

Agenda – Culture, Welsh Language and Communications Committee

Meeting Venue:

Committee Room 2 – Senedd

Meeting date: 2 May 2019

Meeting time: 09.30

For further information contact:

Martha Howells

Committee Clerk

0300 200 6565

SeneddCWLC@assembly.wales

- 1 Introductions, apologies, substitutions and declarations of interest**

- 2 Count me in! – Inquiry into the role of arts and culture in addressing poverty and social exclusion: Public funding**
(09.30 – 10.30) (Pages 1 – 25)
Richard Bellamy, Director, Heritage Lottery Fund, Wales
Diane Hebb, Director of Engagement and Participation, Arts Council of Wales

- 3 Count me in! – Inquiry into the role of arts and culture in addressing poverty and social exclusion: Academics**
(10.30 – 11.30) (Pages 26 – 36)
Dr Eva Elliott, Honorary Research Fellow, School of Social Sciences, Cardiff University
Professor Morag McDermont, Professor of Socio-Legal Studies, University of Bristol Law School

- 4 Paper(s) to note**
 - 4.1 Correspondence with the Deputy Minister for Culture, Sport & Tourism regarding Radio in Wales**
(Pages 37 – 42)



- 4.2 Correspondence with the Welsh Government regarding the Welsh Language Standards**
(Pages 43 – 49)
- 4.3 Correspondence with WJEC regarding the teaching of Welsh history and culture in schools**
(Pages 50 – 55)
- 4.4 Correspondence with ESTYN regarding the teaching of Welsh history and culture in schools**
(Pages 56 – 62)
- 4.5 Correspondence with BBC Cymru regarding the BBC Annual plan**
(Pages 63 – 68)
- 4.6 Inquiry into the role of arts and culture in addressing poverty and social exclusion: Additional evidence from Age Cymru**
(Pages 69 – 74)
- 4.7 Correspondence with the Welsh Government regarding the teaching of Welsh history and culture in schools**
(Pages 75 – 80)
- 5 Motion under Standing Order 17.42(vi) to resolve to exclude the public from the meeting for the remainder of the meeting**
- 6 Private debrief**
(11.30 – 11.45)
- 7 Film and major television production in Wales: Consideration of draft report**
(11.45 – 12.15) (Pages 81 – 124)
- 8 Music industry scoping paper**
(12.15 – 12.30) (Pages 125 – 131)

Document is Restricted

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



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.

Agenda Item 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 AM

Deputy Minister for Culture, Sport and Tourism

Welsh Government

15 March 2019

Dear Dafydd,

Funding support for community radio

The Culture, Welsh Language and Communications Committee has received correspondence from community radio providers regarding their concerns that the changes to the Ofcom requirements for locally produced content have adversely affected news output in Wales.

For instance, Mike Lewis, Station Director of Radio Tircoed has written to me to say:

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.

We share their concerns, and as this topic is one we have been closely involved with for the past twelve months, I hope you will forgive the length of this letter.

Committee representations to Ofcom

As a Committee we responded to Ofcom's consultation on their guidelines twice in 2018. In our second letter we wrote:

... 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.

I know that you also responded to Ofcom with similar concerns, emphasising to them that the effect of relaxing rules on local content production would have a greater impact in Wales ‘considering the weakness of the print media in Wales and the lack of coverage of Welsh affairs in UK newspapers’.

Please can you update the Committee on any representations you have made to the UK Government or Ofcom since the revised guidelines on local content have been published?

Community Radio Fund

Last year we published a report on our inquiry into radio in Wales, ‘[Tuning in](#)’, in which we discussed the challenges facing community radio and the Welsh Government’s support via the Community Radio Fund. Our report said:

We noted the considerable success claimed for the Welsh Government’s Community Radio fund, which was wound up in 2013-14. We believe that the time has come to reassess this decision and to reintroduce specific funding in this area. There may also be synergies between Community Radio, hospital radio and hyperlocal news providers and any funding source might help address all areas.

We would also like the Welsh Government to publish its evaluation of the success of the previous fund, so that there is an evidence base to inform future policy and the development of a new fund.

You accepted our recommendation that the Welsh Government should ‘publish its evaluation of the Community Radio fund and, drawing on any lessons learned, consider introducing a new fund, taking account of any synergies between Community Radio and other hyperlocal news providers.’

Your [response](#) to the Committee said:

A review of the Welsh Government’s Community Radio Fund was undertaken and is already available on the Welsh Government website¹...

We would need to consider any proposals to re-establish the Fund in line with other competing priorities. A compelling case would need to be

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

made that a new Fund would significantly add value to the availability and impact of community radio across Wales.

We understand that there are many competing priorities for funding in your portfolio. However, Committee Members agree that the severity of the impact of decisions by commercial radio providers in response to the revised localness guidelines requires mitigating action from the Welsh Government.

The Committee is agreed that we are now revising our report recommendation to say that the Welsh Government **should immediately reinstate a fund to support Community Radio.**

Your own review of the Community Radio Fund highlights the value of this funding. Among many positive conclusions, the review said:

Support from the Community Radio Fund in terms of posts and running costs enabled the stations to run effectively and focus on the delivery of the social gains to their communities required by their licences. The posts and persons recruited to fill them provided key skills and expertise to develop the stations, helped the stations to generate further on-going income, for example, from increased advertising sales, trained volunteers and established links between the stations and their local communities.

Please can you respond to our revised recommendation to reinstate a Community Radio Fund?

Welsh Government advertising

In our report we also recommended ‘the Welsh Government should place more government advertising, particularly public information campaigns, with Community Radio stations and provide guidance to other public sector bodies in Wales to draw their attention to the possibilities of using the sector more.’

