

Dogfennau Ategol – Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol

Lleoliad:	I gael rhagor o wybodaeth cysylltwch a:
Ystafell Bwyllgora 2 – y Senedd	Sarah Beasley
Dyddiad: Dydd Iau, 12 Tachwedd 2015	Committee Clerk
Amser: 09.00	0300 200 6565
	SeneddCCLLL@Cynulliad.Cymru

Noder bod y dogfennau a ganlyn yn ychwanegol i'r dogfennau a gyhoeddwyd yn y prif becyn Agenda ac Adroddiadau ar gyfer y cyfarfod hwn

– Ymatebion i'r Ymgynghoriad: Ymchwiliad i'r

Adolygiad o Siarter y BBC

Ymatebion i'r Ymgynghoriad: Ymchwiliad i'r Adolygiad o Siarter y BBC

(Tudalennau 1 – 205)

Dogfennau atodol:

Ymatebion i'r Ymgynghoriad: Ymchwiliad i'r Adolygiad o Siarter y BBC

BCR 01 – Tom O'Malley (Saesneg yn Unig)

BCR 02 – Ffilm Cymru Wales

BCR 03 – Teledwyr Annibynnol Cymru (Saesneg yn unig)

BCR 04 – Equity (Saesneg yn unig)

BCR 05 – Y Fonesig Rosemary Butler AC (Saesneg yn unig)

BCR 06 – Comisiynydd y Cymraeg

BCR 07 – Councillor Philip Rapier (Saesneg yn unig)

BCR 08 – Ymddiriedolaeth y BBC (Saesneg yn unig)

BCR 09 – Creative Skillset Cymru (Saesneg yn unig)

BCR 10 – Cyngor Celfyddydau Cymru (Saesneg yn unig)

BCR 11 – S4C

BCR 12 – Undeb Cenedlaethol y Newyddiadurwyr (Saesneg yn unig)

BCR 13 – BECTU (Saesneg yn Unig)

BCR 14 – Cymdeithas (Welsh Only)



BCR 15 – Llywodraeth Cymru

BCR 16 – PACT (Saesneg yn Unig)

BCR 17 – BBC

**Y Pwyllgor Cymunedau, Cydraddoldeb a
Llywodraeth Leol**

Ymchwiliad i'r Adolygiad o Siarter y BBC

**Ymatebion i'r Ymgynghoriad
2015**

.....

**Communities, Equality and Local Government
Committee**

Inquiry into the BBC Charter Review

**Consultation Responses
2015**

Ref	Ymatebion i'r Ymgynghoriad	Consultation Responses
BCR 01	Tom O'Malley	Tom O'Malley
BCR 02	Ffilm Cymru Wales	Ffilm Cymru Wales
BCR 03	Teledwyr Annibynnol Cymru	Teledwyr Annibynnol Cymru
BCR 04	Equity	Equity
BCR 05	Y Fonesig Rosemary Butler AC	Dame Rosemary Butler AM
BCR 06	Comisiynydd y Cymraeg	Welsh Language Commissioner
BCR 07	Cynghorydd Philip Rapier	Councillor Philip Rapier
BCR 08	Ymddiriedolaeth y BBC	BBC Trust
BCR 09	Creative Skillset Cymru	Creative Skillset Cymru
BCR 10	Cyngor Celfyddydau Cymru	Arts Council of Wales
BCR 11	S4C	S4C
BCR 12	National Union of Journalists	Undeb Cenedlaethol y Newyddiadurwyr
BCR 13	BECTU	BECTU
BCR 14	Cymdeithas	Cymdeithas
BCR 15	Welsh Government	Llywodraeth Cymru
BCR 16	PACT	PACT
BCR 17	BBC	BBC

Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol
Communities, Equality and Local Government Committee

Ymchwiliad i'r Adolygiad o Siarter y BBC

Inquiry into the BBC Charter Review

Ymateb gan: Tom O'Malley

Response from: Tom O'Malley

1. This submission firstly examines the broader context within which Charter Review 2016 is taking place. It then offers some comments on the issues raised by the terms of reference issued by the Communities, Equality and Local Government Committee.

Context

2. The BBC's Charter is being renewed in the context of a communications policy framework which prioritises the expansion of market driven forms over public service. The *Report of the Committee on the Financing of the BBC*, published in 1986¹ advocated a future in which communications services would be provided by the market place, much like newspapers are, and public service broadcasting would be limited to providing those services which the market did not find economical. Once technology allowed consumers to purchase programmes directly on a one to one basis or as

¹ Home Office (1986) Report of the Committee on the Financing of the BBC, London: HMSO, Cmnd 9824

packages, then the BBC, or what remained of it, should become a subscription service.²

3. The Report provided the broad outline for the development of an increasingly market driven system of mass communications and led to an increase in under-regulated commercial competition, the removal of most of ITV's obligations as a regionally-based public service broadcaster³, and the growth of what was, in effect, the contracting out of sections of production by the BBC and ITV, through the support given by successive governments to the independent sector. This has been overseen by Ofcom which is, in essence, an organisation designed to promote commercial mass communications. Running parallel with this has been the development of a policy making process which has given priority to the views of well financed commercial organisations with the power and resources necessary to lobby governments for the outcomes they want. This was illustrated most sharply in the revelations about the links between News Corporation Executives and lobbyists the ministers in the Department of Media

² Tom O'Malley, *Closedown. The BBC and Government Broadcasting Policy, 1979-92*, London: Pluto, 1994:112-114.

³ Tom O'Malley, 'Wales, ITV and regulation', *Cyfrwng*, Volume 8 (2011): 7-22.

Culture and Sport during the Leveson inquiry.⁴ In the context of Wales, the lack of accountability and transparency in policy making was illustrated by the decision made by the Coalition government in 2010 to transfer S4C to the BBC without even the pretence of considered public consultation.⁵

4. One major consequence of the increase in competition and the squeeze on public service communications has been a reduction in spend on first run public service content in the UK, by 17.3% between 2008 and 2013.⁶ In Wales, as the work done by the IWA Media Policy Group for its 2015 Wales Media Audit has shown, the situation has become very serious indeed. After 2008, there was a significant reduction in spend, range and diversity of television programmes available both in English and Welsh for viewers in Wales. In real terms at 2014 prices, spending in Wales declined by 30%, from 2008 to 2014. Investment in news declined by 10% in Wales, and total spend

⁴Des Freedman, *The Politics of Media Policy*, Cambridge: Polity, 2008;

Leveson, Lord Justice Leveson, *An Inquiry into the Culture Practices and Ethics of the Press, Volume III*, London: The Stationery Office, 2012, HC780-III

⁵ T.P.O'Malley, *The Government, the BBC and S4C: A submission to the Welsh Affairs Select Committee Inquiry into the Welsh Language Broadcaster S4C* (Aberystwyth University, 15th November 2010) Published in: House of Commons Welsh Affairs Committee, *S4C*, (London: HC 614 Published on 11 May 2011, Fifth Report of Session 2010-2011, 27 April 2011) 2 Volumes, evidence in Volume 2 at www.parliament.uk/welshcom

⁶ Department of culture, media and sport (2015) *The Balance of Payments between Television Platforms and Public Service Broadcasters: Options for Deregulation*. Consultation Paper, London: DCMS: para 7, note 4).

by public service broadcasters on first-run originated output in news and current affairs in the UK and nations fell by 14% from 2008–2014.

In radio, commercial radio stations have closed and syndication of programming has increased at the expense of local content.⁷

5. The BBC Charter Renewal is being conducted, therefore, in a context where government policy is pressing for an overall reduction in the role of public service broadcasting in the UK, and Wales, relative to the size of commercial provision. This explains the secular decline of public service content in Wales. The situation has been exacerbated by the feeble structures of accountability in policy making in relation to Wales and by the pressures on broadcasting to fulfil obligations to properly represent Welsh interests in a context of declining resources and successive attacks on the BBC from political and commercial interests.

6. What follows are some comments and proposals in response to the terms of reference set out by the Committee.

The future provision of the BBC's services in Wales both in English and Welsh language Services.

⁷ Media Policy Group: *2015 Wales Media Audit Draft 2*, (Cardiff, IWA, 2015) at <http://www.clickonwales.org/wp-content/uploads/mediaauditsection1.pdf> accessed 26 October 2015

7. The future provision of BBC services in Wales is dependent on two factors. The first is finance. Significant aspects of the BBC's future finances were agreed in advance of the debate on Charter Renewal, for example the decision to force the BBC to pay for the licence fees of people over 75. This was clearly a case of putting the cart before the horse. It has been pointed out that this will result in the BBC being worse off in cash terms at the end of the next Charter period and indeed a former Director General of the BBC, Lord Birt, 'says the government had set "a very dangerous precedent" by doing a deal on BBC financing behind closed doors with no public consultation for the second time in five years – suggesting the BBC's independence from government has been compromised.'⁸ Director General Tony Hall announced in September 2015 that the BBC will see its annual funding cut by 20% over the next five years as a result of the settlement.⁹ So, the future of BBC services in Wales in both languages will have to take its share of these cuts, on top of the cuts they have experienced in recent years.

⁸ Anon, 'BBC to Fund over-75s' TV licences' and Nick Higham, 'Analysis', BBC, 6th July 2015, at <http://www.bbc.co.uk/news/uk-politics-33414693> accessed 26 October 2015.

⁹ Jane Martinson and Mark Sweney, 'Tony Hall: 'inevitable' that BBC services will have to be closed or cut', *The Guardian*, 7 September 2015, at <http://www.theguardian.com/media/2015/sep/07/tony-hall-bbc-cuts-bbc4> accessed on 26 October 2015.

8. The Communities, Equality and Local Government Committee and the Welsh Assembly Government should press both the DCMS and the BBC to review this settlement with a view to detailing its implications for Welsh broadcasting, and come forward with proposals that will see a real terms increase in funding over the next Charter period, one which does not come at the expense of funding in other areas of the BBC.
9. Proposals by the Director General to make up to 80% of BBC content open to contracting out,¹⁰ and the idea that parts of the BBC licence fee should be used to subsidise news gathering for print media organisations,¹¹ are measures which will weaken the BBC's capacity to produce sustained, critical and creative programming, and where the subsidy of news is concerned, open the door to further pressure for more top slicing of licence fee revenue. The BBC should be pressed to reverse these decisions.
10. The second factor influencing funding is governance. That the licence fee and or significant aspects of the BBC's finances should be largely determined twice in five years without proper consultations

¹⁰ Tara Conlan 'Biggest shakeup ever to BBC could see hit shows moved to private sector' *The Guardian*, 16 September 2015, at: <http://www.theguardian.com/media/2015/sep/16/biggest-shakeup-to-bbc-consultation-hit-shows-moved-to-private-sector> accessed 27 October 2015

¹¹ Tony Hall, 'Tony Hall speech at the Science Museum on the future vision of the BBC' 7th September 2015, at: <http://www.bbc.co.uk/mediacentre/speeches/2015/tony-hall-distinctive-bbc> accessed 27 October 2015

with the nations and regions in the UK is indicative of a deep failure in governance. This is addressed in the next section.

The BBC's current and future funding, governance and accountability arrangements as they relate to Wales.

11. The BBC's governance should be determined by statute not charter. The Charter leaves power in the hands of the Westminster government, not Parliament. It allows for opaque policy formulation and decision by, in effect, decree. A statute which safeguards the creative and editorial independence of the BBC, but which was renewed periodically under close Parliamentary scrutiny is arguably the best way of ensuring a more democratic approach to policy making, one which would give more opportunities for the voice of Wales to be heard.

12. BBC governance has remained too centralised. Successive members of the BBC Board of Governors and the Trust have been appointed, not elected. There is no independent body in Wales with powers to oversee the policy, content and allocation of resources of the BBC.

13. The BBC should be a federal structure, publicly funded by the licence fee, or possibly a household levy. This Scottish Government is currently pressing for a federalised BBC structure.¹²
14. There should be a Welsh Broadcasting Council (WBC). It should be composed of a majority of members appointed by the National Assembly for Wales and members appointed by the communications trade unions. It should also consist of members from civil society organisations in Wales, determined by the National Assembly, after consultation. These organisations would appoint their representatives by elections. The organisations would hold their positions on the Council for a fixed period and then be replaced by other organisations in a process of rolling consultation and review.
15. The WBC should have powers over the BBC devolved to it under the new Charter. These should include powers over the allocation of resources, policy and content. It would be charged with producing regular reports on the situation of the BBC in Wales for the National Assembly and Welsh Assembly Government.

¹² Libby Brooks, 'Scottish government pushes for a federalised BBC', *The Guardian*, 24 September 2015, at: <http://www.theguardian.com/media/2015/sep/24/scottish-government-targets-federalised-bbc> accessed 26 October 2015.

16. As long as the WBC has a clearly defined relationship with the centre this arrangement should be able to work very successfully, and is in the spirit of devolution of powers to the nations and regions of the UK.

17. For this to work the *Communications Act 2003* has to be amended to remove the BBC from oversight by Ofcom. The reason for this is because Ofcom is a market orientated regulator which, like the BBC itself, does not have an elected board, and is, arguably, totally undemocratic in its structures. Were Ofcom to be reformed, root and branch, and made a mechanism for promoting public service communications first and foremost, then the question of the relationship with the BBC might be revisited.

S4C's future: including its funding, operating and governance arrangements, and the services it provides.

18. Within the current, unreformed context, S4C should be re-established as a separate body, answerable to the Welsh Assembly Government, and funded, as prior to 2010, by direct grant from the

Westminster Government. Its funding over the next period should be restored, in real terms, to a level which allows it to develop its services on air and online. Its Board should be appointed in a manner similar to the proposals outlined for the Welsh Broadcasting Council.

How Wales's interests are being represented in during the renewal process.

19. Broadcasting is not a devolved matter. As a result neither the Welsh Assembly Government nor the National Assembly has had a specific and permanent department and committee structure devoted to the issue of communications policy in Wales. Nonetheless both organisations have spent time, in arguably a largely ad hoc fashion, responding to successive initiatives from Westminster, Ofcom and the BBC.

20. In the short term the Welsh Assembly Government should invite the UK government to spell out in detail the length of the period of consultation which will follow the announcement of government White Paper on Charter renewal in the spring of 2016. This cannot be less than 6 months to allow all parties in the nations and regions and civil

society to have time to consider and respond to the proposals. As far as I am aware, there is no such commitment from Westminster in place.

21. The Communities, Equality and Local Government Committee, should call representatives from the DCMS and the BBC before them to account for [a] the nature of the process and outcome of the 2015 funding arrangements [b] the creation of the situation, outlined above, where Wales' interests in broadcasting are suffering as result of cuts and planned cuts [c] to defend the opaque and non democratic forms of governance. It should also call members of the Ofcom Board before it, to seek clarification as to why it should continue to have oversight over key areas of BBC policy making, in particular the development of new services, and to justify its equally opaque and non-democratic forms of governance, especially in relation to Wales.

22. It is not good enough to allow Wales's interests in this process to be the upshot of what will inevitably be policy driven from Westminster, and filtered through the BBC central management. The Communities, Equality and Local Government Committee has the

opportunity to shed some light on current processes, and to test their fitness for purpose where the interests of Wales are concerned.

23. In the medium term the National Assembly for Wales should establish a cross party, Standing Committee on Communications. The fact that communications is not a devolved matter is of no consequence in this context; the Committee would be able to provide the backup and perspective necessary to inform consideration of policy regardless of whether communications is or is not devolved. It should be composed of a majority of National Assembly members, but should also include trade unions. It should include members of Civil Society appointed in the manner proposed above for the Welsh Broadcasting Council.

24. The Standing Committee's remit would be to conduct regular monitoring and research on communications in Wales. It should have a small budget to commission new research and literature reviews relating to communications policy. It should publish regular reviews of the condition of communications in Wales and make policy recommendations. It should invite all parties concerned with

communications in Wales to submit data regularly, and to appear, where necessary, before oral hearings.

BCR 02

Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol
Communities, Equality and Local Government Committee

Ymchwiliad i'r Adolygiad o Siarter y BBC

Inquiry into the BBC Charter Review

Ymateb gan: Ffilm Cymru Wales

Response from: Ffilm Cymru Wales

Ymateb i

Ymchwiliad y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol i Adolygiad Siarter y BBC

Gweler isod ymateb Ffilm Cymru i Ymchwiliad Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol Cynulliad Cenedlaethol Cymru i Adolygiad Siarter y BBC (Hydref 2015)

Os oes angen ichi gysylltu â ni ynglŷn â'r ymateb hwn, cysylltwch â: Pauline Burt, Prif Swyddog Gweithredol Ffilm Cymru d/o angharad@ffilmcymruwales.com

Gwybodaeth gefndir

Mae Ffilm Cymru yn ddirprwy loteri i Gyngor Celfyddydau Cymru a'r BFI, ac mae'n ymrwymedig i ddatblygiad strategol y sector ffilm yng Nghymru a datblygu'r manteision cymdeithasol, diwylliannol, addysgol ac economaidd sydd i ffilm i bobl Cymru.

Mae gwaith Ffilm Cymru yn cwmpasu meysydd Creu, Gweld a Dysgu ac yn cynnwys ymrwymiad i:

- Ddatblygu sector a diwylliant ffilm yng Nghymru sydd yn fwy cynhwysol;
- Parhau i ddatblygu dull ystwyth ac ymaddasol sy'n canolbwyntio ar y gynulleidfa, sy'n gwella mynediad at ffilm annibynnol ledled Cymru i bawb, ac sy'n rhoi lle canolog i gynllunio cynulleidfa ar sail tystiolaeth wrth wneud penderfyniadau cynhyrchu;
- Nodi'r gwerth posibl sydd i gynnig ffilm ar gam cynnar yn y broses. A chynorthwyo i ddatblygu eiddo deallusol ategol, asedau addysgol a strategaethau datblygu cynulleidfa ochr yn ochr â'r gwaith o gynhyrchu'r ffilm, lle y bo'n briodol;
- Annog rhagoriaeth a thwf cwmnïau cynaliadwy Cymreig.

Mae mwy o wybodaeth amdanom ar gael fan hyn: www.ffilmcymruwales.com

Cyd-destun ein hymateb

Mae ein hymateb yn canolbwyntio ar agweddau ar Adolygiad Siarter y BBC sy'n ymwneud â'i rôl o ran datblygu a chynnal yr hyfforddiant, y doniau, a'r cyfleoedd gwaith sy'n sylfaen i'r diwydiannau creadigol ledled y Deyrnas Unedig, ac yn benodol mewn perthynas â'r swyddogaethau hynny yng Nghymru. Yn ogystal â phwysigrwydd hanfodol y BBC wrth ddatblygu a chynnal sector amrywiol a chynhwysol sy'n ddeniadol i gynulleidfaedd eang ac amrywiol.

Ymateb i gwestiynau adolygiad Cynulliad Cenedlaethol Cymru

Darpariaeth gwasanaethau'r BBC i'r dyfodol yng Nghymru, yn y Gymraeg a'r Saesneg:

Mae'r BBC yn sylfaen gadarn i'r diwydiannau creadigol ledled y Deyrnas Unedig, ac mae gan y gorfforaeth enw da am wasanaethau o ansawdd uchel.

Yng Nghymru, cafwyd perthynas gynhyrchiol o gydweithio rhwng BBC Cymru ac S4C, a byddem yn annog datblygu'r arfer o gydgomisiynu cynnwys ymhellach, i sicrhau y caiff cynnwys o ansawdd uchel yn y Gymraeg ei gynnal a'i ddatblygu ar draws cynnwys ffilm a theledu a chynnwys rhyngweithiol digidol.

Yn benodol, mae'n werth pwysleisio rôl BBC Cymru wrth ddatblygu'r seilwaith o griw, cyfleusterau a gwasanaethau lleol, yn arbennig yn dilyn ymrwymiad y BBC i ailddosbarthu ei weithgarwch ledled y Deyrnas Unedig, gan gynnwys adleoli swmp sylweddol o gynnwys drama rhwydwaith i Gaerdydd, gan roi sylfaen i'w phentref drama a'r sgil-ffeithiau sydd wedi cynorthwyo i seilwaith y diwydiannau creadigol esblygu yn Abertawe. Mae hyn o fudd ar draws y diwydiannau creadigol, wrth i griw, cyfleusterau a gwasanaethau weithio'n aml ar draws is-sectorau, yn arbennig mewn perthynas â ffilm ac wrth ddatblygu cynnwys yn y Gymraeg a'r Saesneg.

Er bod y BBC, yn ddi-os, wedi cyfrannu'n sylweddol at dyfu seilwaith y criw a'r cyfleusterau, gan gynyddu gallu Cymru i wasanaethu ym maes cynhyrchu ffilm a theledu yn lleol a thrwy fewnfuddsoddi, ychydig iawn a wnaed i ddatblygu cynnwys ffilm sy'n tarddu o Gymru a datblygu doniau o Gymru (awduron, cyfarwyddwyr a chwmnïau cynhyrchu). Yn ei dro, mae hyn yn cyfyngu ar gyfleoedd i ddatblygu'r sylfaen o ddoniau i'r dyfodol a chynaliadwyedd y llunwyr cynnwys gwreiddiol lleol, gan beri i Gymru fod yn fwy agored i amrywiadau yn y farchnad, lle y bydd cynnwys symudol yn ffilmio yn y lleoliadau mwyaf cystadleuol. Mewn 9 mlynedd, un ffilm hir a gomisiynwyd gan BBC Cymru – *Third Star*, gyda Benedict Cumberbatch yn serennu ynddi, a hon oedd y ffilm glo yn Ngŵyl Ffilmiau Caeredin. Mae hyn yn weithgarwch annigonol i gyfrannu'n ystyrllon i'r sector ffilm yng Nghymru.

Yn ychwanegol, mae'n ymddangos mai ychydig, os o gwbl, o gyswllt, cydlynu neu gydweithio sydd rhwng BBC Cymru a BBC Films, gyda'i gyllidebau ffilm mwy sylweddol a chylch gwaith penodol i ddatblygu cynnwys ffilm. Byddem yn dyfalu bod y diffyg cydlynu mewnol hwn yn cyfrannu'n uniongyrchol at y ffaith na fu i BBC Films ymwneud o gwbl â chynnwys yn y Gymraeg; a'r lefel gyfyngedig eithriadol y bu i BBC Films ymwneud â'r gwaith o gynorthwyo ffilmiau hir sy'n tarddu o ddoniau o Gymru. Cafodd Ffilm Cymru rywffaint o lwyddiant yn y maes hwn – gan gynnwys cyd-ddatblygu'r ffilm hir bresennol, *Denmark*, gyda chwmni o Gaerdydd, Severn Screen (gyda'r cyfarwyddwr Marc Evans, a Rhys Ifans yn serennu), ond ni all ein cyllidebau cymharol fach (tua £1m y flwyddyn ar gyfer datblygu a chynhyrchu) gystadlu â'r effaith y gallai'r BBC ei chael wrth weithio mewn ffyrdd mwy cyd-gysylltiedig, ac eirioli ar draws y gwledydd.

Yn y dyfodol, byddem yn pwysleisio mor bwysig ydyw i'r BBC ddatblygu gweithlu mwy cynhwysol, gan gynnwys cymorth i ddatblygu llunwyr cynnwys gwreiddiol (awduron, cyfarwyddwyr, cynhyrchwyr) ar gyfer ffilm, teledu a chynnwys rhyngweithiol (gan gynnwys adnoddau addysgol) – a chynnwys

ymrwymiad penodol i'r dull hwn o weithio ar draws y gwledydd. Mae hyn yn awgrymu y byddai gweithlu mwy amrywiol yn gweithio oddi mewn i'r BBC ac yn y sector cynhyrchu annibynnol, a allai ddarparu syniadau newydd a chael eu hannog i gymryd risgiau cymedrol. Yn ei droi, dylai gweithlu mwy cynhwysol, sy'n cynhyrchu swyddi ar draws cefndiroedd economaidd-gymdeithasol, ethnigrwydd, rhyw a'r holl nodweddion gwarchoddedig, fwydo i mewn i amrywiaeth o gynnwys a fyddai'n apelio at yr amrywiaeth lawn o gynulleidfaoedd, gan sicrhau bod y BBC yn parhau yn gwbl berthnasol ledled y Deyrnas Unedig.

Mae buddsoddi mewn hyfforddiant yn parhau i fod yn faes hanfodol i'r BBC ei gynnal a'i dyfu er mwyn i Gymru a'r Deyrnas Unedig barhau i fod yn gystadleuol yn y farchnad fyd-eang ac mewn sefyllfa i ymateb i'r cyfleoedd y mae gwell credydau treth (ym meysydd ffilm, teledu o'r radd flaenaf, rhaglenni plant, animeiddio a gemau) yn eu cynnig. Mae'r amgylchiadau cyllidol hyn, ynghyd â'r enw da sydd ers tro am ansawdd, wedi cyfrannu at alw digynsail am newydd-ddyfodiaid i ddiwallu anghenion y sector yn awr, yn ogystal ag i'r dyfodol. Pan gaiff cyllidebau eu torri, y mae'n anochel bod perygl o symud tuag at feddwl am y tymor byr, a byddem yn pwysleisio'n gryf mor bwysig yw cynnal, ac yn wir tyfu capasiti hyfforddi'r BBC er budd yr economi creadigol ehangach.

Trefniadau ariannu, llywodraethu ac atebolrwydd y BBC, yn bresennol ac i'r dyfodol, yn y modd y maent yn berthnasol i Gymru:

Mae Ffilm Cymru yn deall y bydd pob maes y tu allan i adrannau gwarchoddedig yn wynebu toriadau mewn cyfnod o lymdra, a gallai maint sylweddol y BBC gynnig cyfleoedd penodol i ddatblygu arbedion effeithlonrwydd pellach. Ond byddem yn pwysleisio y pwysigrwydd sylfaenol sydd i warchod a gwella cyllidebau cynnwys gwreiddiol ym maes ffilm a theledu, gan roi pwyslais penodol ar mor bwysig ydyw i'r cynnwys hwn adlewyrchu cynulleidfaoedd a gweithlu creadigol pob un o wledydd y Deyrnas Unedig.

Fel a nodwyd uchod, y mae eisoes ddiffygion nodedig yng ngweithredoedd comisiynu ffilm y BBC ar draws y Deyrnas Unedig, gyda dim ond 1 prosiect yn y Gymraeg (fel rhan o raglen Sinematig Ffilm Cymru) a 3 phrosiect yn y Saesneg a ddeilliai o Gymru mewn cyfnod o ddegawd, sydd yn bryder sylweddol. Mae hyn yn cyfeirio at yr angen i BBC Films weithio'n fwy integredig gyda'u cydweithwyr ar draws y Deyrnas Unedig, gan gynnwys BBC Cymru, i gydlynu'r gwaith o ddatblygu a chomisiynu doniau a chynnwys ffilm gwreiddiol ledled y gwledydd.

Hyd yma, mae'r BBC wedi cefnogi rhaglenni doniau newydd, drwy BBC Films, o ffilmiau byr i gynlluniau ar gyllideb fach megis Microwave (gyda Film London), i-Features (gyda Creative England) a Sinematig (gyda Ffilm Cymru). Drwy Sinematig, cynorthwywyd y gwaith i gynhyrchu 3 ffilm hir gan awduron, cyfarwyddwyr a chynhyrchwyr o Gymru – 2 yn Saesneg ac 1 yn Gymraeg gan Euros Lyn (Happy Valley, Sherlock) mewn partneriaeth ag S4C a'r BFI. Bu'r rhain yn ffyrdd cost-effeithiol iawn i BBC Films gefnogi doniau newydd ar draws y Deyrnas Unedig, gyda chyfanswm ei chyfraniad i 3 ffilm hir Sinematig yn ddim ond £200k, er enghraifft. Ond mater o bryder eithriadol yw inni gael ein hysbysu bod BBC Films yn bwriadu tynnu'n ôl o bob cynllun o'r fath ar gyfer doniau newydd yn y dyfodol. Yn sicr, dylai'r cymorth hwn i'r genhedlaeth nesaf o lunwyr cynnwys fod yn greiddiol i'w hethos o wasanaeth cyhoeddus – yn hytrach na'r pwyslais cynyddol ar gyfarwyddwyr a ddringodd yr ysgol yn y byd masnachol.

P'un a yw'r BBC yn parhau i fod ag Ymddiriedolaeth neu ryw ffurf arall ar strwythur llywodraethu, y mae'n hanfodol bwysig bod y BBC yn parhau'n atebol o ran ei pherthnasedd i bob cynulleidfa ar draws y Deyrnas Unedig, a'i rôl o ran datblygu pa mor gynhwysol yw gweithlu a llunwyr cynnwys y sector ar

draws pob un o'r gwledydd. Byddem yn cefnogi cynnwys cynrychiolwyr penodol o Gymru, yr Alban, Gogledd Iwerddon a Lloegr (gyda ffocws y tu allan i Lundain) – gan sicrhau sgiliau a phrofiadau eang – er mwyn cydnabod mor benodol yw'r amgylchiadau ar draws y gwledydd.

Dyfodol S4C, gan gynnwys sut caiff ei hariannu, ei threfniadau gweithredu a llywodraethu, a'r gwasanaethau mae'n eu darparu:

Gan fod Cymru yn swyddogol yn wlad ddwyieithog, gyda chydraddoldeb i'r iaith wedi'i gadarnhau yn y gyfraith, y mae'n hanfodol y caiff hyn ei adlewyrchu'n llawn yn allbwn diwylliannol y BBC yn ei chylch gwaith ledled y Deyrnas Unedig *yn ogystal â* thrwy ei hymrwymiad parhaus i gefnogi allbwn S4C.

Dylai'r ymrwymiad hwn fod yn hollgwmpasog i sicrhau cynaliadwyedd hirdymor cynnwys ffilm a theledu a chynnwys rhyngweithiol ac addysgol ar draws y ddau ddarlledwr, gan gynnwys datblygu a chomisiynu llunwyr cynnwys lleol, hyfforddi gweithwyr presennol a newydd-ddyfodiaid i'r sector, a diogelu a gwella'r cynnwys a ddarperir i gynulleidfaoedd, er mwyn sicrhau ei fod yn berthnasol.

Byddai strwythurau llywodraethu, gweithredu ac ariannu yn elwa o ddull cyfannol sy'n llwyr gydnabod yr effaith gydgyssylltiedig sydd i'r darllediad ac ecoleg ehangach y diwydiannau creadigol.

Sut caiff lles Cymru ei gynrychioli yn ystod y broses adnewyddu:

Croesawn ymrwymiad penodol Llywodraeth y Deyrnas Unedig i'r tair Gweinyddiaeth Ddatganoledig fod â rolau clir, cyfartal ac wedi'u cytuno wrth ddatblygu Siarter newydd y BBC, a byddem yn gobeithio y bydd y dull cydgysylltiedig hwn yn parhau y tu hwnt i'r broses adnewyddu.

Dylai'r pwerau hyn sicrhau bod gan y BBC strwythurau llywodraethu, rheoli ac ariannu sy'n adlewyrchu anghenion Cymru ac sy'n well o ran cefnogi'r gwaith o ddatblygu, cynhyrchu a chyflenwi cynnwys o'r gwledydd a'r rhanbarthau. Agwedd allweddol ar y bartneriaeth hon yw:

“gwthio'r BBC i fod ag ymagwedd fwy cynrychioliadol at gomisiynu, datblygu doniau a chynhyrchu o'r holl wledydd a'r rhanbarthau ac ar eu cyfer”.

Cefnogwn y cynnig hwn yn llawn ac edrychwn ymlaen at gydweithio â'r llywodraeth, y BBC ac S4C i symud hyn yn ei flaen.

BCR 03
Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol
Communities, Equality and Local Government Committee
Ymchwiliad i'r Adolygiad o Siarter y BBC
Inquiry into the BBC Charter Review
Ymateb gan: Teledwyr Annibynnol Cymru
Response from: Teledwyr Annibynnol Cymru



www.tac-cymru.co.uk

Submission to Welsh Assembly
Communities, Equality & Local Government Committee
Inquiry on BBC Charter Renewal 2015

Summary

- The BBC remains very important to the public service broadcasting ecology in Wales.
- It can become less bureaucratic and more efficient by making more of its programmes open to competition from the independent sector.
- Creating BBC Studios is not necessarily the best way to ensure that the best ideas are being commissioned regardless of source.
- The BBC needs to improve its record of commissioning productions from the Nations in order to better meet its requirement to reflect the nations and regions of the UK to the rest of the country. This is one of its key Public Purposes.
- Funding needs to be maintained and ring-fenced for services such as BBC Radio Wales and Radio Cymru.
- We support the continuation of the Licence Fee, but would not rule out support for a household levy as long as it was at a rate which did not result in a further loss of funding.
- There needs to be a reform of governance and regulation which also safeguards the independence and future funding of S4C.

Introduction

1. Teledwyr Annibynnol Cymru (TAC) is the trade association representing independent TV production companies in Wales. There are around 55 Welsh companies producing a wide range of television, radio and multiplatform content in genres that include children's, drama, comedy, factual, documentary, animation, entertainment, music and sport.
2. TAC members produce content for the UK network broadcasters. They sell programmes and formats abroad and are involved in international co-productions. TAC members also make content for Wales-based broadcasters such as BBC Wales and S4C - the latter of which, as a publisher-broadcaster, works very closely with our sector.
3. TAC is pleased to have the opportunity to give its views on the BBC for the purposes of this inquiry on Charter Review.

The Committee's areas of interest

The future provision of the BBC's services in Wales, in both the English and Welsh languages;

4. The UK has a successful mixed broadcasting ecology that, through the free-to-air Public Service Broadcasters (PSBs) plus the cable and satellite broadcasters, provides a rich mix of programming and associated content. Together, these broadcasters provide a competitive environment in which indie producers can take their ideas to a number of different commissioners depending on their services and remits.
5. Whilst we would like to see more engagement from some TV broadcasters with the Indie sector in Wales, nevertheless overall it is a system which provides great benefit to viewers in Wales and the Welsh economy. For Wales specifically there is a reasonable degree of plurality provided via BBC Wales, S4C and, to an extent, ITV Wales. Radio Wales and Radio Cymru provide two popular services which commission partly from the independent sector, enabling TAC members to gain additional commissions.
6. TAC agrees with the conclusion of Ofcom's recent third review of public service broadcasting, that 'The BBC remains the cornerstone of the PSB system and is the key driver of investment across the system'¹. The BBC invests heavily in creativity, estimated at some £2.2bn overall in 2013-14, of which £1.2bn went to the wider creative industries in the UK².
7. Any reduction in the capacity of one of the UK's leading commissioners of creative content would undoubtedly weaken this ecology. The BBC should remain well-funded, commissioning content across many genres and platforms to continue its overall function of informing, educating and entertaining the British public.
8. The BBC has of course made significant investment in some parts of Wales, notably Cardiff, where its drama facilities produce many high-quality programmes such as *Sherlock* and *Doctor*

¹ Ofcom. Public Service Broadcasting in the Internet Age: third review of PSB. July 2015, p7

² Frontier Economics. The contribution of the BBC to the UK creative industries. 2015, p3

Who. Whilst this is welcome, in itself it does not satisfy the BBC's public purpose of 'representing the UK, its nations regions and communities'. The BBC must allow the opportunity for the producers who are embedded in communities around the Wales to make more of its programmes and other content and thus bring their own talent, ideas, stories and perspectives to the screen. We note that the BBC itself in its Charter Review Document on BBC Studios says that in deciding on its commissioning strategy in the nations;

'we need to give careful consideration to the different context in each Nation: the market for local-only content is much smaller than network, with more fragile ecologies of independent producers. In addition, this output plays a unique and important role in the BBC's programming portfolio, meeting the distinctive needs of audiences that may not be well served by other broadcasters. The BBC is keen to ensure that it considers the full range of issues in reaching a final decision in this area.'³

9. We would also point the Committee to the findings of the BBC Trust, which in its recent Content Supply Review stated that:

'The Trust will want to ensure that the BBC has developed considered, clear-sighted plans that set out what the right commissioning mix is across the nations and regions. The Trust will also want to see how the BBC's production centres across the UK intend to work more effectively together with the independent sector based in different parts of the UK to develop creative, sustainable, local ecologies'.⁴

10. TAC agrees entirely with this stance and we would like to see this included in the Charter and Agreement as an express objective to be delivered by the BBC and measured by whichever regulator replaces the Trust.
11. Greater engagement from the BBC would enable more programme makers, including those based in the nations and regions, to compete to make programmes for the BBC's UK-wide TV networks. Whilst we welcome under the BBC's Compete or Compare proposals the removal of the 50% in-house guarantee for TV, we are concerned that making most of BBC's in-house operation a commercial arm ('BBC Studios') which could compete against indies for commissions from other broadcasters, constitutes an unwanted intervention in an already highly competitive market. Additionally, this could involve using public money to finance the venture.
12. The BBC needs to become less bureaucratic, smaller in size and more concerned with channelling the Licence Fee funding out into creative communities in Wales and indeed the rest of the UK.
13. TAC also opposes any significant changes to the Terms of Trade which govern the negotiations between indie producers and the PSBs. These have been the foundation upon which the SMEs in our sector have been set up and built their businesses to become as successful as they are today.

³ BBC Studios: Strengthening the BBC's role in the creative industries. BBC, September 2015, p13

⁴ Review of the Supply arrangements for TV, Radio and Online. BBC Trust, June 2015, p17-18

The BBC's current and future funding, governance and accountability arrangements as they relate to Wales

Funding

14. TAC supports the type of universal funding model used to support the BBC so far. It serves to create a large number of services, without impacting on the advertising-raising abilities of the commercial sector, or similarly upon the ability of subscription channels to gain customers. The Licence Fee remains largely fit for purpose, provided it is adjusted to allow for the iPlayer catch 'loophole'.
15. The household levy is also an interesting idea and we note that the BBC has suggested it may even be a mechanism for increasing the overall level of funding back to near where it was prior to the removal of inflation linking some years previously.
16. TAC shared the concerns of many that the recent Licence Fee deal between the Government and the BBC, in its haste and behind-closed-doors approach, echoed that of 2010, which saw new demands put upon the Licence Fee including the part-funding of S4C. This has resulted in a reduction of funding and increased instability not only for the BBC itself but also for S4C (see separate section below).
17. One result of the Charter Review process should be a protection of the BBC and S4C's funding, to prevent such sudden and non-consultative deals being done in the future. We would argue there is no sound evidence to justify cutting the public funding of organisations which are investors in the creative economy and thereby generate a proportionally greater amount of economic and cultural wealth than the public investment in them equates to.

Governance

18. TAC has maintained a positive relationship with the BBC Trust, particularly in Wales and regularly meets with the individuals involved. We nevertheless concur with what seems a growing consensus that the BBC Trust has not been sufficiently separate from the Corporation to be fully able to carry out the duties of either an external impartial regulator, or a unitary board.
19. TAC agrees with the idea that the BBC should have its own unitary governing board plus a fully independent impartial regulator to ensure it is providing value for money and fulfilling its remit. We would regard Ofcom as a suitable option, which whilst it may have to recruit some additional staff would otherwise not incur additional cost on the Licence Fee payer.

S4C's future, including its funding, operating and governance arrangements, and the services it provides

20. S4C was, until the Spending Review of 2010, funded by a public grant from DCMS of just over £100m – a grant which was inflation linked. Together with its advertising revenues this enabled S4C to provide high-quality content including the children's service 'Cyw', whilst also investing in making the channel available on new platforms.
21. This development into new platforms has been very important for S4C as many Welsh speakers live outside of Wales, and therefore it is only since the channel has been made available on the

web and via services such as Virgin Media that the content has been available for many viewers who would wish to see it. Indeed i-player requests for S4C programmes have been very healthy, with viewing figures increasing by 175% from March 14 – Mar 15 ⁵.

22. S4C competes with BBC Wales for Welsh-based content, as well as seeking co-productions and other media opportunities outside of those pursued by the BBC. It also commissions companies who make not only Welsh language television programmes but also radio content for BBC Radio Wales and BBC Radio Cymru (which commissioned 26% and 19% from indies in 2014-15 respectively⁶). Without those companies splitting their activity across both S4C and the BBC, we would argue that Radio Cymru and Radio Wales would struggle to have an independent sector to supply it with a diverse range of content from around Wales.
23. But in the spending review of 2010, the decision was taken to remove most of S4C's public grant and no longer tie it to inflation, meaning it stands at around £6.7m at the current time. In addition, around £75m was committed to S4C from the TV Licence Fee, again not linked to inflation and a sum that has been under threat as each new cut to the BBC's own funding has threatened to be passed onto S4C, despite it being an independent broadcaster with its own programme remits, management and commissioning model.
24. As a publisher-broadcaster S4C commissions all its original content from the independent sector, thus helping to make Wales' creative sector a strong area of growth for the country. It is a key enabler for the creative industries in Wales.
25. However this economic growth has been under threat both from the cuts to S4C's funding (which amount to a loss of around 36% of its income in real terms⁷) and its Licence Fee income meaning it falls under the auspices of the BBC Trust.
26. S4C provides jobs, skills, and the chance for Wales to benefit from its unique locations, stories, perspectives and talent. It is also important in terms of providing plurality – over and above being a Welsh language broadcaster it is a broadcaster which gives Welsh viewers more options to see content that reflects their own lives and surroundings. This is of particular importance bearing in mind Ofcom noted in its third PSB review that: “

‘The Nations and their regions are the areas where there is the greatest mismatch between public expectations of PSB and how it is delivering in practice. For example, plurality remains a concern in Wales.’ ⁸
27. As noted above, S4C has made every effort to introduce efficiencies and its overheads are now down to 4.4% of its spend ⁹, a very low figure. Correspondingly, TAC's members have also sought to ensure that they are working as efficiently as possible. However, it is worth emphasising that some efficiencies in the sector are only one-off gains, as pointed out in Ofcom's PSB review, and that this is not an everlasting process:

⁵ S4C Annual Report 2015. July 2015, p15

⁶ Performance against public commitments 2014/15. BBC, 2015, p16

⁷ Future of Welsh language broadcasting. S4C, 2014, p06-07

⁸ Public Service Broadcasting in the Internet Age: third review of PSB. Ofcom, July 2015, p7

⁹ Future of Welsh language broadcasting. S4C, 2014, p42-43

‘analysis suggests that demand for production staff and studio costs is now increasing, and savings – in terms of producing the same programmes with smaller crews and fewer filming days – have largely been realised.’¹⁰

28. Moreover each new innovation in viewing quality, e.g. Ultra-High Definition or ‘4K’, brings extra financial pressure to bear on producers. S4C had to close its HD service in 2012 but now needs to find ways of re-introducing it as public expectations rise in accordance with the proliferation of channels offering HD quality. S4C also needs to ensure it is available on new technology platforms to be available to Welsh speakers in the places where they choose to consume content.
29. To enable it to continue to invest and provide a sufficient amount of high-quality programming, S4C’s funding needs to be given a one-off 10% increase to its mixed public funding from DCMS and the Licence Fee, and for this to be linked to inflation going forward (as the TV Licence Fee itself has now been).
30. An additional issue is that because the BBC Trust is a ‘custodian’ of the Licence Fee, S4C has found itself subject to scrutiny from the Trust as well as its own S4C Authority and also Ofcom. The problems of the Trust are documented above and TAC finds it as a matter of continuing concern that the Trust has, under the BBC-S4C Operating Agreement, the right ‘in extremis’ to withdraw S4C’s funding. TAC has long argued that if anyone should have that power, it should be the Secretary of State for Culture Media & Sport. S4C is part of the UK-wide PSB ecology over which that governmental department presides.
31. It appears that the BBC’s own governance and regulation will be fully overhauled and we would argue that if the same is done with S4C, savings could be made in terms of bureaucracy and cost by the existing regulator Ofcom to regulate the BBC and S4C. This should be done in conjunction with a proper review of S4C’s remit, purpose and structure.

How Wales’s interests are being represented during the renewal process.

32. In the case of TAC specifically, the Wales Office recently hosted a constructive meeting¹¹ between TAC and the Secretary of State for Culture Media & Sport, which enabled a large delegation to engage directly on the issues concerning the BBC and S4C. This was the latest in a series of positive Wales Office ministerial initiatives to engage with and promote our sector in recent years, including in 2014 speaking at the TAC annual general meeting, and hosting an event in Wales with UK TV commissioners and the Welsh indie sector. This year in July a showcase event for the sector was held at the Wales Office’s Gwydyr House building in Whitehall.
33. TAC will continue to liaise with the Wales Office and DCMS, as well as working with all parties in Westminster, on which note we welcome the efforts of many MPs and Peers to raise the profile of issues regarding the Welsh indie sector and S4C, both before and during the Charter Review process.

¹⁰ Public Service Broadcasting in the Internet Age: third review of PSB. Ofcom, July 2015, p9

¹¹ See mention in House of Commons Debate: Media Plurality in Wales. HC Deb, 13 October 2015, c79WH

34. TAC welcomes the recent publication of the Memorandum of Understanding¹² between the BBC, BBC Trust, DCMS and Welsh Government allowing for consultation with the Welsh Government on Charter Review. TAC is engaging with the Welsh Government on issues around the BBC and S4C and recognises the current Minister's and First Minister's keenness to ensure that Wales's interests are well-represented during the Charter Review process.
35. On a more general UK level, there has been no shortage of opportunities for stakeholders in Wales to give their views on Charter Review. In addition to submitting a direct response to the Government's Green Paper, TAC has also submitted evidence to the House of Commons Culture Media & Sport Committee on the BBC Charter Review, as well as the House of Lords Communications Committee on the BBC's public purposes, funding and scope. We will also be submitting thoughts to the BBC Trust on their consultations on the BBC's documents regarding an 'Open BBC' and 'BBC Studios'.
36. In addition, the BBC Trust has taken on the process of holding public debates on various aspects of the BBC's future, including funding, governance and other issues. One of these sessions was held in Cardiff and TAC was able to attend.

¹² https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/469865/Wales_MoU_signed_final.pdf

BCR 04

Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol
Communities, Equality and Local Government Committee

Ymchwiliad i'r Adolygiad o Siarter y BBC

Inquiry into the BBC Charter Review

Ymateb gan: Equity

Response from: Equity

**Response to Communities, Equality and Local Government Committee
Inquiry into the BBC Charter Review**

1. Equity represents 40,102 performers and creative personnel working across the UK's creative industries. Our members include actors, singers, dancers, variety artists, stage managers and stunt performers who work across various sectors including theatre, light entertainment, television, film, video games and the music industry.
2. In Wales, we have 1,479 members living in Wales and many members who work in Wales but do not live here. We estimate that around 450 members are Welsh Speakers.
3. The UK currently has a number of competitive advantages in the creative industries. According to the Department for Culture, Media and Sport, the creative industries now account for economic output of at least £77bn per annum. This translates to more than 5% of UK GDP and is one of the largest areas of growth in the UK economy.
4. The UK is a world leader in content production, including public service broadcasting, theatre, film and music. The UK video games sector has had a number of successes and has the potential for further growth. Creative content is also a key driver of other sectors, such as the digital economy. Cultural experiences, particularly the live arts, also underpin the UK's ability to benefit from tourism.
5. The factors which will sustain the UK's competitive advantage in the creative industries are those which will enable creative organisations and businesses to continue to produce the best content in order to meet demand at home and abroad. The key interventions which will promote conditions for success are: the retention of a highly skilled and valued creative workforce, sustainable funding for the arts, investment in public service broadcasting, a strategy for the film and video games industries, a fully functioning intellectual property regime and support for the grassroots of the creative industries including live entertainment.

