnwys cyfanswm o bump uned, dwy uned UG a thair uned U2. Rhaid i'r dysgwyr ddewis un Uned ar hanes Cymru a Lloegr i'w hastudio ar lefel UG a Safon Uwch.

Mae'r awgrymiadau ar gyfer pynciau i'w hastudio yn cynnwys y canlynol: Terfysgoedd Rebeca, Mudiad y Siartwyr, effaith y Rhyfel Byd Cyntaf ar ddiwydiant a bywyd yng Nghymru a Lloegr, Clymblaid Lloyd George 1916-1922 neu newid gwleidyddol yng Nghymru; dirywiad crefydd yng Nghymru; agweddau cyfnewidiol tuag at y Gymraeg a diwylliant Cymru; newid cymdeithasol, crefyddol a diwylliannol yng Nghymru 1918-1980.

O ran y cwricwlwm newydd, ni chaiff unrhyw elfennau o ran amserlennu neu drefniadaeth ysgolion eu rhagnodi.

Gobeithio fy mod wedi llwyddo i egluro'r holl bwyntiau a godwyd gennych.

Yr eiddoch yn gywir

A handwritten signature in black ink, reading "Kirsty Williams". The signature is written in a cursive style with a large initial 'K' and 'W'.

Kirsty Williams AC/AM
Y Gweinidog Addysg
Minister for Education

Mae cyfyngiadau ar y ddogfen hon

Mae cyfyngiadau ar y ddogfen hon