You accepted this recommendation and told us:

Agencies... often look for alternative ways of engaging with the community radio sector. For example, by providing information about a campaign when it launches and seeking support on air - this is the approach that has been taken for the recent Parenting. Give it Time campaign. We recognise that a potential revenue stream for the sector is not being exploited to the fullest.

The Welsh Government has commissioned its own report covering audience reach in order to establish figures for the sector. This will be re-circulated to agencies on the Welsh Government roster and both agencies and communication staff within the Welsh Government will be reminded of the need to consider ways of engaging with community radio stations to work on campaigns as appropriate. This includes thinking more

creatively about how the community radio sector can be involved in paid-for campaign work.

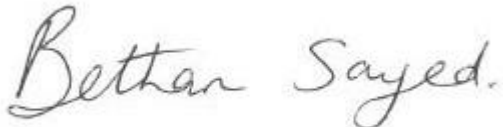
Thank you for setting out the actions the Welsh Government is taking to encourage the agencies on its roster make better use of community radio. We would like to be updated on the success of this approach.

Please can you provide the Committee with a list of the agencies which have engaged with community radio stations, a description of their engagement and the value of advertising which has been placed by the Welsh Government for the past twelve months?

I know you will agree that urgent action should be taken to support community radio in Wales. Your review of the Community Radio Fund, your written response to our inquiry and your evidence to us at our meeting on 26 April 2018, all support the conclusions we came to as to the value of Community Radio for the people of Wales.

Please can you respond to the three questions highlighted in this letter by 5 **April** so that we can inform our stakeholders who are extremely concerned about impending job losses in this sector?

Yours sincerely,



Bethan Sayed

Chair of the Committee



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

Bethan Sayed AM
Chair of the Culture, Welsh Language and Communications Committee
National Assembly for Wales
Cardiff Bay
Cardiff
CF99 1NA
Bethan.Sayed@assembly.wales

8 April 2019

Annwyl Bethan,

Thank you for your correspondence dated 15 March in relation to radio in Wales. I will respond to the three specific questions highlighted in your letter.

Please can you update the Committee on any representations you have made to the UK Government or Ofcom since the revised guidelines on local content have been published?

The Welsh Government has not written to Ofcom specifically on this issue since the changes to its localness guidelines were announced in 2018. However, Ofcom was already well aware of the Welsh Government's position, which was that that we did not wish to see further relaxation or removal of the current localness rules on commercial radio. This was made clear in our evidence to the Committee's inquiry into radio in Wales, which we referred to in our response to Ofcom's draft annual plan in February this year.

On 13 March, Welsh Government officials attended Ofcom's event on the future of radio in Wales and reiterated our position. On 19 March, I met with Ofcom's Director for Wales and again made our position clear on this issue.

Ofcom Wales has noted in discussions with the Welsh Government - and in its final Annual Plan for 2019 published on 25 March - that it currently does not have the necessary powers to protect linguistic content by incorporating language specific programming obligations into licences for local television, commercial and community radio stations. This is a matter for the UK Government to consider and we would encourage it to do so.

Bae Caerdydd • Cardiff Bay
Caerdydd • Cardiff
CF99 1NA

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

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

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Please can you respond to our revised recommendation to reinstate a Community Radio Fund?

We naturally appreciate the challenges facing the community radio sector in Wales. We note the comments that the Committee has received from some community radio stations referring to the importance of the Welsh Government's Community Radio Fund. I am pleased that the majority of stations that received support previously have continued to broadcast. However, our position in relation to re-establishing the Fund has not changed and this would need to be considered in line with other competing priorities. A compelling case would need to be made that a new Fund would significantly add value to the availability and impact of community radio across Wales, especially as stations in Wales are already able to apply for funding from the Community Radio Fund operated by Ofcom. Ofcom Wales officials confirmed during our recent meeting that it was already publicising the availability of its fund to the relevant community radio stations and will continue to do so.

Please can you provide the Committee with a list of the agencies which have engaged with community radio stations, a description of their engagement and the value of advertising which has been placed by the Welsh Government for the past twelve months?

The marketing and communications agencies on the Welsh Government's Framework tender to deliver campaign work across all government portfolios. No central record is available for the total work that involves community radio stations across all the policy departments. However, recent examples include the Jobs Growth Wales campaign on Radio Cardiff, and the Superfast Broadband campaign on BGfm and GTFM.

It is planned to use community radio stations in relation to the Positive Parenting and Valleys Taskforce campaigns, and they have been identified as an advertising platform in the recently issued brief for the Minimum Alcohol Price and Organ Donation campaigns.

However, as suggested, we have already written to all agencies reminding them to include community radio stations when developing media plans for all Welsh Government campaigns. This can either be as part of the advertising mix or through suitable creative involvement of the stations, whichever is judged to provide the best audience engagement.

In addition, from now on, agencies have been asked to provide details of the engagement along with advertising value to the Framework manager. This will enable us, moving forward, to provide details and values, as you request.

We are also in the process of organising a meeting between the Welsh Government, our media buyers and the community stations to further develop relationships and opportunities.

Yours sincerely,



Yr Arglwydd Elis-Thomas AC/AM

Y Dirprwy Weinidog Diwylliant, Chwaraeon a Thwristiaeth
Deputy Minister for Culture, Sport and Tourism

Shan Morgan
Permanent Secretary
Welsh Government

20 March 2019

Dear Shan,

Welsh Language Standards

The Culture, Welsh Language and Communications Committee has received a letter from Nick Ramsay AM, Chair of the Public Accounts Committee in relation to the publication of the Welsh Government's Annual Report and Accounts for 2018.

The Committee was concerned to find that the Welsh version of the consolidated accounts was published 12 days after the English version. The Chair of the Committee has advised that this contravenes the duties placed on the Welsh Government in the Welsh Language Standards (No. 1) Regulations 2015. The standards require that, in the conduct of public business in Wales, the Welsh language should be treated no less favourably than English.