Public Service Broadcasting

6. One of Equity's key objectives is to ensure that all broadcasters can continue to contribute positively to producing original British programming as much as possible in the digital age. Producing the broadest possible range of audiovisual content is in the interest of audiences and secures the UK's competitive advantage in this field.
7. The public service tradition in broadcasting has given the UK a reputation for producing programming of the highest quality – content that not only enhances this country's culture but which is also makes a major economic contribution through overseas sales and licensing. For example, the BBC generates over £1bn through worldwide sales. For these reasons Equity strongly believes that the UK must commit resources towards ensuring plurality across the spectrum of public service content.
8. Equity members have been concerned for some time that all of the UK's nations and regions and nations should be able to take an active part in the creative industries and that work opportunities should be available throughout the UK. Currently performers who are not based in London and the South East of England often struggle to find enough employment to

sustain a career in the entertainment industry and many are forced to relocate to London in order to access opportunities. Employment in film and television production in particular is heavily concentrated in London and the South East.

9. England's population dominates the UK, accounting for 84% (53.9 million people) of the total population, while Scotland accounts for 8% (5.3 million people), Wales for 5% (3.1 million people) and Northern Ireland for 3% (1.8 million people). Each nation has its own identity, however, and it is important that Broadcasters reflect these differences. It is also important to note that London accounts for just 13% of the total population (8.2 million people). Including the rest of south east England brings this total to 27%, or 16.8 million people, so most of the UK population lives outside that part of the UK where most of the programmes have historically been made. *Source - Ofcom*
10. A number of regionally-badged programmes are also produced or partly produced in other countries including *Wallander* (filmed in Sweden) *Robin Hood* (filmed in Hungary), *The Musketeers* (filmed in the Czech Republic), *Merlin* (external scenes filmed in France) and the upcoming BBC Cymru Wales Drama production of *War and Peace* which was filmed in Russia, Latvia and Lithuania. It is evident that Broadcasters make programmes in the Nations and regions for broadcast across the whole of the UK. Such programmes include drama set in the nations and regions, such as *Shetland*, *The Fall*, *Vera*, *Broadchurch* and *Cucumber* (you will note the lack of a Welsh made product in that list); and programmes made outside London which are more generic, such as *Waterloo Road*, *Doctor Who* and *Casualty*. In so doing, they can portray the Nations and regions not only to themselves but to the rest of the UK, in high quality productions that achieve mass audiences, with budgets which would not be affordable for programmes made specifically for each Nation or region. However, this is not a guarantee that the particular Nation or region will be portrayed in the programme; this depends on how the area is used in the production (for example, Liverpool doubles for Birmingham in *Peaky Blinders*).
11. Equity is also concerned that a large number of regionally-badged programmes are actually being produced by London based companies, who may run auditions or make casting decisions in London rather than in the nations and regions. Equity has long been campaigning to persuade Ofcom to incorporate a meaningful ratio of "on screen talent" into their definition of what constitutes an out of London production. At the moment "on screen talent" is specifically excluded.
12. Broadcasters should be encouraged to support this greater spread of commissioning and explore long-term methods of developing and sustaining regional production in parts of the country that are not represented on screen. One of the best ways in which this can be achieved is by the establishment of returning drama serials. The fact that this genre of production has a distinct long-term benefit for the local production infrastructure means that it should be subject to particular encouragement.
13. The role of the BBC as a cornerstone for UK made content is, however, vital for the sustainability of the UK's creative industries. Various factors, including the downturn in advertising revenue experienced by other PSBs during the recession and the historical lack of investment by the majority of digital and satellite channels in original drama, children's

and comedy programming have had a huge knock-on effect on the employment prospects and job security of performers and other creative workers in the sector.

14. As a world, UK national and Welsh broadcaster, the BBC plays a crucial role in our economy, both as an employer and an exporter of goods. It also acts as a standard bearer for the audio-visual sector in terms of quality, diversity, and innovation. The BBC also has an important role in sustaining the independent production sector. Without the BBC's investment and commissioning, the UK's production base, which also serves the UK film industry, would not be as strong as it is today.
15. This is only possible because the BBC is supported by unique sources of funding, including the licence fee and its commercial operations. Licence fee payers rightly expect to receive good value for money in terms of high quality programmes and new innovations and services responding to developments in technology and the wider media industry.
16. A particularly good example of competitive advantage and value for money is BBC Radio, which has demonstrated that the unique system of funding alongside public service obligations can result in the production of high quality programming not available anywhere else. Radio drama and comedy, which is only found on the BBC, gives young writers and performers a chance to build their careers, take risks and develop their skills, as well as employing the proven skills of mature actors and writers.
17. The BBC is the largest employer of actors and performers in the UK and provides a wealth of training opportunities for creative workers. Because of the investments it makes across a diversity of disciplines, including drama, comedy, entertainment, as well as factual programming, the BBC is able to provide decent jobs and engaging work for Equity members.
18. The Task and Finish Group on the future outlook for the media in Wales reported in May 2012 and made 23 recommendations to the WAG, first and foremost an independent forum to advise on policy in relation to the media in Wales. 22 of the 23 recommendations were accepted, except the independent forum which was instead replaced by a Broadcast Advisory Panel reporting directly to the First Minister. Since it first met in September 2012 the panel has yet to issue a public report.
19. Channel 4 should be challenged about the opportunities it offers in Wales. The Channel has pledged with a license obligation to make 9% of its content in the Nations by 2020.
20. As identified above, Ofcom has a definition for 'out of London' production that excludes front of camera talent and activity. Equity urges the WAG to work with Ofcom to develop a more transparent and meaningful definition of a production's location.

The future provision of the BBC's services in Wales, in both the English and Welsh languages;

21. At its best Equity believes that the BBC should be:
 - A National Broadcaster committed to investment & programming in the Nations and regions.

- A Modern Broadcaster committed to on-screen diversity that reflects modern Britain.
 - A Universal Broadcaster committed to maintaining a universal service funded by the licence fee
 - A Trusted Broadcaster independent from government
 - A Quality Broadcaster committed to original TV and radio drama, comedy, entertainment and children's programming
 - A Responsible Broadcaster committed to fair pay and conditions for the people working for it.
22. In Equity's view the BBC should set the standard for the UK's creative industries in terms of producing high quality content and through its public purposes should lead on best practice in areas including employment standards, investing in the UK's nations and regions and equality and diversity.
23. Creative workers and performers are central to the sustainability and strength of the UK's content production sector including the BBC's output however, as they are mostly freelancers and self employed workers, they do not enjoy the same security or pay levels of directly employed workers. If the BBC is to continue to attract the best talent for its productions it must retain and improve terms and conditions and pay levels agreed with Equity and other trade unions for all performers. Specific references to best practice in employment, training and development, for both in-house and independent producers should therefore be included in the BBC's public purposes. To strengthen this commitment and best practice, the Ofcom definition for regional programming should be changed to include front of camera talent which is currently excluded meaning the employment possibilities are limited – especially in the Nations and the regions. The BBC Trust response to the Green Paper states 'Despite the BBC now siting half of its network TV production outside London, and establishing production bases, such as the Roath Lock drama village in Cardiff, there can still be periods where specific representation of some nations and regions does not occur. It is important both to site production outside of London, and also to consider commissioning and use of locations and on- and off- screen talent'.
24. The BBC is an important component in addressing the regional imbalance in employment opportunities in the media. Film and television production is heavily concentrated in London and the South East. As a result, performers in the UK's nations and regions often struggle to find enough employment to sustain a career and many are forced to move to London in order to access opportunities. All broadcasters should increase their investment in the nations and regions so that a greater proportion of production employment, including performing talent, is spread across the UK. The BBC should lead the way in investing in underrepresented areas and should have a specific responsibility towards contributing to growth in the employment in the creative industries, particularly in Wales.
25. The public purposes should also include a commitment for the BBC to reflect society better through on-screen diversity. Equity has welcomed the Project Diamond initiative whereby the main television broadcasters will collect equality monitoring data for all employment on and off screen however, in order to ensure continued progress, equality and diversity must be codified. We believe that the best place for this is in the public purposes so that diversity has the status of a key performance indicator for the BBC. We need to make sure

that the BBC is meeting the proposed Public Purpose 'To reflect, represent and serve everyone in the UK'.

26. The Government, via the DCMS consultation on Charter Renewal, has suggested that it may be appropriate to include a commitment to certain genres of content in public purposes. While Equity believes that the BBC should continue to provide a universal service and to produce content for everyone we believe it is worth considering a commitment in the public purposes to producing *high quality* original TV and radio drama, comedy, entertainment and children's programming. It is a BBC priority to invest in its content, and to invest in the Nations.
27. While network production in the Nations has grown in real terms since 2008, spend on first-run programming specifically for each Nation and region (including news and current affairs) fell from £404million in 1998 to £358million in 2008 and to £277million in 2014. Wales has seen one of the steepest real declines in spend on first-run originations between 2008 and 2014 of 30%. This decline in spend has been matched, for the most part, by declines in hours. BBC Hours in the English language have dropped between 2008 and 2014. *Source – Ofcom*
28. Between 1998 and 2012 the BBC in Wales was exemplary in its investment in regional drama. Series like *The Bench*, *Belonging*, *Crash* and latterly *The Baker Boys* and *The Indian Doctor* have all been made in Wales for Wales. It would have been even more satisfying if any of these productions had been made for network, but that was not their prime purpose. They fulfilled an important cultural need, namely that the national broadcaster told stories about Wales to Wales. It is disappointing to see that this success has not been continued, and the cut in spend is directly attributable. In the BBC response to the Green Paper it made the following statement 'We believe that the supply of BBC and commercially funded programming in each of the Nations needs addressing'. However it goes on to say that significant investment would be required and that this can only be funded by additional income.
29. This is equally true of the investment in drama and light entertainment in Radio Wales and Radio Cymru. There is no other broadcaster other than the BBC providing this breadth of work for actors and writers in radio, but this again has been in decline.
30. The provision for Welsh Language programming is made up mainly of the making of *Pobol y Cwm* which is a contractual obligation under the Framework agreement.

The BBC's current and future funding, governance and accountability arrangements as they relate to Wales;

31. Out of the £3.7 billion license fee income, approximately £179 million can be identified as being generated by Wales. By comparison to other Nations and regions the Operational expenditure of the BBC in Wales of £150 million is a high percentage of the license fee earned here but it is only 3.85% of the overall operational expenditure of the BBC in total. Disproportionately 65.44% of the £3.7 billion is spent in London. If the proportion of productions made in the Nations and Regions, especially when they are regionally badged

and funded, is supposed to increase then this task is made all the more harder by the relative imbalance of the distribution of the license fee. *Source BBC Annual Report 2014*

32. The BBC's independence from Government and its position in terms of being neither a state broadcaster nor one driven by commercial interests is highly valued by UK and international audiences and is the basis of much of the trust invested by audiences in the organisation. We therefore also believe that the BBC's independence should feature strongly in any set of new public purposes drafted during Charter Renewal.
33. Whilst we welcome the BBC's commitment to protect funding for the Nations, this is only by way of ensuring that they are cut less than other areas. This can only be achieved by making sure investment works harder and portrays the whole country and its entire Nations better. We believe the BBC in Wales should be more accountable to the WAG and Equity supports the recommendation from the Silk Commission that a devolved governing body should be created within the framework of the UK trust, with the powers to oversee and scrutinise the output of the BBC in Wales, and to appoint a Welsh representative to the general governing body of the BBC, by formal agreement between the UK and Welsh Governments. It is, however, difficult to know whether this will now work within the new format being suggested by the BBC and the BBC Trust for the reformed structure of an Executive Board

S4C's future, including its funding, operating and governance arrangements, and the services it provides;

34. S4C is a unique investment in the Welsh language and a cornerstone for Welsh culture. It is also a source as far as Equity is concerned of significant employment. Many of the actors that are gracing stages and feature films across the world served their apprenticeship on the channel. There are many talented performers working hard on a day to day basis and the quality of the drama output is consistently high.
35. In evidence to the Silk Commission Equity supported the case for Broadcasting not to be devolved whilst contained in its current format. We did support, however, the transfer of the DCMS monies to be the responsibility of the WAG which would ensure some active review process of the work of this channel by the WAG. Whilst we know this has been resisted by the Labour administration in Wales, mainly because of the financial commitment, it is absurd that the National Broadcaster for Wales does not have any formal relationship with the National Assembly. It may be that Equity would have to shift its support for S4C to be a matter that is devolved, but whilst it remains part of the BBC License Fee we can only call for the funding for S4C to be ring fenced and protected as part of the license fee settlement.
36. Equity supported the calls for an independent review of S4C in 2010 and 2011, we believe now as we did then that any decisions on future funding and governance should have been based on this review. Equity can see now that S4C, in receiving its funding from a top slicing of the BBC license fee, is now no more than a balance sheet figure to support the BBC's commitment to the Nations and Regions. In the BBC response to the Green Paper it reduces its comment on S4C to that of a full commitment to broadcasting and providing services in the UK's indigenous minority languages. A comment from the BBC Annual Report reflects on

dropping audience figures for S4C as a concern in providing 'value for the license fee spend'. We believe that S4C is more important than that, which is why we have supported the channel since it first started broadcasting. It has bought over £2.2 billion pounds in to the Welsh economy and is almost entirely responsible for the independent production sector within Wales.

37. The combined spend of S4C and the BBC on programming for S4C, in real terms, was £92 million in 2013. S4C has seen a large real-terms decline in first-run spend, which fell by £23 million from 2009 to 2013, to £64 million. This means that 57% of the total programming is either a repeat of a recent programme or something from the archive. Whilst the archive is valuable and the average cost of retransmitting these programmes is very low compared to the £32,000 per hour needed for newly commissioned programmes we cannot help but look at the drop in funding and the frequency of these repeats in peak hours as a reason for the S4C audience share falling to 1% in the BARB figures in 2014, from 1.3% in 2010.
38. It is vital that S4C has sufficient funding as well as editorial and managerial independence for it to continue to play a crucial role in support of the Welsh language and the creative industries in Wales.

How Wales's interests are being represented during the renewal process.

39. It is difficult to find specific Welsh pledges being put forward during the process, much of the commitment to secure funding is aimed at the 'Nations and Regions'. The production base for the BBC in Wales does make a difference, but makes mainly network drama rather than drama for Wales set in Wales. Equity believes greater focus should be put on accountability and that BBC Cymru Wales should be fulfilling its own obligation to Wales first and network second.
40. Because of the license fee settlement we are unlikely to see separate funding for S4C, and it is because of the obligations on the BBC to pay for S4C, The World Service and now for the over 75's free licenses, that extra pressure is being put on budgets to fund its own corporate needs. The funding of S4C is the least worst outcome, as long as the funds are protected going forward and are not seen as another department when it comes to the continued efficiency savings necessary.
41. Equity does not believe that Wales's interests have been represented sufficiently during the renewal process. The WAG was not given the same provision as the Scottish Government under the Smith Commission, and because broadcasting is not devolved the responses have been lacking in focus because there isn't a firm policy for how the WAG deals with broadcasting and in particular BBC Cymru Wales and S4C. On such an important issue there was a need for a single message on how the broadcasters could serve Wales rather than responses based on party lines and self interest.
42. The Broadcasting Advisory Panel set up in 2012 to report directly to the First Minister on matters of this kind have failed to report formally, and would seem to have been the perfect focus point for a consistent message about broadcasting in Wales even if it isn't devolved.

Simon Curtis - National Organiser for Wales scurtis@equity.org.uk

Equity response to the Department for Culture, Media and Sport public consultation on BBC Charter Review

The BBC is one of the most important employers of Equity members because of the investments it makes across a diversity of output. It also plays an important role in supporting the wider creative industries through providing training and development for creative workers and provides much of the funding that fuels the UK's independent production sector, another significant employer of Equity members. Equity therefore welcomes the publication of this Green Paper as an opportunity for those who play a crucial role in producing content across the audiovisual industries to have a say about the BBC's future.

Equity is however extremely disappointed and concerned that the publication of the Green Paper was preceded by another hastily agreed licence fee deal which we believe will lead to further cuts to services and job losses at the BBC. The public and those who work for the BBC were denied any say about the previous licence fee settlement in 2010 and it had been hoped that a much more transparent process would have taken place in 2015, particularly given the level of media speculation surrounding the BBC throughout the General Election campaign.

Furthermore, the composition of the panel of experts advising the Secretary of State during Charter Renewal appears largely to reflect the political and commercial agendas of the BBC's media rivals with only a small level of representation for licence fee payers. The panel does not include a single representative of the thousands of workers who contribute so much to the success of the BBC. In this environment Equity does not have faith that the process of Charter Renewal is being conducted in a fair or open fashion.

Similarly, while the Green Paper itself asks a range of open and relevant questions in important areas including the BBC's duties towards the UK's nations and regions, accountability and the public purposes, it also contains many negative assertions about the BBC which do not appear to be evidenced, particularly in assessing the impact of the BBC on the wider content market.

Equity is not without its criticisms of the BBC and we intend to express in this response how we believe it can change in order to better meet the expectations of licence fee payers. We strongly disagree, however, with the repeated assertion in this Green Paper that the BBC is somehow too large and too 'diffuse' in its output and therefore must be scaled back. While the Government has stated that it is 'committed to both the future of the BBC and its underlying Reithian mission' it is clear that this consultation is predicated on an assumption that the scope of the BBC must be scaled back. This is not in the interests of audiences who continue to be best served by a universal and inclusive BBC.

1. How can the BBC's public purposes be improved so there is more clarity about what the BBC should achieve?

The public purposes are a relatively new development in the BBC's history, having only come into being in 2007. Equity supported the existing public purposes of the BBC when they were first debated and we continue to support the rationale for having a set of broad, overarching objectives against which purpose remits and priorities can be identified. Similarly, licence fee payers and the public generally support a broad remit for the BBC. Recent ICM research for the

BBC Trust found that 85 per cent of the public continue to support a BBC that ‘informs, educates and entertains’.¹

A broad set of high level public purposes should continue to underpin the work of the BBC in the next Charter period, however we agree that the public purposes could be reframed in order to provide more clarity for the public and in response to the needs of audiences and the rapidly changing and evolving nature of the wider creative industries.

In Equity’s view the BBC should set the standard for the UK’s creative industries in terms of producing high quality content and should lead on best practice in areas including employment standards, investing in the UK’s nations and regions and equality and diversity. For example, the public purposes could be clearer and more specific regarding the expectation that the BBC should be a leader among broadcasters in relation to equality and diversity – both on and off air. The existing public purpose with the most resonance with diversity requires the BBC to ‘Represent the Nations, Regions and Communities’. While there are clear implications for reflecting the diversity of the nation here, this could be made more explicit in meaning and measurement of performance and delivery ensuring there is greater accountability of the BBC in this area that there is at present.

We believe that the BBC should be:

- A National Broadcaster committed to national and regional investment & programming
- A Modern Broadcaster committed to on-screen diversity that reflects modern Britain
- A Universal Broadcaster committed to maintaining a universal service funded by the licence fee
- A Trusted Broadcaster independent from government
- A Quality Broadcaster committed to original TV and radio drama, comedy, entertainment and children’s programming
- A Responsible Broadcaster committed to fair pay and conditions for the people working for it.

2. Which elements of universality are most important for the BBC?

Equity supports the continuance of the BBC as a broadcaster that provides a wide range of different types of content and programmes, for a wide range of different audience groups. We do not believe that audience needs are better served by a more narrowly focused BBC and would disagree in particular with the contention that the broad mission of the BBC can lead to it ‘competing for ratings, not quality, or distinctiveness, under the ‘entertainment’ banner’.

Our members work across a range of BBC content including radio and television drama, comedy, entertainment and children’s programming and contribute to the success of programmes such as *The Archers*, *Eastenders*, *Doctor Who* and *Strictly Come Dancing*. Neither they, nor the millions of viewers who watch these programmes believe that the BBC is compromising on quality when it makes something that it is popular with audiences.

¹ http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/news/2015/audience_research.pdf

The Green Paper asks if the BBC should instead focus on particular or underserved audiences. While Equity believes that the BBC should continue to serve audiences equally, audience research demonstrates the BBC could improve its offering to certain groups. Audience research finds that the BBC currently considerably underserves C2DE audiences, particularly young women and BAME audiences and within the latter group Black Caribbean and Black African audiences are particularly underserved.

As stated previously in this response we also believe that the BBC could do more to address the portrayal of underrepresented groups and would suggest that the public purposes are modified in order to address on screen diversity as a priority.

Equity also believes that the BBC should continue to make content available free at the point of use, on as wide a range of platforms as possible. In the changing context of the modern audiovisual industry, where audiences are fragmenting and younger viewers demonstrate a strong desire to consume content online it is imperative that the BBC is able to innovate and adapt its delivery mechanisms.

The BBC led the way in terms of establishing services such as the iplayer and iplayer radio and Equity has been party to the launch of such services through the negotiation of agreements with the BBC for rights clearances. The experience of reaching such agreements has challenged established methods of working and negotiating but we support the BBC's role as a creator of new digital services which are highly regarded by audiences.

3. Should Charter Review formally establish a set of values for the BBC?

The BBC showcases the UK to the rest of the world and sets standards for the rest of the audiovisual sector. Alongside the NHS it is one of the UK's most important institutions, especially now that the creative industries are acknowledged to be an important engine of growth for our economy. The relationship between the public and the BBC is unique in UK society because of the licence fee funding model. It is therefore reasonable to expect that the BBC should uphold a set of values that the public would expect from an institution of such size and importance.

However we do not believe it is not the job of a political process to set out what the organisational values of a broadcaster independent of government should be. The BBC already formulates its own set of values including independence, quality and value for money, creativity and diversity.

As outlined in the response to Qu.1 we believe instead that the *public purposes* should be reframed. Specific references to best practice in employment, training and development both for in-house and independent producers should be included in the BBC's public purposes, as should an expectation for the BBC to better reflect society through on-screen diversity. On the latter point, Equity has welcomed the Project Diamond initiative whereby the main television broadcasters will collect equality monitoring data for all employment on and off screen however we agree with the consultation document that in order to ensure continued progress, equality and diversity must be codified. We believe that the best place for this is in the public purposes so that diversity has the status of a key performance indicator for the BBC.

The BBC's independence from Government and its position in terms of being neither a state broadcaster nor one driven by commercial interests is highly valued by UK and international audiences and is the basis of much of the trust invested by audiences in the organisation. We therefore also believe that the BBC's independence should feature strongly in any set of values or new public purposes drafted during Charter Renewal.

The Green Paper suggests that it may be appropriate to include a commitment to certain genres of content in public purposes. While Equity believes that the BBC should continue to provide a universal service and produce content for everyone it is sensible to consider a commitment to producing high quality original TV and radio drama, comedy, entertainment and children's programming.

Finally, the BBC is an important component in addressing the regional imbalance in employment opportunities in the media. Film and television production is heavily concentrated in London and the South East. As a result, performers in the UK's nations and regions often struggle to find enough employment to sustain a career and many are forced to move to London in order to access opportunities. All broadcasters should invest in the nations and regions so that a greater proportion of production employment, including performing talent, is spread across the UK. The BBC should lead the way in investing in underrepresented areas and in particular Scotland, Wales, Northern Ireland and the Midlands.

4. Is the expansion of the BBC's services justified in the context of increased choice for audiences? Is the BBC crowding out commercial competition and, if so, is this justified?

Equity takes the opposite view. In recent years, due to pressure exerted by politicians and media rivals the BBC has been forced to narrow the range of services available to the public. The licence fee freeze which began in 2010 has already led to a 16per cent shortfall in funding, huge job cuts and budget reductions for important genres such as radio and television drama.

Cuts have been made to the BBC Performing Groups, including the BBC Singers who have been reduced from a core group of 24 to 18. This will undoubtedly have an impact on the quality of the group and its output. Earlier this year Equity also urged the BBC Trust to consider carefully how the decision to move BBC3 online, a decision made in response to funding cuts, interacts with the BBC's role in providing public service television for younger audiences and its commitment to funding comedy. In particular Equity stressed that the BBC must consider if its offerings to younger audiences and its comedy output can continue to compete with that of other broadcasters.

These cuts and others including to services such as the Asian Network have threatened plurality and could be further exacerbated by proposed changes to television content supply which may be biased against investment in risk taking and the production of more challenging content.

The BBC is not crowding out commercial competition, in fact it is more likely to invest in expensive genres such as drama and freed from commercial interests will continue to do so, as opposed to commercial operators who are more likely to buy content from abroad or pursue a higher proportion of formats which generate advertising revenue.

The UK is a world leader in television content production. This reputation is built on a number of foundations, including the presence of the BBC and the availability of a highly skilled creative workforce, which includes performers. The UK has witnessed much lower levels of investments in television production during the last ten years and this has had a huge knock-on effect on the employment prospects and job security of performers as well as other creative workers in the sector. Notwithstanding welcome developments such as the tax reliefs for high end television content and children's programming, ensuring that the BBC can maintain a solid level of investment in content production is vital for the sustainability of all of the UK's creative industries. As part of this, the BBC's in house production must be protected from full competition so that the UK's content production base can weather any future downturn in investment by other broadcasters or international producers.

The Green Paper suggests that 'a smaller BBC could see the public pay less for their TV licence and would also be likely to have a reduced market impact'. It is disappointing that the Government wishes to limit the BBC's ability to launch new services, innovate and create new kinds of format or delivery mechanisms. We should be proud of the fact that the UK is home to the world's largest public service broadcaster and that despite a shortfall in funding in recent years has largely protected services that have emerged over the last twenty years in response to audience demand and changing viewing habits.

5. Where does the evidence suggest that the BBC has a positive or negative wider impact on the market?

The evidence supplied in the Green paper to assess the positive and negative market impacts of the BBC is not robust. On page 25 the phrase 'some say that' precedes two paragraphs of positive impacts that are generally acknowledged to be true: the BBC raises broadcasting standards generally; it invests more in content because of licence fee funding; it develops new technologies such as iplayer and independent producers and commercial broadcasters benefit from BBC investments in training and talent development. In contrast the negative impacts are enumerated in five paragraphs but refer only to online and local news, radio and the BBC's cross promotional activities.

It is difficult to find evidence that supports the view that the BBC has a negative market impact, especially on the wider television market. Recent results from ITV show a 23per cent increase in half year profits to £400m and full year profits are expected to be in the region of £850m. ITV is also engaged in a process of acquiring a number of independent production companies in the UK and the US in order to expand its production capacity. Sky currently boasts 12m customers in the UK and Ireland and has successful operations in a number of other European states. In 2015 it is expected to reach record turnover and full year profits of £1.4bn. Amazon Prime and Netflix have experienced huge growth in the UK market and the latter has begun to invest in original UK drama productions.

6. What role should the BBC have in influencing the future technological landscape including in future radio switchover?

The BBC has a key role in making new services and platforms accessible to the public, without charging subscriptions. Equity has worked with the BBC in developing new and different platforms for content delivery and has consistently sought to ensure that content can be made

available for use on these platforms when made under Equity collective agreements. Equity has also reached a number of agreements with the BBC for the use of work in its interactive services and has engaged constructively in order to reach long term arrangements for the engagement of performers on Equity agreements and the subsequent use of their material. For example, Equity is currently in negotiations with the BBC regarding rights clearances for performers whose work features on BBC3 in order to facilitate the move to an online channel.

Suitable agreements must be concluded that recognise the rights of performers whose work is exploited across all BBC channels and platforms. It is essential that the rights of artists are protected and that they are rewarded appropriately for the future exploitation of work, especially considering the fact that the BBC can generate over £1bn through worldwide sales of its content portfolio.

Separate from the BBC's legitimate role as an innovator in digital services, it is regrettable that a large proportion of licence fee funding has been diverted for other purposes which have had variable levels of success. Equity welcomes the decision to phase out the allocation of £150m per year to support broadband roll-out from 2017. Local TV services are another area which we believe should not continue to be funded by the BBC post 2017.

7. How well is the BBC serving its national and international audiences?

A larger international audience is likely to lead to an increase in the market for programmes sold by BBC Worldwide, which in turn generates income for reinvestment in content. The target set by the Director General – that the BBC should have a global reach of 500m by 2022 – is one that Equity would support. It is disappointing, however, that there are limited opportunities to grow and develop the international audience for radio drama, especially given that the UK is a world leader in this genre. Following the cancellation of the radio drama *Westway* over 5 years ago there are no remaining slots on the World Service for spoken word programming.

In terms of serving UK audiences Equity believes there is a pressing need for the BBC's public purposes to provide a commitment to reflect modern Britain and to take action to address on screen diversity. As the BBC Trust's Purpose Remit Survey illustrates, audiences from black ethnic groups are least likely to say that the BBC is effective at representing their ethnicity. Ofcom's Public Service Broadcasting Review also reports that several audience groups are concerned about how they are portrayed on screen across the UK's PSB channels - particularly people from BAME backgrounds or people with disabilities. They believe that they are either being under-represented or unfairly portrayed. Similarly, Equity has been concerned for some time that all broadcasters should do more to better represent and portray the LGBT community and women, particularly older women.

Equity has previously welcomed the BBC's commitment to produce 17per cent of network television production from the UK's Nations by 2016. While other broadcasters and producers have recently made considerable and welcome investments in television content production outside of London and the South East, including HBO's decision to film *Game of Thrones* in Northern Ireland, the BBC remains uniquely placed to work across all of the UK's nations and regions to create a positive impact on the production base and workforce.

Recent investments made by the BBC in the Nations and Regions, including its move to Salford and the increase in drama production in sites such as Roath Lock studios are very welcome. Local casting, however, which should be a key component of regional production, is sadly lacking. Often a programme is labelled 'BBC Northern Ireland', 'BBC Scotland' or 'BBC Wales' but in reality there are few – if any – opportunities for performers in the Nations to appear in them.

On-screen talent is currently excluded from most targets and regional production quotas set by Ofcom and the BBC however there is a pressing need to ensure that opportunities are opened up to local talent. Equity has been campaigning for many years to encourage broadcasters to undertake more local casting and to encourage Ofcom to consult with stakeholders about an appropriate inclusion of on-screen talent in its definition of an Out of London production.

Equity supports the recommendations of the Smith Commission including a formal consultative role for the Scottish government and the Scottish Parliament in the process of reviewing the BBC's Charter. We also agree that there should be new responsibilities for the BBC to lay its annual report and accounts before the Scottish Parliament and submit reports to, and appear before, committees of the Scottish Parliament in relation to matters relating to Scotland in the same way as it does in the UK Parliament.

Equity further believes that the BBC must also spend more on original drama production in the English regions and particularly the Midlands following a migration away from the area over several years by the BBC and other broadcasters. The Midlands offers affordable housing and quality of life to people working in the creative industries. Currently many actors, particularly high profile actors, are forced to move to London or Manchester to access work and auditions, where housing and living costs, particularly for young people starting out in their career, are more expensive than in the Midlands. Similarly media and other students graduating from Birmingham City University frequently relocate to find work. The Midlands also offers diverse range of locations for filming, including Birmingham City Centre, where permission to film is considerably cheaper than other city centres. Consideration should also be given as to how investment can be attracted for new studio facilities in the region.

8. Does the BBC have the right genre mix across its services?

The BBC has a duty to foster creativity and nurture talent across a wide range of genres. It is troubling to note the reduction in BBC network TV hours for drama - down from 2062 hours in 2006 to 1344 hours in 2014, children's programming – down from 10989 to 9074 hours and entertainment – down from 2384 to 1118 hours. The Green paper rightly identifies that costs are increasing in areas such as television drama production but there is no acknowledgement that many of the savings which have led to a decrease in certain genres have been forced on the BBC by funding cuts resulting from the 2010 licence fee settlement. In this environment Equity has strongly supported the efforts made by the BBC to maintain and where possible increase investment in television drama.

Equity members working in variety and light entertainment have been concerned for some time that UK broadcasters including the BBC do not offer a sufficient range of entertainment programming in their schedules, partly due to the dominance of reality based formats in this genre. This issue is somewhat borne out in the figures mentioned above, where entertainment programming appears to have suffered a disproportionate decline.

The reduction in hours devoted to radio drama from 4719 to 4280 hours per year in the same period is equally concerning, especially considering that this genre represents a very cost effective form of production. Traditionally genres such as radio drama have had a key role in helping the BBC to nurture new talent. Spoken word programming offers a platform for artists just starting out in their careers. Radio drama has also enabled established writers and performers to take risks and maintain and develop their skills.

The BBC is still by far the most prolific radio drama broadcaster in the world, making more original productions than Hollywood. Without the BBC, there would be very little provision for niche audiences and the promotion of radio drama would suffer greatly. That is not to say that radio drama is a niche product. Over one million listeners access spoken word programming on the BBC every day. Without licence fee funding, working alongside public service obligations this sort of high quality programming, which attracts a significant audience, would not be available anywhere else.

Radio Four has historically been a major showcase of radio drama and the short story however in 2012 the number of short stories broadcast on Radio 4 reduced from three to one a week in order to make way for an extension of the World at One from 30 to 45 minutes. Radio 4 also cut slots for new writing from three to two and the number of listener slots (of which there were six as recently as 2009) from four to two. Spoken word programming slots have been lost across a number of services including Silver Street on the Asian Network, the Friday play, short stories and there has been an overall reduction in radio drama output aimed at children across the BBC's radio services.

Equity members with disabilities have also pointed out that cutting short story reading, combined with the continuing cuts being made to radio drama generally, is of specific detriment to audiences with sight impairments. A commitment to encouraging more spoken word programming across the BBC's radio stations should therefore be a priority. Equity fears that if the number of productions continues to drop, radio drama could sink below the critical mass that will keep it viable.

9. Is the BBC's content sufficiently high quality and distinctive from that of other broadcasters? What reforms could improve it?

Audiences appear to think that the BBC's content is sufficiently high quality and distinctive. The Green Paper itself cites findings from the BBC Trust's Purpose Remit Survey 2013 which states that 76per cent of audiences think that the BBC already makes high quality programmes or online content. 74per cent think that the BBC has a wide range of enjoyable and entertaining programmes and online content. Figures from Ofcom also support the view that audiences are largely satisfied with the output from the main public service broadcasters. Ofcom's PSB Review found that half of all TV viewing is on these main channels - but that figure rises to more than 70per cent when the time shifted channels are taken into account.

The BBC is much more likely to invest in high quality genres such as television drama and UK originated children's programming. Freed from commercial interests it will continue to do so, as opposed to commercial operators who are more likely to buy content from abroad or pursue a larger proportion of formats such as reality shows that generate advertising revenue. Ofcom's

latest Public Service Broadcasting Review reports that investment in television drama has fallen by 44per cent since 2008 and notes that the declining level of investment by ITV is of concern. The Review also finds that the BBC accounts for 97per cent of children’s content production – spending by ITV, Channel 4 and Channel 5 in this genre has fallen by 74per cent since 2008.

Looking beyond television, recent pressures on funding have meant that it is difficult to maintain the high standards and quality in areas of spoken word programming on BBC radio. Increasingly fewer actors are cast in radio drama productions and there are diminishing opportunities for lesser known actors and writers to enter the field. There also appears to be a lack of talent development as rehearsal and recording times have been reduced, impacting on the ability of writers and performers to experiment and improve productions.

Radio drama is a specialised skill area and one that feeds through talent, in terms of writers and performers, into many other areas of BBC production including television drama and comedy. If this genre is to survive, the BBC must make a clear commitment to preserve existing funding for services such as Radio 4 and Radio 3 and must endeavour to expand the number of slots available, particularly for low cost content such as short stories.

In this environment it makes sense for the BBC to have a commitment, through the public purposes, to producing high quality original TV and radio drama, comedy, entertainment and children’s programming. Other reframed public purposes, such as a commitment to equality, diversity and on and off screen portrayal of modern Britain could also offer genuine scope for greater originality and distinctiveness.

10. How should the system of content production be improved through reform of quotas or more radical options?

Future proposals outlined in the Green Paper and recently explored by the BBC Trust and the BBC Executive to remove the current in house guarantee or to privatise or otherwise reorganise the BBC’s TV production unit could, in Equity’s view, have damaging consequences for the BBC, those who work for the BBC and its audiences. The recent creation of BBC studios is particularly concerning and in Equity’s view safeguards must be put in place to ensure that, like BBC Worldwide, BBC Studios remain an associated body of the BBC, rather than being created with a view to privatisation.

It is not clear how an immediate move to open competition and abandonment of the existing quotas for content production can better deliver high quality and creative content. If there is to be more open competition between the BBC’s in house production unit and independent production companies of all sizes there is a risk that this could lead to market pressures challenging public service broadcasting values.

One of the strengths of the BBC’s in house production is that it creates programmes aimed at niche audiences as well as formats which attract large audiences and have a potentially global appeal. If BBC production is put on a more competitive footing, more resources may be directed towards the latter, particularly if the BBC is seeking to compete for more work from other broadcasters. Greater competition could also lead to a greater focus on mass appeal productions and less emphasis on risk taking by the BBC and independent producers.

Increased competition could also cause the BBC's production unit to cut costs by considering a reduction in permanently employed staff or by investing less in skills development and training. A more aggressive competitive environment for content production could also lead to a reduction in terms and conditions offered to performers and other creative workers. This would not be conducive to maintaining the capacity of the workforce or in encouraging diversity.

There are other mechanisms which we believe the BBC Executive should explore before making changes to the content quotas in order to encourage more creativity. These include considering how the current commissioning process can be improved, as well as exploring how BBC production staff can be better supported to pursue their ideas and work more creatively.

Our members are very strongly in favour of an approach to content supply that can facilitate the continuation and an expansion in the production of original and high quality drama, comedy, entertainment and children's programmes made in and about the UK. For these reasons Equity continues to support the existing mixed economy model of content supply for the BBC. Over time and in response to changes in the sector this model has changed and has opened up opportunities for independent producers, however we also continue to strongly support the existence of the in house guarantee and believe that the level at which it is currently set is reasonable.

A critical part of the mixed economy approach is the continued use of appropriate union agreements covering the engagement and remuneration of performers. There have been recent incidences where the BBC have sought to source content from new providers, in some cases procuring from individual members of the public through the use of online engagement and other mechanisms. This has led to confusion and disagreements about the appropriate level of payment and/or rights due to contributors. Similarly, the increase in investment in co-productions by the BBC and particularly the increase in content produced in other European countries must respect existing agreements covering terms and conditions for performers.

Equity is also concerned about plans to phase out quotas in radio and to give radio independents greater opportunities to compete for commissions – this could lower standards, particularly employment standards in an area where production margins are already tight and funding cuts have had an impact on content production in spoken word programming.

The Green Paper implies that reform of the BBC's content quotas could include a review of the arrangements for regional production, most notably in the Midlands. It is unclear to Equity how increased competition between the BBC and independent producers, the BBC Studios proposal or the option to directly scale back in house production will provide a better basis for increased investment throughout the UK's nations and regions however we welcome the Government's acknowledgement of this problem and point to the response to Qu 7 for suggestions to reform regional production quotas and improve regional investment.

11. How should we pay for the BBC and how should the licence fee be modernised?

Licence fee payers and representatives of those working at the BBC are united in their condemnation of the most recent licence fee settlement reached in secret between the Government and the BBC in the days leading up to the July 2015 Budget. Given recent events Equity is in favour of including a new legal obligation in the Royal Charter for Government to

consult either directly with the public or via any future regulator of the BBC and to seek Parliamentary approval for any changes to the BBC's funding.

Taking on the funding of free licences for the over 75s is inappropriate as it confers social policy responsibilities on to the BBC and is likely to lead to a significant shortfall in BBC funding post 2018, despite the Government's commitment to end top slicing for broadband rollout and the potential new income arising from the closure of the catch up TV loophole. The projected shortfall in funding could be as much as £350m and this will inevitably lead to large scale job losses, content budget cuts and service closures.

Equity is also extremely concerned that the commitment to a CPI increase in the licence fee is dependent on the outcome of Charter Renewal. This creates undue leverage for the Government during negotiations and compromises the independence of the BBC from Government.

Equity continues to support the Licence Fee as the most appropriate funding method for the BBC. It provides a direct link between licence fee payers and the BBC, it provides sustainable and predictable funding, maintains the independence of the BBC from Government and enables the BBC to produce programming that other services would not fund. Of the three funding models outlined in the Green Paper for the short to medium term we support the 'reformed licence fee' option as it removes the catch up TV loophole, thereby increasing income for the BBC. It also goes some way towards creating parity between users of the BBC's broadcast and digital services.

Equity agrees that it is not appropriate to consider funding the BBC from general taxation or by allowing the BBC to show advertising. The former option risks compromising the BBC's independence and there is no appetite from viewers for the latter option. If advertising were introduced on the BBC there is a strong chance it would diminish the value of the advertising market and could lead to a decline in revenues for other public service broadcasters.

Throughout the Green Paper questions are raised about the need to continue to support the BBC's universality. In the context of future funding models, a suggested long term proposal is a move to a subscription-funded model, initially for certain services. Equity is strongly opposed to any replacement of the Licence Fee, in whole or in part, with pay-to-view subscription services or similar alternatives as this would signal the end of universality and break the link between the BBC and the general public.

Introducing subscription based services would undermine the BBC's ability to provide a range of content to audiences and as the Green Paper warns, could lead to the adoption of a much more commercial approach by the BBC. It is also unlikely that a subscription model for any of the BBC's services would meet the fairness test outlined in the Green papers 'funding model criteria' as the level of subscription fees will likely be determined by supply and demand in the market, which could lead to certain groups of audiences paying more for their preferred services, or niche services becoming underfunded or unaffordable.

12. Should the level of funding for certain services or programmes be protected? Should some funding be made available to other providers to deliver public service content?

The BBC should have exclusive use of licence fee funding. As stated elsewhere in this response, diverting licence fee funds for projects such as Local TV services, broadband roll out and bringing the World Service and BBC Monitoring within the BBC's funding obligations has damaged the BBC's ability to invest in its core work – producing content for audiences.

In addition Equity does not support contestable budgets for areas such as drama or children's content which would enable other broadcasters or producers to access licence fee funding, as suggested by the Green Paper. The BBC's viewers have an expectation that the licence fees that they pay go predominantly towards funding the production of high quality programmes for the BBC. Currently this is the case and indeed most UK drama production employing professional performers originates with the BBC. This volume and range of work would not be possible without licence fee funding.

Drama productions funded by the BBC are either produced in-house or by commissioning independent producers. In this way the BBC is already supporting the wider creative sector and should not be top sliced further to fund programme making by other broadcasters. Equity is also opposed to the principle of contestable budgets for content. Licence fee funding should go towards BBC programme making and services and should not be distributed to commercial broadcasters to support the dividends and value of stock holdings of private shareholders.

Equity also continues to be opposed to the inclusion of S4C within the BBC's remit. S4C merits its own guaranteed Government funding allocation due to the prominence of the Welsh language however until this funding is restored funding for S4C, and particularly drama content for this channel must continue to be protected within the BBC's budget.

13. Has the BBC been doing enough to deliver value for money? How could it go further?

The licence fee has been frozen for six years at £145.50. It is estimated that this equates to a 16per cent real terms cut in resources – around £635m. As discussed elsewhere in this response, despite the BBC's efforts to cut administration costs and protect content budgets, there have been significant cuts to some areas including television drama on BBC4, spoken word programming on radio and youth and comedy content production for BBC 3. The BBC Director General has stated that if further cuts are imposed on the BBC it is unlikely that they will be able to 'salami slice' budgets further – in reality difficult decisions including service closures will have to be contemplated.

Equity has not been without criticism of spending decisions taken at the BBC, particularly regarding senior management pay and severance payments however the BBC continues to compare favourably with other broadcasters and services in terms of delivering value for money. The cost of an annual licence fee has gone up by just £10 since 2007. This contrasts sharply with annual rises in utility costs and specifically increases in energy prices. In some cases energy providers have increased their prices in excess of 10 per cent annually.

There are however notable discrepancies between perceptions of the BBC's value for money across ethnic groups and across the UK's nations and regions. This is the most fruitful area that could be addressed during Charter Renewal through a refocusing of the BBC's public purposes such that the BBC prioritises on screen diversity and investment in content production in the UK's nations and regions.

14. How should the BBC's commercial operations, including BBC worldwide, be reformed?

Equity supports the commercial operations of the BBC but has acted robustly to ensure that the rights of artists are protected and that they are rewarded appropriately when their work is exploited in the commercial sphere. Alongside securing a fair return for investment for licence fee payers, the BBC must also continue to pursue commercial arrangements that properly recognise the IP rights of performers in the next Charter period.

Commercial operations such as BBC Worldwide must continue to ensure that they can deliver real value to the BBC, licence fee payers and content creators. Rightly the BBC has narrowed its commercial arm and is now focussed on marketing BBC content. In general BBC output should not be driven by the consideration of its retail value in international markets however BBCW should be empowered to concentrate on enabling UK content to be showcased as widely as possible, using new technology and platforms where applicable.

BBC Worldwide is an important source of revenue which is re-invested in BBC production. This helps to keep the Licence Fee as low as possible. It exists to maximise profits for the BBC, but operates under the rules and principles outlined in BBC's Charter and Agreement. This framework is important as it means that BBCW is independent of Government, but supports the BBC's public service mission and is accountable to licence fee payers.

In 2013/14 alone BBCW returned £174m to the BBC through investment in BBC commissioned content and dividends. Independent producers and rightsholders also benefit greatly - in 2013/14 alone they received £116m in upfront rights investment, profit share and royalties from BBCW.

It is difficult to understand what merit there is in undertaking a debate about the ownership of BBCW at a time when further cuts to BBC funding are likely to occur. There should be no privatisation of any part of the BBC in the coming Charter period and the BBC should instead be free to explore how it can maintain and expand investment in content via all income derived from commercial activities into programme-making.

15. How should the current model of governance and regulation for the BBC be reformed?

There appears to be widespread support among parliamentarians and media commentators for Option 3 outlined in the Green Paper. This would entail abolishing the BBC Trust and empowering Ofcom to regulate the BBC. While elements of this option are attractive – Ofcom is an established and experienced regulator in the media sector and its new Chief Executive has indicated that Ofcom would be willing to exercise some of the regulatory functions of the BBC going forward - there are also a number of problems with this approach.

Ofcom is currently firmly rooted in the commercial sector and would have to undergo significant reform to undertake responsibility for the BBC. Under the Ofcom model there also may not be representation for important groups whose views must be taken into account – specifically representatives of the workforce and licence fee payers. The BBC Trust is currently empowered to represent licence fee payers but has had varying success in doing so. In many cases it has endorsed decisions made by the Executive and it is unclear how much bearing public views have

had on their decisions. Whoever regulates the BBC in the future must represent the views of licence fee payers much more robustly and should take a more active approach to issues such as positive employment relations, equality and diversity.

16. How should Public Value Tests and Service Licences be reformed and who should have responsibility for making these decisions?

Equity has been supportive of Public Value Tests and Service Licence reviews and has made submissions to relevant consultation exercises relating to both processes conducted by the BBC Trust. These consultations provide a channel for Equity and the public to express concerns and give feedback, most recently about the future of BBC Three and the operation of the BBC's radio stations. Consultation of this nature should continue into the future however consideration should be given as to how licence fee payers and the general public can more widely contribute their views.

17. How could the BBC improve engagement with licence fee payers and the industry, including through research, transparency and complaints handling?

We agree that Audience Councils could also be given more prominence, either by the BBC or by the BBC Trust. Given the need to address the lower levels of satisfaction of certain BBC audience groups including those living in Scotland and Northern Ireland and certain ethnic groups, the structure of Audience Councils could be given more visibility and could be given a more robust remit or focus, for example in terms of representing underserved audiences and BAME, LGBT, women and disabled audiences.

It is regrettable that in many cases BBC senior management pay levels continue to appear to reflect patterns elsewhere in the economy, namely a growing gap between a small number of highly paid executives, whose rewards have grown year on year irrespective of performance, and the rest of the workforce who have seen greater insecurity and lower rewards. Equity has a constructive working relationship with the BBC however we will continue to seek to achieve improvements to the pay, terms and conditions of our members.

Creative workers and performers are central to the sustainability and strength of the UK's content production sector including the BBC's output however, as they are mostly freelancers and self employed workers, they do not enjoy the same security or pay levels of directly employed workers. If the BBC is to continue to attract the best talent for its productions it must retain and improve terms and conditions and pay levels agreed with Equity and other trade unions for all performers. The diversity of the BBC's workforce also needs to be vastly improved – particularly at senior levels and especially in terms of ethnicity, disability and gender.

18. How should the relationship between Parliament, Government, Ofcom, the National Audit Office and the BBC work? What accountability structures and expectations, including financial transparency and spending controls, should apply?

Equity is in favour of including a new legal obligation in the Royal Charter for Government to consult either directly with the public or via any future regulator of the BBC and to seek Parliamentary approval for any changes to the BBC's funding. The lack of transparency

surrounding the last two licence fee settlements are a matter of considerable concern for licence fee payers and the thousands of people who work at or for the BBC, as well as the industry, and the process for such agreements should be made more transparent and accountable as an urgent priority.

It is imperative in the next Charter period that specific decisions about the BBC's services or content should not be a matter for Government. These decisions should be taken by the BBC, in accordance with the parameters set out by its regulator and in concert with the appropriate consultation mechanisms with licence fee payers. The independence of the BBC and any new regulatory body established under Charter Renewal should also be carefully protected.

19. Should the existing approach of a 10 year Royal Charter and Framework Agreement continue?

The BBC Trust has suggested that in future it is worth exploring a longer Charter period of 11 years. This is to prevent undue political pressure being brought to bear on the BBC as a result of the changes to fixed term parliaments. Given that the cycle of 5 year parliaments will continue to coincide with Charter Renewal under the existing 10 year model Equity believes that this is a sensible suggestion.

BCR 05

Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol
Communities, Equality and Local Government Committee

Ymchwiliad i'r Adolygiad o Siarter y BBC

Inquiry into the BBC Charter Review

Ymateb gan: Y Fonesig Rosemary Butler AC

Response from: Dame Rosemary Butler AM

Christine Chapman AM
Chair
Communities, Equalities & Local Government Committee
National Assembly for Wales
CARDIFF
CF99 1NA

29 October 2015

Dear Christine

Inquiry into the BBC Charter Review

I welcome the opportunity to contribute my thoughts to this inquiry. I believe that the BBC Charter Review offers a particular opportunity to highlight the deficit of current media coverage on Welsh affairs and Welsh life; and to consider how the BBC can ensure that Wales is properly reflected in both the organisation's future output and governance.

You may be aware that I have been campaigning on this particular issue through my "Addressing the Democratic Deficit in Wales" campaign, and you may also want to consider, as evidence, a speech I gave on the [BBC's relationship with Wales](#) at the Pierhead in 2014.

I have also recently submitted evidence to the House of Commons Culture, Media and Sport Select Committee on the same issue, as I believe it is of paramount importance that Wales' voice is heard in this Charter Review process.

The future role of the BBC in Wales is, I believe, of central importance in ensuring that the people of Wales are fully engaged with the democratic process and I am pleased that the committee has agreed to undertake this important body of work.

The points I have raised below address the consultation points suggested by your committee, and are grouped around:

E-bost newydd: Swyddfa.Breifaf@cynulliad.cymru / Rhif ffôn newydd: 0300 200 6232
New e-mail: Private.Office@assembly.wales / New telephone number: 0300 200 6232

Croesewir gohebiaeth yn y Gymraeg a'r Saesneg/We welcome correspondence in both English and Welsh

Cynulliad Cenedlaethol Cymru
Bae Caerdydd, Caerdydd CF99 1NA
Swyddfa.Breifaf@cymru.gov.uk
www.cynulliadcymru.org
T +44 (0)29 2089 8230

National Assembly for Wales
Cardiff Bay, Cardiff CF99 1NA
Private.Office@wales.gov.uk
www.assemblywales.org
T +44 (0)29 2089 8230



- **the future provision of the BBC's services in Wales, in both the English and Welsh languages** and therefore the implications should the BBC become smaller and more focused on a narrower, core set of broadcasting and online services, as well as the impact of possible scaling back of BBC production capabilities on content;
- **the BBC's current and future funding, governance and accountability arrangements as they relate to Wales**, considering the current governance of the BBC and mechanisms for holding the corporation to account for the public money it receives and spends in line with the expectations of those who fund it;
- **S4C's future, including its funding, operating and governance arrangements, and the services it provides;**
- **how Wales's interests are being represented during the renewal process** and in particular the Memorandum of Understanding mechanism that appears to have excluded the National Assembly for Wales from the consultation process at a Westminster level.

The future provision of the BBC's services in Wales, in both the English and Welsh languages

Wales is unique in the UK in terms of its media landscape and media consumption habits. There are only six daily regional newspapers in Wales. The regional newspaper model is in serious decline across the UK and Wales is no different, with circulation figures falling rapidly. Consequently a large number of people in Wales consume their news and current affairs solely through network programmes and channels, or through London-centric UK newspapers/websites.

Chief among these platforms is the BBC. In its 2014/15 annual review, The BBC Wales Audience Council observed that during the period under review, the weekly reach of all BBC television in Wales, despite having dropped from 87% to 85%, was still 3 points above the level for the whole UK. In addition, the council states that the average time spent per viewer watching BBC TV is 11:59 hours in Wales, the highest of the UK's nations.

It is a similar picture for all BBC Radio with weekly reach at 76%, average time spent per listener at 16:26 hours and audience share at 60% in Wales, higher than the other UK nations. According to the BBC's own figures, more than a million people in Wales now listen to BBC Radio 2 and 650,000 to Radio 1.



Despite this context however BBC Wales' budget for English language TV programmes has fallen 18% from £24.6m in 2006/07 to £20.2m in 2012/13. Spend increased slightly in 2014/15 but only to £20.8m.

Lord Tony Hall, the BBC's Director General has also admitted that some aspects of Welsh life were not "sufficiently captured by the BBC's own television services in Wales". In addition to this the BBC (and other network platforms) often ignore Wales all together or mislead viewers by reporting policy developments in devolved areas such as health and education in England as though it applies to Wales when the government here often pursues a very different direction.

It is incongruous that - at a time when more powers have been devolved to Wales - there is less coverage and challenge of its political life. For example, the 2014 Question Time edition held in Newport, despite being in Wales had only one panellist from Wales; no representation from either the Welsh Government or the National Assembly; discussed only one primarily Welsh issue; and there appeared to be widespread confusion among the panellists of the difference between the Assembly and the Welsh Government. Whilst I recognise that there has been a little improvement in terms of the number of Welsh representatives on subsequent programmes, consideration of Welsh issues have been scarce and confusion about powers and responsibilities remain.

Furthermore, the BBC's Audience Council for Wales review 2014/15 said that non-news TV production, reflecting Welsh cultural life through drama and comedy programming, was a particular area of concern because cuts had brought such programmes "closer to the cliff edge". I would ask the committee to also consider this lack of content at a network level, in terms of non-news programming, reflecting Welsh life and voices.

It all means Welsh viewers are missing out on programming, whether it be current affairs, drama or comedy that reflects Welsh life.

Any changes to the BBC Charter must be considered in the context of the organisation's unique contribution to Welsh public life.

The BBC's current and future funding, governance and accountability arrangements as they relate to Wales

Governance and accountability:



The Commission on Devolution in Wales, led by Paul Silk recommended the establishment of a devolved governance body within the UK BBC Trust framework to provide independent oversight and scrutiny of BBC outputs in Wales. I believe this could go a long way to strengthening the voice of Wales on the BBC Trust, I would encourage the Committee to recommend that Wales has a strong voice in any future management structures.

I also share the Silk Commission's view that the appointment of the Welsh representative on the BBC Trust, or in any future governance framework, should be agreed formally between the Welsh and UK Governments.

I do not call for broadcasting to be devolved to the Assembly but I believe the National Assembly should have the opportunity to scrutinise the BBC's relationship with, and provision for, its Welsh audience. I have written to the Secretary of State for Culture, Media and Sport on the development of a BBC Memorandum of Understanding for Wales similar to that signed in Scotland. I hope that this process will formalise the scrutiny of the BBC's accounts in relation to Wales and the arrangement whereby the Chair of the BBC Trust (or any future governance body) and the Director General regularly appear before a National Assembly's Committee (see section on how Wales's interests are being represented during the renewal process for further details).

Funding:

The Welsh viewer pays the licence fee, the same as everyone else in the UK, but given the deficit of relevant coverage there is a perception that we are being short-changed.

The First Minister, in August of this year (2015), suggested that Welsh audiences "risk being dealt the worst deal" of any UK nation, stating that an extra £30million a year was needed on current funding levels to ensure programmes are made to properly reflect the people of Wales, and specifically non-news programming such as comedy and drama.

I am also concerned about the sustainability of funding for English-language programming in Wales, given the decrease since 2006. The funding mechanisms and decisions which have delivered this landscape have not been as transparent as they could have been. In reviewing the funding arrangements I would urge the committee to look at the current funding situation in Wales.

S4C's future, including its funding, operating and governance arrangements, and the services it provides

Of equal importance to English-language programming is the issue of funding for S4C. These have changed significantly in the last 5 years from 2011-12, S4C when they received £101 million in funding directly from the DCMS. Following the Comprehensive Spending Review in 2010, that funding was reduced to around £7 million per year from 2013-14, with the BBC Trust to provide £76.3 million via the licence fee. The BBC's element will further reduce over the next few years, down to £74.5 million in 2016-17. Overall, the changes have meant that S4C has faced budget reductions of 36 per cent in real terms since 2010.

In an article on the IWA's Click on Wales website in 2013, S4C Chief Executive Ian Jones said that "any further cuts would be detrimental to the economy and would cut the core service to the quick".

The S4C Authority and the BBC Trust have an Operating Agreement that has set out the relationship between the two broadcasters since the UK Government decided that S4C would be primarily funded from the licence fee from April 2013 onwards. The BBC Charter renewal will, therefore, clearly have implications for both the way S4C is funded and for the Operating Agreement.

I would support the Welsh Language Commissioner's view, asserted in her submission to Westminster's Culture, Media and Sport inquiry into Future of the BBC, that, if a new Royal Charter is agreed, "S4C should retain its editorial and managerial independence from the BBC as agreed in the Operating Agreement".

I also believe that it is essential that S4C must continue to be funded at a level which will allow it to continue to meet the Welsh language broadcasting needs of the people of Wales.

How Wales's interests are being represented during the renewal process

The BBC Charter renewal process should afford Wales the opportunity to be fully involved and ensure that distinct Welsh issues are considered. I have been pressing the Secretary of State for Culture, Media and Sport to secure the formal involvement of the National Assembly for Wales to that end. The renewal process has been formalised through a Memorandum of



Llywydd
Presiding Officer

Understanding (MoU); currently however this is only between the Department of Culture, Media & Sport (DCMS), the BBC and the Welsh Government (WG).

Whilst I am pleased that this formalises a consultative role for the WG in the renewal process, thus ensuring some measure of representation for Wales, I am disappointed that the MoU was not completed in the same manner as in Scotland where the Scottish Parliament also signed the MoU at the beginning of the process. The MoU for Wales has been signed with a commitment that it be further revised to include the National Assembly for Wales as a signatory to facilitate agreement that the BBC would lay its annual report and accounts before Assembly, and for the BBC to appear before Assembly Committees on matters relating to Wales.

I believe this two-stage approach to the MoU is regrettable and unnecessarily protracted. However I am gratified that there is a commitment to ensure parity across the devolved institutions and that recognition has been given to the role that the Assembly must have in the future scrutiny of the BBC in relation to Wales.

In conclusion

In conclusion, the BBC plays a central role in ensuring that the people of Wales are fully engaged with the democratic process, particularly as I believe that there is a democratic deficit in respect of coverage of Welsh political and cultural life in the UK media platforms through which the majority of Welsh people consume their news and current affairs. I hope that the BBC Charter review process will provide the opportunity to consider this issue and also ensure that Wales is properly represented in the decision-making process for both the organisation's future output and governance.

I look forward to seeing the results of your inquiry in due course.

Yours sincerely

Dame Rosemary Butler AM
Presiding Officer

BCR 06

Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol
Communities, Equality and Local Government Committee

Ymchwiliad i'r Adolygiad o Siarter y BBC

Inquiry into the BBC Charter Review

Ymateb gan: Comisiynydd y Cymraeg

Response from: Welsh Language Commissioner



Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol
Cynulliad Cenedlaethol Cymru
Pierhead Street
Caerdydd
CF99 1NA

29/10/2015

Annwyl Syr/Madam

Ymchwiliad i'r Adolygiad o Siarter y BBC

Dyma grynodedb o sylwadau Comisiynydd y Gymraeg mewn ymateb i Ymchwiliad y Pwyllgor i Adolygiad o Siarter y BBC.

- Rhan annatod o ddiwylliant y Deyrnas Gyfunol yw'r iaith Gymraeg ac mae'n hanfodol i'r iaith bod ei phresenoldeb ar wahanol lwyfannau darlledu cyhoeddus ym Mhrydain yn parhau a chynyddu.
- Mae'r ystod eang o gynnwys cyfrwng Cymraeg safonol a ddarperir gan y BBC ac S4C yn hanfodol ar gyfer dyfodol a ffyniant yr iaith Gymraeg.
- Mae gwasanaeth darlledu cyfrwng Cymraeg y BBC ac S4C yn gwneud cyfraniad gwerthfawr at economi Cymru a'r DU.
- Gallasai arbedion effeithlonrwydd ychwanegol gael effaith ar y cyfraniad a wneir gan Ymddiriedolaeth y BBC at gynnwys cyfrwng Cymraeg radio ac arlein yn ogystal ag allbwn teledu'r BBC ar gyfer S4C.
- O ystyried maint anghymesur y toriadau y gosodwyd ar S4C hyd yn hyn, yn ogystal â maint yr arbedion effeithiolrwydd y gwiredwyd gan y sianel, cwestiynir pa mor deg a phriodol yw iddi ysgwyddo toriadau pellach.

Comisiynydd y Gymraeg
Siambrau'r Farchnad
5-7 Heol Eglwys Fair
Caerdydd CF10 1AT

0845 6033 221
post@comisiynyddygybraeg.org
Croesewir gohebiaeth yn y Gymraeg a'r Saesneg

comisiynyddygybraeg.org

Welsh Language Commissioner
Market Chambers
5-7 St Mary Street
Cardiff CF10 1AT

0845 6033 221
post@welshlanguagecommissioner.org
Correspondence welcomed in Welsh and English

welshlanguagecommissioner.org



Comisiynydd y
Gymraeg
Welsh Language
Commissioner

- Gyda'r cyfran uchel iawn o gyllideb S4C a warir ar ei allbwn, credwn y gallasai unrhyw doriadau neu arbedion effeithiolrwydd pellach i S4C beryglu dyfodol y sianel a'i gallu i barhau i gefnogi a hyrwyddo'r iaith Gymraeg trwy gynhyrchu a darparu cynnwys safonol a chystadleuol.
- Fel yr unig ddarllledwr teledu cyhoeddus cyfrwng Cymraeg ym Mhrydain a'r unig sianel deledu Gymraeg yn y byd mae'n allweddol bod S4C y parhau i wasanaethu'r gynulleidfa Cymraeg ei hiaith gyda sicrwydd ariannol ac adnoddau digonol i gyflawni ei phwrpas.
- Nodir hefyd bod dyletswydd statudol ar Ysgrifennydd Gwladol dros Ddiwylliant, y Cyfryngau a Chwaraeon Llywodraeth y DG i sicrhau cyllid digonol ar gyfer S4C.
- Mae'n hanfodol nad yw unrhyw arbedion effeithlonrwydd ychwanegol yn peryglu gallu S4C a'r BBC i arloesi a moderneiddio eu gwasanaethau mewn ffordd sy'n hwyluso mynediad y gynulleidfa at gynnwys cyfrwng Cymraeg.
- Croesawir adolygiad annibynnol o drefniadau lywodraethu a rheoleiddio'r BBC gan Sir David Clementi. Gobeithiwn bydd yr adolygiad hwn yn rhoi sylw teilwng i agweddau o lywodraethant y BBC sy'n berthnasol i ddarlliedu cyfrwng Cymraeg, er mwyn sicrhau cynrychiolaeth, cydraddoldeb a thegwch i gynulleidfaedd Cymraeg eu hiaith.

Cyflwyniad

Mae Comisiynydd y Gymraeg yn croesawu'r cyfle i roi sylw ar yr ymchwiliad. Prif nod Comisiynydd y Gymraeg wrth arfer ei swyddogaethau yw hybu a hwyluso defnyddio'r Gymraeg. Wrth wneud hynny bydd y Comisiynydd yn ceisio cynyddu defnydd o'r Gymraeg yng nghyswllt darparu gwasanaethau, a thrwy gyfleoedd eraill. Yn ogystal, bydd y Comisiynydd yn rhoi sylw i statws swyddogol y Gymraeg yng Nghymru a'r dyletswyddau statudol i ddefnyddio'r Gymraeg drwy osod safonau.

Mae dwy egwyddor yn sail i waith y Comisiynydd sef

- na ddylid trin y Gymraeg yn llai ffafriol na'r Saesneg yng Nghymru ac
- dylai personau yng Nghymru allu byw eu bywydau drwy gyfrwng y Gymraeg os ydynt yn dymuno gwneud hynny.

Un o amcanion strategol y Comisiynydd yw dylanwadu ar yr ystyriaeth a roddir i'r Gymraeg mewn datblygiadau polisi. Darperir sylwadau yn unol â'r cylch gorchwyl hwn gan weithredu fel eiriolwr annibynnol ar ran siaradwyr Cymraeg yng Nghymru. Mae'r ymagwedd hon yn cael ei harddu er mwyn osgoi unrhyw gyfaddawd posibl ar tua'r hyspocyn 60



Comisiynydd y
Gymraeg
Welsh Language
Commissioner

swyddogaethau'r Comisiynydd ym maes rheoleiddio, a phe byddai'r Comisiynydd yn dymuno adolygu'n ffurfiol berfformiad cyrff unigol yn unol â darpariaethau'r Mesur.

Yn unol â hynny, cynigir isod sylwadau mewn perthynas â chylch gorchwyl yr ymchwiliad

Pwysigrwydd darlledu cyfrwng Cymraeg

Mae darlledu yn chwarae rhan hollbwysig wrth hyrwyddo ieithoedd rhanbarthol a lleiafrifol ar draws y byd ac yn Nghymru yn benodol. Yn y cyd destun Ewropeaidd, cydnabyddir bwysigrwydd darlledu wrth gynnal a hyrwyddo defnydd o ieithoedd lleiafrifol o fewn Erthygl 11 y Siarter Ewropeaidd ar gyfer ieithoedd Rhanbarthol a Lleiafrifol¹. Adlewyrchir hynny hefyd yn 'argymhellion Oslo ar hawliau ieithyddol lleiafrifoedd cenedlaethol²' sy'n cynnig 4 argymhelliad penodol yng nghyswllt y cyfryngau a darlledu mewn ieithoedd lleiafrifol. Mae'r argymhellion hynny yn amlygu pwysigrwydd sicrhau mynediad ar gyfer siaradwyr ieithoedd lleiafrifol at wasanaethau darlledu sy'n cwrdd â'u hanghenion ieithyddol a pha mor allweddol yw hynny i hyfywedd ieithoedd lleiafrifol.

Ar y lefel Brydeinig, un o bwrpasau gwasanaeth darlledu cyhoeddus yw ateb gofynion a bodloni diddordebau cynulleidfaoedd³. Yn ôl canllawiau Ofcom, disgwylir y bydd darlledwyr cyhoeddus yn cyflawni'r pwrpas o adlewyrchu hunaniaeth ddiwylliannol y DU:

'...To reflect and strengthen our cultural identity through original programming at UK, national and regional level'⁴

Yn unol â hynny, gellir cymryd mai un o bwrpasau gwasanaeth darlledu cyhoeddus yng Nghymru yw ateb gofynion a bodloni diddordebau y cyfran sylweddol o'r gynulleidfa sy'n siarad Cymraeg.

Rhan annatod o ddiwylliant y Deyrnas Gyfunol yw'r iaith Gymraeg ac mae'n hanfodol i'r iaith bod ei phresenoldeb ar wahanol lwyfannau darlledu cyhoeddus ym Mhrydain yn parhau a chynyddu.

Pwysigrwydd gwasanaeth darlledu cyfrwng Cymraeg S4C a'r BBC

Mae'r BBC a S4C yn darparu ystod eang o gynnwys cyfrwng Cymraeg ar deledu, radio ac ar lein.

S4C yw'r unig ddarlledwr teledu cyhoeddus cyfrwng Cymraeg ym Mhrydain a'r unig sianel deledu Gymraeg yn y byd. Gwylwyd S4C gan 8.4 mln o bobl drwy'r Deyrnas

¹ <http://conventions.coe.int/Treaty/en/Treaties/Html/148.htm>

² <http://www.unesco.org/most/ln2pol7.htm>

³ Adran 264(4)(c) Deddf Cyfathrebiadau 2003

⁴ http://stakeholders.ofcom.org.uk/binaries/consultations/psb-review/psb2015/PSB_Annual_Report_summary.pdf



Comisiynydd y
Gymraeg
Welsh Language
Commissioner

Gyfunol yn 2014/2015 (yn gynydd o 1.9 miliwn o gymharu â 2013/2014). Yn ôl arolwg tracio delwedd S4C, mae gwylwyr o'r farn bod y sianel yn cael effaith gadarnhaol ar ddatblygiad yr iaith Gymraeg ac ymwybyddiaeth pobl o ddiwylliant Cymru. Mae 97% o'r gwylwyr sy'n siarad Gymraeg yn meddwl bod S4C yn sianel bwysig i'r iaith Gymraeg ac y dylai barhau. Mae 81% yn teimlo ymhellach bod y sianel yn gwneud i'r Gymraeg ymddangos yn fwy modern a pherthnasol.

Ar sail Cytundeb Gweithredu rhwng Awdurdod S4C ac Ymddiriedolaeth y BBC mae BBC Cymru yn cynhyrchu tua deg awr yr wythnos o raglenni teledu ar gyfer S4C, gan gynnwys *Newyddion 9*, drama *Pobol y Cwm* a rhaglenni chwaraeon fel *Clwb Rygbi (Pro12)*. Gwylir yr holl raglenni hyn gan tua 131,000 pob wythnos,

Mae dylanwad y BBC ar ddefnydd yr iaith Gymraeg yn ymestyn y tu hwnt i'r cynnwys sydd ar gael ar deledu. Yn ôl y ffigyrau diweddaraf mae 119,000 o bobl wedi gwrando ar Radio Cymru bob wythnos yn 2014/2015.

Lansiwyd BBC Cymru Fyw ym mis Mai 2014, sef gwasanaeth ar lein Cymraeg newydd ac ap Cymraeg cyntaf y BBC. Ers y flwyddyn ddiwethaf mae S4C hefyd ar gael fel sianel gyflawn ar BBC iPlayer. Ar draws yr holl gynnwys ar lein defnyddiwyd y gwasanaeth yn 2014/2015 gan 89,000 porwr unigol yn wythnosol.

Adlewyrchir rôl allweddol S4C a BBC Cymru mewn cynllunio ieithyddol yng Nghymru yn Strategaeth y Gymraeg 2012–17 Llywodraeth Cymru 'Iaith fyw: iaith byw:'

"Mae darlledwyr gwasanaeth cyhoeddus yng Nghymru, gan gynnwys BBC Cymru Wales, S4C ac ITV Wales, yn ddiweddar fel cynhyrchydd rhaglenni, wedi chwarae rhan bwysig yn y gwaith o sicrhau bod y Gymraeg yn parhau i ffynnu.... Mae amrywiaeth a safon rhaglenni Cymraeg ar S4C a BBC Radio Cymru yn helpu i sicrhau bod y Gymraeg yn parhau'n iaith fodern ac yn rhan o fywyd bob dydd yng Nghymru."⁵

Mae'r ystod eang o gynnwys cyfrwng Cymraeg safonol a ddarperir gan y BBC ac S4C yn hanfodol ar gyfer dyfodol a ffyniant yr iaith Gymraeg.

Mae'r BBC ac S4C yn gwneud cyfraniad sylweddol at economi Prydain ac economi Cymru'n benodol.

Amcangyfrifir bod buddsoddiad uniongyrchol y BBC mewn diwydiannau creadigol ym Mhrydain yn 2013/14 yn gyfwerth â thua £2.2 biliwn. O ran gwasanaethau cyfrwng Cymraeg yn 2014/15, gwariwyd £12.8mln ar gostau creu rhaglenni Radio Cymru a £24.5mln ar gostau creu yr allbwn statudol ar gyfer S4C, heb gynnwys gorbenion, costau dosbarthu ac eraill.⁶

⁵ Iaith fyw: iaith byw Strategaeth y Gymraeg 2012–17 Tudalen 62

⁶ <http://downloads.bbc.co.uk/annualreport/pdf/2014-15/bbc-annualreport-201415.pdf> tud 139



Comisiynydd y
Gymraeg
Welsh Language
Commissioner

Yn 2014/15 buddsoddodd S4C £83mln yn economi Cymru a'r DU ac yn ôl ymchwil diweddaraf a gomisiynwyd gan S4C, mae bob £1 o'r buddsoddiad hwnnw yn fwy na dyblu yn ei werth i'r economi. Os felly amcangyfrifir bod S4C wedi cyfrannu tua £170mln at economi Cymru a'r DU yn 2014/15 .

Mae dylanwad economaidd S4C yn cynnwys creu swyddi newydd, helpu cwmnïau annibynnol i dyfu a chefnogi cadwynau cyflenwi mewn ardaloedd ar draws Cymru. Yn ôl adroddiad blynyddol gan S4C yn 2014/15, cydweithiodd y sianel â 66 cwmni cynhyrchu annibynnol i ddarparu'r cynnwys a ddarledwyd ganddi.

Mae gwasanaeth darlledu cyfrwng Cymraeg y BBC a S4C yn gwneud cyfraniad gwerthfawr at economi Cymru a'r DU.

Dyfodol darpariaeth cyfrwng Cymraeg S4C a'r BBC

Y BBC

Yn ogystal â chyllido cynnwys cyfrwng Cymraeg y BBC ar radio ac ar lein, mae'r BBC yn cyfrannu yn ogystal tua deg awr yr wythnos o raglenni teledu ar gyfer S4C; gwariwyd gan y BBC £19.4 mln ar gostau cynhyrchu yr allbwn hwn yn 2013/2014. Ceir hefyd cydweithrediad agos rhwng y ddau sefydliad i gyd-gynhyrchu ail gyfres y drama *Y Gwyll* a chydleoli agweddau o waith technegol a gweinyddol S4C ar safle newydd y BBC yng nghanol Caerdydd.

Yn ôl adroddiad blynyddol y BBC gwiredodd yr Ymddiriedolaeth arbedion effeithlonrwydd sy'n gyfwerth â £484 mln yn 2014/2015, a disgwylir iddi gyrraedd y targed o £700 mln fesul blwyddyn erbyn 2016/2017⁷.

Gallasai arbedion effeithlonrwydd ychwanegol gael effaith ar y cyfraniad a wneir gan Ymddiriedolaeth y BBC at gynnwys cyfrwng Cymraeg radio ac ar-lein yn ogystal ag allbwn teledu'r BBC ar gyfer S4C.

S4C

Ym mis Hydref 2010, yn dilyn yr Adolygiad Gwariant Cynhwysfawr Llywodraeth y DG, ysgrifennodd yr Ysgrifennydd Gwladol at S4C yn cadarnhau toriad o 24.4% i gyllid S4C dros y 4 blynedd o'r cyfnod adolygu gwariant⁸. Ers hynny, mae S4C wedi gweld toriad parhaus yn ei hincwm Cronfa'r Gwasanaeth Cyhoeddus:

- 2010: £101.647mln
- 2011: £90.000mln
- 2012: £83.000mln
- 2013/2014: £100.609mln (dros 15 mis)
- 2015: £82.787mln (rhwng y cyfraniad o Ffi'r Drwydded ac incwm oddi wrth DCMS)

⁷ <http://downloads.bbc.co.uk/annualreport/bbc-welsh-language-commissioner-report-201415.pdf>

⁸ <http://www.s4c.cymru/abouts4c/annualreport/acrobats/s4c-annual-report-2010.pdf>



Ers mis Ebrill 2013 mae Ymddiriedolaeth y BBC yn gyfrifol am ddarparu tua 90% o gyllideb S4C o Ffi'r Drwydded. Mae cyfanswm y cyfraniad hwnnw wedi gostwng pob blwyddyn, a rhagwelir gostyngiad pellach erbyn 2017:

- 2014-15 £76mln
- 2015-16 £75.25mln
- 2016-17 £74.5mln

Yn ôl adroddiad blynyddol S4C, ers 2011 gwireddodd y sianel yn barod arbedion effeithlonrwydd sy'n gyfwerth â £12.5mln⁹. Amcangyfrifwyd gan S4C y cafodd cyllideb y sianel doriad sy'n gyfwerth o 36% mewn termau real dros y bedair mlynedd ddiwethaf. O gymharu, amcangyfrifir bod y toriad cyfatebol ar gyfer y BBC yn gyfwerth â rhwng 20%¹⁰ a 26%.¹¹

Er gwaethaf y toriadau hyn, datganodd Ysgrifennydd Gwladol dros Ddiwylliant, y Cyfryngau a Chwaraeon Llywodraeth y DG mis Gorffennaf 2015: 'S4C will be expected to find similar savings to those in the BBC.'¹²

Datganwyd pellach mewn nodyn briffio diweddar gan Lyfrgell Tŷ'r Arglwyddi '...The BBC's grant to S4C may be reduced by an equivalent percentage reduction in funding to the percentage reduction made to BBC funding over the period 2018/19–2020/2. It will be up to the Government to decide how to make up the shortfall.'¹³

O ystyried maint anghymesur y toriadau y gosodwyd ar S4C hyd yn hyn, yn ogystal â maint yr arbedion effeithiolrwydd y gwireddwyd gan y sianel, cwestiynir pa mor deg a phriodol yw iddi ysgwyddo toriadau pellach.

Mae gwariant S4C at raglenni a gomisiynwyd yn gyfwerth â 80% o wariant cyfan y sianel (2014/2015). Gwarir tua 16% y cyllideb ar gostau cefnogi cynnwys, tra bod gorbenion S4C yn gyfwerth â thua 4% y gwariant.

Gyda'r cyfran uchel iawn o gyllideb S4C a warir ar ei allbwn, credwn y gallasai unrhyw doriadau neu arbedion effeithiolrwydd pellach i S4C beryglu dyfodol y sianel a'i gallu i barhau i gefnogi a hyrwyddo'r iaith Gymraeg trwy gynhyrchu a darparu cynnwys safonol a chystadleuol.

Nodir yn y Papur Gwyrdd 'Ymgynghoriad Cyhoeddus Adolygu Siarter y BBC' gan DCMS bod cyllideb S4C wedi ei warchod yn nghyfnod y Siarter ddiwethaf. Serch hynny, fel yr amlinellwyd uchod, bu gostyngiad sylweddol iawn yng nghyllideb y sianel ers

⁹ <http://www.s4c.cymru/abouts4c/annualreport/acrobats/s4c-annual-report-2015.pdf> tud 54 - 55

¹⁰ <http://www.parliament.uk/documents/lords-committees/communications/BBCgovernance/BBCGRallev.pdf> : 2011

¹¹ <http://www.publications.parliament.uk/pa/cm201415/cmselect/cmcomeds/315/31509.htm#n317> :2015

¹² <http://www.theyworkforyou.com/dpa/parliament/2015/07/25/164.0>

¹³ Nodyn Llyfrgell Tŷ'r Arglwyddi: 'BBC: Future Financing and Independence' LLN 2015/026, 3 Medi 2015



Comisiynydd y
Gymraeg
Welsh Language
Commissioner

2010, ac mae'r bygythiad o doriadau pellach yn peryglu ei gallu i ddarparu cynnwys safonol a gwasanaethu cynulleidfa Gymraeg ei hiaith.

Yn ogystal, mae'r sianel bellach yn wynebu ansicrwydd ariannol parhaus, gan fod ei chyllideb yn yr hirdymor yn ddarostyngedig i benderfyniadau Adolygiad Gwariant Cynhwysfawr Llywodraeth y DG mis Tachwedd eleni, a chanlyniadau'r broses o adolygu'r Siarter y BBC flwyddyn nesaf. Byddai ansicrwydd ariannol o'r fath yn heriol i unrhyw sefydliad, ond mae'n eithriadol o anodd i S4C o ystyried y toriadau anghymesur a wnaethpwyd eisoes i gyllideb y sianel.

Fel yr unig ddarlledwr teledu cyhoeddus cyfrwng Cymraeg ym Mhrydain a'r unig sianel deledu Gymraeg yn y byd mae'n allweddol bod S4C y parhau i wasanaethu'r gynulleidfa Cymraeg ei hiaith gyda sicrwydd ariannol ac adnoddau digonol i gyflawni ei phwrpas.

Nodir hefyd bod dyletswydd statudol ar Ysgrifennydd Gwladol dros Ddiwylliant, y Cyfryngau a Chwaraeon Llywodraeth y DG i sicrhau cyllid digonol ar gyfer S4C.

Moderneiddio

Gwelwyd yn ddiweddar newidiadau deinameg i batrymau gwyllo a gofynion y gynulleidfa sy'n trawsnewid y tirlun darlledu yn y Deyrnas Gyfunol. Mae hi'n her cynyddol i ddarlledwyr i ddarparu cynnwys safonol a chystadleuol i gynulleidfaeodd amrywiol ac ar draws blatfformau amrywiol.

Croesawir felly y twf aruthrol mewn defnydd o gynnwys cyfrwng Cymraeg ar lein. Nodwyd uchod bod lansiad S4C ar BBC iPlayer wedi cyfrannu at dwf trawiadol yn nifer y porwyr unigol wythnosol cynnwys cyfrwng Cymraeg. Yn y cyfnod rhwng Mawrth 2014 a Mawrth 2015 cynyddodd nifer o sesiynau gwyllo S4C ar yr iPlayer o 11,000 i 474,000; mewn cyfuniad â gwasanaeth S4C Arlein/Clic mae'r ffigur hwn yn cyfrannu at gynydd o 175% i sesiynau gwyllo cynnwys S4C ar lein yn ystod y cyfnod hwn¹⁴. Croesawir hefyd lansiad trosglwyddyddion digidol newydd yng Nghymru yn 2014, yn ogystal ag ymrwymiad y BBC i ehangu cyrhaeddiad DAB radio ar gyfer Radio Cymru a Radio Wales i 86% erbyn canol 2016.

Mae'r ddau ddatblygiad uchod yn enghraifft o weithrediad cadarnhaol a phwrpasol er mwyn ehangu cyrhaeddiad cynnwys cyfrwng Cymraeg a denu defnyddwyr newydd Cymraeg eu hiaith. Er bod y newidiadau i'r tirlun darlledu'n heriol ni ddylai darlledwyr cyhoeddus ymateb trwy gyfangu'r gwasanaeth – yn hytrach, mae angen ar arloesi er mwyn diwallu anghenion cynulleidfaeodd Cymraeg cyfoes.

¹⁴ S4C: Adroddiad Blynyddol a Datganiad Ariannol ar gyfer y cyfnod 12 mis hyd at 31 Mawrth 2015



Comisiynydd y
Gymraeg
Welsh Language
Commissioner

Mae'n hanfodol nad yw unrhyw arbedion effeithlonrwydd ychwanegol yn peryglu gallu S4C a'r BBC i arloesi a moderneiddio eu gwasanaethau mewn ffordd sy'n hwyluso mynediad y gynulleidfa at gynnwys cyfrwng Cymraeg.

Trefniadau cyllido, llywodraethu ac atebolrwydd y BBC ar hyn o bryd ac yn y dyfodol mewn perthynas â Chymru

Croesawir adolygiad annibynnol o drefniadau lywodraethu a rheoleiddio'r BBC gan Sir David Clementi. Gobeithiwn bydd yr adolygiad hwn yn rhoi sylw teilwng i agweddau o lywodraethant y BBC sy'n berthnasol i ddarlledu cyfrwng Cymraeg, er mwyn sicrhau cynrychiolaeth, cydraddoldeb a thegwch i gynulleidfaeodd Cymraeg eu hiaith.

Casgliad

O ystyried fy sylwadau uchod, gofynnaf i chi roi sylw dyledus a phenodol fel rhan o'r ymchwiliad hwn i bwysigrwydd darlledu cyfrwng Cymraeg a oblygiadau unrhyw doriadau ychwanegol i S4C, darpariaeth cyfrwng Cymraeg y BBC, a gwasanaeth gwerthfawr y darperir gan y ddau i gynulleidfaeodd Cymraeg eu hiaith.

Yr eiddoch yn gywir,

Meri Huws
Comisiynydd y Gymraeg

BCR 07

Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol

Communities, Equality and Local Government Committee

Ymchwiliad i'r Adolygiad o Siarter y BBC

Inquiry into the BBC Charter Review

Ymateb gan: Councillor Philip Rapier

Response from: Councillor Philip Rapier

I strongly recommend that the committee consider the serious affect on community well being caused by the decline in English Language programmes on BBC Wales.

I would urge them to support the establishment of a Board of Trustees for Wales instead of the curent position of one Trustee serving the whole of Wales. A physically impossible task.

The significant effect is that the complex multicultural demographic of densely populated areas such as Cardiff are not sufficiently represented either in Drama or Documentary output at BBC Wales

Tony Hall began his 50th Anniversary BBC Cymru Wales Lecture on the 1st April 2014.by saying

The BBC's English language television programming in Wales has been "eroded" in recent years,

He went on to say "English language programming from and for Wales by all broadcasters had been declining for almost a decade and that some aspects of Welsh life were not "sufficiently captured by the BBC's own television services in Wales".

He of course mentioned that since 2006/7 BBC Wales' budget for English language TV programmes has fallen 18% from £24.6m to £20.2m in 2012/13.

The basis of my submission is that through the the establishment of BBC Cymru Wales Trust this situation may be remedied without harming Welsh Language output in anyway whatsoever.

The facts speak for themselves since the First Minister opened the BBC Roath Lock even the Studio's Website has not been updated. Employment opportunities at Roath Lock are rare.

Recruitment is exclusively carried out in London for both Artistic and Technical staff. The present policy has therefore had a grossly unfair affect on both the Creative Industries and the wider community.

This is entirely as a result of BBC Wales being charged to find savings of £10.7m by 2017 as part of the Delivering Quality First programme introduced after the last licence fee settlement, in a way that is unfair and not democratically accountable.

Appointing a Board of Trustees for Wales would restore the balance

Councillor Philip Rapiel writing in a personal capacity only.

29 Oct 15

Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol
Communities, Equality and Local Government Committee

Ymchwiliad i'r Adolygiad o Siarter y BBC

Inquiry into the BBC Charter Review

Ymateb gan: Ymddiriedolaeth y BBC

Response from: BBC Trust

National Assembly for Wales Communities, Equality and Local Government Committee Inquiry into the BBC Charter Review

BBC Trust Evidence

1. The role of the BBC Trust is to get the best out of the BBC for licence fee payers across the UK, including Wales. We set the strategic direction of the BBC. We hold the Executive to account for its performance of its functions. We are supported by the Audience Councils in each of the four nations of the UK which bring the diverse perspectives of licence fee payers from across the UK to bear on our work. While all Trustees act in the interests of licence fee payers, there are four Trustees representing each of the four nations who have a specific role in doing this. Our evidence to the Committee should be read alongside the submission by the BBC management, which covers the operational and performance aspects of the BBC.

Broadcasting in Wales

2. Expectations of the BBC have been high from the outset when it went on air in Wales for the first time on 13 February 1923 and when engaging with the audience at events across Wales the BBC Audience Council Wales certainly perceives a strong feeling of warmth towards the BBC. It also perceives a sense amongst people of ownership of the BBC and high expectations of its role in the public life of the country. High expectations often met by bold ventures such as the launching of Radio Cymru and Radio Wales to great acclaim in 1978.
3. The BBC plays a key role in many areas of the artistic life in Wales also, not least the contribution that the BBC National Orchestra of Wales makes to music. It is the only full scale symphony orchestra based in Wales and is a major employer of world class musicians and commissioner of music. Its outreach work is highly appreciated and contribution to festivals across Wales, in cooperation with the Arts Council Wales, is notable.
4. The welcome, and relief, that was shown recently when it was announced that the BBC had kept the television rights to the Six Nations rugby tournament, albeit joint with ITV, was an illustration of the fact that many find it difficult to imagine a Wales without the BBC.
5. Audiences in Wales have very high consumption and appreciation of BBC services:
 - BBC TV has weekly reach of 85% in 2015, still 3 points above the level for the whole UK

- Average time spent viewing and BBC audience share is also higher in Wales than in any other UK nation.
 - BBC Radio also has higher weekly reach, time spent and audience share in Wales than in any other nation.
 - BBC Wales' TV opt-out programmes in English have a 15 minute weekly reach of 32% and the non-news opt outs having a reach of 22%.
6. The BBC's economic impact in Wales is also significant. For example, £154m is spent on content by the BBC in Wales, either produced BBC Wales or by independent producers, 60% on BBC Wales' dedicated services for Wales and 40% on network TV content. In 2014-15, BBC Wales' direct spend with external suppliers and producers totalled approximately £50m on independent productions, artists, facilities etc. When Deloitte last measured the economic impact of the BBC's activities in the UK in 2013 the estimated Gross Value Added (GVA) of its activities in Wales was £276 million. This means that for every pound spent by the BBC in Wales its effect is nearly doubled.
 7. A staff of approximately 1,300 often highly skilled people, a hundred of those based in north Wales, and others in west Wales, ensures that BBC Wales has an enormous impact on the economy of Wales.
 8. It is not only BBC Wales expenditure which makes that economic impact. The dispersal of functions from London has seen the BBC Finance Centre move to Cardiff where almost 100 members of staff are based.
 9. The BBC decision to base the 2004 revival of Doctor Who in Wales, and the BBC Trust's targets for production in the devolved nations, has in effect created a new industry in Wales. According to recent Welsh government figures the number of people working in the nation's creative industries increased by 52% between 2005 and 2014 to 47,700. Turnover across the sector was up 17.5% in the same period. The value of BBC network productions made by BBC Wales in 2014-15 represented a £59.1m investment in the Welsh creative industries.
 10. We also expect the relocation of BBC Cymru Wales Broadcasting House to the centre of Cardiff in Central Square to have a very significant economic impact. Working with Cardiff City Council and other partners, and as the anchor tenant, the BBC will be a catalyst bringing in others promoting the regeneration of this area of the capital. Also, partnership with S4C to share playout facilities at the location will offer savings to both broadcasters.
 11. The Trust is clear that, under any new Charter, the BBC should continue to commission content from a wide range of producers across the UK. Our Content Supply Review found that the BBC's Network Television Supply Strategy and the Trust's targets pursuant to this (50% of network TV production spend from outside London by 2016 and, within this, at least 17% of its network production spend from Scotland, Wales and Northern Ireland) have been effective interventions, having contributed to an increase in the plurality of supply as well as to the growth of production skills outside London.
 12. The story in Wales is a spectacular success and in 2014, TV production spend in Wales amounted to 6.5% of the BBC's total. However, we concluded that Network supply outside London needs active intervention by the BBC which goes beyond the requirements of meeting quotas and towards the achievement of

sustainable outcomes in the devolved nations and English regions. To deliver this, the BBC's production centres across the UK will need to work together with the independent sector based in different parts of the UK to develop creative, sustainable, local ecologies.

The future provision of the BBC's services in Wales, in both the English and Welsh languages

13. The Trust is clear that that the BBC Wales' services in both the Welsh and English languages are a vital part of how the BBC serves its audiences in Wales and every opportunity should be sought to strengthen them.
14. The BBC's Welsh language services are in many ways unique, and that is not only in the case of Radio Cymru which is the only Welsh language national radio service. The Welsh language content available to learners on Bitesize is not available anywhere else and so we welcome the Executive's commitment in its response to the Green paper to enhance that provision:

“Our plan is to develop curriculum resources for each Nation, ensuring that our offer for students in Scotland, Wales and Northern Ireland is as comprehensive as it is in England. In Wales, we will also provide Welsh language content. In this area we recognise that we have to develop our material with appropriate regard for our impact on commercial providers, and we will. We also believe that as a UK-wide provider of services we need to ensure that our service in this area is consistent across the four Nations of the UK”
15. We welcome the fact that the BBC's Welsh language provision continues to evolve as broadcasting changes and the availability of S4C on the iPlayer Radio Cymru on the Radio iPlayer and the provision of the news app Cymru Fyw recently are all developments which have been enthusiastically welcomed by Welsh speakers.
16. The Trust recognises that there are some concerns about how Wales is portrayed in BBC Network services and the range and volume of English language television programming being produced by BBC Wales for Welsh audiences, with less drama, comedy and entertainment being provided.
17. Ofcom's latest Communication Market Report for Wales observes - *“Wales was the only nation that saw a reduction in first-run originated output year on year, down 3% on 2012. Over the five-year period since 2008 the number of hours of first-run originated programming (from all broadcasters) for Wales fell by almost a quarter (23%) to 923 hours in 2013”.*
18. The BBC Audience Council Wales, which advises the BBC Trust on audience views in Wales, has recognised these challenges and said in its Annual Review of 2014-15:
 - The Council is regularly told by audience members about the importance they place on seeing themselves reflected in the BBC's programming and content.