Our Committee is currently carrying out an inquiry into supporting and promoting the Welsh language. As part of this inquiry, we are assessing the impact and effectiveness of the Welsh Language (Wales) Measure 2011, along with the Welsh language standards derived from it.

We are keen to understand the issues which gave rise to the late publication of the consolidated accounts in Welsh, and any steps taken to ensure this is not repeated in future. We would be grateful if you could set out the reasons why this occurred.

In addition, we would like to understand how the Welsh Government promotes and supports the use of the Welsh language in its internal arrangements.

Please can you tell us:

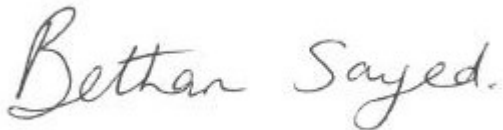
- the provision and take up of Welsh language training within the Welsh government?
- how best practice is promoted in the organisation and

- How the implementation of the Welsh language standards is monitored within the organisation?

In order to inform our inquiry, I would be grateful for your response by 17 April 2019.

Separately, we have invited the Minister for International Relations and the Welsh Language to attend our meeting from 9.30 until 11.00am on 10 July for an annual scrutiny session. I would like to invite you to attend this session to discuss how the Welsh Government is meeting its legal obligations in relation to the Welsh language. Please can you let me know of your availability?

Yours sincerely,



Bethan Sayed

Chair of the Committee

Shan Morgan
Ysgrifennydd Parhaol
Permanent Secretary



Llywodraeth Cymru
Welsh Government

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

16 April 2019

Dear Ms Sayed,

Welsh Language Standards

Thank you for your letter of 20 March 2019 requesting further information about the issues that led to the late publication of the consolidated accounts in Welsh. I appreciate the opportunity to explain the situation to the Committee and to reassure them that we have put robust measures in place to ensure that this will not happen again in the future.

The Welsh Government encountered a number of unforeseen difficulties in preparing the annual accounts for 2017-18. As a result the accounts were 6 weeks later than usual in being signed off by the Auditor General for Wales (AGW). The Welsh Audit Office (WAO) only audit the English language version of the accounts. Therefore, current practice is that the Welsh and English language versions are laid separately before the National Assembly, one by the Welsh Government (the Welsh language version) and the other by the WAO (the English language version).

At the time of sign off of the English language version of the accounts on 1 October 2018, the Welsh Government had not received all of the relevant information needed to complete the Welsh language version of the accounts, including a translation of the audit certificate. However, in the haste to ensure that a set of accounts was laid before the Assembly in time for the PAC hearing on 15 October 2018, officials did not sufficiently recognise the inappropriateness of laying the accounts separately. In hindsight, Welsh Government officials should have asked the WAO not to lay the English language version of the accounts and requested a postponement of the PAC hearing. I sincerely apologise for this.



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Parc Cathays • Cathays Park Ffôn • Tel 0300 025 3289
Caerdydd • Cardiff PS.PermanentSecretary@gov.wales
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The Government of Wales Act 2006 specifies that it is the WAO and not the Welsh Government which must lay the consolidated accounts before the Assembly. To avoid any future confusion I will be suggesting to the AGW that in future the Welsh Government will always provide the WAO with both the English and Welsh language versions of the accounts so that they can then be laid simultaneously by the AGW before the Assembly. In the meantime, and notwithstanding this suggested change in process, I can give the committee my absolute assurance that both versions of the 2018-19 accounts will be laid on the same day.

Below, I provide the additional information requested in your letter.

The provision of Welsh language training and the take up in the Welsh Government:

In accordance with our duties under the Welsh Language Standards, the Welsh Government offers a range of Welsh learning opportunities for its workforce. The organisation has a Welsh language training policy for this purpose. Implementing the policy means a wide range of opportunities are available for staff to develop their Welsh language skills in the workplace. There is a full programme of weekly lessons, from Entry to Advanced level, delivered between September and June each year. Staff are expected to attend the lessons regularly, sit an exam at the end of the term of lessons, and use their skills in the workplace. Language proficiency lessons are also offered for those who want to develop their skills.

An extended offer is currently available to staff under the Work Welsh delivered by the National Centre for Learning Welsh. The Work Welsh programme offers opportunities for intensive learning, to attend residential courses (18 staff attended a course during 2018-19) and to take advantage of online learning modules the Centre (130 members of staff have registered for the online 10 hour course). We also, from time to time, and in response to demand, provide more specialist courses. Examples during the past two years include language taster sessions, language courtesy courses and language awareness to security staff and receptionists, confidence boosting courses in answering the phone for staff with level 3 Welsh speaking skills, and high quality bilingual customer service skills courses to other front-line staff. Informal opportunities to practice language skills are also promoted across our offices, such as 'coffi a chlonc' lunch time sessions and a formal mentoring programme to match learners with fluent speakers to practice their skills (90 members of staff who are fluent speakers have registered as mentors). Additionally, one to one training with a tutor in the workplace is offered to members of the Senior Civil Service, and 11 colleagues, myself included, are currently benefiting from this offer.

Here are the statistics for the formal lessons offered on a weekly bases for the 2017-18 academic year.