- It is concerned at the lack of the portrayal of Wales on UK-wide BBC TV with seven years having now passed since the last major portrayal of Wales in UK drama through *Gavin and Stacey* and *Torchwood*.
- The Council considers there has been no improvement in relation to the audience priority on the importance of English language TV from Wales for Wales, and that the Delivering Quality First cuts have brought BBC Wales' non-news TV provision *closer to the cliff-edge*.

19. However, the BBC's headline performance in the Wales remains strong with key reach and appreciation measures higher than average for the rest of the UK.

Reach (%) and appreciation (AI) of BBC TV and radio across the UK

	UK	England	Wales	Scotland	N Ireland
All BBC TV Reach	82.5	82.2	85.4	83.4	81.6
All BBC TV AI	81.2	81.3	81.4	80.0	82.4
All BBC radio reach	65.6	65.6	75.8	57.3	63.1
All BBC radio AI	80.1	80.0	82.6	79.7	78.6

All figures for calendar year 2014; sources: BARB for TV reach, RAJAR for radio reach and BBC Pulse Survey for AIs.

20. Nevertheless, the Trust's tracking of the BBC's performance in promoting its Public Purposes shows that large minorities of people across all four UK nations believe that they are not well represented in BBC drama: 40% in England, 41% in Wales, 49% in Scotland and 38% in Northern Ireland¹. Despite the BBC now siting half of its Network TV production outside London and establishing production bases, such as the Roath Lock drama village in Cardiff, adequate representation of the diversity of the whole UK does not occur.

21. We welcome the commitment made by the BBC Executive in its submission to the Charter review process to portray the full diversity of life in the UK throughout our programmes and services. In the submission it says:

"The UK is changing and it is not straightforward to represent or portray every aspect of British life across all of our services.

However, the BBC has a major role to play here, and in the next Charter we will evolve our programmes and services to meet these changing audience demands. We now spend the same proportion on network television in each Nation as their share of the population. But we recognise that spend is not everything—we need to do more, and better, to reflect the lives and experiences of all licence fee payers. During the next Charter, we will remain committed to investing in programming across the UK and ensure that the drama and comedy we produce for BBC One and BBC Two better reflect the diversity of the UK's Nations and regions. As we said in the BBC Strategy Paper, strengthening BBC news provision in Northern Ireland, Scotland and Wales is central to our plans for improving how we serve the Nations in the next Charter. We want to consult audiences across the country on whether we currently have the right balance between UK-wide and Nations news bulletins on television."

¹ Source: BBC Trust Purpose Remit Survey 2015

22. It has also said that it will strengthen its services for Wales by creating “an interactive digital service for each of the Nations of the UK. By creating curated ‘channels’ on our existing digital services – such as iPlayer – we will be able to deliver a unique offer, allowing the BBC to showcase existing content as well as new digital-first content from ourselves and a range of partners.”
23. In News and Current Affairs the Trust has been particularly concerned that the BBC should reflect the way in which public policy and politics is becoming more distinct across the different nations of the UK as devolution continues to develop. One of its earliest interventions in the current Charter period, on the advice from its Audience Councils, was to commission an Impartiality Review of the BBC Network news reporting of devolved matters and this led to major improvements in reporting of issues which are devolved across the UK. However, as devolution continues to develop across the UK, the task for network news to capture the diverging social and domestic agendas of all four nations and their people has become more and more challenging. The BBC will need to continue to respond to this and there remains work to do, for example, the Audience Council Wales remains concerned, for example, at the implications of the paucity of Radio 2’s coverage of Wales in its news output in light of its popularity in Wales.
24. We welcome the BBC Executive’s commitment in its response to the Green Paper to strengthen its commitment to reflecting a devolved UK in its news and current affairs coverage. It says:

“As the pace of devolution quickens – and as the UK changes more quickly than in recent history – we will need to adapt our services to ensure they fully reflect and report the increasingly divergent politics of the UK. The BBC, in principle, should neither lead nor lag behind constitutional change in the United Kingdom. Our priority is to ensure we arm citizens in all four Nations of the UK with the information they need to make sense of their world and help hold those in power to account.

“In a more devolved UK, news in some parts of the country simply does not apply in others. The politics and economics of the country is becoming more varied, the business of reporting it more complicated. The BBC has a responsibility to ensure it is informing the audience in the most effective and relevant way. We believe the time has come for us to strike a better balance between the delivery of pan-UK news and news tailored to the distinctive needs and agenda of the devolved nations of the UK.

“As a start, we will deliver a different BBC News homepage in each Nation. We will personalise our news services to reflect personal passions and interests in every part of the UK. But we may need to go further. We want to consult audiences across the country on whether we currently have the right balance between UK-wide and Nations news bulletins on television. Our News services today are very popular and widely used by audiences, including the much-debated Six O Clock News.

“But after devolution, the Scottish referendum and in a world where large aspects of public policy are devolved in the Nations, there is now a much stronger case for providing a different balance in how we serve audiences with the most relevant BBC News and current affairs.

We look forward to exploring the various options with our partners, stakeholders, audiences and National Governments through the process of Charter Review.”

25. The Trust has also suggested a strengthening of the wording of one of the BBC's key Public Purposes in order to make the duty to reflect the whole of the UK in the BBC's services a more explicit requirement under the next Royal Charter suggesting that it should read as follows:

4. To reflect, represent and serve everyone in the UK

The BBC should reflect the full diversity of the UK in its content. In doing so, the BBC should accurately and authentically represent and portray the lives of the people of the UK today, and raise awareness of different cultures and alternative viewpoints. It should ensure that it provides content to meet the needs of the UK's nations, regions and communities. It should bring people together for shared experiences and help contribute to the social wellbeing of the UK. The BBC should use emerging communications technologies and reflect the UK in a digital age.

26. This would build upon the major BBC initiatives which the Trust has instigated and supported during this Charter period to improve the way in which the BBC portrays and serves Wales and the other nations and regions of the UK.
27. The BBC's commitment to fulfilling its public service broadcasting responsibilities to Welsh-speaking audiences has made it one of the most important components of life in Welsh-speaking Wales from very early on in its existence. Before the establishment of S4C Welsh language news was broadcast by the BBC but the output encompassed a broad range of genres including such comedy classics as Ryan a Ronnie and the plays of Gwenlyn Parry and well as the early years of Pobol y Cwm which, like the BBC news, transitioned to S4C so successfully.
28. BBC Radio Cymru retains its role as a key component in the life of Welsh speaking Wales and Cymru Fyw, the app allowing access to news, sport and other Welsh language materials produced by the BBC and others, has been a major step forward during the past year in the way in which the BBC improves its offer to Welsh speaking audiences.

The BBC's current and future funding, governance and accountability arrangements as they relate to Wales

29. As a result of decisions in 2010, with the licence fee remaining fixed and the BBC being required to meet additional costs, such as rural broadband roll-out and funding for S4C and the World Service, the BBC has had to make substantial savings across all of its operations in order to work within the funding available. The BBC is on track to deliver £1.6 billion cumulative annual savings by the end of the current charter period in 2016/17 and so far has delivered £1.25 billion towards this target. As with other areas of the BBC, BBC Wales has therefore had to make stretching, but not disproportionate, efficiency savings.

30. The funding set out by the Chancellor of the Exchequer and the Secretary of State for Culture, Media and Sport in July 2015 will require the BBC to make further, significant efficiencies and savings over the next Charter period.
31. The role of the Trust is to approve the BBC budget at a strategic level and decisions beyond that are for the Executive, therefore precise budgeting allocations and areas where efficiencies are sought are matters for the Executive. The Trust notes that the Executive says in its response to the Green Paper that its “will protect funding for the Nations, ensuring they are cut less than others areas”. It is essential therefore that the accountability of the BBC Executive to the nations in future is sufficiently robust to hold it to account for implementing this undertaking.
32. The BBC’s governance – both its internal governance and the way it is overseen and regulated – is important because the audience needs to know that the BBC is in safe hands and that their interests are being looked after. Our research suggests that a number of aspects are important to the public. They want their money to be spent wisely. They want the BBC to be clearly independent and not being run for its own interests or those of politicians or business. They need to know that if something goes wrong, it will be handled effectively and lessons will be learned. They need to have confidence that the culture and values of the BBC mean that it will operate with integrity and in the licence fee payers’ interest.
33. We believe that greater clarity about responsibility for functions and where accountability rests for the exercise of those functions (whether management, supervisory or regulatory) is important.
34. We have suggested that one of the ways governance could be improved is by the creation of a unitary Board with a majority of independently-appointed non-Executive Directors and a non-Executive Chairman to run the organisation, determine its strategy and manage its finances. The precise details such as composition of the Board, appointments and its responsibilities, would be subject to debate beyond this first stage of consultation.
35. The BBC needs to be subject to some form of independent scrutiny and regulation. Wherever that function sits, the Trust believes it is important to satisfy public expectations that the BBC should be held to high standards. This would point to a bespoke regulatory regime (again irrespective of who the regulator actually is). It will also be necessary for any structure to ensure oversight and impartial supervision to address the concerns of competitors around market impact and fair trading.
36. We welcome the *Independent review into how the BBC is governed and regulated*² led by Sir David Clementi (‘the Clementi review’) and will be engaging fully with it to share the Trust’s experiences of the current model. The architecture arrived at must have the confidence of industry and the public, and therefore an independent review looking at all of the evidence and publishing its recommendations to government is the best way to do that. Whatever solution is devised, we believe it must address the following key principles:

² https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/461078/20150916-Terms_of_Reference_for_independent_review_on_BBC_governance_and_regulation_.pdf

- **The BBC must be and be seen to be independent.** Due to its role in creating content and informing, educating and entertaining the UK public, it must be and also be seen to be independent from Government and politicians and commercial and vested interests, so that they are not able to influence its content or message. This principle guarantees free speech and is a fundamental pillar of the BBC's ability to hold individuals and organisations to account and to be impartial across the full range of its broadcast and online content. This builds on principles that the Government recognised during the debates about the response to the Leveson Inquiry which are paramount for media organisations in a free and democratic society.
 - **Proper scrutiny over how the BBC spends licence fee payers' money.** The BBC can't licence and regulate itself. It must be accountable to licence fee payers for the service it provides. The BBC's boundaries and trading must also be subject to independent scrutiny so the market has confidence that trading is fair and is clear about what its boundaries and remit are.
 - **The public themselves must have a say** – in particular because they pay directly for the BBC through the licence fee.
37. How the future governance structure of the BBC reflects the need for engagement with and representation of the devolved nations is a key issue that needs to be resolved as part of Charter Review. There is already a debate about how the BBC's structure might be adapted. The Trust agrees that the BBC will need to be more accountable to audiences in Scotland, Wales and Northern Ireland. We think it will be very important that the Clementi review considers this closely, and we will want to play a full part in the debate. There is a separate issue about exactly how the BBC reports on its activities and offer in each nation and this is a question that will follow on from new structures of governance and accountability. Broad principles of reporting have already been agreed between the BBC, DCMS and the Government of Wales in a Memorandum of Understanding.
38. The next Charter and Framework Agreement should provide the vehicle for better codification of the relationship with the Westminster Parliament, including Select Committees and this can be extended to the Welsh Assembly. For example, the recently-agreed Memorandum of Understanding (MoU) between the BBC, UK Government, Scottish Government and Scottish Parliament provides for the BBC to lay its annual report before the Scottish Parliament and for the BBC to appear before Scottish Committees on Scottish issues "*on the same basis as it does in the UK Parliament*". The MoU entered into between DCMS, the BBC and the Government of Wales commits the parties to establishing (subject to agreement, through further MoUs) parity between the devolved administrations regarding the BBC's annual report and accounts and appearances before committees. The relevant part of the MOU reads as follows:

Prior to the publication of the BBC's annual report and accounts for 2015/16, the signatories will work to agree a revised memorandum of understanding, to supersede this one, which would (subject to agreement) include commitments in the following areas, to establish parity across the devolved Governments in relation to annual reports and accounts and appearing before committees:

- *A commitment from the BBC to send its annual report and accounts to the Welsh Government and a commitment from Welsh Government to lay these before the National Assembly for Wales; and*
 - *A commitment from the BBC to appear before the National Assembly for Wales committees on matters relating to Wales, on the same basis as it does in the UK Parliament.*
39. Currently the Trust receives regular advice from its network of Audiences Councils and their Annual Reviews provide an additional performance assessment of the BBC in each of the nations, alongside the Trust's work.
40. In our response to the Green Paper we have said that the BBC must, as the Trust does now, have in place the mechanisms for the public to have their say when developing strategy. It must consider these views before making decisions about future direction, be that about individual services or the overall shape of the BBC.
41. The ways in which the BBC is accountable to audiences:
- Must be the ones which audiences themselves want to use.
 - Should reflect the relationship which members of the public want to have with the BBC, as relatively passive consumers or as more active stakeholders.
 - Should ensure that the widest possible range of voices is heard in order to represent fully the UK, particularly in light of devolution, and ethnic and social diversity.
 - Must reach not only those the BBC wants to hear from but also those who feel alienated or under-served by the BBC.
 - Should be flexible and evolving, finding new ways to use technology as a way of enabling accountability, though not at the expense of those who wish to engage in more traditional ways.
42. These criteria should also be used when considering any formal accountability structures.
43. There has been a formal structure of Broadcasting or Audience Councils since the late 1940s and they have played a key role during this time. However, ways of engagement have evolved particularly quickly in recent years, and the beginning of a new governance system for the BBC is an appropriate time to consider the future of any formal accountability network.
44. Again, we do not feel that the Charter should be prescriptive. It should be the responsibility of whichever body has the duty to represent licence fee payers' interests to decide how it wishes to use audience bodies around the UK and how the work which is currently done with and by Audience Councils can be developed in new ways for the digital age (although reaching all segments of Audiences, including those who do not have access to digital technology should remain an important consideration).
45. It is vital that the duty to represent licence fee payers' interests and, in particular, to do so across the UK, be embedded in the next Charter, though allowing the BBC and its regulator the freedom to use the appropriate methods. We look forward to engaging with the Government on these issues.

S4C's future, including its funding, operating and governance arrangements, and the services it provides

46. Prior to S4C became mainly funded from the licence fee in 2013-14 the BBC Trust and S4C Authority agreed an Operating Agreement which included commitments to S4C's funding from the licence fee up to the end of the BBC licence fee settlement, in addition to the programming provided by the BBC to S4C under statute.
47. This new relationship between the BBC and S4C has also, since November 2014, allowed the BBC to include all S4C's programming on the iPlayer which has led to a very significant increase in the viewing of S4C programming online.
48. The BBC is obliged by legislation to provide at least 520 hours per annum of programmes to S4C free of charge, agreed and delivered as outlined in the BBC Trust and the S4C Authority's Strategic Partnership agreement. Each year the Trust agrees an annual Programme Plan for this provision with the S4C Authority, which includes S4C's most watched output and in 2015-2016 the BBC will supply programming worth £19.4m, and this level of spend is guaranteed until the end of the current BBC licence fee period in 2017.
49. The Trust has monitored the working of this agreement, meeting on an annual basis with officials of S4C to discuss its operation and the performance of the channel, and has been pleased to learn of the way in which the partnership between S4C and the BBC has flourished and is appreciated by both the S4C Authority and management team.
50. The Trust has not yet reached any agreement, either with the BBC Executive or the S4C authority on the licence fee funding of S4C under a new Charter.
51. However, the Secretary of State for Culture, Media and Sport has suggested that S4C should be obliged to "*make the same kinds of efficiency savings that the Government are looking for the BBC to make*". We expect that S4C, as an independent corporation, and will want to discuss its own purposes and future funding in its own right with DCMS as well as the BBC over the coming months.
52. We think that it makes sense to develop a reference point regarding what a read-across, such as the Secretary of State envisages, might mean, based on the governance and funding arrangements that are currently in place. It obviously cannot be a final position as neither the Trust nor the BBC management will be able to make firm commitments until the Charter process has been completed and a full and final financial settlement is in place.

How Wales's interests are being represented during the renewal process

53. Throughout all the Trust's work, from its inception, the Audience Council Wales has scrutinised the BBC's services on behalf of BBC audiences in Wales and shared their insights with the Trust. The Council undertakes a continuing assessment of BBC programmes and services in Wales and the extent to which the BBC's Network output and other activities reflect the diversity of the UK and its nations, regions and communities. Such work includes the identification of audience priorities for BBC (based on feedback and research in Wales) and the

assessment of the BBC's performance. Based on its experience over the period of the current Charter the Council is advising the Trust on all aspects of Charter review relevant to Wales.

54. The Trust has ensured that the research it has conducted to inform its response to the Government's Green Paper has been fully representative of the UK, including Wales.
55. The recently-agreed Memorandum of Understanding (MoU) entered into between DCMS, the BBC and the Government of Wales says:

The terms of the formal consultative role for the Welsh Government in the process of reviewing the BBC's Charter shall be as follows:

- *The Department will consult the Welsh Government on the draft terms of reference for the Charter Review in advance of their publication.*
- *The Welsh Government will lay the final terms of reference for the Charter Review before the National Assembly for Wales.*
- *The department will consult the Welsh Government through the process of reviewing the Charter.*
- *The Welsh Government will lay the draft Charter and framework agreement before the National Assembly for Wales, and should the Assembly deem it appropriate, schedule a "take note" debate on the content of the draft Charter and framework agreement.*
- *The department will consult the Welsh Government before recommending to Her Majesty in council that the draft Charter is granted*

56. As referred to above, a corresponding MoU relating to the role of the Assembly in these matters is currently being agreed between DCMS, the BBC and the National Assembly.

BCR 09

Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol
Communities, Equality and Local Government Committee
Ymchwiliad i'r Adolygiad o Siarter y BBC
Inquiry into the BBC Charter Review
Ymateb gan: Creative Skillset Cymru
Response from: Creative Skillset Cymru

Response to the Communities, Equality and Local Government Committees' Inquiry into the BBC Charter Review



Please find below Creative Skillset Cymru's response to the Welsh Assembly Communities, Equality and Local Government Committees' Inquiry into the BBC Charter Review (October 2015)

If you need to contact us regarding this response, please contact: Gwawr Thomas, Director, Creative Skillset Cymru gwawrt@creativeskillset.org

Creative Skillset Cymru empowers the Creative Industries to develop skills and talent; it does this by influencing and shaping policy, ensuring quality and by securing the vital investment for individuals to become the best in their field and for businesses to grow. As the industry skills body for the creative industries, it works across film, television, radio, fashion and textiles, animation, games, visual effects, publishing, advertising, marketing communications and performing arts. www.creativeskillset.org .

The Creative Skillset Cymru Industry National Advisory Board, is responsible for strategically overseeing all of Creative Skillset Cymru's work and brings all parts of the industry together – from the three major broadcasters, the independent production sector, the trade union BECTU, trade associations such as TAC and PACT, sector support agencies such as Ffilm Cymru Wales, and the Welsh Government – to support Creative Skillset Cymru's mission to lead the Welsh Creative Industries' skills and talent drive and vision for the Welsh Creative Industries to be world-beating.

Context of our response

Our response is focused on aspects of BBC's Charter Review that relate to its commitment to training and how that relates to the BBC's future plans and ambitions.

Responding to the Welsh Assembly review questions

The future provision of the BBC's services in Wales, in both the English and Welsh languages:

The BBC continues to provide high quality services. Going forward we would like the BBC to take an active role in providing more innovative bi-lingual content too. As with quality original content, the making of innovative programmes will also depend on the people who develop the idea, commission and deliver. This implies a more diverse workforce operating both within the BBC and the independent production sector, who could provide new ideas and be encouraged to take risks.

Fostering a culture of innovation is interlinked with fostering the people that can deliver. Quality programming pre-supposes people with honed skills and talent – therefore training and skilling and taking risks is at the heart of encouraging and enabling innovation.

By its own admission¹, the BBC feels that more could be done to increase diversity in its output and satisfy the needs of its national audiences². In particular, for the UK nations and English regions, the BBC has identified areas of improvement; we also note that the BBC has asked for additional investment on this beyond its current settlement. We would like to add that investment should also be provided for training to ensure that people and talent from Wales are supported. We want to ensure that the BBC is truly representative of all parts of the UK, with more commissioning and production from all the nations and regions.

Over the years, the BBC has been a key training ground for the industry – many of our most successful programme makers and media executives began their careers at the corporation. The UK has a proud track record of producing people with skills and talent envied across the world and the BBC has played a big part in that. It has also given emerging talent a platform, as a commissioner and producer. Not to be underestimated within this context is also the work of the BBC Films (both short films and features).

The BBC has historically invested substantially in training its own staff and, in doing so, has been an incubator of talent for the wider creative industries. The importance of this role has been recognised by the BBC Trust, which has recently published a report acknowledging the BBC's "critical role in developing and supplying new talent to the media sector in the UK", and claiming, for example that "45 per cent of ITV's current talent for factual, lifestyle, entertainment, and comedy had their first TV appearance on the BBC."³

Training is an area where the BBC continues to have a wider impact. For example, over the last few years BBC Wales has enthusiastically embraced the Apprenticeship agenda. In its Roath Lock centre in Wales, the BBC's biggest TV drama production facility in the UK, BBC Cymru Wales in partnership with Creative Skillset Cymru introduced the first Apprenticeships available to the creative industries here back in 2011. The broadcasters' involvement has set a high standard of good practice for the rest of the production community; approximately 85% of Apprentices secure employment after completion of the qualification, while the remainder continue with their education.

The BBC's potential for positive impact includes collaboratively working with Creative Skillset and others to build the right training programmes, adding its brand to schemes that benefit the whole of the creative sector.

For example, with Creative Skillset securing public co-investment, the BBC led the creation of the higher-level Apprenticeship in Broadcast Technology, a new degree-level Apprenticeship, the first of its kind, developed with the University of Salford and Birmingham City University. The BBC worked closely with the wider industry to understand

¹ British Bold Creative: The BBC's programmes and services in the next Charter, September 2015.

² <http://www.bbc.co.uk/news/uk-wales-31895836>

³ A Review of the BBC's Arrangements for Managing On-Screen and On-Air Talent, BBC Trust/O&O 2015

the knowledge, skills and experience new Broadcast Technology Engineer Apprentices should gain. This first intake started in 2013 and will be finishing in 2016 across the UK, including Wales. The skills required by broadcast engineers are changing as new technologies emerge and it is important that the BBC, together with the broadcasting industry, are responsive.

We believe a new public purpose to support training and skills development across the creative media industries is of relevance and importance to ensure the continuation of such initiatives. We are concerned as we have seen worrying trends in recent years with the BBC's investment in training for its own staff markedly declining, partly as a consequence of the 2010 licence fee settlement. This reduced investment in training will have a negative impact in the future with increased skills shortages and gaps in the wider creative media industry.

We also think that the BBC Film budget, especially for short films, should be maintained as it provides a key training ground and also can support emerging filmmakers from Wales.

The BBC's current and future funding, governance and accountability arrangements as they relate to Wales:

Creative Skillset has expressed its views on aspects of the BBC Charter renewal in the past, including providing evidence to the Select Culture Media and Sport Committee's inquiry on the Future of the BBC. The Committee's subsequent report made reference to our evidence, which was also published in the report's appendix. We were pleased to see that the Committee had reviewed this evidence carefully and made the following recommendation:

[[The Future of the BBC paragraph 49:](#)]

"Given the BBC's vital contribution to training and development of talent and skills in the UK's creative media industries and in journalism, we believe this function should be reflected in the BBC's core public purposes. Similarly, we believe that the success of a future public BBC will depend on its ability and willingness to collaborate and work in partnership with others at all levels to maximise its public value and that of others. The necessity for collaborative engagement should be enshrined in the BBC's public purposes."

We support this recommendation in the context of Charter review and propose that the BBC has a **new public purpose to support training and skills development across creative media**, which working in partnership with industry:

- includes recruitment of new entrants and the ongoing skills development of the workforce;
- is focused on training and developing the skills base of both BBC staff and the wider industry across the UK;
- is measured on both proportionality of investment and outcomes achieved.

The BBC is a driving force for the UK's creative economy. As a major public intervention in the creative economy, the BBC has a key role in supporting the growth of the UK's creative industries. This is particularly important given the sector's significant reliance on freelancers who would not otherwise have access to the training they need to develop their careers. It is strongly in the BBC's own interest to ensure that we have production sector capable of delivering the range of quality network content which the BBC requires.

In this time of cutbacks, and given the current pressures on the budgets of all UK broadcasters, we ask for training not to be disproportionately cut as it was before. We strongly believe that the imperative of growing skills and talent outside of London requires a greater, additional commitment of funding than before and that the BBC should reassess the scale of the challenge which lies in ensuring that the skills base and size of the production sectors in the Nations, and especially here in Wales, are 'fit for purpose'.

In this respect, we believe that the BBC should have a new public purpose to support training and skills development across creative media in its role as a public service broadcaster, as a significant driver of creativity, the creator/commissioner of content, and as a global brand upholding quality. Training is key to enabling and achieving greater diversity within the creative media industries.

Making this one of the Corporation's core public purposes will only help ensure that the BBC treats training as a priority during a period when it will be making tough decisions about how to invest licence fee income. It will also support the BBC's expressed commitment to its identified three priorities as a Public Service Broadcaster: "Modernising services; Content investment; Devolution and Diversity".

BBC's investment in films – particularly short films – also provides vital development and production support for the Welsh independent film sector, and we think it should be maintained. With the remit of the other key public film funder, Film4, shifting towards more commercially-orientated investments, the BBC's ability to invest in risk-taking, including support for new and emerging filmmakers, is ever more crucial.

Creative Skillset values the partnership we have developed with the BBC here in Wales and across the UK. We want to continue that partnership in the next Charter period with clarity about the BBC's commitment towards training for the wider creative media industries. We want the BBC to work closely with Creative Skillset on a strategy that enables the industry here and across the UK to strengthen its skills and talent base and so enhance productivity and remain competitive.

The BBC Trust is currently considering a new public purpose on the BBC's contribution to the creative economy – a wider scope than envisaged in the recommendation from the Select Committee's report, but one that includes working collaboratively on training and talent development. Whilst we welcome that, a specific public purpose to support training and skills development will provide a clear remit for the BBC which could be effectively monitored and assessed.

S4C's future, including its funding, operating and governance arrangements, and the services it provides:

S4C has a particularly constructive relationship with Creative Skillset Cymru to support the skills and training needs of companies and freelancers operating within the creative industries in Wales. It has always been committed to developing skills and talent in the industry, and makes a significant contribution to training provision within the sector.

Moreover, S4C has shown consistent leadership in this area, realising that investment in our skills and talent base is the only way we can build that future of increased competitiveness and growth we want for the Creative Industries in here.

Creative Skillset Cymru's track record of leveraging money from Europe and other sources has had a significant impact on the investment in skills. For example, S4C and TACs investment of £785,000 over the lifetime of the Skills for the Digital Economy Programme

(2010-2015) secured match funding of £3,600,000, which represented a five-fold premium on S4C's investment. This led to the training of over 1,000 people within the creative industries in Wales. With reduced budgets, this partnership and co-investment model has obviously paid great dividends. Working in partnership is crucial in securing value for money.

Under the terms of the licence fee settlement of October 2010, responsibility for the majority of S4C funding transferred from the UK Government's Department for Culture, Media and Sport (DCMS) to the BBC Trust through the licence fee, with a reduction in funding equivalent to 36%. This led to a reduction in S4C's investment in Creative Skillset Cymru's Skills for the Digital Economy Programme (2010-2015) – a programme which brought large scale skills and training initiatives to the sector in Wales. With further budgetary cuts looming, we hope that this will not impact on S4C's commitment to skills and training in the future.

We would like the S4C Authority, to consider in its scrutiny role S4C's contribution to the development of talent and skills for the creative media industries in Wales. This role should mirror the scrutiny role of the BBC Trust against the public service commitments of the BBC towards supporting training and talent development for the whole of the creative media workforce. While being independent entities, both these bodies (S4C Authority and BBC Trust) have a parallel role and could jointly examine whether there is enough commitment and investment towards building a highly skilled and competitive creative media workforce in Wales.

How Wales's interests are being represented during the renewal process:

The UK Government has committed to the three devolved administrations having clear, agreed and equal roles in developing the new BBC Charter and we welcome this move. These powers will ensure that the BBC has governance, management and funding structures which reflect the needs of Wales and better support the development, production and delivery of content from the nations and regions. A key aspect of this partnership is to:

“push the BBC to take a more representative approach to commissioning, talent development and production from and for all the nations and region”.

We fully support this proposition and look forward to collaborating with both government, the BBC and S4C to take this forward.

BCR 10

Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol
Communities, Equality and Local Government Committee

Ymchwiliad i'r Adolygiad o Siarter y BBC

Inquiry into the BBC Charter Review

Ymateb gan: Cyngor Celfyddydau Cymru

Response from: Arts Council of Wales



National Assembly for Wales: Inquiry into BBC Charter Review

Communities, Equalities and Local Government Committee

Nick Capaldi, Chief Executive Officer
October 2015



Cyngor Celfyddydau Cymru
Arts Council of Wales



Noddir gan
Lywodraeth Cymru
Sponsored by
Welsh Government

Front cover:

BBC National Orchestra of Wales at BBC Hoddinott Hall

Dim Sŵn, Kizzy Crawford, Gorwelion/Horizons

Tudalen y pecyn 87

Imagine...

1. Imagine Wales. And when you've done that – pictured it, heard it, enjoyed it, read about it, celebrated it – try to think of our country without song, the spoken word on stage and screen, without poetry and novels, and dance and sculptures and ceramics and paintings and images, and all of the living traditions that are making our contemporary culture so potentially dynamic. In raw fact, as well as in our imagination, there's no human Wales without art and culture, just as there's no heritage to pass on generation by generation without creativity.
2. If the duty of public broadcasting is to reflect the lives of people, we must expect it reflect the culture of Wales and the creativity of its people. The Arts Council of Wales 2014 Omnibus Survey of the Welsh public tells us that 4 in 5 adults and 3 in 4 young people attend arts events. And over a third of adults and 8 in 10 young people participate in the arts. Arts and culture matter to Wales.

Arts Council of Wales

3. The Arts Council of Wales is the country's funding and development agency for the arts. We are a Welsh Government Sponsored Body and a charitably constituted organisation. We also have a relationship with the UK Government's Department for Culture, Media and Sport because we distribute funding from the National Lottery.
4. In our *Inspire* strategy we outline three areas of focus. *Make* - supporting the creation of great art, *Reach* - reaching new audiences in new ways and *Sustain* - ensuring resilience of, and through, the arts. We believe that broadcasting in Wales has an important role in all three of these areas. Broadcasters can work with the arts sector to support the creation of work and the creators, use their platforms to connect with the people of Wales, and co-invest with partners to make best use of public money to achieve greater impact.

The Arts and the BBC Charter

5. Like the BBC, the Arts Council of Wales is a Royal Charter organisation. This reflects our public benefit remit. We strongly believe that the BBC should reflect, support and advocate for the arts and the people who make it.

6. The BBC has had a long-standing reputation for the quality and range of its arts broadcasting. From drama to documentary, much of the BBC's arts programming has become synonymous with the cultural expression of the time and the BBC's reputation as an enlightened patron of the arts can be seen in its support for the BBC Promenade Concerts and the BBC performing ensembles.
7. If the BBC's core mission is still to "inform, education and entertain", then it must reflect cultural life in all its manifestations. Culture and the arts underpin public life. From arts and health to cultural tourism, public art to town centre re-generation, the arts bring meaning, authenticity and enjoyment to our everyday lives. They create and sustain jobs, enrich education services, bring people together, improve our quality of life. It is the universality of arts and culture that makes them so special and it is the role of the BBC to respect that universality.
8. It is for this reason that we would disagree with the assertion contained in the Government Green Paper that the BBC is too large and too "diffuse". Whilst "committed to both the future of the BBC and its underlying Reithian mission" the underlying assumption is that the scope of the BBC's output should be reduced. In our view this is not in the interests of audiences who continue to be best served by a universal and inclusive BBC. We believe that arts should be available across the BBC's output, not just pigeonholed as specialised, niche output. It should be present in all its forms across all the BBC platforms reaching all of its audiences - from Cbeebies to Radio 3.
9. Additionally in Wales the licence fee supports our Welsh language broadcaster, S4C. S4C's remit is to serve Welsh speaking Wales of all demographics and ages – as universal a challenge as that faced by BBC. It is culturally vital and unique in its focus.
10. We are also concerned with wider cultural issues – creativity, identity and diversity – fertile territory within which the BBC and S4C operates. By engaging collaboratively with the cultural sector, we believe that broadcasters could begin to make serious inroads into these areas as the cultural dimension of wider societal issues is widely acknowledged. Part of a public service remit as opposed to a market driven service in a 21st century democracy is to provide the platform for diversity and cultural voices.

Arts Council of Wales in partnership with broadcasters

11. Our relationships with the BBC Cymru Wales and S4C have many facets:
 - as a distributor of public funds in Wales our activities are often the focus of media scrutiny
 - as a campaigning charity we try to persuade the media to do more to promote the profile of the arts in Wales - and from Wales
 - as an investor of funds into the cultural and creative sector we are contributing to the development of the wider creative economy in Wales (of which the media are a key part)
 - as a partner we work together to promote, and invest in, the arts and culture of Wales in both languages

12. Arts Council of Wales, BBC Cymru Wales and S4C recognise that they are the largest investors in publicly funded creativity in Wales. We share a strong commitment to deepening and widening audiences for the arts and creative sector. We're also passionate about developing and supporting the best creative talent. Through our joint endeavours we work to make Wales more vibrant, inclusive and economically dynamic.

13. In May 2013 Arts Council of Wales and BBC Cymru signed a public value partnership (PVP) agreement committing to exploring closer collaboration over three years. This demonstrates our joint determination to seek opportunities to work together to do more, better and maximise public funding.

14. The PVP has been a strong foundation for working together in Wales. Successes include our flagship music talent development project *Horizons/Gorwelion*; making communication more open to earlier spot and take better advantage of opportunities such as the WOMEX coverage and BBC Folk Awards in Cardiff and working on 'big moments' such as the projects across to mark the centenary of Wales' greatest author, Dylan Thomas 100.

15. Separately from the PVP, both bodies also fund BBC National Orchestra and Chorus of Wales. This unique arrangement enables Wales to have a truly national orchestra of outstanding quality as well as enable the orchestra to participate in exciting and important initiatives such as *Ten Pieces*. We must ensure that we retain a balance here – in terms of partnership funding and also the role of the Orchestra in reaching the people of Wales and its recording and broadcast duties.

16. Our partnership with BBC Cymru Wales is greatly valued. It is something we want to strengthen and build on to benefit arts and audiences in Wales. Ways in

which we'd like to do this are:

- For BBC Cymru Wales - and the BBC more generally - to have a more collaborative attitude to working with arts organisations. This means not just looking to see how they can *help*, but how they can work as equal partners with the arts. Whilst we have seen some development in this area – such as working with National Theatre Wales on *Under Milk Wood* – it too often feels that the arts are the lesser partner. We believe that creative partnerships between artists/arts organisations and the BBC could produce wonderful outcomes if given time and resources with which to take root and flourish. The BBC needs to encourage processes that make such outcomes easier to achieve
 - By renewing our formal partnership with BBC Cymru Wales at the end of the current term. This second agreement will reflect what we have learnt in working together. It will outline priority areas of work.
 - To look again at how we can improve communications. In particular, how UK-wide strands of work such as BBC Music and BBC Arts involve and communicate with the nations. We all too often find out about initiatives after the launch when we and our BBC Cymru colleagues should have been engaged at inception. Wales misses out. How do we remedy this?
 - Continue to focus and act on areas of mutual priority. Digital skills (through a revaluated and refocussed *The Space*, and working on training and collaboration opportunities such as using Connected Studio model) encouraging participation in the arts (through *Get Creative* and profiling arts activity) and creating 'big moments' to grab the imagination through a variety of experiences, content and events (such as Dylan Thomas100 and forthcoming year of Roald Dahl)
 - Better network the arts sector in Wales and BBC Cymru Wales and strands like BBC Arts and BBC Music. To facilitate understanding on both sides and making it more likely to spot an opportunity to collaborate earlier.
17. Similarly, in 2013 Arts Council of Wales established a Memorandum of Understanding (MoU) with S4C. This has provided a platform for the two organisations to identify and co-invest in creative talent that work in the medium of Welsh as well as find new ways for artistic events and projects to find new audiences.

18. The arts sector in Wales works closely with S4C in many ways and we value how our MoU can facilitate this better by facilitating communication and information sharing. Initiatives like *Labordy* - an intensive development programme for Welsh language writers for stage and screen is a good example of us co-investing in this creative ecosystem. S4C have frequently broadcast arts events of adaptations of to their audience with notable examples including the WOMEX opening concert and *Tir* – an offshoot of Theatr Genedlaethol original *Tir Sir Gâr* production. We also welcome S4C’s investment much earlier in the creative process – such as with the Patagonia project *150* and their collaborations with Fflim Cymru Wales (the organisation that we delegate responsibility for film to) which have produced the recent Oscar longlist nominated *Dan Y Wenallt*. There are numerous examples of S4C working with the arts for the benefit of both the creators and audience’s.
19. Looking to the future, we want to build on our work to date, in particular focussing on our shared priorities around:
- Language. Working together to create opportunities to participate in the arts through Welsh language and building audiences. For example, in north east and south east areas of Wales where there is less provision for Welsh speakers.
 - Communities. Using arts and creativity to make our Welsh language communities vibrant and sustainable. Using our network of arts venues to do this.
 - Festivals and events. We both invest in creating unique cultural events in Wales. How can we do this even better and share content more widely?
 - Talent. Developing talent for mutual benefit. We have long done this around technical skills and increasingly through creative talent, but might there be other areas such as our education work?

Arts Council of Wales and BBC Charter renewal in Wales

20. Arts Council of Wales has submitted a response to the UK Government Charter renewal consultation. That document details our thought on the general purpose is of the BBC. In this document we raise many of the same points but respond to the given terms of reference, below. It is written from the viewpoint of the arts in a devolved Wales in 2015. It draws on our experience working

with BBC Cymru Wales, S4C the BBC nationally and our successes, frustrations and aspirations for the arts in Wales. Where we do not feel it appropriate to comment, we have not.

The BBC's current and future funding, governance and accountability arrangements as they relate to Wales

Devolution in the UK means that the BBC has to respond to the differing needs and aspirations of the nations. Up until now the BBC has appeared slow to delegate responsibility and power from London to its own 'nations'. We understand that broadcasting isn't a devolved area and it is not for us to comment on this. However, in Wales many of the other areas of everyday life are devolved responsibilities and the BBC needs to be able to appropriately flex its structure, finances and decision-making processes to adapt to this change.

The resources for programme-making and origination need to be appropriately distributed through the UK. This would ensure diversity of voices, a spread of economic benefit and the nations and regions reflected better - both within and beyond those nations and regions.

We must consider the realities of devolution within the remit of *representing the UK, its Nations, Regions and Communities*. It is not just a case of the BBC making work that represents Wales or Wales 'warehousing' network productions. The BBC should be committed to work being made *by* Wales, *in* Wales and *for* Wales and beyond.

The BBC consultation document indicates that they would wish to protect the level of funding in the nations. We very much support this. It will enable the BBC to create work in Wales, with Wales, that reflects Wales. This, of course, includes work in the medium of Welsh. Wales is a bi-lingual nation, there is the need for content to reflect this and that should be taken into consideration when setting the funding levels.

A general point of principle is that we believe that the budgets for arts content across the BBC channels and platforms should be protected. As we have stated, the BBC is a unique provider of such content and platforms.

We also have concerns around the competitive element of production within the BBC which, if unregulated and unmanaged, could lead to production being concentrated once again in and around London.

Although it is not for us to recommend how the licence fee should be paid for, it is clear that there need to be modernisation. However this is done - the licence must remain universal as free at the point of delivery is predicated on this principle.

The future provision of the BBC's services in Wales in both the English And Welsh languages

It is essential that there is proper visibility of Wales nationally, and that the portrayal and representation of Wales is one that we would recognise. As well as our unique needs as a bilingual nation, there is a particular need for English-language, non-news and cultural production in Wales, for Wales. The resources available at the moment to the BBC in Wales impede its ability to draw on talent and to produce, for the people of Wales, cultural product produced in Wales.

In recent years we have seen a decline in capability of BBC Cymru Wales to deliver a cultural offer to Wales. Whereas funding of news and sport has been protected to some extent, Welsh arts, culture and drama - particularly on television - is barely existent. In the last year BBC Cymru Wales created 90 minutes of English language television drama (*Hinterland* – a co-production with S4C). In their 2014/15 annual report, Audiences Council Wales raised concern at the very limited portrayal of Wales through drama and comedy.

In his address from Cardiff's Pierhead building last year, BBC director general Tony Hall remarked that: *"English language programming from and for Wales has been in decline for almost a decade."* He went on to say: *"It means, inevitably, that there are some aspects of national life in Wales that are not sufficiently captured by the BBC's own television services in Wales, and I would include comedy, entertainment and culture in those categories."*

Similarly coverage of the arts in Wales has been neglected. Quality magazine programmes such as *The Slate* are no longer being made. There is no 'arts show' in BBC Cymru Wales' television output and only a weekly half hour show on Radio

Wales.

No other broadcaster is better placed to create quality creative content from Wales, to Wales, yet BBC Cymru Wales are not doing this. BBC Cymru Wales output does not reflect the creative Wales that it should.

The vitality and originality of the arts in Wales depends on the fresh flow of new ideas – new thinking that's conceived, developed and shared through the medium of Welsh. This makes it essential that we have strong, confident Welsh language broadcasters (in TV and Radio), publishers and film makers who are able to reflect the full diversity of contemporary Welsh society. To this end, it is important that S4C (which currently is funded by licence fee and BBC) and BBC services such as Radio Cymru are appropriately financed.

Wales is a bi-lingual nation – legally, socially, culturally, and as individuals and communities. Nothing makes Wales more distinctive than the Welsh Language. The language provides the means to understand and enjoy an extraordinarily rich literature and culture. Creativity thrives on this and is a key component in continuing the Welsh language's vital role at the heart of Welsh life.

BBC Cymru Wales and S4C must defend and promote vigorously the right of people to explore their own culture, their own creativity through the language of their choice. In an increasingly globalised world, we must see the Welsh language, alongside English, as a basic civic attribute as well as an inherited culture. If it's to flourish and grow, the Welsh language and culture will themselves have to offer the same levels of experimentation and responsiveness to global trends as is more widely seen through English language media. The BBC and S4C have played an enormously important role in Welsh language culture to date and it must continue to do so.

Again, the BBC should position itself alongside other organisations with a vested interest in developing the Welsh language and play a key role as a major collaborator, particularly now as it is vested with budgetary responsibilities for S4C. Regardless of its financial arrangements, S4C is self-evidently in a unique position, as a public service broadcaster, to promote Welsh language culture and the use of Welsh language in new media. Budget cuts to S4C could hobble the capacity of the media in Wales to reflect fully its culture and identity in an equal and accessible way (regardless of the language of choice).

The mandate for enshrining a commitment to the language and cultures of Wales should not be lost sight of in Charter Renewal.

It is not for us to comment on the details of the model of governance and regulation of the BBC but we do believe wholeheartedly that the BBC should retain its independence. We do, however, believe that there would be merit in ensuring that Welsh Government and the National Assembly for Wales are represented properly at Ofcom.

In our response to the UK Government consultation we highlighted the importance of the BBC to be able to innovate to remain relevant to new audiences. We noted the responsibility of the BBC to work with sectors such as the arts to assist with their development too. This is an area we feel strongly about seeing acted on in Wales.

S4C's future, including its funding, operating and governance arrangements, and the services it provides

We also recognise that, aside from the BBC, the licence fee pays a contribution for S4C. In a bi-lingual Wales it is vital to have the distinctive editorial 'voice' of S4C. S4C is in a unique position, as a public service broadcaster, to promote Welsh language culture and the use of Welsh language in new media.

Alongside the BBC, S4C are a substantial investor in creativity in Wales. In addition, the commissioning model adopted by S4C has allowed the development of several creative industry clusters in Wales such as Caernarfon which has helped to sustain the economy of rural Welsh communities. Reductions in funding will have serious repercussions and unintended consequences.

We have noted that BBC and S4C have found ways to work collaboratively and to co-invest in projects without compromising their editorial independence. We welcome this way of working.

We also believe that the budgets for arts content by S4C should be protected. S4C is a unique provider of such content and platforms for Welsh speaking audiences. S4C have maintained commitment to creative and cultural content which we welcome. Collaboration is key here. We would encourage continued partnership with the arts

sector – examples of which we have detailed earlier - in the creation and broadcast of work.

As with the BBC, to deliver a truly public service, S4C must ensure that it provides content across digital platforms. This is often with the additional consideration of making platforms being available in Welsh.

How Wales's interests are being represented during the renewal process

We welcome the National Assembly inquiry in to how the BBC Charter renewal will impact on Wales and for the opportunity to respond. We noted that the UK Government consultation terms of reference did not reflect much on the particular needs of the Nations – such as Welsh language provision.

As we have highlighted throughout this document, although broadcasting is not devolved it is important that the unique needs of Wales are adequately reflected in the process. Additionally, it is important that Welsh Government and the National Assembly for Wales are represented properly at Ofcom and well as there being ample opportunity for the public – the licence payers – to input.

Finally, the BBC and S4C need to evaluate how they can continue to develop engagement with stakeholders, including the arts sector in Wales, during this process and beyond.

Concluding comments

The main points that we would like make regarding the BBC Charter renewal in Wales, is that BBC and S4C should:

- **support the arts** – They can help us to understand and appreciate new dimensions of expression or experience, enriching our quality of life. The BBC and S4C should invest in the arts in Wales.
- **widen access and develop new audiences** – Universal in access. Both BBC and S4C need to adapt to new platforms and the arts and creativity should be

present across all these platforms. Public funding provides the security to innovate and take risks – new challenges, new opportunities. It is vital that the BBC and S4C are allowed to continue to do this in order to be fit for purpose. It also has a responsibility to support others - including the arts – to innovate with them.

- **reflect Wales as it is today and its future ambitions** – Wales is bilingual, post-devolution, creative, international in outlook and diverse in its people. This should be reflected in the content broadcast, how it is made, who makes it and how it can be accessed.
- **be genuinely collaborative** – We don't need a paternal BBC or S4C, but an open and equal partner willing to collaborate with creative producers in the widest sense.

Public service broadcasting should:

- **be structured to reflect the needs of the devolved nations** – Wales has unique needs. This should be reflected in governance and funding.

And that we, Arts Council of Wales:

- **value our partnerships with BBC Cymru Wales and S4C** – We want to continue working closely together through a partnership agreement and acknowledge their crucial role in sustaining the creative economy all over Wales. The arts in Wales are vastly richer because of them.