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Level	Registered	Sat the exam
Entry	84	28
Foundation	55	22
Intermediate	51	13
Advanced 1+2	52	8
Total	242	71

How best practice is promoted within the organisation:

Diverse and progressive initiatives are in place within the organisation to encourage staff to use Welsh in the workplace, and to provide new opportunities for staff to use their Welsh. These initiatives aim to develop Welsh language skills and increase confidence, through the promotion of tools that support bilingual working. Here are some examples:

- guidance for staff on the use of Microsoft Translator (machine translation tool) for drafting bilingual internal messages and to give gist translations of Welsh messages;
- MailTips profile, namely messages on Microsoft Outlook profiles to indicate if a staff member is a Welsh speaker or Welsh learner (more than 1,000 staff have a message on their profile noting "*Rydw i'n siarad Cymraeg*" (*I speak Welsh*) and "*Rydw i'n siarad rhywfaint o Gymraeg*" (*I speak some Welsh*)), the aim of this initiative is to increase the traffic of Welsh language emails within the organisation;
- the Translation Service's Welsh language text checking service available to those who have skills to draft documents or correspondence in Welsh, but who need to check the draft;
- online spell and grammar checking tools such as Cysgeir and Cysill that are available on every machine in the organisation along with guidance on their use on the intranet;
- communication campaigns to encourage staff to develop their language skills, such as promoting the Welsh lessons in the workplace, informal opportunities to use those skills, and the Work Welsh programme;
- a campaign to introduce a group policy to encourage staff to use more Welsh on the computer (for example, by defaulting to the Welsh language Microsoft interface and for the intranet to open in Welsh by default to staff with Welsh language skills at level 4 and 5 – namely almost a thousand members of staff).

How implementing the Welsh Language Standards is monitored in the organisation:

A small team located in the Office of the First Minister's Group oversees the Welsh Government's compliance with the Welsh Language Standards. Robust internal processes are in place to ensure compliance with the organisation's Standards, including:

- Overseeing the work of collating data in order to comply with the Record Keeping Standards imposed on the Welsh Ministers. These Standards



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- include: recording the number of complaints received relating to the Welsh language (in relation to the Standards and generally); keeping a copy of any written complaints received; recording the steps taken to comply with the Policy Making Standards (which includes managing the process of agreeing all Welsh language impact assessments undertaken by staff); recording the organisations' Welsh language skills; recording the numbers of staff who attend training courses offered in Welsh; overseeing the recording of all assessments made of Welsh language skills needed for new and vacant posts; and the categories of skills required for new and vacant posts.
- A newly agreed quarterly report to the Minister for International Relations and Welsh Language on the implementation of the Standards during the quarter, including details on complaints, an update on the investigations by the Welsh Language Commissioner, and an update on the implementation of the enforcement action resulting from the Commissioner's rulings;
 - An annual report published on the Welsh Government's website on the implementation of the Standards, which includes qualitative and quantitative data on the implementation of the requirements across the organisation;
 - An annual report on complaints presented to the Welsh Government's Board for scrutiny which outlines complaints received relating to the Welsh language by Welsh Government Group;
 - The organisation's Internal control questionnaire whereby directors self-assess their management of resources and statutory requirements during the year and which includes a section for them to reflect on their compliance with the Standards;
 - The Welsh language Co-ordinators' network which provides assurances of compliance within the Co-ordinators' business areas by means of bi-monthly meetings, and which is key to sharing communications messages and good practice within the organisation;
 - Regular, six monthly progress meetings with the Welsh Language Commissioner's staff at which general compliance and investigations are discussed, any trends and issues considered and recommendations provided by the Commissioner's staff.

The team also assists the organisation to comply in practical ways through various initiatives that involve communication campaigns on the requirements of the Standards, face to face training sessions on staff induction courses, compliance workshops for specific groups of staff, quarterly complaints bulletin with "top tips" to comply, a series of quick guides on the intranet on how to comply, a toolkit for line managers to allow them to discuss the Standards at their branch and divisional meetings, and regularly reviewing the robust organisational processes that are in place to facilitate compliance (such as including requirements in procurement templates, recruitment and public appointments' templates, grant offer letters and HR procedures and templates). This work is overseen by a Director within the Welsh Government, namely the First Legislative Counsel, and in turn by his line manager, a Director General who is also the organisation's Welsh language champion.



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I confirm that I will attend the Committee's scrutiny session in July to discuss further how the Government meets its legal obligations in relation to the Welsh language.

Yours,

A handwritten signature in black ink that reads "Shan Morgan". The signature is written in a cursive style and is positioned above a long horizontal line that extends across the width of the signature.

Shan Morgan

Ysgrifennydd Parhaol/ Permanent Secretary
Llywodraeth Cymru/ Welsh Government



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Roderic Gillespie

Chief Executive Officer

WJEC

21 March 2019

Dear Roderic,

Teaching of Welsh history and culture in schools

The Culture, Welsh Language and Communications Committee is scrutinising the teaching of Welsh history, culture and heritage in schools.

During the summer of 2018 we ran a public poll inviting members of the public to select the topic of our next inquiry. Nearly 2,500 people participated in the poll and 44% of them voted for this topic.

In February, we held an event to hear from practitioners and others interested in this issue. There were many comments on the importance of teaching Welsh history to give children a sense of identity. Whilst we are clear that there are requirements to teach aspects of Welsh history in the curriculum and within exam syllabuses, it was clear that there is a perception from professionals that the reality on the ground is quite different. This is obviously of great concern and an issue that we feel must be resolved at a time when the new curriculum is being developed and implemented.

I would be grateful if you could provide us with information on the following:

- Please can you detail the Continuing Professional Development training courses you provide that supports the teaching of Welsh history at GCSE and A level?
- What learning resources, for teachers and pupils, are available that support the teaching of Welsh history at GCSE and A level?
- For the History A/AS level, introduced for teaching from 2015, do you have any data that indicates the amount of specifically Welsh history that learners are studying?'
- Is the WJEC aware of any issues regarding schools' compliance with the requirement in the GCSE specification to teach Wales specific content?

I would be grateful for your response to these questions by 24 April in order to inform our work.

Yours sincerely,

A handwritten signature in black ink that reads "Bethan Sayed." The signature is written in a cursive, flowing style.

Bethan Sayed

Chair of the Committee

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

Her Majesty's Chief Inspector of Education and Training in Wales

Estyn

21 March 2019

Dear Meilyr,

Teaching of Welsh history and culture in schools

The Culture, Welsh Language and Communications Committee is scrutinising the teaching of Welsh history, culture and heritage in schools.

During the summer of 2018 we ran a public poll inviting members of the public to select from a list of potential inquiry topics. Nearly 2,500 people participated in the poll and 44% of them voted for this topic.

We are looking into how the Welsh Government's draft curriculum will allow for the children of Wales to gain a sense of identity from learning about their history, language and customs.

In February we held an event to hear from practitioners and others interested in this issue. A number of those at the event said that there was limited evidence on the amount of Welsh history that is taught in the classroom. Whilst we are clear that there are requirements to teach aspects of Welsh history in the curriculum and within exam syllabuses, there is a perception from professionals that the reality on the ground is quite different. This is obviously of great concern and an issue that we feel must be resolved at a time when the new curriculum is being developed and implemented.

One of the comments which received a great deal of support was a suggestion that Estyn carry out a thematic review of the teaching of Welsh history. While the Committee is in the early stages of its inquiry, should the Committee be so minded to recommend that the Minister for Education consider remitting Estyn to undertake a thematic review of the teaching of Welsh history, I would welcome your views on the feasibility of carrying out such a review.

I would also be grateful to learn whether you hold any information on the content and teaching of Welsh history and culture in schools which we can draw on to inform our inquiry. We are interested in hearing from Estyn on

ways to improve the teaching of this subject, can you let me know of the best person to speak to in Estyn to discuss this further?

I would be grateful for your response to these questions by 24 April in order to inform our work.

Yours sincerely,

A handwritten signature in black ink that reads "Bethan Sayed." The signature is written in a cursive, flowing style.

Bethan Sayed

Chair of the Committee

Bethan Sayed AM
Committee Chair
Culture, Welsh Language and Communications
Committee

17 April 2019

Dear Bethan

Teaching of Welsh history and culture in schools

Thank you for your letter outlining the work of the Culture, Communications and Welsh Language Committee in scrutinising the teaching of Welsh history and culture in schools. I am pleased that the Committee has been looking at this important area. It is an area that Estyn considered recently in our thematic report on '[Good practice in the humanities](#)'. I have attached a summary of our evidence base from the thematic report and from other recent inspection work as an annex. I hope this will be useful to the Committee.

Inspectors give broad consideration to this aspect in core inspections of schools, and report on it by exception. Under Inspection Area 3, teaching and learning experiences, we consider: '*the ways in which the school develops a curriculum that fully reflects the nature of the school's context, including designing learning activities that reflect the cultural, linguistic and ethnic diversity of Wales and the school's local area*'.

I would welcome the opportunity to undertake a more comprehensive thematic review of the teaching of Welsh history and culture through our annual remit. You will be aware that the Minister for Education recently wrote to me outlining her priorities for thematic reviews within our annual remit for 2019-2020. There is capacity for one additional review each year. You may wish to discuss with the Minister whether this work could be agreed as an additional item this year. Alternatively, it could be considered as part of next year's annual remit to Estyn.

If you would like to discuss this aspect further, or if there is any other evidence I can provide to the Committee, please do not hesitate to contact me. If you wish to discuss our work in this specific area further our lead inspector to the humanities is Michelle Gosney and she can be reached through Enquiries@estyn.gov.uk.

Yours sincerely



Meilyr Rowlands
Her Majesty's Chief Inspector of
Education and Training in Wales

Estyn, Llys Angor/Anchor Court, Heol Keen/Keen Road, Caerdydd/Cardiff, CF24 5JW
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.

Annex: Evidence for the Culture, Communications and Welsh Language Committee's inquiry into the teaching of Welsh history and culture in schools

We have presented below a range of evidence from our core inspection and thematic work about the teaching of Welsh history and culture.

Summary

- Many teachers draw effectively on their local context and Welsh historical events and people as part of their humanities lessons and to provide a rich context for learning in other curriculum areas. These opportunities support pupils to enhance their understanding of Welsh history and culture.
- In a few schools, teachers do not provide sufficient opportunities to develop pupils' understanding of their local area. This is either due to a lack of awareness or use of less relevant examples from textbooks.
- At key stage 4, the development the Welsh dimension is not exploited fully. Teachers focus solely on the specific requirements of the examinations. As a result, teachers do not always relate pupils' learning to a local context where possible.

Secondary school inspection reports

Inspection area 1: Standards

- Reports include a range of examples where pupils discuss, read and write about Welsh history and culture, especially in key stage 3.

For example:

Speaking and listening

- Developing their oracy skills through discussing the drowning of Capel Celyn and Tryweryn to create dams

Reading

- Opportunities to use a range of written sources to extract and organise relevant information, for example about the character of Llewellyn the Last
- Pupils retrieve information about Patagonia after watching a video clip and transfer their information into simple closed passages
- In geography lessons, pupils read a variety of texts about different landforms to develop ideas about how the 'Green Bridge of Wales' in Pembrokeshire was formed.
- Pupils respond skilfully to the content and style of literary texts, for example when comparing poems that celebrate the success of the Wales football team in the Euro 2016 championships.

Writing

- In history lessons, pupils write a purposeful diary about the life and work of a miner at the beginning of the twentieth century.
- Older pupils discuss the impact of literary devices such as when annotating Owen Sheers' poetry to identify words evoking imagery.

Provision

Summary of extracts from inspection reports

Many schools offer opportunities for pupils to develop their appreciation of Welsh heritage and culture, such as the annual Eisteddfod and residential courses in Glanllyn, Llangrannog or Cardiff.

Pupils benefit from suitable opportunities to enhance their understanding of Welsh heritage and culture, for example through participation in competitions with the Urdd, the Menter Iaith initiatives and visits to local places of interest such as the Big Pit national coal museum.

Pupils also have appropriate opportunities to study local themes and cultural heritage in their academic studies. For example, they learn about Welsh heroes and the Rebecca riots and the effect of the Second World War on areas of Wales.