BCR 11
Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol
Communities, Equality and Local Government Committee
Ymchwiliad i'r Adolygiad o Siarter y BBC
Inquiry into the BBC Charter Review
Ymateb gan: S4C
Response from: S4C

30.10.2015

Christine Chapman AC
Cadeirydd
Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol
Cynulliad Cenedlaethol Cymru
Bae Caerdydd
Caerdydd
CF99 1NA

**Tystiolaeth S4C:
Ymchwiliad Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol i Adolygiad Siarter y BBC**

Annwyl Gadeirydd

Cyflwynwn isod ymateb S4C i ymchwiliad eich Pwyllgor yn ymwneud â phroses adolygu Siarter y BBC. Mae nifer o ymchwiliadau seneddol eraill yn San Steffan yn ymwneud ag adnewyddu Siarter y BBC a setliad ffi'r drwydded yn cael eu cynnal ar hyn o bryd, ac rydym wedi cyflwyno tystiolaeth debyg i David T. C. Davies AS, Jesse Norman AS a'r Arglwydd Best. Mae S4C hefyd wedi darparu ymateb i ymgynghoriad Papur Gwyrdd y DCMS. Byddwn yn darparu copïau o'r dogfennau hyn i chi er gwybodaeth.

Rydym yn falch o'r cyfle i roi tystiolaeth lafar i'ch Pwyllgor parthed dyfodol S4C a darlledu yng Nghymru.

Mae'r blynyddoedd diwethaf wedi bod yn gyfnod o newid sylweddol i S4C - o ran ail-sefydlu'r corff fel sefydliad cenedlaethol sy'n ymgysylltu'n adeiladol â bywyd cyhoeddus yng Nghymru, sy'n deall a chyfrannu mewn ffordd adeiladol i gyflawni ei rôl ddiwylliannol a chymdeithasol bwysig, sy'n adnabod effaith economaidd sylweddol buddsoddiad S4C yn y diwydiannau creadigol yng Nghymru, sy'n gosod y gynulleidfa yng nghanol ein holl weithgareddau ac sy'n darparu gwasanaeth o ansawdd uchel i gynulleidfa mor eang â phosibl - yng Nghymru a ledled y DU.

Roedd 2014-15 yn flwyddyn o dwf cyffredinol i S4C - yn benodol o ran defnydd ar-lein - gyda chynnydd o 31% flwyddyn-ar-flwyddyn. Gwelwyd cynnydd hefyd o ran gwyllo S4C ar y teledu ar draws y DU, gyda 605,000 yn gwyllo bob wythnos ar gyfartaledd. Fodd bynnag, mae heriau hefyd yn bodoli, gan gynnwys materion ariannol, technolegol ac ieithyddol, yn ogystal â deall yn well disgwyliadau'r gynulleidfa ac ymateb i'r gostyngiad bach sydd wedi bod blwyddyn-ar-flwyddyn o ran gwyllo yng Nghymru.

Gobeithiwn y bydd S4C yn wynebu'r cyfnod nesaf yn ei datblygiad mewn cyflwr da i ymdrin â'r heriau sydd o'n blaenau.

Ar gyfer yr ymateb hwn, rydym yn rhagdybio y bydd proses neu adolygiad cymesur a thryloyw yn cael ei gynnal gan yr Ysgrifennydd Gwladol er mwyn ei gynorthwyo i ddod i gasgliad parthed gofynion 'ariannu digonol' S4C ar gyfer y cyfnod ariannu nesaf yn unol â 'i ddyletswydd statudol a hefyd y bydd y trefniadau presennol rhwng Awdurdod S4C ac Ymddiriedolaeth y BBC yn parhau neu'n cael eu trosglwyddo i unrhyw gorff fydd yn ei olynu, yn amodol ar annibyniaeth y corff hwnnw o Weithrediaeth y BBC (ac yn amodol ar argymhellion a gaiff eu cyflwyno yn y Papur Gwyn).

Rydym yn canolbwyntio yn yr ymateb hwn ar faterion sy'n ymwneud ag S4C. Nid ydym yn cynnig barn ynglŷn â materion ehangach sy'n ymwneud ag adnewyddu Siarter y BBC.

Wythnos nesaf byddwn yn cyhoeddi gweledigaeth ar gyfer dyfodol gwasanaethau S4C. Yn y ddogfen hon byddwn yn nodi opsiynau ar gyfer strategaeth S4C yn y dyfodol ynghyd â gwybodaeth yn ymwneud â dyfodol ac ariannu S4C. Byddwn yn darparu copïau o'r ddogfen i'ch Pwyllgor a mawr obeithiwn y byddwch yn gallu ymuno â ni ar gyfer cyhoeddi'r ddogfen.

Os ydych angen rhagor o wybodaeth am S4C byddem yn hapus i ateb unrhyw gwestiynau gennych. Ceir gwybodaeth am berfformiad gwasanaethau S4C yn [Adroddiad Blynyddol S4C ar gyfer 2014/15](#). Mae gwybodaeth sy'n ymwneud ag atebolrwydd a'r trefniadau ariannu rhwng Awdurdod S4C ac Ymddiriedolaeth y BBC i'w gael yn y [Cytundeb Gweithredu](#) rhwng yr Awdurdod a'r Ymddiriedolaeth.

Y ddarpariaeth o ran gwasanaethau'r BBC yng Nghymru yn y dyfodol, a hynny yn y Gymraeg a'r Saesneg

Ni ellir tanbriso pwysigrwydd adlewyrchu diwylliant Cymru trwy gyfrwng darlledu yn y Gymraeg a'r Saesneg yng Nghymru. Mae buddsoddiad cyffredinol mewn darlledu gwasanaeth cyhoeddus (BBC a masnachol) o ran rhaglenni ar gyfer ac o'r Cenhedloedd a'r Rhanbarthau wedi gostwng yn sylweddol yn ystod y blynyddoedd diwethaf. Cred S4C fod hyn yn achos pryder a gobeithiwn y rhoddir ystyriaeth i anghenion cynulleidfaoedd yng nghanhedloedd a rhanbarthau'r DU wrth lunio Siartr Frenhinol y BBC ar gyfer y ddeng mlynedd nesaf.

Mae gan Gymru angen llwyfannau creadigol lleol cryf ar gyfer ei diwylliant drwy gyfrwng y Saesneg ac mae angen i Gymru, ei doniau, ei hanes a'i bywyd bob dydd gael ei weld yn fwy amlwg ar sianeli cyhoeddus rhwydweithiau'r DU. Rhaid i'r materion hyn gael ystyriaeth lawn yn ystod y trafodaethau parthed disgwyliadau ar gyfer darlledu gwasanaeth cyhoeddus ar draws y DU.

Mae'r cwestiynau hyn fodd bynnag yn annibynnol i'r rheini sy'n ymwneud ag anghenion darlledu yn yr iaith Gymraeg. Dim ond un sianel Gymraeg sydd, o gymharu gyda channoedd yn Saesneg, a rhaid i'r un sianel Gymraeg geisio cynnig darpariaeth ar gyfer siaradwyr Cymraeg sy'n cyfateb i'r ystod gyflawn o ddarpariaeth teledu Saesneg rhyngwladol sydd ar gael.

Mae'n briodol felly i ystyried ei anghenion ariannu ar wahân, fel sydd wedi digwydd ers 1982, ac ar wahân i ystyried darpariaeth y BBC ar gyfer y cenhedloedd yn gyffredinol.

S4C yw'r unig sianel deledu sy'n adlewyrchu ystod gynhwysfawr o ddiwylliant iaith Gymraeg, gan gynnwys darllediadau o ddigwyddiadau cenedlaethol - megis Eisteddfod yr Urdd, Eisteddfod Ryngwladol Llangollen, Eisteddfod Genedlaethol Cymru, yr Ŵyl Gerdd Dant, Cân i Gymru, a Sioe Frenhinol Cymru. Mae gan S4C ran unigryw i'w chwarae o ran hyrwyddo'r iaith Gymraeg. Mae ymchwil blynyddol gan S4C (a gyflwynir yn yr Adroddiad Blynyddol) ar gyfer 2014 yn dangos fod 88% o banel cynulleidfa S4C yn credu mai S4C yw'r sianel sy'n cynnig y ddarpariaeth orau o ddigwyddiadau yng Nghymru, 81% yn credu bod S4C yn cynyddu eu hymwybyddiaeth o ddigwyddiadau diwylliannol Cymru, 83% o'r farn fod S4C yn gwneud i'r Gymraeg 'ddod yn fyw' ac 81% o'r farn fod S4C yn gwneud y Gymraeg yn fwy perthnasol a modern. Mae partneriaid S4C, gan gynnwys trefnwyr gwyliau cenedlaethol a phartneriaid ym maes addysg gydol oes hefyd yn tystio i bwysigrwydd darpariaeth S4C ar gyfer eu digwyddiadau ac ar gyfer hyrwyddo a datblygu'r iaith Gymraeg.

Wrth ystyried darpariaeth y BBC yn y cenhedloedd, dylid cofio cyfraniad pwysig y BBC nid yn unig i'w gwasanaethau ei hun, ond hefyd i wasanaeth S4C yng Nghymru. Mae'r 10 awr yr wythnos o raglenni a gynhyrchir ac a ddarperir gan BBC Cymru i S4C ers 1982 o dan ddarpariaeth statudol, a hefyd gytundeb partneriaeth strategol, yn elfen bwysig o wasanaeth darlledu cyhoeddus S4C ac yn cynnwys darpariaeth mewn genres darlledu gwasanaeth cyhoeddus pwysig megis Newyddion, Pobol y Cwm, elfennau o chwaraeon a darllediadau o'r Eisteddfod Genedlaethol.

Trefniadau cyllido, llywodraethu ac atebolrwydd y BBC ar hyn o bryd ac yn y dyfodol mewn perthynas â Chymru

Nid ydym yn cynnig barn parthed trefniadau llywodraethiant ac atebolrwydd ar gyfer y BBC sy'n ymwneud â gwasanaethau'r BBC ei hun. Fodd bynnag, mewn perthynas â gwasanaethau S4C, mae trefniadau atebolrwydd a llywodraethiant sy'n ymwneud â gwariant Ffi'r Drwydded o ddiddordeb a phwysigrwydd penodol i S4C ers i'r Cytundeb Gweithredu ddod i rym ym mis Ebrill 2013. Ers 2011, mae Awdurdod S4C ac Ymddiriedolaeth y BBC wedi gweithio'n agos er mwyn datblygu fframwaith atebolrwydd ac ariannu a fyddai'n diogelu annibyniaeth S4C tra ar yr un pryd yn sicrhau atebolrwydd priodol i Ymddiriedolaeth y BBC ar gyfer y defnydd o arian ffi'r drwydded. Er gwaethaf amheuan cychwynnol a phryderon rhai rhanddeiliaid, mae S4C ac Ymddiriedolaeth y BBC wedi gweithio'n ddiwyd i sicrhau fod y trefniadau'n gweithio. Rydym wedi profi y gall drefniadau ariannu penodol weithio ac y gallent ddarparu atebolrwydd priodol i gorff rheoleiddio'r BBC a gwarcheidwad ffi'r drwydded, tra ar yr un pryd sicrhau parhad annibyniaeth darlledwr gwasanaeth cyhoeddus.

Mewn perthynas â'r trafodaethau polisi cyhoeddus yn ymwneud â dyfodol atebolrwydd darlledu yng Nghymru, a ystyriwyd gan Gomisiwn Silk, mae'n bwysig nodi nad yw S4C, fel corff cyhoeddus a darlledwr gwasanaeth cyhoeddus yn gallu mynegi barn ar bolisi cyhoeddus. Mae S4C fodd bynnag yn ein tystiolaeth i Gomisiwn Silk wedi nodi nifer o faterion i wneuthurwyr polisi eu hystyried ac yn ogystal wedi datgan unwaith yn rhagor barodrwydd i drafod gyda chynrychiolwyr etholedig yn San Steffan a Bae Caerdydd mewn perthynas â materion yn ymwneud â darlledu ac atebolrwydd S4C.

Mae trefniadau llywodraethiant ac atebolrwydd presennol S4C wedi eu nodi mewn darpariaethau statudol ac yn y Cytundeb Gweithredu rhwng Awdurdod S4C ac Ymddiriedolaeth y BBC.

Ar hyn o bryd mae S4C yn *atebol* i Senedd San Steffan drwy ddarpariaethau statudol, ac ers 2013 yn atebol i Ymddiriedolaeth y BBC (drwy ddarpariaethau'r Cytundeb Gweithredu) ar gyfer defnydd arian ffi'r drwydded. Mae'r BBC a Chynulliad Cenedlaethol Cymru wedi arwyddo memorandwm o gyd-ddealltwriaeth yn ddiweddar, a nodwn fod S4C hefyd yn barod i ffurfioli'r berthynas bresennol gyda'r Cynulliad a'i byllgorau.

Yng nghyd-destun *llywodraethiant*, comisiynodd S4C Syr Jon Shortridge i gynnal adolygiad annibynnol o drefniadau llywodraethiant S4C yn 2010 yn dilyn penderfyniad yr Awdurdod i ddisodli'r drefn flaenorol o lywodraethiant a elwid Arwahanrwydd. Gwnaeth Syr Jon nifer sylweddol o argymhellion, a derbyniwyd y rhan helyw ohonynt gan yr Awdurdod ac maent bellach wedi eu gweithredu. Mae'r system o lywodraethiant corfforaethol a argymhellwyd gan Syr Jon wedi darparu trefniadau llywodraethiant effeithiol ar gyfer S4C.

Bydd S4C yn cyflwyno tystiolaeth i adolygiad Syr David Clementi o lywodraethiant y BBC a gyhoeddwyd yn ddiweddar, gan ganolbwyntio ar berthynas unigryw S4C gydag Ymddiriedolaeth y BBC a'r Bwrdd Gweithredol ac yn benodol y modd y mae'r Cytundeb Gweithredu rhwng yr Awdurdod a'r Ymddiriedolaeth wedi llwyddo i greu perthynas greadigol newydd a bywiog rhwng dau ddarlledwr gwasanaeth cyhoeddus annibynnol, gan warchod annibyniaeth S4C tra ar yr un pryd sicrhau atebolrwydd priodol i Ymddiriedolaeth y BBC ar gyfer defnydd o arian ffi'r drwydded.

Mae gan S4C berthynas unigryw gydag Ymddiriedolaeth y BBC a Bwrdd Gweithredol y BBC. Fodd bynnag, nid yw S4C yn cynnig barn am gyfansoddiad neu gyfrifoldebau corff olynol posibl i Ymddiriedolaeth y BBC i'r graddau y byddai unrhyw gyfrifoldebau yn ymwneud â llywodraethiant y BBC a'i wasanaethau.

Serch hyn mae bodolaeth corff sy'n annibynnol o Fwrdd Gweithredol y BBC ei hun fel dull o ddarparu cyllid o ffi'r drwydded i S4C, ac ar gyfer gweithredu trefniadau atebolrwydd trosgynnol am ddefnydd arian o'r fath, wedi bod yn elfen bwysig ar gyfer gwarchod annibyniaeth S4C. Er enghraifft, mae'r cytundeb Presennol gydag Ymddiriedolaeth y BBC yn cynnwys darpariaethau 'in extremis' sy'n caniatáu i Ymddiriedolaeth y BBC ddal yn ôl cyfran o gyllid S4C os yw'n credu nad yw S4C yn gweithredu yn unol â darpariaethau'r cytundeb. Nid ar chwarae bach y byddai'r Ymddiriedolaeth yn gweithredu'r darpariaethau hyn, a byddai gweithredu'r darpariaethau hyn yn arwydd y byddai pob opsiwn arall wedi methu â datrys unrhyw anghydfod sylfaenol.

Mewn sefyllfa oedd lle gallai gwrthdaro godi rhwng buddiannau'r BBC ei hun a rhai darlledwr gwasanaeth cyhoeddus annibynnol megis S4C, fe allai fod yn anodd iawn i Fwrdd Gweithredol y BBC i brofi ei fod yn arddel barn annibynnol a gwrthrychol pe gallai ymddangos fod ei benderfyniadau o bosibl yn creu budd i'r BBC neu ei wasanaethau ei hun. Mewn amgylchiadau lle credai Bwrdd Gweithredol y BBC y dylai arian gael ei ddal yn ôl o S4C, byddai risg y gellid cwestiynu cymhelliad unrhyw benderfyniad o'r fath, oherwydd yn ogystal â gweithredu fel dyfarnwr am ddarpariaethau'r cytundeb, byddai'r weithrediaeth hefyd yn elwau *de facto* o unrhyw gamau o'r fath oherwydd y byddai unrhyw arian nas darparwyd i S4C yn cael ei gadw o fewn cyllideb Bwrdd Gweithredol y BBC.

Gallai sefyllfa o'r fath yn y pen draw fod yn wrthgynhyrchiol i'r Weithrediaeth gyda chwestiynau'n codi am unrhyw benderfyniadau o'r fath, gan arwain o bosibl at leihau hygrededd ei benderfyniadau. Dyma un enghraifft lle mae'r drefn bresennol o sicrhau atebolrwydd i gorff hyd braich / rheoleidiwr, megis Ymddiriedolaeth y BBC yn gweithio'n ymarferol er budd S4C a Gweithrediaeth y BBC.

Dyfodol S4C, gan gynnwys ei threfniadau cyllido, gweithredu a llywodraethu a'r gwasanaeth y mae'n ei ddarparu

Wythnos nesaf byddwn yn cyhoeddi *S4C: Edrych i'r Dyfodol* a fydd yn nodi opsiynau ar gyfer strategaeth S4C i'r dyfodol, ardrwriad S4C a heriau y bydd angen o bosibl i ni eu hwynebu yn y dyfodol. Nodir isod wybodaeth am faterion cyllido. Mae'r ateb i'ch cwestiwn blaenorol yn nodi gwybodaeth sy'n ymwneud â materion llywodraethiant ac atebolrwydd.

Mae cyllid S4C - o ran ffynonellau a maint wedi newid yn sylweddol ers 2010. Rydym yn deall y flaenoriaeth y mae llywodraeth y DU wedi ei roi ar leihau'r diffyg yn y fantolen gyhoeddus ers 2010 a chredwn ein bod wedi ymdrin â'r setliad cyllido heriol mewn modd cadarnhaol, tra'n gwarchod cyn belled â phosibl y gwasanaeth yr ydym yn ei ddarparu i'n cynulleidfa. Mae'r costau sydd wedi eu dileu o weithrediadau S4C a'r gostyngiadau sydd wedi eu cyflawni gan ein partneriaid yn y sector gynhyrchu annibynnol yn sylweddol, fel y nodir isod.

Mae'r setliad ariannu diwygiedig a gyflwynwyd yn adolygiad gwariant cynhwysfawr 2010 wedi gorfodi S4C i ddelio gyda gostyngiad termau real o c.35% yn ei mewnfrans gyfnod y setliad ariannu presennol. Mewn

termau arian parod, mae hyn yn cyfateb i ostyngiad cyfansawdd (heb gynnwys chwyddiant) o dros £65 miliwn hyd yn hyn. Yn ystod y cyfnod hwn rydym wedi ceisio torri'r got yn ôl y brethyn, tra ar yr un pryd ceisio sicrhau bod y ganran uchaf posibl o incwm S4C yn cael ei fuddsoddi mewn gwasanaethau ar gyfer ein cynulleidfa, gydag 80% o incwm S4C yn cael ei fuddsoddi mewn cynnwys gwreiddiol gan y sector cynhyrchu annibynnol. Mae sicrhau fod effaith economaidd gweithgareddau S4C hefyd yn creu'r budd fwyaf posibl i'r economi yng Nghymru (fel y nodir isod) hefyd wedi bod yn flaenoriaeth yn ystod y cyfnod.

Yn ogystal â delio gyda gostyngiad mewn termau arian parod o dros £65m ers 2010, Mae rhaglen o arbedion pellach o fewn gweithrediadau S4C wedi'i gyflwyno yn unol â'r Cytundeb Gweithredu rhwng Awdurdod S4C ac Ymddiriedolaeth y BBC. Cynlluniwyd y rhaglen hon i sicrhau y buddsoddir y rhan fwyaf o incwm S4C yn ei gwasanaethau ar gyfer y gynulleidfa. Mae targedau effeithlonrwydd yn y Cytundeb Gweithredu yn ei gwneud yn ofynnol i S4C gyflawni arbedion effeithlonrwydd a gostyngiadau cwmmpas o 15% ar gyfer y cyfnod 1 Ebrill 2013 i 31 Mawrth 2015, o'u cymharu â chyllideb S4C yn 2012.

Rydym wedi llwyddo, yn gyffredinol i gynnal y gwasanaeth presennol cynhwysfawr o fewn y setliad ariannu. Fodd bynnag, ceir enghreifftiau clir o'r pwysau sydd eisoes wedi effeithio ar y gwasanaeth a ddarparwn i'n gynulleidfa megis gorfod dirwyn i ben wasanaeth manylder uwch S4C, lleihau'r buddsoddiad mewn rhaglenni plant, diffyg drama wreiddiol am nifer sylweddol o fisoedd bob blwyddyn, a newidiadau i batrwm darlledu Pobol y Cwm (gan gynnwys rhoi'r gorau i bennod omnibws ddydd Sul, o ganlyniad i ostyngiad yng nghyfraniad ariannol S4C i'r BBC). Yn ogystal, mae pwysau sylweddol ar gostau pob genre cynnwys wedi arwain at ostyngiad o 35% yn y gost fesul awr o wasanaeth S4C ers 2009.

Mae gwaith sylweddol wedi'i wneud gan dîm gweithredol S4C i adolygu strwythur sefydliad S4C a'i gweithgareddau er mwyn ceisio lleihau costau mewnol S4C ac i fanteisio i'r eithaf ar y gallu i fuddsoddi'n uniongyrchol mewn cynnwys a chwmnïau cynhyrchu ledled Cymru er mwyn sicrhau'r gwasanaeth gorau posibl ar gyfer ein Cynulleidfa. Rydym wedi cydweithio'n agos gyda'r cynhyrchwyr hyn, gan ddarparu cytundebau tymor-hir i nifer o gwmnïau er mwyn sicrhau costau is a chynnydd o ran gwerth am arian ac ymrwymiad i hyfforddiant, er mwyn cynnal nifer oriau'r gwasanaeth, er bod rhywfaint o ostyngiad yn nifer yr oriau o raglennu mwyaf costus megis drama'n benodol.

Mae'r rhaglen effeithlonrwydd presennol eisoes wedi cyflawni arbedion effeithlonrwydd a gostyngiadau yng nghostau S4C, heb gynnwys y gyllideb cynnwys, o fwy na £12.5m mewn arbedion gros. Ar gyfartaledd, bob blwyddyn ers 2011 mae arbedion effeithlonrwydd ychwanegol o 12% wedi eu cyflawni, o'u cymharu gyda chyllideb 2011. Yn unol â'r Cytundeb Gweithredu, cedwir yr holl arbedion effeithlonrwydd a gyflawnwyd gan S4C er mwyn eu hail-fuddsoddi mewn cynnwys gwreiddiol ar gyfer gwasanaethau S4C.

Ceir rhagor o wybodaeth am gynllun arbedion effeithlonrwydd a gwerth am arian rhaglenni S4C ar dudalennau 52 i 67 Adroddiad Blynyddol 2014-15.

O ystyried maint y gostyngiad ariannol ac arbedion effeithlonrwydd sydd wedi eu gweithredu, rhagwelir y byddai unrhyw arbedion pellach, gan gofio mai'r prif flaenoriaeth yw cynnal ansawdd y gwasanaeth, yn debygol o olygu gostyngiad yn yr ystod a'r math o wasanaeth a ddarperir gan S4C.

Fe allai dewisiadau o'r fath gynnwys lleihad cyffredinol mewn oriau darlledu, cynnydd yn y defnydd o ailddarllediadau ac archif (eisoes ar lefel uchel - 57% o'r oriau a ddarlledwyd), gostyngiad mewn rhaglenni gwreiddiol i blant (gan gynyddu nifer y pryniannau), gostyngiad mewn genres drud megis drama a rhaglenni dogfen, anallu i ail-gyflwyno gwasanaeth HD a gostyngiad yng ngallu S4C i ddarparu gwasanaethau ar ystod o lwyfannau ar-lein (megis y ddarpariaeth o gynnwys S4C ar lwyfannau, gan gynnwys BBC iPlayer a YouView) gan greu'r argraff fod S4C yn wasanaeth darlledu gwasanaeth cyhoeddus eilradd.

Byddai unrhyw fesurau o'r fath yn cael effaith gyfansawdd ar y gwasanaeth a ddarperir i'r gynulleidfa, a'i effaith diwylliannol, ieithyddol a chymdeithasol, a fyddai'n lleihau effaith economaidd ac ariannol S4C o fewn economi Cymru.

Er gwaethaf ein hymdrechion i flaenoriaethu buddsoddiad mewn cynnwys gwreiddiol, ac felly i geisio arbedion effeithlonrwydd yn y lle cyntaf o gostau S4C ei hun, mae maint y gostyngiad ariannol eisoes wedi golygu lleihad yng ngallu S4C i gynnal rhai genre o raglenni - megis drama wreiddiol o ansawdd uchel a chwaraeon. Er enghraifft yn 2013-14, cafwyd bwch o saith mis rhwng cyfresi drama newydd yn y slot nos Sul draddodiadol. Mae'r gynulleidfa yn gosod drama wreiddiol o ansawdd uchel ar frig eu rhestr blaenoriaethau ar gyfer S4C yn aml. Mae absenoldeb cynnwys o'r fath yn amlwg ac yn cael ei adlewyrchu ym mherfformiad y sianel.

Mae ein gallu i gystadlu ar gyfer hawliau chwaraeon wedi lleihau o ganlyniad i gynydd sylweddol yn y gystadleuaeth yn y farchnad hawliau, gyda darlledwyr eraill bellach yn gallu fforddio i brynu hawliau y byddai wedi llwyddo i'w prynu yn y gorffennol. Mae'r duedd hon yn debygol o gynyddu yn y dyfodol agos.

O ystyried y cynnydd sylweddol yn y defnydd o wasanaeth S4C tu allan i Gymru yn y blynyddoedd diwethaf o ganlyniad i strategaeth lwyfannau newydd S4C, sy'n cynnwys darparu cynnwys S4C ar yr iPlayer, Virgin Media tu allan i Gymru, YouView ar draws y DU yn ogystal â rhai setiau teledu clyfar a chonsolau gemau, mae'r diffyg darpariaeth gwasanaeth HD yn achos o bryder yn enwedig o ystyried fod galw am gynnwys S4C ar draws y DU.

Mae cynyddu'r ystod o lwyfannau lle y mae modd defnyddio cynnwys S4C yn flaenoriaeth strategol. Fodd bynnag, bydd parhau i ddatblygu'r strategaeth hon yn golygu cynyddu costau blynyddol.

Yn ogystal â rôl ieithyddol a diwylliannol bwysig S4C, rydym hefyd yn gosod pwysigrwydd ar sicrhau fod ein buddsoddiad ariannol yn y sector cynhyrchu annibynnol - busnesau bach a chanolig yng Nghymru, yn creu'r effaith economaidd fwyaf posibl. Yn 2014/15, comisiynodd S4C gynnwys o 50 cwmnïau cynhyrchu (a restrir yn yr adroddiad blynyddol) ledled Cymru, gan gynnwys Caernarfon, Llanelli, Abertawe a Chaerdydd.

Canfu ymchwil annibynnol (Arad) yn ymwneud ag effaith economaidd S4C fod pob £1 mae S4C yn ei fuddsoddi yn yr economi yng Nghymru a'r DU yn cynhyrchu gwerth cyfanswm o £2.09. Golyga hyn fod buddsoddiad S4C o £83m yn 2014/15 wedi creu effaith gyfunol o £117m ar economi Cymru a £170m ar draws y DU.

Mae sicrhau gwelededd hirdymor a sefydlogrwydd o ran ariannu yn hynod bwysig i S4C, yn ogystal â dyletswydd statudol yr Ysgrifennydd Gwladol i sicrhau arian digonol ar gyfer S4C (fel y nodir yn Neddf Cyrff Cyhoeddus 2011).

Mae sefyllfa S4C yn unigryw o ran strwythurau ariannu - gyda nifer o brosesau sy'n berthnasol i'r drafodaeth ynghylch ariannu S4C yn y dyfodol. Mae'r rhain yn cynnwys (i) adolygiad gwariant cyfredol Llywodraeth y DU, (ii) proses adnewyddu Siartr y BBC a setliad ffi'r drwydded a (iii) y ddyletswydd trosgynnol ar yr Ysgrifennydd Gwladol, a nodir yn adran 31 Ddeddf Cyrff Cyhoeddus 2011, i sicrhau arian digonol ar gyfer S4C a dod i gasgliad parthed trefniadau ar gyfer hynny.

Cyfeiria'r Papur Gwyrdd at yr egwyddor o Glustnodi Cyllid ('Protected Funding') o fewn setliad ffi'r drwydded yn y dyfodol fel dull ar gyfer diwallu amcanion polisi cyhoeddus penodol. Argymhellwyd gan y Pwyllgor Diwylliant, Cyfryngau a Chwaraeon San Steffan yn ei adroddiad blaenorol y dylai'r cyfrifoldeb am (ran) ariannu S4C drosglwyddo o Ymddiriedolaeth y BBC i'r comisiwn darlledu gwasanaeth cyhoeddus arfaethedig.

Mae Clustnodi Cyllid wedi bod yn ddull addas o sicrhau amcanion polisi cyhoeddus penodol ar gyfer darparu gwasanaeth teledu Cymraeg, h.y. S4C.

Nid yw S4C yn cynnig barn parthed manylion mecanweithiau posibl (h.y. ffi'r drwydded, ardoll aelwydydd neu ddulliau eraill o dalu) ar gyfer casglu incwm ffi'r drwydded y BBC yn y dyfodol. Yr egwyddor allweddol ym marn S4C yw sicrhau fod gwasanaethau darlledu gwasanaeth cyhoeddus ar gael i bawb, gan gynnwys gwasanaethau iaith frodorol megis S4C, a sicrhau'r cyllid sydd ei angen er mwyn parhau i allu darparu gwasanaethau darlledu gwasanaeth cyhoeddus cynhwysfawr ar draws gwledydd y DU, a'r mecanwaith fwyaf tebygol o sicrhau'r arian hyn.

Os derbynnir yr egwyddor parthed "read-across" i ariannu S4C a amlinellwyd yn llythyr Canghellor y Trysorlys i Gyfarwyddwr Cyffredinol y BBC (3 Gorffennaf), mae gwir berygl y byddai unrhyw ostyngiad pellach o incwm ffi'r drwydded yn effeithio'n sylweddol ar gyllid S4C a ddarperir o ffi'r drwydded.

Cafwyd trafodaethau manwl rhwng Awdurdod S4C ac Ymddiriedolaeth y BBC er mwyn gweithredu'r cytundeb yn 2010 ar gyfer trosglwyddo'r rhan fwyaf o gyllid S4C o DCMS i ffi'r drwydded ac er mwyn sicrhau cytundeb gweithredu oedd yn diogelu annibyniaeth olygyddol a rheolaethol a gweithredol S4C, tra'n gosod mecanwaith cyfrifo er mwyn darparu atebolrwydd terfynol i Ymddiriedolaeth y BBC ar gyfer y defnydd o arian ffi'r drwydded. Fel dau ddarlledwr gwasanaeth cyhoeddus, ill dau yn darparu gwasanaethau yn yr iaith Gymraeg, mae cysylltiad agos rhwng amcanion craidd y BBC ac S4C, ac felly gellid dangos yn glir bod gweithgareddau S4C yn gallu cyfrannu at bwrpasau cyhoeddus y BBC. Mae'n bosibl fod y berthynas rhwng S4C a'r BBC mewn gwirionedd, yn unigryw, ac nid yw felly'n creu cysail ehangach ar gyfer defnydd ehangach o'r egwyddor o glustnodi cyllid.

Cred S4C y dylid penderfynu ar gyfanswm arian penodol ar gyfer S4C fel rhan o'r broses o benderfynu ar anghenion ariannu digonol S4C. Dylid pennu'r swm ariannol cyn penderfynu ar setliad ffi'r drwydded yn ystod proses adnewyddu'r Siartr a dylid ei negyddu a'i gytuno mewn modd tryloyw ac agored rhwng Llywodraeth y DU, corff llywodraethu'r BBC a'r corff perthnasol, yn yr achos hwn Awdurdod S4C.

Sut y mae diddordebau Cymru yn cael eu cynrychioli yn ystod y broses adnewyddu

Cred S4C ei fod yn bwysig sicrhau lle priodol ar gyfer S4C a buddiannau ehangach darlledu gwasanaeth cyhoeddus yng Nghymru fel rhan o'r broses o adnewyddu'r Siartr. Mae ymgysylltu â rhanddeiliaid er mwyn sicrhau dealltwriaeth o sefyllfa S4C yn hollbwysig, yn enwedig yng nghyd-destun adnewyddu'r Siartr a'r broses neu unrhyw adolygiad er mwyn dod i benderfyniad ar 'arian digonol' ar gyfer S4C.

Mae S4C wedi meithrin perthynas adeiladol â rhanddeiliaid dros y blynyddoedd diwethaf. Mae'r rhain yn cynnwys yr Ysgrifenyddion Gwladol dros Ddiwylliant, y Cyfryngau a Chwaraeon, a Chymru a'u swyddogion, Llywodraeth Cymru, Aelodau'r Cynulliad ac Aelodau Seneddol, ac Ymddiriedolaeth y BBC a'r Bwrdd Gweithredol yn Llundain a Caerdydd. Bydd y cysylltiadau hyn yn allweddol wrth sicrhau proses neu adolygiad priodol o strategaeth a chyllid hirdymor S4C gan y bydd yn bwysig i rhanddeiliaid allu cyfrannu at y broses ar gyfer pennu arian digonol ar gyfer S4C a gallu ardystio i'r gwerth ychwanegol y mae S4C yn ei darparu i sefydliadau ledled Cymru drwy weithio mewn partneriaeth.

Mae'r "read-across" i gyllid S4C a amlinellir gan Ganghellor y Trysorlys yn ei lythyr i Gyfarwyddwr Cyffredinol y BBC (3 Gorffennaf) yn golygu ei bod yn bwysig sicrhau dealltwriaeth a chytundeb clir parthed yr egwyddorion sylfaenol a sut byddai trefniant o'r fath yn cael ei weithredu fel rhan o broses neu adolygiad o anghenion ariannu S4C. Rydym hefyd yn credu y dylid rhoi ystyriaeth i'r gostyngiad cyllid sylweddol y mae S4C eisoes wedi ei weithredu wrth ystyried ariannu teg a digonol ar gyfer y cyfnod sydd i ddod, o gofio y bydd gallu S4C i ddelio â gostyngiadau pellach heb effeithio ar y math o wasanaeth y gellir ei ddarparu ar gyfer y gynulleidfa yn llai erbyn hyn.

Credwn fel rhan o'r broses o sicrhau fod holl anghenion a disgwyliadau Cymru yn cael eu hystyried yn ystod y broses o adolygu'r Siartr ei bod yn bwysig sicrhau proses cymesur a thryloyw neu adolygiad er mwyn cynorthwyo'r Ysgrifennydd Gwladol i ddod i gasgliad parthed gofynion ariannu digonol' S4C ar gyfer y cyfnod ariannu nesaf yn unol â'i ddyletswydd statudol. Mae amseriad y gwahanol benderfyniadau sy'n

effaith ar gyllid S4C yn creu ansicrwydd i S4C o ran ariannu yn y dyfodol, a dylid cymryd ystyriaeth o'r cymhlethdodau hyn fel rhan o unrhyw adolygiad o ariannu digonol ar gyfer S4C a'i allu i gomisiynu cynnwys yn y tymor hir a darparu sefydlogrwydd i'r sector cynhyrchu annibynnol yng Nghymru.

Rydym yn edrych ymlaen at drafod y materion a nodir yn y llythyr hwn a'r materion yn ymwneud â phroses adnewyddu Siartr y BBC a dyfodol S4C gyda chi a'ch Pwyllgor yn fuan.

Yn gywir



Huw Jones
Cadeirydd, Awdurdod S4C



Ian Jones
Prif Weithredwr, S4C

BCR 12

Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol
Communities, Equality and Local Government Committee

Ymchwiliad i'r Adolygiad o Siarter y BBC

Inquiry into the BBC Charter Review

Ymateb gan: Undeb Cenedlaethol y Newyddiadurwyr

Response from: National Union of Journalists



September 2015

NUJ submission to the BBC Charter Review public consultation

The National Union of Journalists is the representative voice for journalists and media professionals across the UK and Ireland. The union was founded in 1907 and has 30,000 members. It represents staff and freelancers working at home and abroad in the broadcast media, newspapers, news agencies, magazines, books, public relations, communications, online media and as photographers and illustrators.

What the BBC does: scale and scope

Q1. How can the BBC's public purposes be improved so there is more clarity about what the BBC should achieve? Q2. Which elements of universality are most important for the BBC?

1. The BBC's purpose set out by Lord Reith was to produce programmes and services that inform, educate and entertain. The NUJ believes this purpose to be as relevant today as it was for the fledgling corporation. The BBC's public purposes will define, to an extent, the scope of the corporation as a public service broadcaster. The NUJ believes the BBC provides great value at 40p per day for four TV channels, 10 national radio stations and a network of local radio stations, an internationally-acclaimed website, BBC Parliament, the World Service, S4C, BBC Monitoring and five orchestras and choirs. As the nation's broadcaster, it is important that it provides services for all its licence-fee payers. The BBC accounts for 40-plus per cent of the total investment in UK original content: it is the most important commissioner of

new content in the UK, spending about £1bn a year on non-news commissions. It is the largest single investor in TV news production and a by-word for broadcasting quality. The NUJ is not saying the BBC is perfect; elements of its services could be improved but, as a model providing a wide offering across genres and interests, it is doing a good job. To downgrade the BBC, whether on ideological, anti-statist grounds or because commercial rivals such as Rupert Murdoch are putting on pressure, would be wanton vandalism.

2. **Michelle Stanistreet**, the NUJ General Secretary, said on the day of the green paper's publication: "There is no evidence the public want to see a smaller BBC which, as the green paper says, may become 'more focused on a narrower, core set of services'. The BBC is a world-respected public service broadcaster, something we should be proud of, and something we need to preserve.
3. "The BBC is watched and listened to by 96 per cent of the UK population. It is the largest single investor in TV news. Every £1 of licence fee spent by the network generates £2 of economic activity. The licence fee is the single biggest investor in the arts and creative industries and the biggest commissioner of new music in the world. Why, if we have something so popular, great value for money and a huge asset to the cultural fabric of the nation, would we want to reduce its scope with a remit to produce programmes in which the commercial sector is not interested? Its purposes must be to continue to inform, educate and, importantly, entertain. After the shabby, secret deal cooked up between the BBC director general, Tony Hall, and the Chancellor, George Osborne, for the BBC to pay for free licences for people over the age of 75, this consultation must be open and the views of the public and the industry, including the staff of the BBC must be listened to."
4. The clue is in the name. The **British** Broadcast Corporation creates a shared culture in a way that no other institution does. We are all united by Blue Peter, Dr Who, David Attenborough, Victor Meldrew, Monty Python, the Shipping Forecast, the Today programme, MOTD, Last Night of the Proms, the Clangers, Civilisation, the Great British Bake Off, Strictly Come Dancing, Teletubbies, Miranda, TW3, The Office, A History of the World in 100 Objects, the Singing Detective and Only Fools and Horses to name just a few. We all turn to the BBC for the great state occasions: the royal marriages and investitures; the funeral of Princess Diana; the Olympics; and general elections. We all watched the landing on the moon and the 9/11 attack on the BBC.
5. Regional television news and local radio provides news and information on travel, weather and sport. The BBC's services provide it best of all. This detailed information is presented not as dry facts but with warmth, sympathy, humour and authority by people who know and live in the same area. BBC local radio is particularly important for elderly people, especially the housebound, whose contact with the outside world is severely limited. Without it, they would be even more lonely and their lives very

much sadder. In this respect, BBC local radio is a unique public and social service of immense value.

6. The NUJ argues strongly against a scaled-down BBC, although this is already happening as a result of the corporation budget's being cut by a fifth and, in the case of news, one-quarter. The report prepared for Ofcom in 2015 by Oliver & Ohlbaum Associates¹ covering 2003-2013 noted that original-content investment by UK public sector broadcasters fell 24.7 per cent in real terms during the past decade. It said there had been "no significant volume loss and no noticeable quality loss" and audience satisfaction remained high. Yet, the report said: "Broadcaster budgets have been under pressure and, to deliver the desired level of originated content, they have moved towards cheaper genres." Ofcom also noted: "As licence-fee income has fallen in real terms, the last few years have seen the BBC reduce its investment in programmes in some key PSB genres, such as drama, current affairs, specialist factual and education."
 7. The BBC's public purposes, as set out in the charter are: **sustaining citizenship and civil society; promoting education and learning; stimulating creativity and cultural excellence; reflecting UK audiences; global outlook; delivering to the public the benefit of emerging communications technologies and services.** The NUJ believes these public purposes still hold good but there may be a case for providing levers and sanctions, so the purposes do not become a woolly wish-list.
 8. There is a case for reinforcing the BBC's public purposes by making direct reference to key genres. These (and this is not an exclusive list) should include news, current affairs, documentaries, natural history, arts, culture, entertainment, comedy, drama and programmes for children.
- **Sustaining citizenship and civil society:** the BBC plays a huge role in providing high-quality news, current affairs and political debate. Its role as an impartial broadcaster is crucial to this. The BBC is free from shareholder pressure, advertiser influence and the chase for ratings. People understand this and that is why the BBC commands a high level of trust. Ofcom's latest public service broadcasting review showed eight in 10 viewers (79 per cent) believed public service broadcasting fulfilled its purposes, such as trustworthy news and high-quality programmes that reflect the UK, a notable increase from 69 per cent in 2008. During the general election, BBC election coverage reached nine in 10 UK adults in the last week of the campaign. The so-called cost-cutting programme, Delivering Quality First, has led to the BBC scaling down its political programming. Panorama no longer has dedicated reporters. ITV has significantly retreated from its public service broadcasting commitments during the past decade. It produces fewer non-news/factual programmes and local news has been cut considerably. Ofcom allowed ITV local news to be reduced by a third in its latest 10-year broadcast licences for ITV, STV, UTV and Channel 5.

As it stands, the BBC is struggling because of cuts to staff numbers. Cuts to the Home Newsgathering department, which supplies reporters, camera crews, producers, broadcast trucks and kit to all BBC outlets (radio and TV) across the UK, has resulted in the Midlands bureau (geographically from the Welsh border to Great Yarmouth, Oxford to Chesterfield, including the Thames estuary and the rest of East Anglia) being covered by one bureau chief, two producers and two reporters. The bureau chief and the main reporter live outside the patch, in Wales. News is a seven-day-a-week operation, but weekend staffing in London is now at skeleton levels. Outside the M25, there are no staff members available, apart from a small team in the North of England. When major news stories break, staff are called in from days off.

The BBC is distinctive in that it provides news coverage from your doorstep to the darkest corners of the globe. The level of trust it commands cannot be bought. There is nothing that undermines democracy more than a media dominated by the state, a media mogul or international conglomerate.

- **Promoting education and learning:** the BBC has a long and distinguished history in promoting education and learning. For half a century, the Open University has produced programmes with the BBC. From the days when many people were given the opportunity to take degrees by watching late-night lectures delivered by professors in kipper ties, to many thousands of innovative, exciting education clips used in schools for all stages of the curriculum, the BBC has played TV teacher. BBC Bitesize, the Learning Zone and iZone are huge repositories of high-quality learning resources. The **BBC schools** website pulls together these resources: Newsround, the current affairs show for young people; Ten Pieces, which aims to open up the worlds of classical music, dance and digital art to young people; and BBC News School Report, which gives 11- to 16-year-old UK students a voice and the chance to produce their own news reports. These examples show the distinctive service the BBC provides:

- One pupil's struggle with anorexia: <http://www.bbc.co.uk/schoolreport/31954786>
- Pupils discuss why they self-harm: <http://www.bbc.co.uk/programmes/p01wdlpq>
- Northern Irish children and country music: <http://www.bbc.co.uk/schoolreport/31815070>

For grown-ups, BBC Four and Radio 4 provide an excellent and unparalleled array of documentaries on a wide range of subjects which enlighten, inform and entertain. These programmes may not command the viewing figures of Strictly Come Dancing, but they provide programming for a different group of viewers and represent a quality marker of BBC output. The BBC could also expand its education and documentary output by creating new partnerships with other academic institutions.

- **Stimulating creativity and cultural excellence:** every £1 of licence fee spent by the network generates £2 of economic activity in the creative sector. In the period 2011-12, the BBC generated £8.3bn for the UK economy. The licence fee is the single

biggest investment in the arts and creative industries in this country. In 2013-14, the BBC injected £2.2bn into the creative industries.

Gareth Neame, the executive producer of *Downton Abbey*, in an interview in the *Guardian*², said it would be madness for the BBC to stop making commercial programmes. He said: "I am the person who took *Downton Abbey* to ITV; I never picked up the phone to the BBC. My income and job is not dependent on the BBC ... However, it is wrong that people who are not practitioners believe market forces can just pick up the slack if the BBC is cut back. The BBC is a highly dysfunctional place, like all big organisations, but it is also 'our Hollywood', the only organisation big enough to make its own creative decisions. The proposal that it should stop making commercial programmes is a madness."

The Proms are an example of cultural excellence; a BBC institution which has become one of the premier musical events on the globe. If the BBC didn't do it, it just wouldn't happen. Who else would provide a concert series where you could see world-class performances for £5.00? Again, the BBC should create more partnerships with arts and cultural institutions.

- **Reflecting UK audiences:** the BBC must provide a service that reflects UK audiences. It must also have a workforce which does the same. This is an area which should be improved. The move to MediaCity, Salford, has made the corporation less London-centric. However, the Mailbox, the much-vaunted BBC facility in Birmingham which costs the BBC £2.14m a year, is half-empty. Apart from the Archers, the Asian Network is the last remaining network radio based in the city. Ofcom's Advisory Committee for Wales³ said Wales was served less comprehensively outside the BBC than any of the other UK nations, with weaker print media and commercial radio services offering a reduced challenge to the BBC in terms of a plurality of voices. One in five (21 per cent) viewers in Scotland and one in four (26 per cent) viewers in Northern Ireland felt they were portrayed negatively in PSB programmes. Ofcom found that more than half (55 per cent) of respondents from black ethnic groups felt they were under-represented in PSB programmes and a similar proportion (51 per cent) felt they were negatively portrayed. About half (51 per cent) of disabled people felt under-represented. Latest figures from the BBC show 13.1 per cent of its staff are from BME backgrounds; the industry average is 5.4 per cent. This must be addressed by the new governance structure (see below).
- **Global outlook.** This year, the World Service reached 210 million people. For many around the globe it is a vital service; the BBC is still able to expose the brutality and corruption of regimes which try to hide their acts by repression of the media. According to *The Soft Power 30* report⁴, compiled by the communications consultancy, Portland, the UK leads the world in soft power, putting it above Germany, the United States, France and Canada. "Soft power" is the term used to explain the use of positive attraction and persuasion to achieve global influence. The UK scored high on culture, digital, and global engagement. The World Service now

comes under the BBC's budget and is funded from the licence fee. This is already having an effect on the way it is being produced, with BBC news teams and World Service news teams being merged. There are fears that this will dilute the character, tradition and ethos of the service. The World Service provides an important and highly valuable service representing the UK abroad and reporting on global affairs but it should be funded by taxpayers not licence payers.