In a few schools, this aspect of the school's work is underdeveloped.

Primary school inspection reports

Inspection area 1: Standards

Reports include a range of examples where pupils develop their key skills as they learn about Welsh history and culture, especially in key stage 2.

For example:

Speaking and listening

- Pupils develop their oracy skills and explore different situations through role play when creating a drama script to portray the life of an evacuee during the Second World War
- Pupils listen carefully to presentations using techniques to remember the main points making notes and summarising, such as when listening to visitors retelling their experiences of life in the coalmines.

Reading

- When researching a particular theme, such as the story of Betsi Cadwaladr, pupils use a range of reading strategies, such as skimming the text to find key words, phrases, the gist, and the main ideas or themes.
- In their work about the Second World War, pupils identify features of texts, such as the introduction to the topic, the sequence, illustrations, and the degree of formality, for example from newspaper reports of the time.
- When researching about the Romans in Wales, pupils use information from trusted sources, on-screen and on paper, selecting and downloading as necessary. More able pupils often compare the viewpoint of different writers on the same topic, collate and make connections between information and ideas from different sources and distinguish between facts, theories and opinions.

Writing

- In their thematic work across the curriculum, pupils write about the history of Wales and its culture through various genres. For example, through re-telling the story of St David in their own words or through creating detailed descriptions and portrayals of a Celtic warrior. Many present their work in different forms, such as a newspaper report on the bombing of Swansea during the Second World War or a pamphlet about the benefits of visiting a local Castle and other tourist amenities.
- In their lessons, pupils write a fictional diary about the life and work of a child during the Victoria era in Wales. The use subject-specific vocabulary independently and relate key facts from their previous learning.

- Many create presentations using ICT to consolidate their learning about historical events, for example creating a factual presentation of the life of Henry VIII or a fact sheet about characters from history and icons from their local area, such as O.M. Edwards.

Provision

Summary of extracts from inspection reports

Many schools plan interesting and engaging themes where Welsh history and culture often feature as an element of the learning. For example, when studying the Second World War, teachers plan to teach pupils about how the war affected Wales. They focus on developing pupils' knowledge of the war, including evacuation, daily life and the effects of bombing in areas of Wales.

Many schools offer opportunities for pupils to develop their appreciation of Welsh heritage and culture, such as the through the theme about the Tudors in Wales. Teachers develop pupils' knowledge of how the Tudor dynasty began, the chronology of significant monarchs and how Wales and England changed during Tudor rule.

Most schools create learning themes or topics that explore the local history and culture well. These experiences are often associated with the historical industries that were prominent in the area, such as the slate industry in North Wales and the coal and steel industry in the south. In these examples, teachers plan to develop pupils' knowledge of how and why the mining started, the impact of the industry on daily life and the legacy and future of those industries in Wales.

Many schools also develop their curriculum themes to incorporate the key features of the local area, such as its iconic buildings such as castles or buildings from certain historical eras. Nearly all of these schools encourage pupils' appreciation by conducting visits to these monuments to deepen pupils' understanding.

Many schools also develop pupils' understanding and knowledge of inspirational people and how they influence modern culture.

Pupils benefit from suitable opportunities to enhance their understanding of Welsh heritage and culture, for example through participation in competitions with the Urdd, the Menter Iaith initiatives and visits to local places of interest such as the Big Pit national coal museum. Further experiences include the participation in the annual Eisteddfod and residential courses at Glanllyn, Llangrannog or Cardiff.

Extract of findings from [‘Good practice in the humanities’](#)

The development of pupils' appreciation and understanding of the Welsh dimension and the place of Wales in the world is a strong feature in most schools visited.

In the primary schools visited, teachers ensure that, where appropriate within humanities topics, direct links are made for pupils with their local area, for example producing a performance about

the history of the local slate industry, assuming the roles of residents of Llandaff in 1605 or visiting local historical sites.

In most secondary schools where good practice is seen, the humanities subjects make appropriate links with Welsh history or geography. In history, this may include a study of the local area, learning about significant national events such as the Aberfan disaster or local issues such as the World War 1 soldiers of Buckley. In geography, pupils are encouraged to explore local issues, for example flooding in Tywyn and Rhyl.

In a few schools, teachers do not provide sufficient opportunities to develop pupils' understanding of their local area. This is either due to a lack of awareness of the opportunities that the local area can offer, or because teachers use examples found in textbooks that are often not relevant to pupils, rather than developing their own examples using the local context.

At key stage 4, the development the Welsh dimension is not exploited fully. Teachers focus solely on the specific requirements of the examinations. As a result, teachers do not always relate pupils' learning to a local context where possible.

Rhodri Talfan Davies
Director
BBC Cymru Wales

10 April 2019

Dear Rhodri,

BBC Annual Plan 2019-20

Within the National Assembly for Wales, the Culture, Welsh Language and Communications Committee is responsible for oversight of the BBC's delivery of its remit in Wales.

In the BBC's Annual Plan 2019-20, which was published recently, I noted the proposal to submit a request to Ofcom to amend the Operating Licence for radio stations in the Nations and Regions. The proposal to vary the quota for speech content in the chapter on 'Potential changes to the BBC's public services' says:

'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.'

The Committee is very concerned about the impact of this proposal on radio services for the people of Wales. The move away from 100% speech content at breakfast time would mean there is less focus on current affairs. The morning slot is an important means of informing people of news which affects them. Without this Wales-specific focus, people in Wales will be less well-informed about the democratic decisions which affect them.

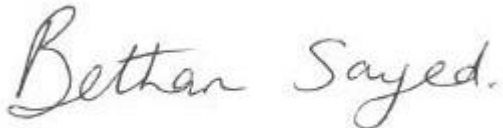
We are very well served with 'magazine style' breakfast shows which have a mixture of news, sport, music and interviews from BBC radio and commercial stations. The requirement to follow a talk-only format for stations which cover the regions and nations brings a pluralism to the choice of radio stations on offer. It is for this reason that we object to the proposal to ask Ofcom to amend the Operating Licence.