- **Delivering to the public the benefit of emerging communications technologies and services:** the BBC's Digital Media Initiative (DMI) was a £100m disaster but, on the whole, the BBC has been a major innovator in broadcasting technology since the birth of radio and TV. From the Radiophonic Workshop to BBC micro-computers to Ceefax then Freesat – a joint enterprise with ITV which allowed the change from analogue to digital – and iPlayer, which opened up view-on-demand, the corporation's engineers and scientists have been pioneers. The whole media landscape has benefited from the BBC's innovations. The Commonwealth Games were used to test 360 TV, a method of filming from all angles. The NUJ believes this work should remain one of the BBC's purposes, but more rigid accountability is necessary to ensure that the DMI-style fiasco is not repeated.

Q3. Should Charter Review formally establish a set of values for the BBC?

9. The NUJ does not see the need for Charter Review to “formally establish a set of values for the BBC”. The BBC, on the whole, has an ethos that is shared by its staff: a responsibility to its licence-fee payers; the need to remain independent; to maintain standards of accuracy and integrity in its journalism and to cherish British culture while reflecting and celebrating the diversity of its population.

Q4. Is the expansion of the BBC's services justified in the context of increased choice for audiences? Is the BBC crowding out commercial competition and, if so, is this justified?

Q5. Where does the evidence suggest the BBC has a positive or negative wider impact on the market?

10. According to the Barwise and Picard report for the Reuters Institute for the Study of Journalism⁵, without BBC TV the investment in first-run UK content would be 25-50 per cent lower. Ofcom's research shows ITV 1's investment in content is directly linked to the investment made by the BBC in BBC One.
11. Ofcom, in its latest review of public service broadcasting (PSB), in July 2015², said: “The approach to the BBC in the forthcoming Charter Review will be critical to the future of the PSB system overall ... It is the largest investor in new UK programmes, and the only major commissioner in certain genres, such as children's. It supports the wider creative economy both directly (e.g. through commissioning from the independent production sector) and indirectly (e.g. through investment in skills and

training). But as licence-fee income has fallen in real terms, the last few years have seen the BBC reduce its investment in programmes in some key PSB genres such as drama, current affairs, specialist factual and education. Charter Review will need to balance the need for the BBC to produce a range of high-quality content and innovate across all major platforms against preventing it from crowding out commercial innovation.” The watchdog adds that new services, such as Netflix and Amazon Prime, are “aggressively expanding and increasingly popular”. It said: “The evidence today is that these platforms are largely complementary to traditional TV viewing, rather than substitutional, although drama is one genre where some substitution appears to be taking place. However, these companies are evolving very quickly, using global scale to fund technology innovation and, increasingly, content investment.”

12. ITV’s profits are up 25 per cent. Great news for the shareholders, but not such good news, it seems, for the viewers who have been voting with their remote controls. The broadcaster’s share of viewing fell to 21.1 per cent from 22.2 per cent in the first half of last year. A drop in appetite for the main ITV channel was more pronounced, down to 14.8 per cent from 15.8 per cent last year, believed to be its lowest share on record. Adam Crozier, the broadcaster’s chief executive, had been otherwise engaged in a spending spree buying companies such as Talpa Media, maker of the BBC’s *The Voice*, Mammoth Screen and Twofour Group, rather than investing in his own staff.
13. News that Liberty Global, the owner of pay-TV company Virgin Media, had raised its stake in ITV to 9.9 per cent increased speculation of a buy-out of ITV, despite denials by the American owner, John Malone. Last year, Malone paid £550m for All3media, the maker of *Midsomer Murders*. If Malone, known variously as the cable cowboy, Darth Vader and Mad Max within the industry, took over at the same time as the BBC was being downsized and expected to produce only the unpopular bits of media eschewed by commercial broadcasters, what effect will this have on the UK’s cultural identity? Channel 5 is now owned by the American company Viacom and many of the UK’s major independent producers have been acquired by US broadcasters.
14. Sky reported annual revenues of nearly £11.3bn, with its like-for-like pre-tax profit rising 6 per cent to £1.196bn in the year to the end of June, 2015. Its total revenues increased by 5 per cent to £11.28bn. Rupert Murdoch’s company expanded with purchases in Germany and Italy and its UK and Ireland market increased with more than 12 million new customers signing up. His revenues in the UK and Ireland in 2015 were up 6 per cent to £7.8bn with operating profit up 12 per cent to £1.35bn.
15. These figures show a buoyant commercial broadcasting market, not one which has been crowded out by the “licence-fee-cushioned BBC”. Elsewhere, global players such as Amazon Prime and Netflix are flourishing and expanding.
16. Culture Secretary, John Whittingdale, seemed to be questioning why the BBC should be producing shows as *Strictly Come Dancing* and *The Great British Bake Off*, which

could be made by the commercial sector, when he spoke to The Guardian's chief culture writer, Charlotte Higgins, in July 2015⁶. While the case could be made for saying the BBC should not be buying up formats such as The Voice, why would you want to stifle the talent which brings about popular entertainment? The final of Bake Off was watched by 13.9m viewers (more than one in five of the entire population). Providing quality entertainment is a valid role for a PSB – as well as providing part of the licence fee's value, BBC entertainment has provided a benchmark for other broadcasters and programme makers. Programmes such as Sherlock and Dr Who are popular worldwide and are great money-spinners for the BBC.

17. In radio, the BBC provides services that are quite distinct from those provided by commercial stations. It might be the case that reducing the number of BBC services available will drive listeners to commercial stations when their chosen service has disappeared but the service they find will not be the same. Taking such action could well benefit commercial broadcasters but what benefit would there be for the listener?
18. The News Media Association, which represents owners of Britain's newspaper industry, blames BBC online news for the demise of local newspapers. More than 200 titles have folded in the past decade but this isn't because of the BBC – when the going was good, newspaper group managements milked the profits for their shareholders and executives, made unwise acquisitions and failed to invest in journalism. By the late 1990s, profit margins ranged from a minimum of 20 per cent to 35 per cent and more. When the recession came, advertising dried up and then failed to migrate to newspaper websites while newspaper groups continued to award their executives fat pay cheques and cut their staff to the bone. It's not that they aren't making money; profits are still coming in. The BBC claims it is the only news organisation committed to reporting the whole of the UK, community by community, region by region, nation by nation. If the website is severely downgraded, there is no evidence the newspaper groups will fill the gap. That said, the BBC needs to work in partnership with local media, to credit local papers for stories it follows up and hasten the rollout of the Local Live pilots, where local newspapers send a link to their strongest stories which then feature on the BBC News website.
19. Research by media analysts Enders showed that UK newspaper publishers have been damaged by the internet. The problem has been raising sufficient revenue from their digital platforms. They said: "To be blunt, the BBC plays no role in exacerbating these challenges." (*The BBC, the press and online news*, August 2015)
20. On cross-promotion, it is absolutely logical for the BBC to promote its programmes across its channels in the same way that it is entirely logical for, say, ITV to cross-promote its programmes across its own four television channels. Or for Sky to cross-promote its "694 television and radio channels" (source: sky4me.tv).

21. On the issue of contestable funding, it should be noted that broadcasters other than the BBC have made and continue to make programmes that might be considered to have “public service characteristics”. In particular, news, documentaries, drama and arts have all, over the years, had extensive input from ITV and Sky and continue to do so. For this reason, the idea of switching BBC funds to commercial broadcasters to provide such programmes is laughable and offensive. It would mean in effect, licence-payers contributing to the profits of commercial companies. Where children's programmes are concerned, a more imaginative solution might be sought. For example, Ofcom could make provision of children's programmes a condition of commercial broadcasters having a licence to broadcast.

BBC Funding

Q11. How should we pay for the BBC and how should the licence fee be modernised? Q12. Should the level of funding for certain services or programmes be protected? Should some funding be made available to other providers to deliver public service content? Q13. Has the BBC been doing enough to deliver value for money? How could it go further? Q14. How should the BBC's commercial operations, including BBC Worldwide, be reformed?

22. The method of funding the BBC appears to have been decided. As part of the BBC Charter Review consultation, Culture Secretary John Whittingdale said that, while he would prefer to move to a subscription model, the technology to do so was not yet available. He said he would close the loophole which allows people to watch the BBC on catch-up free; that is a sensible move. The NUJ supports the continuation of the licence fee, but would like to see research on other models, such as the German household-levy method or a tax on electrical equipment. The NUJ objects to governments raiding the licence-fee pot for other purposes. Licence-fee payers believe they are paying for the BBC's broadcasts and other services and not for backdoor government funding, such as the roll-out of broadband or licences for over-75s. The corporation's Director-General, Tony Hall, seemed to think he had secured a cash-flat deal, with an increase at CPI (Consumer Price Index), but it now appears the funding will be decided as part of the consultation process.

23. Media consultants Enders said: "The transfer of the over-75s subsidy loads a whacking extra cost onto the BBC, no less than £613 million in the latest annual accounts for 2014/15, but likely to be closer to £750 million by 2020/21. It is in no way compensated by the government's semi-commitment to let the licence fee rise in sync with the CPI, pending Charter Review, or to pad it out with several ameliorating factors, such as modernising the licence fee to include catch-up in households without TV sets."

24. The BBC has made substantial savings as part of the so-called Delivering Quality First cost-cutting programme – by 2017 more than £1.5bn of savings will have been made. The budget for news has been cut by a quarter. On 2 July, 2015, consultant

PwC ranked the BBC among the most efficient public sector organisations. Its overhead costs were about 8 per cent and due to fall to 7 per cent, compared with the public sector average of 11.2 per cent and the regulated industry average of 8.8 per cent. The decline in the proportion of households with a television means the BBC's income in the final year of 2016/17 is projected to be more than £150m less than was predicted in 2011. There are no signs of how this shortfall can be made up. There is very little left to salami-slice and, as matters stand, whole services, such as local radio, could be axed.

25. The low cost of the licence fee has been accompanied by savage savings in recent years which have directly affected the people who make the programmes. They have lost jobs and seen their pay shrink in real terms. At the same time, much of the BBC's senior management has been rewarded with large salaries, new posts with obscure job titles and huge payoffs. The NUJ would like to see less spent on management and more on the people who create and deliver the output.
26. At its 2014 Delegate Meeting (DM), the National Union of Journalists adopted the following policy regarding BBC remuneration: BBC senior management salaries should be capped at a figure no higher than 10 times the lowest-paid staff member. No one engaged by the BBC should be paid less than the full-time equivalent of the London Living Wage. There should be a maximum BBC salary of £150,000 per annum (including bonus payments, car allowances, pension top-ups and any other benefits).
27. In 2014/15, BBC Worldwide, the main commercial arm of the corporation, generated headline profits of £138.6m plus headline sales of £1,001.8m and returned £226.5m to the BBC. Selling popular programmes makes commercial sense, especially if the profits are ploughed back into the BBC rather than the shareholders of a privatised company.
28. The NUJ believes there must be a mechanism which protects decisions on the BBC's funding from political interference. The corporation should not be in a position where the Prime Minister of the day can make bully-boy "jokes" to the BBC's political editor that he can shut the BBC down.

BBC and governance

Q15. How should the current model of governance and regulation for the BBC be reformed? Q16. How should Public Value Tests and Service Licences be reformed and who should have the responsibility for making these decisions? Q17. How could the BBC improve engagement with licence fee payers and the industry, including through research, transparency and complaints handling? Q18. How should the relationship between Parliament, Government, Ofcom, the National Audit Office and the BBC work? What accountability structures and expectations, including financial transparency and spending controls, should apply?

29. It is obvious to all, including its chair Rona Fairhead, that the BBC Trust is a dead duck. Watching the BBC's top brass passing the buck in front of the Public Accounts Committee, in March 2015, was an unedifying spectacle. The NUJ believes many of the recent problems in the BBC were caused by the top managers of the organisation being totally disconnected from the journalists and creative programme makers at the corporation. That is why the NUJ believes staff should be a part of whatever governing structure replaces the trust. Staff rang the alarm bells when things went wrong, but nobody listened. The new structure should be democratic and accountable. It should include representatives of BBC staff and the licence-fee payers and not just provide three-day-a-week sinecures for establishment figures. It should be able to challenge the BBC's programming and management and provide independent financial scrutiny, for example via the National Audit Office. Whistle-blowers must be allowed to report perceived misdemeanours. The new governing structure would have to be completely independent of government and part of its role would be to maintain that independence – although subjected to scrutiny by select committees and Parliament.
30. Any new governance structure should take the role of a watchdog to ensure the BBC, in terms of its workforce and programming, represents the diversity of its licence-fee payers. It should have access to sanctions if targets are not met.
31. Ofcom needs to take on a greater role in its scrutiny of the BBC. The corporation has a poor record of employing the BME population in front of and behind the camera. In January 2015, the Lords Communications Committee said of the broadcasting industry there "simply weren't enough women". Lord Best, the committee's chairman, said women "are under-represented, both as staff and as experts, in news and current affairs broadcasting". Ofcom should have a beefed-up role in ensuring equality monitoring at the BBC and should have a range of sanctions, but handing the governance of the BBC wholesale to Ofcom would be a mistake. Sharon White, Ofcom's chief executive, said the watchdog could take on the wider regulation of the BBC, but ruled out absorbing the governance role of the BBC Trust, saying she would "draw a line in the sand" over the issue.
32. At its 2014 DM, the NUJ adopted the following policy aimed at ensuring that licence fee payers and the BBC workforce are represented in the governance of the BBC: The BBC Trust [or its successor] should be one-third elected by licence-fee payers, with a further third of its members elected by the BBC workforce, whether journalists, caterers, production and technical staff or cleaners. The BBC Trust [or its successor] should exercise its existing power to appoint non-executive directors to the BBC executive board and accept the nomination of staff members elected by the BBC workforce to make up one-third of the board, with one seat reserved for staff on the remuneration sub-committee.

Should the existing approach of a 10-year Royal Charter and Framework Agreement continue?

33. The service licence for commercial TV is 10 years, so a 10-year Royal Charter makes sense.

Conclusion

It is illogical to believe that reducing the size and scope of the BBC will in any way benefit viewers and listeners in the UK. The reverse is true. Creating a smaller BBC will answer the ideological motives of some politicians and the commercial motives of newspaper owners and television services which charge by subscription. But it will bring great harm to public service broadcasting. It will mean the people of the UK will have reduced choices in their viewing and listening and they will have to pay more for them.

The NUJ has members working in all the UK's broadcast media. We support each of them, in public service and commercial sectors. The existence, size and scope of the BBC in its present form do not threaten our colleagues in the commercial broadcasting sector or in newspapers.

The question is this: if we were to reduce the size and scope of the BBC, which services would be cut? Because, whichever they might be, an individual licence-payer somewhere will be affected and will either lose their programme or online service or find they have to pay for another one from a commercial operator. They will lose and the operator will gain. This is wrong because we believe the interests of the audience should come first.

The BBC belongs to the nation

References:

1. Oliver & Ohlbaum Associates, *Public Service Broadcasting in the Internet Age – Trends in TV Content Investment* (originated-content investment by the four UK PSBs between 2003 and 2013) published 02,07,2015 <http://stakeholders.ofcom.org.uk/consultations/psb-review-3/statement/>

2. *We don't have to have completely happy endings at Downton Abbey*, by Maggie Brown, The Guardian, Sunday, 9 August 2015, <http://www.theguardian.com/media/2015/aug/09/downton-abbey-ending-garety-neame>

3 *Public service broadcasting in the internet age: The Nations of the UK and their regions*, 2 July 2015, http://stakeholders.ofcom.org.uk/binaries/consultations/psb-review-3/statement/PSBR_natreg.pdf

4 *The Soft Power 30*, Portland, <http://softpower30.portland-communications.com/>

5 *What if There Was no BBC Television? The net impact on UK Viewers*

<http://reutersinstitute.politics.ox.ac.uk/publication/what-if-there-were-no-bbc-television>,
February 2014

6 *The battle for the BBC*, by Charlotte Higgins, Tuesday, 14 July 2015,

<http://www.theguardian.com/media/2015/jul/14/battle-for-the-bbc>: John Whittingdale;
“There are some areas where I think the BBC is way outside the definition of what I call public-service broadcasting, shows where quite obviously they are copying a format which is already available in the market, such as *The Voice* ... Is there a public-service argument for *Strictly*? Debatable.”

Appendix

Only the BBC!

The NUJ's members in the BBC are proud of the corporation's role as a public service broadcaster. This is what they say about just a few of the programmes they believe show the corporation at its best.

Investigative journalism

Panorama's exposure of the abuse of vulnerable adults at Winterbourne View Hospital is an example of the BBC's excellent investigative journalism, despite the many cuts to the news budget. Joe Plomin, producer director of Panorama, said: "No other broadcaster in the world invests as seriously in the sort of undercover investigations I produce – nor would they. It could never make commercial sense. The sort of long-term infiltrations of institutions where all else has failed and where complaints have been ignored would not happen outside of the BBC, at least not in the way we manage them over very long periods. I worry whether salami slicing or outsourcing the BBC could one day have an unintended consequence. Could it mean that I am told of terrible abuse, but am not able to investigate it? And where all agencies have already failed, where complaints have been ignored, what would that mean for the vulnerable who had turned to us?"

At the heart of the community

BBC Radio Lincolnshire has been at the forefront of innovative projects, bringing high-quality arts events to a part of the world often decried as a cultural desert. Lincoln Lip Dub was a community event that could only have been organised by local BBC, which celebrated the historic heart of this cathedral city. It involved creating a film with more than 500 members of the public and 43 community groups, who danced and sang their way through

the city's streets. It has been viewed by about 200,000 people around the world and has played a role in promoting the city to visitors. The radio station also took a major part in city's celebration of the anniversaries of the Magna Carta and the First World War. In the past year, the station provided comprehensive coverage of local and national elections, organising and broadcasting hustings from each constituency; preparing constituency profiles, adding live coverage and reaction from every election count, far outstripping the efforts of commercial radio.

BBC Radio Sheffield's week-long series in March marked 30 years since the end of the miners' strike and assessed what progress former pit communities had made since the mines shut down.

Westminster

BBC Parliament & Democracy Live put the politicians on air unedited and with little or no commentary. Many MPs love that and support it. No commercial broadcaster delivers that level of parliamentary coverage.

The Political Research Unit produces detailed internal briefs on Parliament, political parties, elections etc, for the whole of the BBC. It has been described as the envy of other broadcasters.

Voice – and eyes – of the people

The BBC's user-generated content hub brings together eyewitness accounts from citizens across the globe. It was the tsunami on 26 December 2004 which led the way in this brand of reporting. Since then, events such as the terrorist attack in London on 7 July 2005, the Buncefield fuel depot fire, protests in Iran and Burma, where journalists had been banned, the London riots of 2011 and the Arab Spring, people on the ground have sent their pictures and tweets to the BBC. The journalists on the hub check every image, video or key contact before broadcasting them, to make sure they are genuine.

Cultural identity & community values & faith

Radio Cymru is the only national radio station in Welsh, providing a full range of programmes which no-one else would make, from political discussions to hymn singing. Cymru Fyw is the only national online site in Welsh.

BBC Local Radio's commitment to two hours of faith-based local content each Sunday morning is unrivalled in any other media, giving a vital platform to sharing and exploring an aspect of our community values which is often referenced but seldom investigated.

BBC Radio 3's Choral Evensong and Choral Vespers is the only example in the world of an hour's live sacred classical music performed to the highest standards by a different line-up of top professionals each week. It is broadcast (and repeated) in perfectly-engineered quality - but at staggeringly low cost - for the enjoyment of music lovers from any faith - and none - in its original authentic liturgical context.

BBC Radio 4's Sunday programme is the only example of rigorous, balanced, international, multi-religion and ethics news and current affairs, factual and features journalism in the world.

The Asian Network connects the 3 million UK-Asian population like no other commercial organisation. Especially when it comes to news, the Asian Network covers high-impact stories right from the heart of the Asian community, because we know what matters to our audience. You won't find a newsroom in any other organisation that can do what we do.

Public-interest journalism

As a correspondent, the BBC gives me time to find and develop original stories of public interest. Recent examples include a story about Libyan soldiers who sexually assaulted women in Cambridge and police confusion in three forces over which should attend a motorbike crash on the border of three counties. Both stories were picked up nationally, with extensive coverage.

Joyously highbrow

A History of the World in 100 Objects – only Radio 4 and only the BBC could undertake a project that offers its listeners a history of the world, as told through 100 hundred objects in the British Museum's collection. This unique partnership project between two leading public sector organisations has had 40 million downloads worldwide. It has been described as "perfect radio" (Independent) and "joyously highbrow ... deserves to take its place alongside television classics such as Kenneth Clark's Civilisation and Jacob Bronowski's The Ascent of Man" (Telegraph). Shakespeare's Restless World – a 20-part series, also presented by Neil MacGregor, was a further result of this partnership as was the acclaimed Germany: Memories of a Nation.

BBC Radio 4

A special edition of **All in the Mind**, to mark the programme's 25th anniversary won the Mind mental health radio award in 2014. There were some very powerful and moving stories from listeners about not only their experience of mental health but their

relationships with people around them and how the programme had in many cases changed their lives.

Bookclub is a fantastic opportunity for ordinary people to meet the world's leading authors in an intimate setting to discuss their novels. We often welcome groups of students from schools and sixth form colleges. We also support smaller communities through Outside Broadcasts from small literary festivals – not just the big ones like Hay, Cheltenham and Edinburgh which enjoy the support of major newspapers.

Digital success: I'm working on a series about UK computer pioneers since the 1940s and it is clear that the drive in the 1980s to release the BBC Microcomputer System, and the associated educational programmes, such as Making the Most of the Micro did an enormous amount to start a huge boom in the UK's software industry. Children who learned coding on the Micro went to form companies that created computer games, start software houses and begin the big internet sites we have today. The new BBC **Make It Digital** season in 2015 aims to inspire a new generation of coders by handing over a new piece of software called the Microbit free to every 11-year-old in the UK to help teach them how to code.

The **Radio 4 Appeal** is a unique BBC initiative to support the charity sector. Every week we work in partnership with a charity, giving an invaluable chance, particularly for small charities, to become more widely known and reach new potential donors. The charities are scrutinised so minutely before being given a Radio 4 Appeal that to have achieved this is considered a seal of approval in the charitable world and often leads to further donations.

The Infinite Monkey Cage is the programme that started the boom in combining comedy and science, winning a Sony Gold prize (radio's equivalent of an Oscar). It appeals to young audiences and smashes through the boundary between science and our wider culture.

The Life Scientific - where else but Radio 4 can you find a scientific discussion on weekday prime-time radio (09.00)? It doesn't even have the draw of a big-name presenter. Only the BBC would dare to try such a show. Everybody said it would fail, but it has not just worked but has become hugely popular beyond its target audience and has won a listeners' award.

BBC Radio 3

The BBC Proms is the world's biggest music festival and is shared across the globe via radio, television and multiplatform. In 2015 there were 88 concerts and more than 80 complementary indoor and outdoor events. Well over 300,000 tickets were sold – 37,500 of them to first timers at the Proms and 8,600 to under-18s. **The Wireless Nights Prom**, a 2015 collaboration between Radio 3 and Radio 4, brought a whole new audience to classical music <http://www.bbc.co.uk/events/e5q5v2#b068tsj1>. Presenter Jarvis Cocker weaved story, song and classical music into a unique event to be enjoyed both at the Royal Albert Hall and at home.

It's often claimed that **Breakfast on Radio 3** is "aping" Classic FM, due to its high proportion of shorter, well-known classical pieces. But spend half an hour listening to one, then the other, and you'll hear there's a world of difference, musically, in presentation, and in station sound.

Through the Night on Radio 3 is produced by the BBC and shared with European Broadcast Union broadcast partners across Europe. It's full of unique music and live performances across the world. You cannot hear these performances on CD. The range and diversity of classical music played in Through the Night is enormous. There is no other programme on UK radio like it.

Radio 3's **The Verb** entertains while taking writers and writing seriously. We support talent by investing part of the budget in commissioning new writing. In collaboration with the Arts Council and writing organisations, we mentor new writers from across the North – a region which is under-represented in the national media.

Big themes

Themed days such as Democracy Day <http://www.bbc.co.uk/news/world-30734123> and Freedom 2014 <http://www.bbc.co.uk/news/world-25683135> brought together a range of the BBC's departments and platforms to create these unique events.

BBC training

As well as its breadth of programmes, the BBC also provides world-class training for not only its staff but also for workers the wider creative industries. The BBC Academy works across the BBC and with outside partners such as Creative Skillset. Much is offered online from online courses open to everyone to podcasts and craft skill training videos, in an industry where training opportunities can be rare, let alone free. The BBC Academy also runs entry level schemes, such as apprenticeships, desperately needed to bring in new talent and increase diversity in the industry. It spearheads and runs BBC and industry campaigns to increase diversity on and off screen, with events such as Expert Voices, Women in Radio and BAME Welcome Back for Black, Asian and minority ethnic professionals.



BECTU

BECTU response to the DCMS Green Paper on BBC Charter Review

October 2015

The Broadcasting Entertainment Cinematograph and Theatre Union represents 25,000 workers in the media and entertainment sector, covering film and TV, radio, theatre, and events. Over 4,000 of them work directly for the BBC, with many more employed by service partners who run the BBC's buildings estate, technology, transmitter network, TV playout systems, and many more functions.

Thousands more members work in the independent production sector, providing top-quality programming for the BBC's TV channels.

We believe that the BBC provides work-class services in TV, radio, and online, for an unbeatable price. It is a major contributor to the UK's cultural sector as the largest single commissioner of written work and new musical compositions, and reaches into the community through its network of local radio stations.

The BBC's output is distinct from all its commercial competitors, and, in the field of radio in particular, there is no UK operator who comes near the BBC's breadth and depth of content. In TV, the BBC has a proven track record of offering a mix of quality drama, documentary, comedy, and news which serves a wide UK audience well.

There appears to be no public appetite for a reduction in the BBC's services, nor any withdrawal from producing popular programming, including reality TV and entertainment, which appeals to large audiences.

Our preferred outcome to the Charter renewal debate would be a BBC that continues as the cornerstone of public service broadcasting in the UK, and a continuing Licence Fee funding system that allows the BBC to continue offering the wide range of content that has made it the envy of broadcasters, public and commercial, across the world.

1. How can the BBC's public purposes be improved so there is more clarity about what the BBC should achieve?

The BBC has performed well within the statement of the public purposes introduced at the beginning of the current Charter in 2007. It has contributed to civil society, promoted learning, stimulated cultural excellence, represented the UK's communities and put the UK on the world stage, and remained at the cutting edge of distribution technology.

However, we believe that the BBC's public purposes should be extended to cover three specific objectives:

There should be a specific obligation on the BBC to produce a full range of content genres in-house, alongside programmes that may be commissioned from the independent sector, whether in TV or radio.

Developments in the UK's TV production sector have led to many independent producers becoming subsidiaries of broadcasters and other distributors. This demonstrates the business logic of operators running TV channels having a steady supply of programming over which they have ultimate control, and full rights ownership.

The BBC should continue to emulate this model by maintaining sufficient in-house programme making capacities, across all genres, to retain a critical mass of talent and experience which will inform, influence, and create, future output.

Loss of this critical mass, in any programme genre, will in our view be a loss for the entire UK production sector, which often looks to the BBC to set standards of excellence.

The BBC should have targets for delivery of vocational training in all roles involved in programme production and the general broadcasting sector.

For many years the UK has been one of the world leaders in film, TV, and other broadcast content production. It is the second largest exporter of audiovisual product after the US, and much of this success has been due to the provision of first-class training in the sector, coupled with opportunities to learn on the job in the company of work-class professionals.

A key part of this, historically, has been the BBC's contribution to industry training, mostly through workers in the industry spending some part of their careers, mostly at the beginning, working for the BBC, and benefiting from the extensive in-house training that has been offered.

With casualisation of the sector still growing, and fewer permanent jobs or long-duration contracts, workers are having to turn to their own means to obtain the training they need throughout their careers, in an industry which is subject to continual technical change and renewal.

A commitment to continue offering high-quality training to the industry should become one of the BBC's public purposes, and should be factored into its funding.

Employment within the BBC should be secure and properly rewarded.

Casualisation in the radio, TV, and broadcasting sector has had an impact on the demographics of the workforce. New entrants are increasingly being expected to pay for their own training, and work for extended periods either on token wages, or working for nothing as ostensible interns or work-experience placements.

This has narrowed the field of new entrants to those who can afford the many costs of establishing themselves in the industry, while earning little or no pay initially. A second effect has been the reduction in permanent posts within the sector, which has had a particular effect on women workers, who often need a degree of predictability in their working lives due to caring responsibilities, coupled with a need for flexibility on the part of their employer.

The informal nature of engagements in the casualised workforce, as opposed to structured recruitment in more stable employment environments, has led to a fall in the number of entrants from

black and minority ethnic backgrounds, and those with disabilities.

The BBC is one of the few broadcasters with the scale to create permanent jobs, and longer-duration contracts, given the vast amount of continuing activity going on in the organisation. Amongst those broadcasters, only the BBC can be directed to ensure that a significant proportion of its workforce is in stable employment, with adequate reward, and is diverse in a way that reflects the society it serves.

2. Which elements of universality are most important for the BBC?

BECTU believes that the BBC should continue to offer a full range of services, covering all programme genres, to the widest possible audience, free at the point of consumption.

One of the BBC's great strengths is that its range of content from popular Saturday night TV programming, to niche audience offerings away from peak time, ensures that almost the entire population, and therefore the entire licence-paying community, interact with the BBC at some point in an average week.

The breadth of services, and multitude of platforms through which they can be accessed, is crucial to the BBC's contribution to UK culture and civil society, and universality in range and audience is essential.

We do not accept the argument that the BBC should, in some way, rectify market failures by serving only specialist audiences, while leaving programmes with mass appeal to the commercial sector. The BBC has brought genuine innovation to popular programming, and it is an important link to many licence-paying households.

We acknowledge the Green Paper's comment that the BBC may be "underserving" some sections of the audience, and would point to lower-paid and more vulnerable parts of society as examples. But we believe that popular programming can be an entry point to the BBC for these groups, and should not be dropped as part of any strategy to resolve problems of underservice.

3. Should Charter Review formally establish a set of values for the BBC?

The BBC's values should be informed by its public purposes, and other broad objectives as contained in the new Charter, not through any political process. As a public institution it is already expected to have the highest standards of probity and integrity, and already has in place extensive and transparent mechanisms whereby any lapse in those standards can be investigated.

As a broadcaster, the BBC is expected to maintain editorial independence, integrity, and honesty, and already has in its public purposes the objective of accurately representing the UK, its people, culture, and civil society institutions.

As an employer, we have suggested that its public purposes should be extended to include employment of skilled workers across the full range of programme genres, stable and secure jobs for a diverse workforce, and a commitment to play a key role in training for the industry.

A fully-comprehensive list of public purposes for the BBC should be a sufficient definition of how it is expected to function, and its core values should be inferred from those purposes, rather than being separately codified, which will lead to duplication and confusion.

4. Is the expansion of the BBC's services justified in the context of increased choice for audiences? Is the BBC crowding out commercial competition and, if so, is this justified?

In BECTU's view, the BBC's range of services is at risk of contracting, not expanding, due to the pressure of the Licence Fee freeze in the current Charter, and the rising costs that programme-makers and broadcasters face.

If the BBC is to continue as an independent and publicly-funded broadcaster without advertising, the Licence Fee, or similar household levy, appears to be the only effective financing model. If that is the case, the BBC has to be seen to offer a similar range of choice to audiences as the many commercial operators who have grown thanks to the arrival of digital distribution.

It can be argued that the very existence on some UK platforms of hundreds of commercial and other TV and radio channels is proof that the BBC is not crowding out the competition, despite the increase in services it offers.

UK consumption of audiovisual content has expanded faster than in almost any other country in the world, and the market for production and distribution has grown accordingly. It makes sense that the BBC should grow with the market, or otherwise risk being left behind as a minor provider, with limited services, whose brand would be at risk of being lost as competitors launched new channels and services on new and existing platforms.

A slimmed-down BBC would be at greater risk of being crowded out by its commercial rivals, than they would be at risk of losing market share to the BBC.

5. Where does the evidence suggest that the BBC has a positive or negative wider impact on the market?

Looking at the evidence available on the performance and profitability of the BBC's main market competitors, it is hard to argue that they have been damaged by the BBC's presence.

In their most recent trading figures, BSkyB reported profits increased by 16% year-on-year, ITV profits were up by 25%, BT was up by 14%, and Virgin Media saw an increase in operating profit for 2014 of 41%.

These figures refute any claim that the BBC's direct competitors are suffering commercially from its presence in their markets.

In the online world, the BBC's presence has not prevented the rise of many new content providers, whose revenue streams are, in part, dependent on subscription or pay-per-view income from consumers, despite the existence of free content from the BBC. Netflix is an example of an online provider expanding at rapid speed, and claims that the BBC is damaging the prospects of similar operators are not supported by the evidence.

Local newspapers may complain that the BBC's local radio services present unfair competition, but their decline needs to be viewed in context. In the year to August 2015, local publishers experienced falls in circulation mostly ranging from 10-15%, compared to a drop in readership of the national press of just over 10%. This points to a secular decline in consumption of print news across the UK, not only where the BBC has local stations.

Figures for traffic on local newspaper websites contrast with this, suggesting that online consump-

tion of online news, supported by advertising, is increasing rapidly. Trinity Mirror, one of the largest local and regional publishers, reported an increasing web traffic to its sites of more than 90% in the year to August 2015, and other publishers reported that the boost in online traffic had more than cancelled out lost print readership over the period.

It appears that the BBC should not be blamed for the fall in local newspaper print circulation.

6. What role should the BBC have in influencing the future technological landscape including in future radio switchover?

As the single largest player in UK radio, and significant TV operator, the BBC is an obvious party to any future technological developments in the sector. Its research department has historically led the way in breakthrough technology, although cuts in funding, and an increased interest from manufacturers in primary research have reduced its role.

Nevertheless, BBC Research and Development is an important agent in the UK, and world, broadcasting technology sector. Many component parts of digital TV distribution technology, including ever-improving compression systems, owe their existence to work done within the BBC.

One of the BBC's advantages in influencing the technological landscape is that it can combine technical expertise with real-life applications in TV and radio production setting, all within a single organisation.

As an organisation that is still regarded as an authoritative commentator on broadcasting technology the BBC should be encouraged to continue its R&D work, but this must be factored into the BBC's future funding.

On the issue of future radio switchover, the installed base of analogue receivers is far greater than that of analogue TV receivers was when the switch to DTT took place. This poses a major problem for switchover, with more than 20 million households needing to replace up to five or six devices, without the cheap option of an intermediate digital receiver box, as was available in the TV switchover.

Nor, for many listeners, will there be a perceptible improvement in reception quality. Given the BBC's close connection with radio audiences, it should be a partner in the switchover process, not just in decisions about technology, but also in the crucial decision about timing.

7. How well is the BBC serving its national and international audiences?

The BBC is still the UK's largest producer and commissioner of original UK TV and radio content, and has taken significant steps in recent years to ensure that programmes are originated from across the UK, not just in London and the South East of England.

However, the share of programming among the Nations, and the major cities of England, is somewhat uneven, and the decline of BBC programme-making in Birmingham is particularly alarming, given the large conurbation in the region, and a population that includes a significant number of black and minority ethnic households.

At national level, we believe the BBC should do more to ensure portrayal in dramas, and presentation in other programming, of the full diverse range of citizens in the UK, and should take note of the many surveys revealing that BAME groups, as well as older women, feel they are under-repre-

sented.

Internationally, the BBC's service to audiences is emphatically demonstrated by the growing sales of its TV programmes for distribution in foreign territories, together with the continuing growth in listeners to the BBC World Service.

8. Does the BBC have the right genre mix across its services?

Genres in TV that make a significant contribution to the UK's cultural sector include high-end TV drama, wildlife and other long-form documentaries, and high-budget entertainment programming.

These genres test and improve the skills of the UK production workforce, and provide significant employment for the duration of the production process. They are also a proven success with audiences, and the recent fall in levels of high-end production, particularly drama, is regrettable.

There has been a growth in reality-based factual programming, some of which works to high production values, and represents a real employment opportunity for workers in the sector. On the other hand, many reality programmes are produced on very low budgets, do not offer industry workers a chance to acquire new skills they can apply elsewhere, and are not a good opportunity for overseas sales. An actual format may well be sold abroad, but it is unusual for the higher-value, UK-produced, programme to be bought by overseas distributors.

Reality programming may have become an economic necessity for the cash-strapped BBC, since it fills airtime at modest cost, but the BBC's reputation at home and abroad needs to be sustained by quality output, particularly home-produced dramas.

In radio, the BBC is the world's most prolific producer of spoken word programming, and dramas, and the industry that has grown up, inside and outside the BBC, to support this level of activity is unique.

There should be no further reduction in the quantity of high-end radio drama produced by the BBC, and the range and volume of spoken word programming should be maintained, partly to support and encourage the development of writers and performers who will go on to work across the UK cultural sector.

9. Is the BBC's content sufficiently high quality and distinctive from that of other broadcasters? What reforms could improve it?

Research indicates that audience appreciation of the full range of BBC output remains high. It is a significant producer of high-end TV drama, and produces and commissions more original children's programming than any other broadcaster.

Anecdotally, audiences can often perceive a distinction between BBC programmes, and those in similar genres from other producers. This is particularly true in output areas like sport, drama, and national events, where the BBC has a critical mass of talent and experience, and a commitment to the highest production values.

There are two reforms that could improve quality and distinctiveness. Firstly, programme budgets must be restored, in real terms, to the levels prevailing before the 2010 Licence Fee freeze. It is a tribute to the BBC staff and many freelancers producing the output that quality has remained at

Income restored to 2010

the BBC's high level despite funding cuts.

This has come at the cost of too few workers on productions, and too little time to perfect the product. Staff and freelancers have been put under immense pressure to increase productivity through dangerously long working hours and work on days off, and frequently have taken time or cash-saving short-cuts in the production process which undermines quality. This can only be rectified with adequate funding.

Secondly, the distinctiveness of BBC programming will be improved by more frequent portrayal of the UK's diverse population, in terms of gender, ethnicity, and age. Much of the audiovisual industry is concentrated in the South-East of England, and a stronger flavour of communities outside this area will increase audience appreciation, and therefore support for, and engagement with, the BBC.

10. How should the system of content production be improved through reform of quotas or more radical options?

BECTU is opposed to proposals for the removal of a guaranteed level of in-house production, as well as the creation of a wholly-owned Limited subsidiary to compete against commercial rivals for BBC programme commissions in many genres.

We believe that the current system of content supply provided a healthy mix of independent production, with in-house programme-making, while ensuring that the BBC retains a critical mass of production talent in every genre.

Experience suggests that programme ideas being pitched in a fully-commercial environment will tend to be less risk-taking and innovative than those that can be generated in the safer confines of an in-house production department.

This will be especially true if commercially-competitive BBC production unit devises programmes that can be pitched to the commercial market if they are unsuccessful at winning a commission from the BBC.

Efforts within a separated production unit may be directed at genres and programme ideas that will appeal to large audiences, and win many sales overseas, at the expense of niche and specialist programming that does not command such interest, or such high fees.

11. How should we pay for the BBC and how should the licence fee be modernised?

BECTU believes that the Licence Fee, or a similar household levy collected independently from taxes, is the most appropriate, and only workable, funding system for the BBC.

The level of Licence Fee needs to take account of the six-year freeze in the current Charter, and the burden of funding the over-75 licence concession, the World Service, and Welsh channel S4C. We have expressed our concern at the new Licence settlement, reached this summer, before the public debate had really begun over the BBC's future.

Setting a funding level before confirming the scope and scale of the BBC's future activity really does put the cart before the horse, and rules out a Licence Fee which is sufficient to fund the existing range of services on offer, which we believe is the will of most Licence payers.

Alternative funding by direct government subvention would undermine the BBC's independence, and the introduction of advertising would disrupt the rest of the UK broadcasting market.

The introduction of subscription services would contradict one of the founding principles of the UK's historic and successful public service broadcasting sector; namely that services should be free at the point of consumption. Depending on the choices made by a subscription consumer base, it could also dramatically alter the diversity of the BBC's output, with less popular, probably specialist, content disappearing.

Funding the BBC on the basis of public service broadcasters in the USA, funded as they are by pledge drives and telethons, is likely to produce the same disappointingly low levels of income.

By a process of elimination, the Licence Fee, with all its shortcomings, emerges as the best option for funding the BBC.

BECTU supports the principle that users of digital devices who have no TV licence, but stream BBC services, or use the catch-up iPlayer, should be obliged to contribute, and we would welcome the introduction of technology which would make this possible.

12. Should the level of funding for certain services or programmes be protected? Should some funding be made available to other providers to deliver public service content?

We support the continuation of guaranteed in-house programme-making, and this objective might be supported by a ring-fence around a proportion of income to be used for this purpose. Similarly, our preferred public purpose of training for the industry could benefit from a similar provision.

However, any move to prescribe exactly how the BBC disburses its income would need to be carefully considered, after full consultation with the BBC and any other stakeholders, to avoid unintended consequences.

BECTU does not believe that funding should be made available to other providers. Without a guarantee of in-house programme-making, the BBC's commission spend is already planned to be fully contestable, and any hypothecation of income adds to the risk that critical mass in some production areas could be lost if funding is diverted to the commercial sector.

13. Has the BBC been doing enough to deliver value for money? How could it go further?

In the experience of our members, the BBC has been in cost-cutting mode for almost 15 years, and we strongly refute the Green Paper's implication that there are still inefficiencies that need to be dealt with.

Our members have been producing ever-increasing levels of output, despite thousands of job losses, changes to terms and conditions, and reduced staffing levels.

With the exception of executive pay, where we believe too little has been done to moderate salaries and bonuses, we can see no areas where further shaving of costs can be done, and indeed have argued for the restoration of adequate Licence funding to relieve the many problems caused by the squeeze on budgets.

Any further cuts in real funding levels will inevitably lead to the BBC considering the closure of some services, since "salami slicing" has gone as far as it can go.

14. How should the BBC's commercial operations, including BBC worldwide, be reformed?

In BECTU's view, BBC Worldwide makes a major contribution to the BBC's income with profits from commercial exploitation of content, and should be allowed to continue doing so. It is also a major investor in BBC production, and has partially made up the shortfall in Licence funding in recent time.

We would strongly resist any move to sell off all or part of BBC Worldwide, since this would deprive the BBC of an important income stream, and undermine its public purpose of showing the UK to the rest of the world.

15. How should the current model of governance and regulation for the BBC be reformed?

The current governance model is problematic, with the BBC Trust sometimes playing the role of a disconnected public advocate, and on other occasions attempting to micro-manage BBC activities. There is a strong argument for change.

If this is to be a single management board, regulated by Ofcom as seems popular at present, we would make two points.

Firstly, any new board must have adequate representation from licence payers, stakeholders in the cultural sector, and staff and other workers who help to produce and distribute BBC content.

Secondly, we have reservations about Ofcom being appointed as the final regulator. Its roots are in the commercial broadcasting sector, although there has long been an overlap with public sector broadcasting, and we would be concerned about its ability to properly reflect the views of Licence payers, and the national and regional interests of UK citizens who use BBC services.

16. How should Public Value Tests and Service Licences be reformed and who should have responsibility for making these decisions?

We support the current framework, but believe that Licence Fee payers and those who work for and with the BBC should have a greater say in decisions about changes to BBC services.

17. How could the BBC improve engagement with licence fee payers and the industry, including through research, transparency and complaints handling?

We believe that the current processes are adequate, taking account of the enormous volume of output the BBC generates.

18. How should the relationship between Parliament, Government, Ofcom, the National Audit Office and the BBC work? What accountability structures and expectations, including financial transparency and spending controls, should apply?

BECTU believes that Parliament should have a greater say over the regulation and funding of the BBC, while acknowledging that its independence from government is paramount.

We have particular concerns that the last two renegotiations of the Licence Fee happened behind closed doors, with no public input whatsoever. For an institution that is funded directly by the public, and should be run in their interests, this method of determining funding levels is unacceptable.

19. Should the existing approach of a 10 year Royal Charter and Framework Agreement continue?

BECTU supports the concept of long-duration Charter periods, to offer predictability and stability to the BBC, and would also support the extension of the next Charter from 10 to 11 years to separate debate about the BBC's future from the cycle of General Elections. This should enable a calm and measured debate about the organisation, at a time when significant change may be necessary.

Any further enquiries about BECTU's position on the BBC Charter should be directed to Tony Lennon: tlennon@bectu.org.uk 020 7346 0900

T.L.20150928

Siarter y BBC - Ymchwiliad y Pwyllgor Cymunedau

Ymateb Cymdeithas yr Iaith Gymraeg

1. Cyflwyniad

1.1. Mae Cymdeithas yr Iaith Gymraeg yn fudiad sydd wedi bod yn ymgyrchu'n ddi-drais dros y Gymraeg a holl gymunedau Cymraeg ers dros hanner ganrif.

1.2. Credwn fod presenoldeb y Gymraeg yn y cyfryngau yn hollbwysig i bawb yng Nghymru a bod gan bawb yng Nghymru, boed yn siaradwyr Cymraeg neu beidio, hawliau i'r Gymraeg. Hynny yw, nid yn unig hawliau i'w defnyddio a'i dysgu, ond hefyd i'w clywed a'i gweld. Felly, mae presenoldeb yr iaith ar y teledu, radio, y we a phob cyfrwng arall yn allweddol i'n gweledigaeth ni fel mudiad.

2. Crynodeb

2.1 **Dylid sefydlu darlledwr aml-lwyfan Cymraeg newydd** a fyddai'n creu cynnwys er mwyn cynyddu defnydd y Gymraeg - yn enwedig ymysg pobl ifanc - gan weithredu ar-lein yn bennaf, ond ar radio ac ar y teledu yn ogystal; gan gynorthwyo gwasanaethau S4C a Radio Cymru a rhyddhau'r darlledwyr presennol o'r baich o geisio gwasanaethu'r gynulleidfa gyfan. Er bu twf aruthrol yn nifer y gwasanaethau Saesneg eu hiaith dros y blynyddoedd - sydd wedi eu darparu gan y BBC ac eraill - ni fu twf cyfatebol yn y gwasanaethau Cymraeg. Am resymau ymarferol ac oherwydd yr angen am blwraliaeth, awgrymwn y gallai Awdurdod S4C fod yn gyfrifol am y gwasanaeth newydd hwn.