We cannot risk losing the scrutiny and attention to Welsh issues that currently exists in this time slot. I urge you to withdraw Radio Wales and Radio Cymru from the request to Ofcom to amend the Operating Licence.

In the meantime, I would be grateful if you could write to me setting out the reasons why Radio Wales and Radio Cymru feel this request to Ofcom is justified and how you will ensure the focus on Welsh current affairs will be maintained if the requirement for 100% speech content is dropped.

In order to inform the Committee at the earliest opportunity, I would be grateful if you could reply by 26 April 2019.

Yours sincerely,



Bethan Sayed
Chair of the Committee

Director Wales
Cyfarwyddwr Cymru

16 April 2019

Bethan Sayed, AM
Chair Culture, Welsh Language and Communications Committee
National Assembly for Wales
Cardiff Bay
CF99 1NA

Dear Bethan,

Thank you for your letter dated 10 April 2019 about the BBC's Annual Plan.

As you know, the BBC set out in the Plan some of the areas in which it is considering seeking regulatory changes.

With regard to radio, the BBC's Nations and Regions division oversees all local and nations radio stations in England, Scotland, Northern Ireland and Wales. Currently, all these radio stations have significant quotas for speech content (60% of content between 06:00 and 19:00 and 100% between 07:00 and 08:30 on weekdays). These quotas are regulated by Ofcom.

The purpose behind the BBC's proposed request to remove the 100% speech requirement in the morning (and, instead adopt a consistent 60% requirement across the day) is to give individual radio stations right across the UK the flexibility at breakfast to respond to changing patterns of listening.

In short, it is about devolving these decisions to editorial leaders who are best placed to judge what is most appropriate 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 BBC Radio Wales or BBC Radio Cymru to change their current news focus in peak.

In fact, last month 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 06:00 until 08:30.

Oliver Hides will take the reins on Friday and Saturday mornings (with an extended breakfast news programme on Saturday). And Gareth Lewis will present a new-look weekday drivetime news programme between 17:00 and 18:30.

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.

Given the interest in this matter, we have also today published a blog setting out the context for the changes which I have attached for your interest.

Finally, I would like to stress that any proposed regulatory change at a pan-UK level would be in line with the BBC's obligations, as set out in the Charter and Agreement and any material change would be subject to a Public Interest Test and approval from Ofcom. There is also a commitment to engage with stakeholders both from industry and audiences to ensure the BBC takes their views into account in developing and assessing proposals.

Yours sincerely,



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

Agenda Item 4.6

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 AM
Minister for Education
Welsh Government

21 March 2019

Dear Kirsty,

Teaching of Welsh history and culture in schools

The Culture, Welsh Language and Communications Committee is scrutinising the teaching of Welsh history, culture and heritage in schools.

During the summer of 2018 we ran a public poll inviting members of the public to select the topic of our next inquiry. Nearly 2,500 people participated in the poll and 44% of them voted for this topic.

In February, we held an event to hear from experts, practitioners and others interested in this issue. There were many comments on the importance of teaching Welsh history to give children a sense of identity. Whilst we are clear that there are requirements to teach aspects of Welsh history in the curriculum and within exam syllabuses, it was clear that there is a perception from professionals that the reality on the ground is quite different. This is obviously of great concern and an issue that we feel must be resolved at a time when the new curriculum is being developed and implemented.

Those attending the event felt strongly that the Welsh Government should not miss the opportunity to improve the teaching of Welsh history with the review of the curriculum. They were concerned that the lack of prescription in the draft new curriculum will be a step backwards for teaching in this area.

The Committee will continue its inquiry by attempting to gather evidence to assess the extent to which Welsh history is actually being taught at GCSE and A level and scrutinising the draft new curriculum once it is published.

As there is clearly great public interest in the teaching of Welsh history, the Committee wanted to share with you the concerns raised by those who attended the event and seek your initial views on some of the points they raised.

I would be grateful if you could provide us with information on the following:

- the timetable for the work of the draft new curriculum. What are the next steps following the publication in April?
- What do the Initial Teacher Education (ITE) programmes include specifically for Welsh history teaching?
- Are you satisfied with the availability of teaching materials for Welsh history?
- Given that the latest GCSE and A level specifications enhance Wales specific content in the curriculum, does the Welsh Government have any information on the amount of time that is spent teaching specifically Welsh history at Key Stages 2, 3 and 4 and at GCSE and A level?

I have written to the WJEC to find out what Continuing Professional Development course they offer on this subject and to seek their advice on the extent to which Welsh history is taught at GCSE and A level.

I have also written to Estyn to ask what information they hold that could help inform the Committee's inquiry.

I would be grateful for your response to these questions by 24 April in order to inform our work.

Yours sincerely,



Bethan Sayed

Chair of the Committee



Ein cyf/Our ref KW/05679/19
Bethan Sayed AM
Chair
Culture, Welsh Language and Communications Committee

24 April 2019

Dear Bethan,

Thank you for your letter dated 21 March in relation to the Committee's Inquiry into the teaching of Welsh history and culture in schools.

I was interested to receive your feedback from the stakeholder event you held in February which showed that there was a strong feeling from those who attended that we should not miss the opportunity to improve the teaching of Welsh history with the review of the curriculum and there was a concern about a perceived lack of prescription in the drafts circulated.

I will respond separately to each of the specific questions you have raised:

The timetable for the work of the draft new curriculum- What are the next steps following the publication in April?

The Curriculum for Wales 2022 framework will be made available for feedback from 30 April to 19 July 2019. We will be engaging extensively with the teaching profession and wider stakeholders throughout the feedback period. Regional consortia, supported by Welsh Government are organising a series of accessible events in May and June which will provide multiple opportunities for all practitioners across Wales to engage with the draft curriculum framework.