2.2 **Buddsoddi Rhagor yn S4C** - Mae S4C yn hynod o bwysig fel darlledwr annibynnol, ac mae'r trefniant ariannol presennol yn peryglu ei annibyniaeth, ei gynaliadwyedd a'i ffyniant. Wedi i'r darlledwr dderbyn toriadau difrifol dros y blynyddoedd sy'n peryglu ei bodolaeth, mae angen cynnydd yn ei gyllideb. Mae hefyd angen fformiwla ariannu statudol ar gyfer y sianel fel bod sicrwydd hir dymor iddi. Heb y sicrwydd hwn, gellid dadlau bod S4C yn cael ei arwain at anffawd ar bwrpas; nid yw'n deg i unrhyw fusnes i weithio am gyfnod hir heb fanylion cyllido dealladwy, ac felly mae'n rhaid bod y tegwch yn nod i'r cyfnod nesaf sydd mor allweddol. Mae S4C yn gwneud cyfraniad hynod o bwysig i fywiogrwydd yr iaith Gymraeg, sy'n iaith o dan fygythiad, ac felly yn sefydliad sydd angen ei ddiogelu er lles yr iaith a holl ddiwylliannau Cymru.

2.3 **Diogelu ac Ehangu Gwasanaethau Cymraeg y BBC** - Mae gwasanaethau Cymraeg y BBC - BBC Cymru Fyw a BBC Radio Cymru - yn hynod o bwysig, gwasanaethau na fyddai'n cael eu darparu gan y farchnad agored oni bai am drwydded y darlledwyr cyhoeddus. Rydyn ni'n falch o weld twf sylweddol yn y niferoedd sy'n defnyddio gwasanaeth ar-lein Cymraeg y BBC, BBC Cymru Fyw, sef yr union fath o wasanaeth na fyddai'n cael ei ddarparu. Gresynwn fod cwtogiad wedi bod i Radio Cymru o ran ei oriau darlledu.

2.4 **Datganoli Darlledu** - nid yw'r strwythurau rheoleiddio presennol yn addas i Gymru. Mae'r BBC yn sefydliad sydd, yn strwythurol, heb addasu i ddatganoli. Credwn y dylid datganoli darlledu yn ei gyfanrwydd i Gymru gyda setliad ariannol digonol i ehangu'r gwasanaethau Cymraeg a chynyddu cyllideb S4C.

2.5 **Ardoll i ychwanegu at yr adnoddau ar gyfer darlledu Cymraeg** - er mwyn ariannu sicrhau rhagor o wasanaethau Cymraeg a hynny'n aml-lwyfan. Rydyn ni wedi cyhoeddi cynigion ar gyfer codi ardoll ar elw cwmnïau fel Sky a Google ynghyd â hysbysebion

3. Ymateb i gynigion Papur Gwyrdd Llywodraeth Prydain

3.1. Cytunwn gyda Llywodraeth Prydain bod y tirlun cyfryngol wedi newid yn sylweddol, ond tra bod cynnydd yn nifer y platfformau Saesneg eu hiaith, ni fu twf cyfatebol yn y gwasanaethau Cymraeg eu hiaith.

3.2. Gofynnir "*Beth ddylai ei faint a'i gwmpas fod yng ngoleuni'r nodau hynny ac i ba raddau mae'n effeithio ar eraill ym meysydd teledu, radio ac ar-lein?*". Mae'n hollbwysig bod Llywodraeth Prydain yn sylweddoli nad yw'r dadleuon ynghylch 'crowding out' - neu gor-boblogi - yn berthnasol i'r Gymraeg fel y gellid dadlau eu bod i'r sector Saesneg. Nid oes perygl y bydd gweithredoedd y BBC yn gwthio allan chwaraewyr eraill yn y maes darlledu Cymraeg. Fodd bynnag, rydym yn credu mai ehangu gwasanaethau S4C yw'r ffordd i wella'r sefyllfa yn hytrach na dibynnu ar y BBC yn unig.

3.3. Mae'r Papur Gwyrdd yn dadlau bod perygl bod y BBC yn troi yn rhy 'fasnachol' ei allbwn ac yn canolbwyntio gormod ar niferoedd gwylwyr, ond wedyn yn beirniadu darlledu mewn ieithoedd lleiafrifoledig oherwydd nad oes llawer o wylwyr. Nid oes modd i'r Llywodraeth amddiffyn y safbwyntiau hyn, gan eu bod yn gwrth-ddweud eu gilydd. Yr hyn sydd ei hangen yw darlledu cyhoeddus sy'n ddigon cryf i wrthsefyll tueddiadau "masnachol," ac yn rhoi lle canolog i gynnwys yn y Gymraeg ac ieithoedd lleiafrifoledig eraill.

3.4. Cytunwn fod angen i'r BBC addasu er mwyn cynrychioli holl wledydd ac ieithoedd yr ynysoedd hyn yn well. Yn y pen draw, yr unig ffordd o wneud hyn yw datganoli darlledu a ffederaleiddio'r BBC.

3.5 Cyfran o ffi'r drwydded i S4C

3.5.1. Os ydy Llywodraeth Prydain am barhau i ariannu S4C drwy'r ffi drwydded, cytunwn y byddai'n well i'r swm o arian o'r ffi drwydded fynd yn syth at S4C yn hytrach na thrwy'r BBC gan y byddai hynny'n helpu sicrhau annibyniaeth S4C. Mae ymgais penaethiaid y BBC yn Llundain i geisio cwtogi ar gyllideb S4C yn dangos nad oes modd ymddiried ynddynt i warchod S4C. Mae hynny'n golygu bod angen sicrwydd ariannol a llif ariannol i S4C sy'n gwbl annibynnol o'r BBC. Fodd bynnag, credwn yn gryf y dylai unrhyw newid o'r fath ddod ar yr un pryd â sefydlu fformiwla ariannu mewn statud.

3.6. Rheoleiddio i Gymru

3.6.1. Credwn y dylid rheoleiddio darlledu yn ei gyfanrwydd yng Nghymru yn hytrach nag edrych ar opsiynau ar lefel Brydeinig. Mae gan Gymru un cynrychiolydd ar Ymddiriedolaeth y BBC, ond nid yw gweithredoedd y BBC yn adlewyrchu anghenion Cymru o hyd. Ymhelaethir ar yr angen am ddatganoli darlledu yn adran 8 o'r ddogfen hon.

3.7 Sefyllfa darlledu Cymraeg - gwerth am arian a ffigyrau gwyllo

3.7.1. Gwrthwynebwn yn llwyr honiad Papur Gwyrdd Llywodraeth Prydain bod "*cyfanswm y gynulleidfa* [Gymraeg ac ieithoedd lleiafrifol] *a gyrhaeddir wedi bod yn gostwng yn ystod blynyddoedd diwethaf, yn enwedig yng Nghymru*" a bod costau cynhyrchu radio Cymraeg yn "*codi cwestiynau ynghylch gwerth am arian.*" Eto, mae'n amlygu yr anghysondeb sydd wrth galon y Papur Gwyrdd sef, ar yr un llaw, cwyno bod darlledu cyhoeddus yn gwasgu allan y sector breifat, ond ar yr un pryd, yn codi cwestiynau am werth am arian os oes allbwn na fyddai'r farchnad yn eu cyflenwi. Ymhellach, mae'n anwybyddu'r ffaith bod y BBC wedi gofyn am doriadau llawer mwy gan Radio Cymru o gymharu â Radio 4.

3.7.2. Clywn tro ar ôl tro am gael "gwerth ein harian" o'n darlledwyr cyhoeddus. Yn sgil y toriadau a wnaed o 2010 ymlaen, cwtogwyd y nifer o staff a gyflogwyd gan S4C o 220 i 129. Serch hynny, ac er ni ddylid barnu darlledwr mewn iaith lleiafrifoldeg yn ôl ffigyrau gwyllo, ar draws gwledydd Prydain

dangosodd adroddiad blynyddol diweddaraf S4C cynnydd net yn nifer y gwylwyr, gyda defnydd ar-lein S4C i fyny 31%.

3.7.3. Roedd cost yr awr holl oriau darlledu S4C yn ystod 2014/15 yn £10,709. Mae hyn yn parhau'n gystadleuol ac yn cynrychioli gostyngiad o 35% ers 2009. Mae cost yr awr rhaglenni a gomisiynir gan S4C oddi wrth y cwmnïau cynhyrchu nawr yn sefyll ar £32,203 o'i gymharu â £52,752 yn 2009. Trwy weithio mewn partneriaeth â'r sector cynhyrchu mae S4C wedi sicrhau arbedion sylweddol yng nghost cynnwys yn y blynyddoedd diwethaf. Er hynny, mae'r Sianel yn dweud ei bod yn raddol yn cyrraedd sefyllfa ble mae'n debygol na all y gost gael ei lleihau ymhellach yn y dyfodol heb gynydd pellach yn y lefel o ailddarlledu rhaglenni.

3.7.4. Yn 2014/15, gwariwyd bron i 80% ar gynnwys, 16% ar gefnogi'r cynnwys ac ychydig o dan 4% ar orbenion, ffigyrau gwell na'r hyn a gynigir gan y BBC. Mae darparu gwerth am arian hefyd yn golygu bod buddsoddiad S4C yn y diwydiannau creadigol yng Nghymru yn cael yr effaith economaidd fwyaf. Mae'r buddsoddiad arwyddocaol a wneir gan S4C, yn ei dro, yn creu mwy o swyddi yn y cwmnïau ac o fewn y gadwyn gyflenwi mewn ardaloedd ar draws Cymru. Mae ymchwil annibynnol yn dangos yn ystod 2014/15, fod:

- pob £1 sy'n cael ei fuddsoddi gan S4C yn y diwydiannau creadigol yng Nghymru yn mwy na dyblu yn ei werth i'r economi (£2.09);
- buddsoddiad S4C i'r economi yng Nghymru a'r DG yn £82m;
- cyfanswm effaith economaidd S4C ar draws y DG yn 2014/15 yn £170m

3.7.5. O ran effaith y sianel ar yr iaith – does neb arall yn darparu'r ystod o gynnwys a rhaglenni Cymraeg â S4C – o raglenni plant i raglenni dysgwyr, o chwaraeon i ddrama i raglenni ffeithiol, adloniant a materion cyfoes. Fyddai'r ystod yma o gynnwys ddim yn bodoli heb S4C ac mae sicrhau cynnydd yng nghyllideb y sianel ac annibyniaeth i'r gwasanaeth yn greiddiol iawn i hyn.

3.7.6. Yn unol ag addewid Llywodraeth Prydain, dylai fod adolygiad trylwyr i benderfynu be sy'n ddigonol ac nid yn fymrwyl, a chredwn fod hyn yn adlewyrchu'r consensws sydd yng Nghymru ac yn y diwydiannau creadigol.

4. S4C

4.1. Cynyddu'r Gyllideb, Dim Toriadau Pellach

4.1.2. Cred Cymdeithas yr Iaith Gymraeg bod llymder yn bolisi ideolegol sydd ddim yn gwneud synnwyr economaidd, ac, yn bwysicach, ei fod yn hynod o niweidiol i'n cymunedau a'r Gymraeg ac yn gorfodi pobl fregus a llai pwerus i dalu am gamgymeriadau'r cyfoethog.

4.1.3. Yn ôl yn 2010, gwnaed penderfyniad ynghylch ariannu S4C heb unrhyw ymgynghori â phobl Cymru na Chynulliad Cenedlaethol Cymru. Gwnaed toriad o 93% i'r grant gan Lywodraeth Prydain i'r sianel, a hyd yn oed o ystyried cyfraniad ariannol drwy'r ffi drwydded, bu toriad o tua 40% i gyllideb y sianel dros y pum mlynedd diwethaf.

4.1.4 Fel dywedodd Gweinidog Diwylliant Llywodraeth Catalonia mewn tystiolaeth o flaen y Cynulliad Cenedlaethol yn 2010: *"nid yw rhyddfrydiaeth ieithyddol, fel rhyddfrydiaeth economaidd, yn amhleidiol... pan fydd dwy iaith yn cyd-fodoli mewn un gwlad, mae galw am weithredu cyhoeddus i amddiffyn yr un gwannach. Fel arall, fe'i gwthir, yn y lle cyntaf, i'r cyrion ac, yn y tymor hir, i ddifodiant."*

4.1.5 Methiant y farchnad yw un o'r rhesymau sefydlwyd S4C yn y lle gyntaf. Cyn bodolaeth ein hunig sianel teledu Cymraeg, bu rhaid i raglenni Cymraeg gystadlu gyda rhaglenni Saesneg am arian.

Pryderwn fod tensiynau'n codi fwyfwy rhwng darlledu yn y Gymraeg a'r Saesneg wrth roi cyfrifoldeb ariannu yn nwylo'r BBC. Credwn felly bod angen fformiwla ariannu mewn statud ar gyfer S4C.

4.2. Fformiwla Ariannu mewn statud

4.2.1 Mae'r ffordd yr ariennir S4C ar hyn o bryd yn atal y Sianel rhag cynllunio ymlaen llaw. Bydd rhan o'i chyllideb yn cael ei phenderfynu drwy'r adolygiad gwariant, ond bydd y rhan o'i hariannu drwy'r ffi drwydded yn ddibynnol ar gasgliadau adnewyddiad Siarter y BBC. Mae Prif Weithredwr y sianel wedi datgan yn glir bod y sefyllfa yn ei hatal rhag cynllunio ymlaen llaw ac yn amharu'n ddifrifol ar ei gallu i lwyddo.

4.2.2. Yn ôl yn 2010, cytunodd y Pwyllgor Materion Cymreig¹ bod angen fformiwla ariannu statudol i'r sianel. Dywedasant: *"we believe that it is essential that there is a long term funding formula enacted in primary legislation."*

4.2.3. Credwn felly bod angen deddfu er mwyn sefydlu sicrwydd ariannol tymor hir i'r sianel, fel arall ni fydd modd iddi ffynnu.

4.3 Ehangu gwaith S4C

4.3.1. Nid sianel gyffredin yw S4C, ond darlledwr a sefydlwyd gan ymgyrch dorfol gyda nifer o bobl yn aberthu eu rhyddid i ddod â hi i fodolaeth. Tra bod y cyfryngau Saesneg dros y 20 mlynedd diwethaf wedi tyfu'n sylweddol, mae siaradwyr Cymraeg ar draws ynysoedd Prydain yn parhau i orfod dibynnu ar un sianel Gymraeg yn unig.

4.3.2. Rydym yn galw am S4C newydd sydd yn addas i'r oes cyd-gyfeiriant a datblygiadau technolegol newydd. Bydd angen sicrwydd ariannol a chynnydd yng nghyllideb y sianel er mwyn cyrraedd y nod hwn. Un enghraifft o'r methiant oherwydd y toriadau difrifol a newidiadau strwythurol yw'r ffaith nad oes gan S4C gwasanaeth clirlun - mae hynny'n rhwystro'r sianel rhag llwyddo; er enghraifft, mae llai o blant a phobl ifanc yng Nghymru yn gwyllo ein timau rygbi cenedlaethol ar y sianel oherwydd bod gan yr un gemau fersiwn HD ar ddarlledwyr eraill. Mae annheg i S4C bod gan bob darlledwr cenedlaethol arall yn y DU clirlun, ac mae'n tanseilio defnydd y Gymraeg yn ogystal.

4.3.3 Credwn ymhellach y gallai S4C fod yn allweddol er mwyn datblygu gwasanaeth Cymraeg aml-lwyfan newydd a esbonir isod.

5. Darlledwr Aml-lwyfan Cymraeg Newydd

5.1. Pan fyddwn yn ceisio esbonio'r ymgyrch i sefydlu 'darlledwr aml-lwyfan' newydd, mae rhai pobl yn camddeall y syniad. Byddai'r darparwydd newydd yn creu ac yn dosbarthu cynnwys, ond mae'n fwy na darlledwr, gan y byddai'n cael ei sefydlu i ddosbarthu cynnwys ar bob math o lwyfan - o'r radio a'r teledu i'r we a dyfeisiadau symudol - ac yn barod am oes cydgyfeiriant lle mae ffynonellau adloniant a newyddion yn dechrau dod ynghyd.

5.2. Credwn y dylid defnyddio'r buddsoddiad ychwanegol a ddaw drwy ardoll newydd er mwyn gwella darlledu yn Gymraeg yn gyffredinol, gan gynnwys S4C a Radio Cymru, ond hefyd er mwyn sefydlu gwasanaeth newydd a fyddai'n ymateb i'r newidiadau mawrion ar y gweill yn y cyfryngau, gan ryddhau Radio Cymru ac S4C o'r baich o orfod darparu ar gyfer yr holl gynulleidfa Gymraeg. Mae creu ecosystem gyfryngol amrywiol yn hanfodol i ddyfodol y Gymraeg ac mae buddsoddiad sylweddol mewn cyfryngau digidol yn hollbwysig er mwyn sicrhau bod y Gymraeg yn briod iaith pob cyfrwng.

5.3. Ni ddylid meddwl yn nhermau mor gul ag ail orsaf radio neu sianel deledu Gymraeg. Mae potensial i ddarparwydd newydd, amlgyfryngol, gyflawni llawer mwy. Byddai strwythur gwahanol yn adlewyrchu'r angen am wasanaeth sy'n amlgyfryngol o'r cychwyn, gan ddefnyddio llwyfannau newydd i gyrraedd y gynulleidfa ehangaf bosibl.

5.4. Byddai'n llesol i S4C, Radio Cymru, y BBC ac, yn bwysicach, i'r Gymraeg a'i chymunedau, petai darparwydd amlgyfryngol newydd o'r fath yn cael ei sefydlu. Byddai'n ehangu'r gynulleidfa sy'n gwranddo, yn gwyllo ac yn defnyddio'u Cymraeg. Gallai ddarparu rhwydwaith cenedlaethol Cymraeg gan fanteisio ar gydgyfeiriant technolegol i gynnig llwyfan i brosiectau bro a chymunedol. Yn fwy na darlledwr un-ffordd traddodiadol, ei amcan fyddai cryfhau'r Gymraeg a'i chymunedau. Nid darlledwr er ei les ei hunan, ond er lles yr iaith, sydd ei angen.

5.5. Bwriad y Gymdeithas yw canolbwyntio ar geisio sefydlu darlledwr newydd a allai ehangu'r gynulleidfa Gymraeg a rhyddhau sianel deledu S4C, Radio Cymru (a'r BBC yn ehangach) rhag ceisio gwasanaethu'r holl gynulleidfa Gymraeg a phob grŵp oedran, a'r problemau mae hynny'n ei achosi. Byddai hyn yn caniatáu i sianel deledu S4C a Radio Cymru ganolbwyntio ar gynulleidfa darged fwy penodol, ond hefyd yn sbarduno creadigrwydd gyda'r her o gystadleuaeth. O ganlyniad, credwn y byddai creu darparwydd newydd annibynnol yn cryfhau darlledu Cymraeg yn ei gyfanrwydd.

5.6. Yn anffodus, nid yw'r BBC yn gweld cryfhau'r Gymraeg a'i chymunedau fel rhan o'i swyddogaeth na'i ddiben, ac ni fyddai'r BBC yn gallu gwireddu amcanion angenrheidiol y gwasanaeth newydd, ond dylai fod gan y gorfforaeth ran i'w chwarae wrth gynorthwyo a hwyluso'r gwaith o sefydlu darparwydd newydd. Dylai'r BBC gynnig adnoddau a chymorth i sefydlu menter newydd o'r fath, ac annog partneriaid i weithio mewn ffordd debyg. Byddai hynny'n llesol i'r Gymraeg a phlwrailaeth cyfryngau Cymru ond hefyd yn rhyddhau'r gorfforaeth i ddarparu gwasanaeth Cymraeg mwy pwrpasol. Dylai'r BBC gynnig yr opsiynau a gynigwyd ganddynt yn 2008 i ITV ac eraill i'r darparwydd Cymraeg newydd yn ogystal â darparwyr bro eraill megis Radio Beca.

5.7. Gallai cynigion o'r fath i ddarlledwr aml-gyfryngol fod o gymorth mawr wrth ei sefydlu o'r newydd a'i gynnal. Yn ogystal, credwn y dylai'r BBC gynnig adnoddau eraill i'r darparwydd newydd a darlledwyr bro Cymraeg, megis gwasanaethau darlledu a throsglwyddyddion.

5.8. Prif ddiben y gwasanaeth fyddai hybu a hyrwyddo'r Gymraeg, gan anelu at gynulleidfa iau. Mae angen darpariaeth a fydd yn chwarae rhan flaenllaw wrth hybu defnydd o'r Gymraeg ymysg pobl yn eu harddegau ac yn eu hugeiniau cynnar, lle gwelwyd y cwmp mwyaf o ran defnydd o'r Gymraeg yn y cyfrifiad diwethaf. Gallai'r darlledwr aml-lwyfan newydd hwn roi hwb i'r defnydd o'r Gymraeg ymysg pobl ifanc yn enwedig. Nid yw'r darparwyr presennol yn ddigonol er mwyn cryfhau'r Gymraeg a'i chymunedau. Mae angen sefydlu endid newydd felly a fydd yn rhoi hybu'r Gymraeg wrth galon ei waith.

5.9. Nid oes amau bod patrymau defnydd y cyfryngau wedi newid yn sylweddol dros y blynyddoedd diweddar. Os yw'r Gymraeg i ffynnu yn yr oes aml-lwyfan a chyd-gyfeiriant, mae angen sefydlu gwasanaeth newydd er mwyn sicrhau bod pobl yn cael gweld, clywed a mwynhau'r Gymraeg ar y platfformau newydd hyn.

5.10. Mae Awdurdod S4C yn gorff all fod yn gyfrifol am redeg gwasanaeth newydd o'r fath yma oherwydd ei statws cyfreithiol fel corff annibynnol. Credwn ymhellach y byddai creu gwasanaeth newydd i greu cynnwys yn llawer iawn gwell fel un annibynnol o'r BBC, sydd eisoes yn dominyddu darlledu yng Nghymru ac yn y Gymraeg yn enwedig. Mae angen atal monopoli rhag datblygu yng Nghymru gan yr un darlledwr cyhoeddus Cymraeg.

6. Gwasanaethau Cymraeg y BBC

6.1. **Radio Cymru** - Hoffem ddatgan yn glir bod Radio Cymru yn wasanaeth pwysig iawn ac y byddwn ni'n gwneud popeth yn ein gallu i amddiffyn yr unig orsaf radio genedlaethol Gymraeg, gan ei bod yn chwarae rhan hanfodol yn y gwaith o gynnal y Gymraeg. Mae Radio Cymru yn unigryw gan mai hi yw'r unig orsaf radio genedlaethol Cymraeg ei hiaith tra bo nifer fawr o wasanaethau Saesneg cyfatebol. Gwelwn fod yr orsaf eisoes yn dioddef diffyg adnoddau – mae'n darlledu llai o oriau y dydd na Radio Wales, er enghraifft. Mae angen ehangu'r gwasanaethau ar bob llwyfan er mwyn eu cryfhau ac mae angen i reolwyr y BBC fod yn llawer iawn mwy uchelgeisiol yn hynny o beth, yn hytrach na rheoli dirywiad yn unig. Gellid gwneud llawer mwy ar-lein i gefnogi rhaglenni, i farchnata'n fwy effeithiol, ac i greu cynnwys gwreiddiol.

6.2. **Pwysigrwydd BBC Cymru Fyw a gwasanaethau ar-lein yn Gymraeg** - Dylid buddsoddi rhagor mewn gwasanaethau ar-lein y BBC yn Gymraeg. Mae'r ddarpariaeth Saesneg yn llawer mwy sylweddol na'r hyn sydd ar gael yn Gymraeg, ac nid oes gwasanaeth chwaraeon ar-lein digonol ar gael yn Gymraeg. Nid yw'r ddadl bosib ynghylch dyblygu darpariaeth ar-lein gan ddarparwyr eraill - sy'n codi yng nghyswllt gwasanaethau Saesneg ar-lein y BBC - yn berthnasol o gwbl pan ddaw at ddarpariaeth Cymraeg felly.

6.3. **Prif-ffrydio'r Gymraeg ar draws rhwydwaith y BBC** - Credwn fod diffyg presenoldeb y Gymraeg ar wasanaethau Saesneg y BBC. Dylai fod lleiafswm o ran y ganran o gerddoriaeth Gymraeg y mae'n rhaid i Radio Wales ei chwarae, a dyletswyddau eraill ar holl blatfformau'r BBC o ran darparu gwasanaethau yn Gymraeg, gan gynnwys darpariaeth ar gyfer dysgwyr. Nid lle Radio Cymru yw darparu ar gyfer dysgwyr, ond cyfrifoldeb gwasanaethau eraill y BBC.

6.4. **Presenoldeb a Chefnogaeth i ddigwyddiadau Cymraeg eu hiaith** - Mae'r BBC yn chwarae rôl bwysig wrth ddarlledu nifer o ddigwyddiadau Cymraeg eu hiaith. Mae'n hollbwysig bod hynny'n parhau, gan gynnwys darllediadau llawn o Eisteddfod yr Urdd a'r Eisteddfod Genedlaethol. Gresynwn nad oes pabell gan y BBC yn Eisteddfod yr Urdd sy'n agored i'r cyhoedd. Credwn y dylai fod gan y BBC bresenoldeb gwell yn Eisteddfod yr Urdd a hynny'n gwbl ar wahân i bresenoldeb S4C yn yr ŵyl.

6.5. **Datblygu Gwasanaethau Newydd** - Dylai'r BBC sicrhau bod unrhyw fentrau newydd y mae'r gorfforaeth yn ymgymryd â nhw yn prif-ffrydio'r Gymraeg.

6.6. **Oriau am ddim i S4C** - Mae o leiaf 10 awr yr wythnos wedi ei addo i S4C gan BBC Cymru. Mae gwerth hyn yn gyfateb i £18m o raglenni y flwyddyn ac mae'n bwysig bod hynny'n parhau.

7. Ariannu Darlledu Cyhoeddus

7.1. Ardoll newydd er mwyn ehangu darlledu Cymraeg

7.1.1. Rydym yn argymhell codi ardoll ar gwmnïau darlledu a thelathrebu, a hefyd ar hysbysebwy, er mwyn cyllido darlledu cyhoeddus yn y Gymraeg ac er mwyn sefydlu gwasanaeth amlgyfryngol newydd. Gellid ystyried codi ardoll ar lefel Gymreig, Brydeinig neu Ewropeaidd, gyda gweithgor yn cael ei sefydlu i osod seiliau i'r darparwydd newydd. Amlinellir rhagor o fanylion am y syniad yn ein papur polisi "Ariannu Darlledu Cymraeg"² a lansiwyd ym mis Awst 2014.

7.1.2. Mae darlledwyr cyhoeddus yng ngwledydd Prydain wedi dioddef toriadau mawr yn eu cyllid yn ystod y pum mlynedd diwethaf. Yn ystod yr un cyfnod, ac er gwaethaf y dirwasgiad, mae darlledwyr preifat, megis British Sky Broadcasting (Sky) ac ITV, wedi gweld cynnydd mawr yn eu helw. Mae llwyfannau ar-lein, megis Google a Facebook, hefyd yn parhau i weld cynnydd mawr yn eu trosiant

blynyddol, ac yn defnyddio strwythurau busnes cymhleth er mwyn osgoi talu trethi llawn i'r llywodraeth.

7.1.3. Mae trosiant BSKyB wedi cynyddu o £5.4 biliwn yn 2009 i £7.2 biliwn yn 2013, cynnydd o 33%. Mae'r cwmni yn cael elw o £1.3 biliwn yn flynyddol (2013) o gymharu ag £813 miliwn yn 2009, sef cynnydd o £487 miliwn (60%) yn flynyddol. Mae ITV hefyd wedi gweld cynnydd mawr yn ei elw yn ystod y pum mlynedd yn arwain at 2013. Yn 2009, trosiant y cwmni oedd £1.9 biliwn. Gwelwyd cynnydd blynyddol cyson, gan gyrraedd £2.4 biliwn yn 2013. Mae'r cwmni wedi gweld cynnydd enfawr (278%) yn ei elw felly, o £196 miliwn yn 2009 i £546 miliwn yn 2013. Yn 2013, gwelodd cwmni Google gynnydd yn ei incwm yng ngwledydd Prydain i £3.4 biliwn (sy'n cynnydd o 15.5% ar 2012). O gymharu, casglwyd £3.65 biliwn trwy ffi drwydded y BBC yn ystod yr un adeg. Mae hyn yn awgrymu bod incwm Google yng ngwledydd Prydain yn gyfwrch â'r arian a gasglwyd trwy'r ffi drwydded yn 2014. Mae'r rhan fwyaf o gyllid Google yn dod trwy hysbysebion - 96% yn 2011 ac, er gwaethaf ei enillion sylweddol, dim ond £11.2m o dreth gorfforaethol a dalwyd gan Google yn 2012.

7.1.4. Mae gan system o ardollau botensial i godi symiau sylweddol ychwanegol er mwyn ariannu darlledu cyhoeddus. Ni fyddai'r Deyrnas Unedig yn torri tir newydd yn hyn o beth. Mae ardollau o'r fath yn bodoli mewn gwledydd ar draws y byd, ac yn fecanwaith sefydledig ar gyfer cyllido cynnwys a gwasanaethau cyfryngol. Ar lefel Brydeinig, gallai cyfuniad o'r trethi neu'r ardollau hyn godi, ar radd gymharol isel, sef 1% neu lai, ymhell dros £200 miliwn y flwyddyn, gan greu incwm o ymhell dros £10 miliwn y flwyddyn ar lefel Gymreig.

7.1.5. Fel y gwelwyd yn ystod y blynyddoedd diwethaf, rhoddodd newidiadau deddfwriaethol rwydd hant i Lywodraeth y Deyrnas Unedig a'r BBC gwtogi ar ariannu darlledu Cymraeg. Pa ddull bynnag o ariannu a ddewisir er mwyn sicrhau bod y Gymraeg yn gallu ffynnu yn y cyfryngau dros y blynyddoedd i ddod, credwn fod angen deddfwriaeth sylfaenol er mwyn sicrhau sefydlogrwydd ac annibyniaeth i S4C ac i ddarlledu yn Gymraeg yn gyffredinol.

7.2. Rôl y Ffi Drwydded

7.2.1 Er i ni ymgyrchu yn erbyn toriadau i grant Llywodraeth Prydain i S4C, tra nad oes ffynonellau ariannol eraill, dylid sicrhau bod y ffi drwydded yn cefnogi S4C er mwyn cynyddu'r gyllideb bresennol.

7.2.2. Credwn y gellid ystyried trosglwyddo'r cyfrifoldeb dros y ffi drwydded i awdurdod S4C yng Nghymru er mwyn sicrhau nad oes modd i'r BBC ymyrryd ag annibyniaeth y darlledwr. Yn sicr, mae angen fformiwla ariannu mewn statud sy'n golygu bod modd i S4C cynllunio ymlaen yn hyderus a chan wybod bod cyllideb y sianel yn mynd i gynyddu gyda chwyddiant.

7.3. Ffyrdd eraill o ychwanegu at gyllid darlledu Cymraeg

7.3.1. Credwn ymhellach y gellid ystyried mesurau eraill i alluogi ehangu darlledu Cymraeg

- **Breintiau darlledu yn rhad ac am ddim i ddarlledwyr Cymraeg** - yn ddiweddar, diddymwyd sylwebaeth Gymraeg ar gemau pêl-droed tîm Cymru gan Sky, felly nid oes modd gwylio y gemau yn fyw yn Gymraeg mwyach. Gan nad oes awydd gan Sky ddarlledu'r gemau yn Gymraeg, dylai S4C gael darlledu'r gemau am ddim er mwyn bodloni hawl sylfaenol pobl Cymru i wyllo'r gem yn fyw yn Gymraeg. Gellid edrych ar ragor o ddigwyddiadau tebyg na darlledir yn Gymraeg ar hyn o bryd, y byddai ehangu darpariaeth S4C heb gostau uniongyrchol ychwanegol i'r pwrs cyhoeddus.
- **Darlledwyr preifat i gyfrannu oriau am ddim** - mae'r BBC eisoes yn cyfrannu 10 awr o oriau darlledu am ddim i S4C, ond credwn y dylid edrych at ddarlledwyr sy'n gwneud elw

sylweddol megis Sky a ITV i ddod o dan ddyletswydd i ddarparu cynnwys am ddim i S4C yn ogystal. Byddai hyn yn dilyn model debycach i'r model a ddefnyddiwyd i sefydlu S4C yn yr 1980au ac yn creu yr angen iddynt ymwneud â'r sianel y gall arwain at fanteision masnachol i bawb yn y pendraw.

8. Datganoli Darlledu

8.1. Bu consensws ar draws cymdeithas sifil nad oedd y toriadau a newidiadau strwythurol i S4C a orfodwyd ar y sianel yn 2010 o fudd i'r Gymraeg na Chymru yn ehangach. Cafodd y cynlluniau ar gyfer S4C eu beirniadu gan arweinwyr y pedair prif blaid yng Nghymru, y Pwyllgor Materion Cymreig, degau o undebau a mudiadau iaith a degau o filoedd o bobl a lofnodont ddeiseb, mynychu raliâu ac anfon cwynion at wleidyddion. Yn hytrach na brwydro yn erbyn y cynlluniau, ceisiodd y darlledwyr weithio o fewn cyfyngiadau'r cynlluniau annoeth a gytunwyd rhwng Ymddiriedolaeth y BBC yn Llundain ac Ysgrifennydd Diwylliant y DU, Jeremy Hunt, ar y funud olaf ym Mis Hydref 2010. Yn hynny o beth, anwybyddodd Llywodraeth San Steffan a'r darlledwyr llais unedig Cymru.

8.2. Bu braidd dim ymgynghoriad ag S4C na gwleidyddion o Gymru yn ystod y broses gynllunio i gwtogi ar gyllideb y sianel. Ymhellach, bu'r cytundeb newydd rhwng S4C, y BBC a DCMS yn *fait accompli* wedi ei orfodi ar bobl Cymru heb drafodaeth ddemocrataidd am ddyfodol S4C. Mater o siom oedd parodrwydd Awdurdod S4C i gydweithio mewn gorfodi cytundeb o'r fath. Eto, yn gynharach eleni, ymddengys bod y BBC a'r Llywodraeth yn Llundain wedi dod i gytundeb am setliad ariannol i S4C heb ymgynghori â phobl Cymru o gwbl.

8.3. Yn dilyn y profiad hwnnw, lansiom ymgyrch dros ddatganoli darlledu ychydig o flynyddoedd yn ôl, cawsom gefnogaeth gref gan nifer fawr o fudiadau ac unigolion megis Merched y Wawr, UCAC, arweinwyr sawl cyngor sir a nifer o wleidyddion o'r pedair prif blaid yng Nghymru.

8.4. Gellir gweld yn glir effeithiau negyddol y sefyllfa bresennol yng nghyd-destun radio lleol, lle mae allbwn Cymraeg wedi dirywio yn sylweddol oherwydd diffyg rheoleiddio. Mae hanes Radio Ceredigion a Radio Sir Gâr yn enghreifftiau o'r hyn sydd yn digwydd. Mae hefyd wedi amlygu tueddiad y farchnad i danseilio mentrau Cymraeg eu hiaith, gan nad yw'r gyfraith yn amddiffyn natur ieithyddol y mentrau hyn nac yn rhoi cymorth positif i annog a thyfu cynnwys radio Cymraeg.

8.5. Mae profiad diweddar Radio Ceredigion yn amlinellu'r broblem i'r dim. Er gwaethaf gwrthwynebiad cryf gan y cyhoedd i gwtogi allbwn Cymraeg yr orsaf, fe lwyddodd perchnogion Radio Ceredigion i newid eu hamodau iaith a lleihau'r nifer o oriau a ddarlledir yn Gymraeg ar yr orsaf. Ar Fai 10fed 2011, gwnaeth perchnogion Radio Ceredigion, Town and Country Broadcasting, gais i Ofcom i adael iddynt ddarlledu llai o Gymraeg. Cynhaliodd Ofcom ymgynghoriad ar y cais o 10 Mai tan 3 Mehefin 2011. Ond, oherwydd gwrthwynebiad cryf gan y cyhoedd, gwrthododd Ofcom y cais. Fodd bynnag, ar Fedi 6ed 2011, cyhoeddodd Ofcom y byddai trwydded Radio Ceredigion yn cael ei hysbysebu'n agored ym mhen y mis yn caniatáu i'r un cwmni ceisio am yr un drwydded heb unrhyw amodau Cymraeg. Datganwyd y byddai trwydded Ceredigion yn cael ei ail hysbysebu'n llawn ar 4 Hydref 2011. Enillodd Town and Country Broadcasting y cytundeb, ac mae nawr yn darlledu llawer llai o oriau Cymraeg, sy'n groes i amcanion Llywodraeth Cymru i hyrwyddo'r Gymraeg.

8.6. Nodwyd hefyd gan Gomisiwn Silk bod y rhan fwyaf o bobl Cymru eisiau datganoli darlledu i Gymru.

8.7. Argymhellwn y dylid:

- Datganoli grym dros ddarlledu a thelathrebu i'r Cynulliad Cenedlaethol er mwyn sicrhau bod yr arbenigedd a'r gallu i wneud y penderfyniadau cywir dros ddyfodol darlledu yng Nghymru;

- Ffederaleiddio'r BBC - - mae'n hanfodol bod datganoli grym yn digwydd o fewn y BBC gyda system ffederal fel y dewis gorau, er mwyn sicrhau tegwch a chydbwysedd, gydag ymddiriedolaeth BBC Cymru wedi ei phenodi gan y Cynulliad Cenedlaethol;
- Trosglwyddo'r hawl i drwyddedu gwasanaethau radio a theledu i'r Cynulliad Cenedlaethol, gan gynnwys radio a theledu lleol, a thrwydded newydd ar lefel Gymreig i'r trydydd sianel deledu masnachol;
- Rhoi grym i'r Cynulliad Cenedlaethol osod amodau Cymraeg ar drwyddedau radio a theledu lleol;
- Dylid datganoli cyllideb S4C i'r Cynulliad Cenedlaethol a datganoli'r pwerau deddfwriaethol er mwyn i'r Cynulliad sefydlu fformiwla ariannu i S4C er mwyn diogelu dyfodol y sianel yn y tymor hir;
- Galluogi'r Cynulliad Cenedlaethol ehangu cylch gwaith S4C i gynnwys darparu gwasanaethau Cymraeg ar bob cyfrwng, yn hytrach na gwasanaeth teledu yn unig;
- Ehangu pwerau'r Cynulliad Cenedlaethol er mwyn iddynt osod dyletswydd i ddarparu gwasanaethau Cymraeg eu hiaith ym maes darlledu oherwydd y cydgyfeiriant technolegol o safbwynt darparu gwasanaethau.

9. Casgliadau

9.1. Mae sefyllfa'r Gymraeg yn fregus ac mae gan S4C a'r BBC swyddogaethau pwysig i'w chryfhau dros y blynyddoedd i ddod.

9.2. Mae angen S4C sy'n gwbl annibynnol o'r BBC, sydd ag adnoddau ychwanegol a fformiwla ariannu mewn statud. Mae angen ehangu gwasanaethau ar-lein a radio Cymraeg y BBC yn ogystal.

9.3. Noda Papur Gwyrdd Llywodraeth Prydain y bu twf aruthrol yn nifer o wasanaethau Saesneg y BBC. Gresynwn nad oes cydnabyddiaeth na fu twf cyfatebol yng ngwasanaethau Cymraeg y gorfforaeth. Er mwyn gwneud yn iawn am hynny ac er mwyn dod â'r Gymraeg i mewn i'r oes cydgyfeiriant, mae angen darlledwr aml-lwyfan Cymraeg newydd sydd, am resymau ymarferol a'r angen am blwraliaeth, yn atebol i Awdurdod S4C.

Grŵp Digidol, Cymdeithas yr Iaith Gymraeg

Hydref 2015

Darllodwr Amblatfform Cymraeg

Newydd

Papur Trafod Cymdeithas yr Iaith Gymraeg, Hydref 2015



Cyflwyniad

Yn y ddogfen yma, cyflwynir ein gweledigaeth ar gyfer darllodwr Cymraeg newydd, gan gynnwys argymhellion penodol ynghylch amcanion a strwythur y gwasanaeth o fewn cyd-destun modelau a phrosiectau tebyg sy'n bodoli eisoes.

Prif nodau'r gwasanaeth newydd fydd:

- Creu cynnwys gwreiddiol o'r safon uchaf
- Gweithredu arlein yn bennaf, ond hefyd ar radio ac ar deledu
- Gosod fframwaith a thechnoleg dosbarthu effeithiol ac arloesol ar gyfer ffonau symudol, tabledi, setiau teledu clyfar, consolau gemau ac ati
- Cynnig platfform i leisiau newydd ac amgen ar y cyrion, er mwyn adlewyrchu ystod ehangach o bobl a bywyd cyfredol yng Nghymru
- Cynyddu defnydd y Gymraeg, yn enwedig ymysg pobl ifanc
- Cynorthwyo ac ategu gwasanaethau S4C a Radio Cymru
- Rhyddhau S4C a Radio Cymru o'r baich o geisio gwasanaethu'r gynulleidfa gyfan

Pam bod angen gwasanaeth newydd?

Dros y degawdau diwethaf, tra bu twf aruthrol yn nifer y sianeli teledu a gorsafoedd radio Saesneg eu hiaith, mae'r gwasanaethau Cymraeg wedi aros yn eu hunfan, gydag un sianel deledu, un orsaf radio, a gwasanaethau eraill sy'n eilradd o gymharu â'r gwasanaethau Saesneg cyfatebol. Yn aml, beirniadir S4C a Radio Cymru am geisio, a methu, plesio'r holl gynulleidfa Gymraeg.

Mae dyfodol S4C eisoes yn fregus. Drwy newidiadau yn y Ddeddf Cyrff Cyhoeddus, diddymwyd y fformiwla ariannu statudol a roddai sicrwydd ynghylch yr arian a roddir i'r sianel. Hyd yn oed wedi ystyried y cyfraniad o ffi drwydded y BBC, roedd y toriadau i S4C yn gyfystyr â 40%, ffigwr y dywedwyd y byddai'n gwneud y gwasanaeth yn anghynaladwy. Ar ben hynny, cyhoeddwyd dros yr haf bod disgwyl i'r BBC, sydd nawr yn gyfrifol am gyfran helaeth o gyllid S4C, gwneud arbedion o 20% er mwyn dalu am drwyddedau i bobl dros 75. Yn ôl Ysgrifennydd y DCMS John Whittingdale, mae'n "rhesymol" bod S4C gwneud arbedion tebyg.

Ar drothwy 2016, prin fod modd gwadu bod newidiadau enfawr yn y ffordd y mae cynulleidfa oedd, yn enwedig pobl ifanc 16-24 oed, yn gwyllo ac yn gwrando ar gynnyrch cyfryngol. Mae'r ffin rhwng sianel deledu draddodiadol a'r we yn brysur ddiflannu. Mae patrymau gwyllo wedi newid, ac yn parhau i newid ar gyfradd aruthrol. Yn ôl Ofcom (2015), mae'r ganran o bobl 16-24 oed sy'n gwyllo

teledu neu ffilm arlein o leiaf unwaith yr wythnos wedi cyrraedd bron i 40%, gyda'r ffigwr yn neidio i 65% o bobl yn yr un grŵp oedran yn gwyllo clipiau fideo byr ar y we. Mae'r grŵp oedran 16-24 hefyd yn treulio mwy o amser arlein (27.6 awr yr wythnos) nag unrhyw grŵp oedran arall. Mae'r ystadegau yma wedi gweld cynnydd blynyddol ers 2007. Gweler tueddiadau tebyg yn y nifer o bobl 16-24 oed sy'n gwrandao ar, neu'n lawrlwytho, cerddoriaeth a chynnyrch clywedol arlein yn wythnosol hefyd. Yn ychwanegol, gwelwyd twf cyson yn y nifer o bobl ifanc sy'n defnyddio eu ffonau clyfar i wyllo a gwrandao ar gynnwys trwy apiau pwrpasol. Rydym yn falch y bu twf yn nifer gwylwyr S4C, yn ôl adroddiad blynyddol y Sianel eleni, gyda thwf mawr yn nifer y gwylwyr arlein. Ymhellach, gwelwyd cynnydd sylweddol, o 10%, yn nifer gwylwyr y sianel ar draws gweddill y Deyrnas Gyfunol. Ond, yn sgil yr holl ystadegau uchod, mae'n synhwyrol i weld gwasanaeth Gymraeg newydd yn cael ei gynllunio fel endid amlblatfform o'r cychwyn, er mwyn osgoi'r trafferthion sy'n gysylltiedig â throsglwyddo neu ehangu strwythurau a chynnwys teledu neu radio traddodiadol i blatfformau eraill.

Twf Cyfryngau Ewrop – Cymru ar ei hôl hi

Ers sefydlu Radio Cymru yn 1977 ac S4C yn 1982, mae darlledu Cymraeg wedi aros yn ei hunfan, yn wahanol i ieithoedd lleiafrifoledig eraill Ewrop. Nid yw'r ddarpariaeth Gymraeg wedi ehangu ac felly nid yw canran sylweddol o'r gynulleidfa posib yn cael ei wasanaethu.

Yng Ngwlad y Basg, sefydlwyd y cwmni darlledu cyhoeddus EITB (Euskal Irrati Telebista) yn 1982, sef yr un flwyddyn ag S4C. Maent erbyn hyn yn gyfrifol am ddwy sianel deledu gyfan gwbl yn yr iaith Fasgeg a 2 sianel arall sy'n darlledu'n rhannol yn Fasgeg. O dan ei hadain hefyd, mae yna 2 orsaf radio sy'n gyfan gwbl yn y Fasgeg, gydag un arall yn rhannol Fasgeg. Anelir y brif sianel deledu iaith Fasgeg (ETB1) at gynulleidfa gyffredinol, tra bod yr ail sianel (ETB3) yn targedu cynulleidfa ifanc. Bwriad y sianeli eraill sy'n rhannol Fasgeg yw lledaenu newyddion, diwylliant a iaith Gwlad y Basg i gynulleidfaoedd rhyngwladol ar draws Ewrop a Gogledd America. Yn yr un modd, mae'r brif orsaf radio Basgeg ei hiaith (Euskadi Irratia) yn darlledu cynnwys ar gyfer cynulleidfa cyffredinol, tra bod yr ail orsaf (Euskadi Gazeta) yn targedu pobl ifanc.

Gweler sefyllfa debyg yng Ngalisia. Mae'r gorfforaeth ddarlledu gyhoeddus CRTVG (a sefydlwyd dwy flynedd ar ôl S4C, ym 1984) yn gyfrifol am 4 orsaf deledu Galisieig (2 daearol a 2 lloeren), a cheir hefyd tair gorsaf radio genedlaethol yn y Galisieig trwy Radio Galega, sydd o dan adain CRTVG. Mae'r sianeli a gorsafoedd yn targedu cynulleidfaoedd amrywiol, gan gynnwys cynulleidfaoedd cyffredinol, pobl ifanc a chynulleidfaoedd tramor/rhyngwladol.