The feedback we receive will be used by the practitioners who are co-constructing the new curriculum with us to refine the guidance. This refinement work will be undertaken by practitioners in Quality Improvement Groups.

The refined Curriculum for Wales will then be made available in January 2020. We are planning a phased roll out of the requirement to teach the new curriculum and assessment arrangements starting in September 2022.

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

Bae Caerdydd • Cardiff Bay
Caerdydd • Cardiff
CF99 1NA

Gohebiaeth.Kirsty.Williams@llyw.cymru
Correspondence.Kirsty.Williams@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.

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.

What do the Initial Teacher Education (ITE) programmes include specifically for Welsh history teaching?

Existing trainee teachers need to know the five aspects of the Curriculum Cymreig (cultural, economic, environmental, historical and linguistic) and four aspects of Wales, Europe and the World (political, social, economic and cultural) as it relates to the age range they are trained to teach. Teachers should look for relevant and meaningful opportunities so that learners' studies can be placed in a Welsh context wherever this is desirable, possible and productive.

All student teachers will in future need to be familiar with the new six areas of learning and experience (AoLE), and with the four purposes which the new curriculum aims to secure for each learner. Our new accredited ITE partnerships have to design and deliver courses that support the four purposes of the new curriculum for Wales and address the six areas of learning and experience (AoLE), including humanities, in order to develop future teachers to meet the needs of all learners.

Individual teachers, including subject specialists such as Historians in secondary schools, will draw upon the different Areas of Learning and Experience in their planning. Teachers should be encouraged to work creatively and collaboratively across subject boundaries, in the context of the four curriculum purposes, aiming to avoid compartmentalisation in subject teaching.

Subject studies will include knowledge of content appropriate to student teachers' chosen age-phase or subject specialism, including the subject's key concepts, substance and structure, as well as pedagogical content knowledge, appropriate to age-phase or subject specialism.

Are you satisfied with the availability of teaching materials for Welsh history?.

We have invested considerably in supporting subjects across the curriculum, including History, through promoting the use of creative approaches to teaching and learning. Investments include the First World War and 'Go and See' grants, First World War resources and funding for resources to support the new History GCSE - which now has an enhanced focus on Welsh History and the Welsh perspective.

There are currently a range of teaching materials available on Wales' digital learning platform – Hwb. for schools and teachers to use, across all key stages,

For the Foundation Phase, to develop a learner's Knowledge and Understanding of the World, there is entire section of materials dedicated to exploring learners' local communities.

For Key Stages 2 and 3, there are materials available to study the Welsh perspective of a range of historical periods and events, the history of Wales, the United Kingdom, Europe and the world, and the impact of major global events in Wales. You can view the available resources on Hwb via each of these links to Hwb: [Key Stage 2](#), and [Key Stage 3](#)

Additionally there are resources available for subjects other than history, to explore Welsh culture. For example, studying Welsh poets in English or Welsh lessons.

At Key Stage 4 the WJEC guidance document for practitioners to support the teaching of the GCSE advises that a substantial proportion of Welsh history should be embedded in the required content for the specification in both Units 1 and 3 and teachers are directed to

illustrate their teaching with relevant and appropriate examples that demonstrate both a Welsh perspective and the impact of the specified developments on Wales.

There are opportunities to build on this further in developing resources, including resources which integrate issues across AoLEs, for the new curriculum.

Given that the latest GCSE and A level specifications enhance Wales specific content in the curriculum, does the Welsh Government have any information on the amount of time that is spent teaching specifically Welsh History at Key stages 2,3,4 and at GCSE and A level

We do not hold information on the amount of time that is spent teaching specifically Welsh history at the various key stages. However, I can outline the following requirements on Welsh content in relation to qualifications.

The GCSE specification for History requires that 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.

The GCSE History WJEC guidance document for practitioners advises that a substantial proportion of Welsh history should be embedded in the required content for the specification in both Units 1 and 3, and teachers are directed to illustrate their teaching with relevant and appropriate examples that demonstrate both a Welsh perspective and the impact on Wales of these developments.

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 of the GCSE is 'Studies in Depth – Wales and the wider perspective' and Unit 3 offers a choice of four Thematic Studies that cover a specific aspect of history in breadth, with a particular emphasis on how this impacted on Wales – and the people of Wales.

A list of suggested topics for each of the four themes is included in the teaching guidance and the themes are purposely broad enough that aspects of Welsh history fall within one or more Units. For example, for themes 3B - Changes in Health and Medicine, c.1340 to the present day and 3C - The Development of Warfare, c.1250 to the present day, suggestions to study the work and role of Betsi Cadwaladr are included under both.

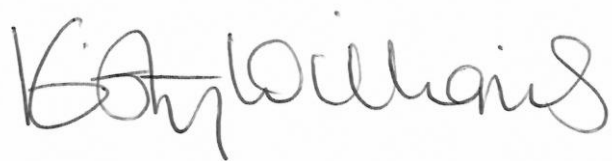
The specification for AS and A Level, introduced for first teaching in 2015, also includes Welsh History options under each Unit of teaching. The specification is divided into a total of five units, two AS units and three A2 units. Learners must choose one Unit on the history of Wales and England to study at AS and at A level.

Suggestions for study include: the Rebecca Riots, Chartist Movement, the impact of the First World War on industry and life in Wales and England, the Lloyd George Coalition 1916-1922 or political change in Wales; the decline of religion in Wales; changing attitudes to the Welsh language and culture; social, religious and cultural change in Wales 1918-1980.

In terms of the new curriculum, this will also not prescribe anything in terms of timetabling or school organisation.

I hope I have been able to clarify all the points you have raised.

Yours sincerely

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

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