Mae'n bwysig nodi fod nifer y sianeli a gorsafoedd yma wedi datblygu dros ddegawdau ers dyfodiad y corfforaethau yn yr 80au. Nid yw S4C, na darlledu Cymraeg, wedi datblygu yn yr un ffordd. Yng Ngwlad y Basg a Galisia, mae yna ddarpariaeth ar wahân ar gyfer cynulleidfa gyffredinol a chynulleidfa ifanc. Ar hyn o bryd, er eu hymdrechion, nid yw S4C na Radio Cymru yn gwasanaethu pobl Cymru yn yr un ffordd. Darlledir iaith a diwylliant Fasgeg a Galisieig yn rhyngwladol, gyda strwythur ag amcanion penodol. Er bod S4C ar gael trwy Clic ac iPlayer y BBC, nid yw'r sianel yn adnabod a chyrraedd cynulleidfaoedd ifanc a rhyngwladol yn yr un ffordd. Gwelir angen felly i ryddhau S4C a Radio Cymru o'r baich o orfod ceisio (a methu'n anochel) gwasanaethu'r holl

gynulleidfa Gymraeg a phob grŵp oedran.

Ceir enghreifftiau o brosiectau cyfryngol arlein mewn ieithoedd lleiafrifol a lleiafrifoledig eraill Ewrop. Yng Ngalisia, dechreuwyd EuFalo.tv yn 2011, fel prosiect dogfen gydweithredol. Cynhyrchwyd cynnwys gwreiddiol gan griw o newyddiadurwyr proffesiynol ac unigolion a grwpiau amatur. Ymhlith eu hamcanion roedd cenhadaeth ieithyddol, er mwyn rhoi llais i'r di-lais nad oedd y cyfryngau traddodiadol yn rhoi lle iddynt. Anelir hefyd at arbrofi yn dechnolegol er mwyn cynhyrchu cynnwys mewn ffyrdd nad oedd yn draddodiadol.

Mae Brezhoweb (Llydaw) yn sianel deledu ar y we sy'n annibynnol yn yr ystyr nad yw'n rhan o gorfforaeth deledu. Serch hynny, mae Brezhonweb yn ceisio efelychu sianeli teledu trwy ariannu a rhoi llwyfan i ystod fechan o raglenni sydd wedi eu hamserlennu'n ofalus. Maent yn cynhyrchu a darlledu cynnwys gwreiddiol yn ogystal â ffilmiau, rhaglenni a chartwnau wedi eu trosleisio i'r Llydaweg.

Yn 2012, sefydlwyd Sianel 62 fel sianel deledu Cymraeg ar y we. Darlledwyd rhwng 1.5 a 2 awr o gynnwys bob wythnos, gan gynnwys deunydd gwreiddiol a hynny gan gynhyrchwyr proffesiynol ac amatur. Denwyd dros 1,000 o wylwyr i'r darllediad gyntaf, gyda chyrhaeddiad rhyngwladol eang dros y cyfnod darlledu. Mae Sianel 62 yn parhau i gynhyrchu'n achlysurol ac yn llwyddo i gyrraedd miloedd o wylwyr yn rheolaidd.

Diffyg sicrwydd cyllid digonol (ac felly o adnoddau) yw'r brif rwystr i ffyniant y prosiectau yma i gyd, boed yn amatur neu'n broffesiynol.

Yn ogystal â'r enghreifftiau uchod, mae Prif Weinidog yr Alban ac RTÉ yn Iwerddon yn ddiweddar wedi amlinellu cynlluniau ar gyfer rhagor o wasanaethau yn eu gwledydd nhw, ac felly dylai fod gwasanaeth(au) newydd yng Nghymru ac yn Gymraeg hefyd.

Strwythur y Gwasanaeth Newydd

Ein cred yw y dylai gwasanaeth newydd weithredu ar draws platfformau – yn bennaf ar y we ond gan gynnwys teledu a radio. Ni ddylid meddwl yn nhermau mor gul ag ail orsaf radio neu sianel deledu Gymraeg. S4C yw'r unig gorff proffesiynol sylweddol gyda strwythur rheoli a chynhyrchu soffistigedig yn y Gymraeg. Mae'n naturiol felly i weld y gwasanaeth newydd o dan ei goruchwyliaeth. Serch hynny, credwn fod sefydlu corff annibynnol hefyd yn opsiwn, a gellid fod yn atebol i S4C fel rheoleiddiwr. Gall corff newydd gynllunio gwasanaeth sy'n addas at y diben ar gyfer hynodweddau technolegol y we ag arferion gwyllo a gwranddo cynulleidfaoedd y gymdeithas gyfoes. Dylai'r BBC, S4C, ITV a gwasanaethau eraill gynnig arbenigedd ac adnoddau i'r gwasanaeth newydd, ar ffurf hyfforddiant, llifau gwaith, cynnwys a chynhyrchu. Mae'r BBC ac ITV eisoes wedi cynnig cefnogaeth o'r fath i radio lleol ac i gynhyrchwyr newyddion – mae'n rhesymol i gymryd y bydd y corfforaethau yma hefyd yn ymfalchïo yn y cyfle i ddarparu cymorth tebyg i ddarparwr cenedlaethol newydd felly.

Credwn ymhellach y byddai gwasanaeth newydd i greu cynnwys yn llawer iawn gwell fel un annibynnol o'r BBC, sydd eisoes yn dominyddu darlledu yng Nghymru ac yn y Gymraeg yn enwedig. Mae angen atal monopoli rhag datblygu yng Nghymru gan yr un darlledwr cyhoeddus Cymraeg. Ymhellach, mae'r enghreifftiau uchod o Wlad y Basg a Galisia yn awgrymu mai trwy gorff sy'n gweithredu trwy gyfrwng yr iaith lleiafrifoledig y daw twf mewn gwasanaethau, yn hytrach na thrwy ddarlledwr gwladwriaeth-gyfan fel y mae'r BBC ar lefel Prydain. Os mai corff newydd annibynnol neu S4C sy'n gyfrifol am y gwasanaeth newydd, gellir sicrhau blaenoriaethu materion Cymru a'r Gymraeg.

Dylid seilio strwythur gwasanaeth newydd ar fframwaith o gynnwys gwreiddiol newydd, gan ddarlledu rhwng 7 yr hwyr a chanol nos bob dydd, er mwyn targedu pobl ifanc. Dylai'r cynnwys gwreiddiol adlewyrchu lleisiau cyfoes ymhlith y grwp oedran 16-24 oed, gyda phwyslais ar ddarparu adloniant a gwybodaeth. Mae angen hefyd diwallu'r hawl sylfaenol i bobl dderbyn newyddion yn Gymraeg bob dydd a thrwy bob cyfrwng, felly dylai fod gan y darlledwr amlblatfform newydd wasanaeth newyddion sy'n annibynnol o'r BBC. Gyda buddsoddiad ychwanegol, mae'n bosib gall Golwg360, sydd eisoes wedi ceisio ehangu ei ohebiaeth i gynnwys eitemau clywedol, gyflawni'r rôl yma.

Er mai cynnwys gwreiddiol fydd gonglfain y darparydd newydd, bydd rhaid hefyd ystyried yr opsiynau i fanteisio ac ehangu ar gynyrch safonol a fframweithiau sy'n bodoli eisoes. Gellir rhannu rhaglenni naws ifanc presennol S4C ar y platfform newydd, e.e. Ochr1, Rownd a Rownd, a Hacio. Gellir ymestyn defnydd a chyrhaeddiad deunydd trwy adnabod nodweddion unigryw y rhaglenni yma a'u hail-becynnu ar gyfer llwyfannau eraill. Yn ogystal â rhaglen deledu weledol, gellid darlledu podlediad o Ochr1 (e.e.) ar y radio a'i gynnig fel lawrlwythiad trwy iTunes neu GooglePlay. Bu rhaid hefyd ymchwilio i'r posibilïad o drefnu eithriad i hawliau darlledu ffilmiau a rhaglenni ieithoedd tramor i'r gwasanaeth newydd fel darlledwr iaith lleiafrifol, gan isdeitlo neu drosleisio i'r Gymraeg fel y bo'n briodol.

Ym mis Awst 2014, cyhoeddodd Cymdeithas yr Iaith bapur oedd yn cynnwys opsiynau amgen er mwyn ariannu darlledu Cymraeg. Ymhlith yr opsiynau, argymhellwyd codi ardoll ar elw cwmnïau cyfryngol a thelathrebu mawr (megis Google, Sky, Virgin Media, EE, TalkTalk) sydd wedi parhau i weld cynnydd enfawr yn eu trosiant trwy gydol y dirwasgiad. Yn seiliedig ar y ffigyrau yn y papur hwnnw, dangoswyd y posibilïad real o godi £10 miliwn ychwanegol y flwyddyn i ddarlledu cyhoeddus Cymraeg, gan gynnwys sefydlu gwasanaeth newydd a hefyd chwistrelliad ariannol ychwanegol i S4C. Gan gymryd bod costau cynhyrchu ar y we yn rhatach na chostau cynhyrchu teledu traddodiadol, awgrymir cost gychwynnol o £10 miliwn er mwyn sefydlu'r gwasanaeth newydd yn y flwyddyn ariannol gyntaf, gyda £5 miliwn yn flynyddol ar ôl hynny. Dylai swm o'r fath sicrhau cynllunio a chynhyrchu safonol a phroffesiynol. Awgrymir hefyd na ddylai'r gwasanaeth newydd gael ei lansio tan fod cyfnod cynllunio manwl wedi ei gwblhau, er mwyn sicrhau'r dechreuad mwyaf cadarn ac effeithiol.

Casgliad

Mae angen i ddarlledu Cymraeg fod yn uchelgeisiol ac arloesol, a hynny o ran ei gweledigaeth, cyllido, fformat a thechnoleg. Mae'n ddigon bosib na fyddai'n ddelfrydol efelychu unrhyw fodel sy'n bodoli eisoes – yn hytrach, rhaid ystyried creu model newydd. Mae'r gymhariaeth â'r sefyllfa yng Ngwlad y Basg ac yn Galisia yn amlygu sefyllfa grebachlyd darlledu Cymraeg. Mae'r enghreifftiau o brosiectau darlledu amgen o Galisia a Llydaw yn dangos bod awydd i arloesi yn y gwledydd hynny, a hynny mewn sefyllfa debyg i'r hyn rydym yn ei wynebu yng Nghymru, sef diffyg buddsoddiad yn y manau cywir a ffynonellau cyllido dibynadwy. Gyda chyllid digonol a chynllunio manwl, gall wasanaeth newydd Cymraeg osod model digynsail ar gyfer darlledu amlblatfform byd-eang.

Yn rhydd o hualau disgwyliadau'r gynulleidfa draddodiadol, a thrwy ddathlu creadigrwydd, arbrofi a risg, bydd gan y gwasanaeth newydd cyfle i ysbrydoli ac ymgysylltu â chynulleidfa ifanc sydd, ar hyn o bryd, heb raglenni digonol sy'n berthnasol iddynt, heb synau na delweddau ystyrion o fywyd cyfoes yng Nghymru, heb gynrychiolaeth na lleisiau cyfarwydd sy'n siarad gyda nhw a throstyn nhw. Bydd gwasanaeth newydd yn magu hyder a balchder yn yr iaith Gymraeg, yn meithrin uchelgais a hunaniaeth gryfach ymysg y genhedlaeth ifanc, ac yn helpu sicrhau'r holl fuddiannau mae gwlad a phobl hyderus yn ei fwynhau.

Hydref 2015

Grŵp Dyfodol Digidol Cymdeithas yr Iaith Gymraeg

BCR 15

Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol

Communities, Equality and Local Government Committee

Ymchwiliad i'r Adolygiad o Siarter y BBC

Inquiry into the BBC Charter Review

Ymateb gan: Welsh Government

Response from: Welsh Government

Ken Skates AC / AM
Y Dirprwy Weinidog Diwylliant, Chwaraeon a Thwristiaeth
Deputy Minister for Culture, Sport and Tourism



Llywodraeth Cymru
Welsh Government

Eich cyf/Your ref
Ein cyf/Our ref

Christine Chapman AC
Y Cadeirydd
Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol
Cynulliad Cenedlaethol Cymru
Bae Caerdydd
Caerdydd
CF99 1NA

4 Tachwedd 2015

Annwyl Christine

Ers imi ddod i'r Pwyllgor ar 16 Medi, gwelwyd nifer o ddatblygiadau o ran mewnbwn Llywodraeth Cymru i'r broses o adnewyddu Siarter y BBC.

Yn ystod y misoedd diwethaf, mae Gweinidogion Cymru a'u swyddogion wedi bod mewn cysylltiad agos â Llywodraeth y DU, er mwyn sicrhau bod Llywodraeth Cymru yn cymryd rhan lawn yn y trafodaethau i adnewyddu'r Siarter o'r dechrau'n deg. Gallaf gadarnhau bod y Memorandwm Cyd-ddealltwriaeth wedi'i lofnodi gan bob parti perthnasol - Llywodraeth Cymru, Llywodraeth y DU, Ymddiriedolaeth y BBC a Gweithrediaeth y BBC. Mae hyn yn diogelu rôl ymgynghorol, ffurfiol Llywodraeth Cymru yn yr adolygiadau cyfredol o'r Siarter ac adolygiadau'r dyfodol, yn unol â'r trefniadau yn yr Alban a Gogledd Iwerddon. Rwy'n amgáu'r Memorandwm Cyd-ddealltwriaeth sydd wedi'i lofnodi.

Fel yr esboniwyd eisoes i'r Pwyllgor, oherwydd amseru'r broses o adolygu'r Siarter, gwnaed penderfyniad i ddatblygu Memorandwm cychwynnol a fyddai'n ffurfioli rôl Llywodraeth Cymru nawr. Mae hefyd yn rhwymo pawb sy'n ei lofnodi i gydweithio â Chynulliad Cenedlaethol Cymru er mwyn datblygu ail Femorandwm, a fydd yn cynnwys y Cynulliad Cenedlaethol fel llofnodwr ac yn disodli'r cyntaf. Bydd yn cadw ymrwymadau o'r Memorandwm cyntaf ac yn ffurfioli rôl y Cynulliad Cenedlaethol wrth iddo barhau i graffu ar y BBC a'r dyletswyddau cysylltiedig a osodir ar y BBC - i roi adroddiadau a datganiadau blynyddol o gyfrifon i Lywodraeth Cymru a Chynulliad Cenedlaethol Cymru ac ymddangos yn rheolaidd gerbron pwyllgor(au) perthnasol y Cynulliad. Bydd y rhain yn debyg i'r rheini sydd eisoes ym Memorandwm yr Alban.

Bae Caerdydd • Cardiff Bay
Caerdydd • Cardiff
CF99 1NA

English Enquiry Line 0300 0603300
Llinell Ymholiadau Cymraeg 0300 0604400
gohebiaeth.Ken.Skates@cymru.gsi.gov.uk

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.

Eisoes mae swyddogion Llywodraeth Cymru yn trafod hyn gyda swyddogion o swyddfa'r Llywydd a'r Adran dros Ddiwylliant, y Cyfryngau a Chwaraeon. Dylid cytuno ar yr ail Femorandwm Cyd-ddealltwriaeth, felly, a'i sefydlu ymhell cyn cylch adrodd nesaf y BBC yn 2016.

Ym mis Hydref, rhoddodd Llywodraeth Cymru ymateb manwl i bapur ymgynghori Llywodraeth y DU am ddyfodol y BBC, a lansiwyd ar 16 Gorffennaf. Rwy'n ymwybodol bod yr Adran dros Ddiwylliant, y Cyfryngau a Chwaraeon wedi derbyn dros 192,000 o ymatebion i'r ymgynghoriad hwn. Rwy'n amgáu ein hymateb er gwybodaeth ichi.

Er bod gan Lywodraeth Cymru rôl ffurfiol yn yr Adolygiad o'r Siarter, roedd yr ymateb yn gyfle, yn gynnar yn y broses, i amlinellu ein sylwadau ar nifer o'r prif faterion sydd dan ystyriaeth yn y ddogfen ymgynghori, yng nghyd-destun Cymru.

Roedd ein hymateb yn canolbwyntio'n bennaf ar:

- y gwasanaethau y dylai'r BBC, fel prif ddarllidwr y DU ar gyfer y cyhoedd, fod yn eu darparu ar gyfer Cymru;
- yr angen iddo gael mandad ac adnoddau priodol i'w darparu;
- yr angen i gryfhau'r trefniadau atebolrwydd i'r gwahanol wledydd a'r rhanbarthau, gan gynnwys Cymru, a'r trefniadau craffu ar eu cyfer.

Yn ein hymateb, nodwyd na chynhaliwyd gwerthusiad nac asesiad o ran pa mor addas yw rhwymedigaethau cyfredol gwasanaethau cyhoeddus i'w diben, ar ôl datganoli pwerau helaeth i'r llywodraethau gwahanol. Dros yr un cyfnod, caniatwyd i'r rhwymedigaethau hynny gael eu herydu, am resymau masnachol i raddau helaeth. Nodwyd bod angen adolygiad o'r fath ar frys erbyn hyn a galwyd am iddo gael ei gynnal ochr yn ochr â'r adolygiad o'r Siarter, fel sail i unrhyw dargedau ar gyfer darparu gwasanaethau yn y gwledydd gwahanol a'r rhanbarthau a allai gael eu cynnwys yn y Siarter newydd, a fydd yn gysylltiedig â set newydd o ddibenion a gwerthoedd cyhoeddus.

Ar ôl inni gyflwyno ein hymateb, ysgrifennodd Prif Weinidog Cymru at yr Ysgrifennydd Gwladol dros Ddiwylliant, y Cyfryngau a Chwaraeon ar 19 Hydref i atgyfnerthu rhai o'r pwyntiau allweddol hyn am ddyfodol Darlledu Gwasanaethau Cyhoeddus yng Nghymru, yn Gymraeg ac yn Saesneg. Pwysleisiodd fod angen cynnal adolygiad ar frys a galwodd am iddo ganolbwyntio'n glir iawn ar ddibenion cyhoeddus y BBC yng Nghymru, yn benodol o ran y ddarpariaeth ar gyfer cynulleidfaoedd Cymru a sut mae'n portreadu Cymru.

Awgrymodd y Prif Weinidog y dylai'r adolygiad ystyried newidiadau sy'n deillio o ddatganoli a'r newidiadau o fewn y DU, cwestiwn hyrwyddo a chynnal y Gymraeg a diwylliant Cymru, cwestiwn cynrychioli pobl a bywyd Cymru a'r methiannau sydd yn y farchnad ar hyn o bryd mewn perthynas â Darlledu Gwasanaethau Cyhoeddus yng Nghymru.

Byddai angen i adolygiad o'r fath ystyried S4C sydd, er gwaethaf ei hannibyniaeth ar y BBC, ag elfennau diwylliannol, masnachol ac addysgol sy'n amlwg yn debyg. Gwnaeth y Prif Weinidog hi'n glir nad oedd yn awgrymu y dylid tynnu oddi wrth annibyniaeth S4C - a dweud y gwir, er mwyn helpu i sicrhau annibyniaeth strategol ac ariannol S4C, roedd wedi ysgrifennu at yr Ysgrifennydd Gwladol dros Ddiwylliant, y Cyfryngau a Chwaraeon yr wythnos flaenorol yn galw ar Lywodraeth y DU i gomisiynu ar frys yr adolygiad annibynnol o S4C a oedd wedi'i addo yn ystod cyfnod yr adolygiad cyfredol o wariant. Adlewyrchwyd hyn hefyd yn ein hymateb i ymgynghoriad y BBC ar yr Adolygiad o'r Siarter.

Daeth y Prif Weinidog i'r casgliad y dylai'r adolygiad fod yn sylfaen i "gontract" Siarter newydd i Gymru. Byddai hyn yn ddiffinïo'n glir ym 148 mae ei angen ar Gymru a'r hyn y

mae'n ddyletswydd ar y BBC i'w gyflawni yn ystod y ddegawd i ddod, ar gyfer cynulleidfaoedd yng Nghymru ac am Gymru ar gyfer gweddill y byd.

Edrychaf ymlaen at roi mwy o wybodaeth ichi am y materion hyn pan fyddaf gerbron y Pwyllgor ar 18 Tachwedd.

Yn gywir



Ken Skates AC / AM

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

MEMORANDUM OF UNDERSTANDING: BBC CHARTER REVIEW/WELSH GOVERNMENT

Preamble

Following the final agreement of the Memorandum of Understanding between the UK Government, Scottish Government, Scottish Parliament and the BBC (see 'Background'), the UK Government is hereby seeking to establish parity for the Welsh Government in respect of a formal consultative role in the process of Charter Review and the ongoing scrutiny of the BBC

Parties

- The Department for Culture, Media and Sport (The Department)
- The BBC¹
- The Welsh Government

Commitments:

1. Charter Review

The BBC is established by Royal Charter. The Charter sets out how the BBC is constituted, its public purposes, and the respective roles and composition of the BBC Trust and the Executive Board. The current Royal Charter expires at the end of 31 December 2016.

The terms of the formal consultative role for the Welsh Government in the process of reviewing the BBC's Charter shall be as follows:

- The Department will consult the Welsh Government on the draft terms of reference for the Charter Review in advance of their publication.
- The Welsh Government will lay the final terms of reference for the Charter Review before the National Assembly for Wales.
- The Department will consult the Welsh Government through the process of reviewing the Charter.
- The Welsh Government will lay the draft Charter and Framework Agreement before the National Assembly for Wales, and should the Assembly deem it appropriate, schedule a 'take note' debate on the content of the draft Charter and Framework Agreement².

¹ In this Memorandum of Understanding - "the BBC" means the British Broadcasting Corporation; "the Executive" means the Executive Board of the BBC; and "the Trust" means the BBC Trust; and any reference to "the BBC" (without qualification) includes a reference to both the Trust and the Executive, so far as makes sense in the context.
² This would ensure parity with the processes in the UK Parliament for the last Charter Review in 2006. See the 'take note' debate in the House of Lords, 16 June 2006.

- The Department will consult the Welsh Government before recommending to Her Majesty in Council that the draft Charter is granted.

2. Annual reports and accounts, and appearing before committees

As part of 'Powers for a Purpose: Towards a lasting devolution settlement for Wales' in February 2015³, the UK Government indicated that it would '*...seek a commitment from the BBC and S4C that they should send their annual reports and accounts for laying in the Assembly*'.

Prior to the publication of the BBC's annual report and accounts for 2015/16 the signatories will work to agree a revised Memorandum of Understanding, to supersede this one, which would (subject to agreement⁴) include commitments in the following areas, to establish parity across the devolved Governments in relation to annual reports and accounts, and appearing before committees:

- A commitment from the BBC to send its annual report and accounts to the Welsh Government and a commitment from the Welsh Government to lay these before the National Assembly for Wales; and
- A commitment from the BBC to appear before the National Assembly for Wales committees on matters relating to Wales, on the same basis as it does in the UK Parliament

3. Next Charter

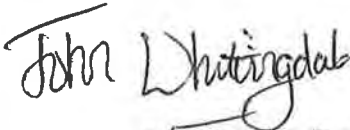

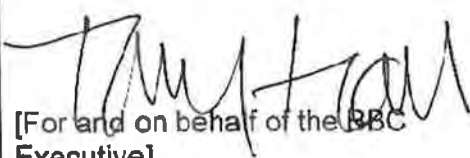
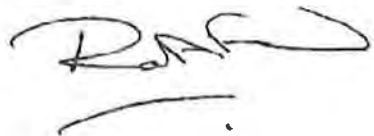
Subject to a Royal Charter for the continuation of the BBC being granted, the consultative processes relating to Charter Review set out above, and such commitments as are agreed in relation to the BBC's Annual Reports and Accounts, and appearing before committees referred to above will be enshrined in that Charter and in all subsequent Charters unless otherwise set in statute elsewhere.

<http://www.publications.parliament.uk/pa/ld200506/ldhansrd/v060616/text/60616-01.htm>); and the Commons debate on 10 July (see: <http://www.parliament.the-stationary-office.co.uk/pa/cm/cmvote/80710v01.htm>).

³[https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/408587/47683_CM9020_ENGLISH.p](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/408587/47683_CM9020_ENGLISH.pdf)
df

⁴ Including with the National Assembly for Wales

4. Signatures

 <p>[For and on behalf of the Department]</p>	
 <p>[For and on behalf of the BBC Executive]</p>	 <p>[For and on behalf of the BBC Trust]</p>

5. Background

Following the referendum on the independence of Scotland on 18 September 2014, the Smith Commission Agreement, published on 27 November 2014⁵, made several proposals specific to the British Broadcasting Corporation (BBC). As set out in paragraph 36 of the Agreement:

There will be a formal consultative role for the Scottish Government and the Scottish Parliament in the process of reviewing the BBC's Charter.

The UK Government's Command paper, 'Scotland in the United Kingdom: An enduring settlement'⁶, published in January 2015, set out at paragraphs 5.2.1 – 5.2.3 how paragraph 36 of the Smith Commission Agreement would be enacted by a Memorandum of Understanding (MoU), stating;

5.2.1 Paragraph 36 of the Smith Commission Agreement, which relates to the relationship between the British Broadcasting Corporation (BBC) and the Scottish Government and Scottish Parliament, will be enacted by Memorandum of Understanding (MoU). This MoU, entered into by the UK Government, Scottish Government, Scottish Parliament and the BBC, will fulfil the Agreement's proposal by setting out commitments that guarantee a full consultative role for the Scottish Government and Scottish Parliament in the review of the Royal Charter and the ongoing scrutiny of the BBC.

5.2.2 The commitments outlined in the MoU will be:

- A commitment on the UK Government to consult with the Scottish Government and Scottish Parliament before recommending that any Royal Charter on the BBC is granted, and detail concerning the terms of engagement throughout the review process;*
- A commitment from the BBC to send its annual report and accounts to the Scottish Government and a commitment from the Scottish Government to lay these before the Scottish Parliament;*
- A commitment from the BBC to appear before Scottish Parliament committees on matters relating to Scotland; and*
- A commitment to enshrine all the above in the next Charter.*

5.2.3 Setting this out in an MoU, rather than draft clauses, ensures that the BBC's integrity and independence is secured by keeping its governance and constitutional arrangements off the statute books. Importantly, delivering this commitment by MoU will ensure that the Scottish Government and Scottish Parliament are able to have a

⁵ <https://www.smith-commission.scot/smith-commission-report/>

⁶ <https://www.gov.uk/government/publications/scotland-in-the-united-kingdom-an-enduring-settlement>

consultative role in time for the next Charter Review, which is due to commence after the 2015 General Election; any draft clauses in this respect, setting out a formal role for the Scottish Government, would necessarily come into force too late to guarantee such an involvement. Furthermore, the process, timing and scope of the review of the BBC's Charter are not set out in statute.

This Memorandum of Understanding establishes parity for the Welsh Government in respect of a formal consultative role in the process of Charter Review and commits all signatories to ensuring parity in respect of the ongoing scrutiny of the BBC.

Ymateb Llywodraeth Cymru i Ymgynghoriad Adolygiad Siarter y BBC

Rhagarweiniad

Mae Llywodraeth Cymru yn croesawu'r cyfle i ymateb i'r ymgynghoriad cyhoeddus hwn ar yr Adolygiad o Siarter y BBC.

Yn ystod y misoedd diwethaf, mae Gweinidogion Cymru a'u swyddogion wedi bod mewn cysylltiad agos â Llywodraeth y DU er mwyn sicrhau bod Llywodraeth Cymru yn cymryd rhan lawn yn y trafodaethau i adnewyddu'r Siarter o'r dechrau'n deg. Rydym wedi llofnodi Memorandwm Cydddealltwriaeth gyda Llywodraeth y DU a'r BBC, sy'n rhoi rôl ymgynghorol, ffurfiol i Lywodraeth Cymru yn yr adolygiad o'r Siarter, yn unol â'r trefniadau yn yr Alban a Gogledd Iwerddon. Mae'r llofnodwyr wedi ymrwymo i gydweithio â'r Cynulliad Cenedlaethol, er mwyn datblygu Memorandwm pellach a fydd yn diogelu rôl y Cynulliad wrth iddo barhau i graffu ar y BBC yng Nghymru a'i dal yn atebol.

Er bod gan Lywodraeth Cymru rôl ffurfiol yn yr Adolygiad o'r Siarter, rydym yn falch o gael achub ar y cyfle hwn, yn gynnar yn y broses, i nodi ambell beth sydd wedi ein taro ynghylch nifer o'r materion allweddol sydd dan sylw yn y ddogfen ymgynghori, yng nghyd-destun Cymru. Bydd ein hymatebion i rai cwestiynau yn fanylach nag i eraill; ar hyn o bryd, rydym yn bwriadu canolbwyntio'n bennaf ar:

- y gwasanaethau y dylai'r BBC, fel prif ddarllidwr y DU ar gyfer y cyhoedd, fod yn eu darparu ar gyfer Cymru;
- yr angen iddo gael mandad ac adnoddau priodol i'w darparu;
- yr angen i gryfhau'r trefniadau atebolrwydd i'r gwahanol wledydd a'r rhanbarthau, gan gynnwys Cymru, a'r trefniadau craffu ar eu cyfer.

Mae'n hollbwysig bod y Siarter newydd yn adlewyrchu'n llawn fuddiannau pobl Cymru a'r setliad datganoledig cyfredol, sy'n newid. Mae Cymru yn genedl yn ei rhinwedd ei hun ac mae ganddi ddiwylliant ac iaith unigryw. Mae ei hethos dwyieithog a'i natur a'i hanes yn unigryw o fewn y DU; mae angen eu diogelu a'u dathlu.

Fel y mae'r datganiad a lofnodwyd gan dri o arweinwyr pleidiau Cynulliad Cenedlaethol Cymru ar 10 Gorffennaf 2015¹ yn ei adlewyrchu, mae yna gryn bryder am yr heriau sy'n wynebu BBC Cymru Wales ac S4C yn sgil pwysau ariannol. Adlewyrchwyd hyn hefyd yn nadl y Cyfarfod Llawn ar ddarllid yng Nghynulliad Cenedlaethol Cymru ar 23 Medi 2015².

¹ <http://gov.wales/docs/drah/publications/150909-cross-party-statement-en.pdf>

² <http://www.cynulliad.cymru/cy/bus-home/pages/rop.aspx?meetingid=3429&assembly=4&c=Record%20of%20Proceedings#237962>

Mae Llywodraeth Cymru a Chynulliad Cenedlaethol Cymru yn disgwyl i'r BBC weithredu yn unol â'i datganiadau cyhoeddus y bydd y trefniant a gyhoeddwyd ar 6 Gorffennaf 2015 rhyngddi a Llywodraeth y DU mewn perthynas â ffi'r drwydded yn ariannol niwtral i'r BBC ac na fydd yn effeithio ar wasanaethau. Roedd y datganiad trawsbleidiol yn nodi bod rheolwyr y BBC yn rhoi sicrwydd na fydd y cytundeb hwn, felly, yn effeithio ar gyllidebau BBC Cymru Wales nac S4C. Rydym hefyd yn disgwyl i Lywodraeth y DU anrhydeddu telerau'r cytundeb a pheidio â gwneud mwy o doriadau na brigdorri referniw ffioedd trwyddedau'r BBC.

Roedd y datganiad yn mynegi pryder ynghylch y ffaith na ymgynghorwyd â Llywodraeth Cymru nac â'r Cynulliad Cenedlaethol cyn dod i'r cytundeb hwn a'i bod yn annemocrataidd bod Llywodraeth y DU a'r BBC wedi gwneud penderfyniadau y tu ôl i ddrysau caeedig ac y tu allan i broses adnewyddu Siarter y BBC.

Pam y BBC? Cenhadaeth, diben a gwerthoedd

C1 Sut gellir gwella dibenion cyhoeddus y BBC fel bydd rhagor o eglurder ynghylch beth ddylai'r BBC ei gyflawni?

Mae rôl hollbwysig gan y BBC o hyd fel Darlledwr Gwasanaeth Cyhoeddus, er gwaethaf y sianelau lu sydd gennym bellach, a'r datblygiadau digidol sydd wedi ei gwneud yn bosibl creu ffyrdd newydd o ddarlledu ar gyfer y cyhoedd ledled y DU.

Mae rôl y BBC yn bwysicach byth yng Nghymru o ystyried gwendid y cyfryngau print. Ychydig yw'r sylw a roddir i fywyd cyhoeddus a chymdeithas Cymru ym mhapurau newydd y DU ac ar wasanaethau darlledu'r DU, er mai'r rhain yw'r prif gyfryngau yng Nghymru. Nid yw'r ffordd y mae Cymru yn cael ei phortredu yng nghyfryngau'r DU yn adlewyrchu amrywiaeth ddiwylliannol a chyfoeth y genedl.

Mae democratiaeth effeithiol yn dibynnu ar roi gwybodaeth i ddinasyddion allu gwneud penderfyniadau. Ychydig o gyfryngau newyddion sydd yng Nghymru ac nid oes digon o leisiau ganddi. Mae'r rhan fwyaf o bobl, felly, yn dibynnu ar gyfryngau newyddion y DU nad ydynt yn rhoi llawer o sylw i Gymru. Er bod yna dystiolaeth bod mwy o sôn am faterion gwleidyddol datganoledig yng Nghymru ers Adroddiad King, mae yna le i wella o hyd. Nid yw'r cyfryngau newyddion yn rhoi digon o sylw i faterion Cymreig a digwyddiadau yng Nghymru. Nid yw'r wybodaeth a'r cyd-destun sydd ei angen er mwyn gwerthuso llwyddiant sefydliadau Cymru, neu eu diffyg llwyddiant, ar gael yn hawdd i'r rhan fwyaf o bobl Cymru.

Fel y mae adolygiad diweddar Ofcom o ddarlledu gwasanaeth cyhoeddus yn ei adlewyrchu, y BBC, sef conglaen darlledu gwasanaeth cyhoeddus, sy'n buddsoddi fwyaf yng Nghymru, a chynnyrch y BBC sy'n cael ei ddarlledu yma fwyaf. Y BBC sy'n rheoli rhaglenni Saesneg a wnaed yn benodol ar gyfer

Cymru. Cynhyrchodd 592 o oriau yn 2013 o gymharu â 331 gan ITV Cymru. Yn naturiol, mae Llywodraeth Cymru yn bryderus bod 101 yn llai o oriau wedi'u cynhyrchu ar gyfer rhaglenni nad oeddent yn rhan o rwydwaith Prydain gyfan y BBC rhwng 2011 a 2013. Ar raglenni nad oeddent yn rhaglenni newyddion y cwtogwyd fwyaf. Serch hynny, rydym yn cydnabod mai'r BBC sy'n dal i ddarparu'r rhan fwyaf o raglenni nad ydynt yn rhan o rwydwaith Prydain gyfan ac nad ydynt yn rhaglenni newyddion, gan ddarparu 222 o oriau yn 2013 o gymharu â 34 gan ITV Cymru. Y BBC hefyd sy'n darparu'r rhan fwyaf o newyddion teledu sy'n benodol i Gymru ac, i raddau llai, raglenni materion cyfoes hefyd.

Yn ystod y blynyddoedd diwethaf, mae'r BBC wedi buddsoddi llai yng Nghymru, ond wedi buddsoddi mwy yn yr Alban, Gogledd Iwerddon a rhai o ranbarthau Lloegr. Mae wedi gwario llai ar Gymru a gwelwyd dirywiad cyfatebol yn y gwerth ychwanegol gros o £292 miliwn yn 2009/10 i £288 miliwn yn 2011/12. Yn ystod yr un cyfnod, mae gwerth ychwanegol gros yr Alban wedi cynyddu o £355 miliwn i £410 miliwn, ac yng Ngogledd Iwerddon o £138 miliwn i £151 miliwn³. Mae'n hollbwysig bod hyn yn cael ei gywiro yn ystod cyfnod y Siarter nesaf drwy greu cylch gwaith cryfach, cliriach i gyflawni dros Gymru a'r gwledydd eraill.

Mae pob un o'r dibenion cyhoeddus a ddisgrifir yn y ddogfen ymgynghori yn berthnasol i Gymru. Ym marn Llywodraeth Cymru, mae'r dibenion cyhoeddus sy'n ymwneud â dinasyddiaeth a chymdeithas sifil; addysg a dysgu; creadigrwydd a rhagoriaeth ddiwylliannol; gwledydd, rhanbarthau a chymunedau'r DU; lle'r DU yn y byd; a darparu buddion technolegau a gwasanaethau cyfathrebu newydd i'r cyhoedd, yn gydnaws â chylch gwaith gwreiddiol yr Arglwydd Reith ar gyfer Darlledwr Gwasanaeth Cyhoeddus – hysbysu, addysgu a diddanu.

Nid ydym yn rhannu'r farn bod y dibenion hyn yn rhy eang, nac y dylid eu diwygio i eithrio rhai gweithgareddau y bydd rhai efallai yn eu hystyried yn amhriodol i'r BBC, am ba reswm bynnag. Yn hytrach, gan gydnabod yr amgylchedd mwy cystadleuol ac amrywiol sydd ohoni, byddem yn hapus i weld disgrifiadau mwy manwl a phenodol yn cael eu datblygu o'r pynciau a'r gweithgareddau y dylid rhoi blaenoriaeth iddynt o dan bob diben cyhoeddus – ond ni ddylid ystyried y rhestr honno yn hollgynhwysfawr, neu nad oes modd ychwanegu ati.

Mae'r ffordd y mae technolegau, gwasanaethau a marchnadoedd wedi esblygu dros gyfnod y Siarter ddiwethaf yn dangos y byddai'n ffôl rhagdybio y gallwn ddarogan yn gywir heddiw pa rai o weithgareddau a gwasanaethau presennol y BBC a fydd yn cael eu gwerthfawrogi fwyaf gan y rheini sy'n talu ffi'r drwydded dros y deg mlynedd nesaf, pa rai na fydd eu hangen ymhen ychydig efallai, pa rai wnaiff ddatblygu'n wasanaethau sy'n gweddu orau i'r

³ Ffynhonnell: *The Economic Value of the BBC*, a gyhoeddwyd gan y BBC ar Ionawr 15 2013

<http://www.bbc.co.uk/blogs/aboutthebbc/entries/65a7abeb-7e74-3b2f-858e-72786cbc5790>

farchnad fasnachol, neu pa wasanaethau allai ddatblygu i fod mor bwysig i bortffolio gwasanaethau'r BBC ag iPlayer heddiw.

Yn naturiol, mae'r pedwerydd diben, *Cynrychioli'r DU, ei Gwledydd, ei Rhanbarthau a'i Chymunedau* o ddi-ddordeb arbennig i ni a byddwn yn rhoi gwybodaeth fanwl am hyn o dan gwestiwn 7.

C2 Pa elfennau o wasanaethu pawb yw'r rhai pwysicaf i'r BBC?

Yn ystod cyfnod y Siarter ddiwethaf, mae mwy a mwy o opsiynau wedi eu creu i gynulleidfaoedd eu gwyllo, eu darllen a gwrandio arnynt; yn wir, mae'r BBC wedi chwarae rôl allweddol yn y gwaith o ddatblygu a hyrwyddo rhai o'r rhain. Serch hynny, mewn llawer o achosion, nid yw'n glir eto pa rai o'r gwasanaethau hyn a fydd yn aeddfedu ac yn llwyddo a pha rai a fydd yn dod i ben. Nid yw'r esblygiad hwn yn y cynnyrch a ddarperir yn golygu y dylid culhau cylch gwaith y BBC i ganolbwyntio ar gynulleidfaoedd penodol neu'r rheini nad ydynt yn cael gwasanaethau digonol – yn sicr byddai'n anghywir ymgorffori cyfyngiadau o'r fath i Siarter a fydd yn ein rhwymo am nifer o flynyddoedd, tra gallai newidiadau technolegol neu gymdeithasol nad ydym yn gwybod amdanynt eto effeithio ar fywydau ar draws y DU.

Ymddengys fod y rhagdybiaeth yn y ddogfen ymgynghori mai nod presennol y BBC yw darparu rhaglenni a gwasanaethau ar gyfer pob cynulleidfa, yn gyfartal, ar draws pob llwyfan, yn sylfaenol anghywir. Gwaith y BBC yw gwasanaethu pawb yn y DU. Fodd bynnag, byddem yn derbyn bod y BBC – ar lefel y DU – yn ceisio nodi ardaloedd y gallai fod angen rhoi sylw arbennig iddynt, yn ogystal â'r rheini lle mae yna raglenni a gwasanaethau digonol o ran nifer ac ansawdd eisoes, fel na fyddai darparu mwy ohonynt yn ychwanegu llawer o werth (er gwaethaf yr angen gwirioneddol i'r BBC ddarparu rhaglenni poblogaidd sy'n apelio at ystod eang o bobl, er mwyn cynnal y proffil y mae ei angen arni er mwyn bod yn effeithiol yn ei rôl fel prif Ddarlledwr Gwasanaeth Cyhoeddus y DU). Mae'r ddarpariaeth annigonol ar gyfer y gwledydd gwahanol a'r rhanbarthau yn broblem wirioneddol, ac fe ddychwelwn at hynny yn nes ymlaen. Ond cyllid yw'r broblem fwyaf yn hynny o beth yn hytrach na chydabod y bwch yn y ddarpariaeth (mae'r BBC wedi cydnabod hyn mewn sawl adroddiad rheoli).

Bydd yn rhaid mynd i'r afael â'r ystyriaethau hyn drwy gydol cyfnod y Siarter nesaf, gan asesu'r sefyllfa ar y pryd. Wrth gwrs, gellid dadlau nad yw barn y BBC wedi bod yn gywir bob amser yn y gorffennol, a byddem yn cytuno bod lle i wella o ran penderfyniadau a rheoleiddio cynnwys rhaglenni. Fodd bynnag, yn ein barn ni mae'r BBC yn chwarae rôl bwysig o ran sicrhau darpariaeth i bawb ar draws y farchnad ac o ran codi lefel ansawdd yn gyffredinol, a hynny am fod ganddi gylch gwaith clir i sicrhau bod cynnwys gwasanaethau cyhoeddus ar gael i bawb.

C3 A ddylai'r Adolygiad o'r Siarter fynd ati'n ffurfiol i sefydlu set o werthoedd ar gyfer y BBC?

Byddem yn cefnogi'r egwyddor o ddatblygu cyfres o werthoedd ar gyfer y BBC ac rydym yn cytuno bod y rhestr o werthoedd posibl yn Nhabl 2 y ddogfen ymgynghori yn fan cychwyn da. Gellid cynnwys y rhain i gyd mewn Siarter newydd, yn unol â datblygiadau pellach. Byddwn yn rhoi mwy o sylw i annibyniaeth a bod yn ddiuedd yn ein hatebion diweddarach yn yr ymateb hwn.

Fodd bynnag, mewn perthynas â'r gwerth a gynigiwyd y dylai'r BBC fod yn 'amrywiol / cynrychiadol', er ein bod yn cefnogi gwneud mwy o waith i gyflawni'r blaenoriaethau ym Mluch 1 y ddogfen ymgynghori, rydym yn siomedig na chydabyddir amrywiaeth ddiwylliannol gwledydd a rhanbarthau'r DU. Yn union fel mae dibenion cyhoeddus y BBC yn cynnwys cynrychioli gwledydd, rhanbarthau a chymunedau'r DU, dylai strategaeth amrywiaeth y BBC hefyd wneud hynny hefyd mewn perthynas â'i gweithlu sy'n ymddangos ar y sgrin ac yn gweithio yn y cefndir. Dylai unrhyw werth a ddatblygir i ddisgrifio sut bydd y BBC yn amrywiol ac yn gynrychiadol yn y dyfodol fod yn glir ynghylch hyn.

Yn ein hymateb i G9 isod, byddwn yn trafod y potensial ar gyfer set glir o werthoedd, sy'n cyd-fynd â dibenion cyhoeddus y BBC, i hybu ansawdd rhaglenni'r BBC, a pha mor unigryw ac amrywiol y maent.

Beth mae'r BBC yn ei wneud: maint a chwmpas

C4 A ellir cyfiawnhau ehangiad y BBC yng nghyd-destun rhagor o ddewis ar gyfer cynulleidfaoedd? A yw'r BBC yn cymryd lle cystadleuwyr masnachol, ac os felly, a ellir cyfiawnhau hyn?

Mae ffocws y BBC ar ddarparu cynnwys a gwasanaethau cymesur sy'n hysbysu, yn addysgu ac yn diddanu, gan roi ystyriaeth lawn i'w sefyllfa yn y farchnad a gweithgarwch darlledwyr eraill, yn rhoi cydbwysedd i gynnyrch y BBC. Yn ein barn ni, nid yw, yn gyffredinol, yn cymryd lle cystadleuwyr masnachol. A dweud y gwir, mae yna feysydd lle mae angen i'r BBC wneud mwy, gan gynnwys rhaglenni ar gyfer y gwledydd gwahanol a'r rhanbarthau a rhaglenni amdanynt.

Wedi dweud hynny, mae Llywodraeth Cymru yn gwbl ymwybodol o bwysigrwydd sicrhau dewis eang o raglenni teledu Saesneg yng Nghymru, yn rhaglenni newyddion a chyffredinol, sy'n targedu gwylwyr Cymru. Mae gan ITV Cymru, felly, rôl hollbwysig fel opsiwn arall i wylwyr o ran rhaglenni newyddion a chyffredinol.

C5 Ble mae'r dystiolaeth yn awgrymu fod gan y BBC effaith ehangach cadarnhaol neu negyddol ar y farchnad?

Rydym yn derbyn y ddadl bod y BBC, fel Darlledwr Gwasanaeth Cyhoeddus annibynnol sy'n darparu gwasanaeth ar gyfer holl wledydd Prydain ac sydd â ffynhonnell gyllid sefydlog, hirdymor, yn cael effaith gadarnhaol o ran codi

safonau ar draws y farchnad. Rydym yn cydnabod y pryderon a fynegwyd yn y ddogfen ymgynghori am effaith dybiedig ei weithgareddau ar y gystadleuaeth o ran darparu newyddion, radio, gwasanaethau ar-lein a chyfryngau print. Dylid monitro'r rhain yn ofalus, ond yn gyffredinol rydym o'r farn bod y gwasanaethau arloesol a ddatblygwyd gan y BBC, sydd wedi cael derbyniad da yn y rhan fwyaf o'r meysydd hyn, wedi cael effaith gadarnhaol, glir sylweddol ar ansawdd gwasanaethau ac o ran eu darparu i fwy o bobl. Yn y meysydd hynny lle mae'r BBC ei hun wedi nodi y dylai geisio gwneud ei rhan a helpu i wella sefyllfa'r farchnad – yn fwyaf penodol, yn achos darpariaeth newyddion print lleol – mae eisoes wedi datblygu cynigion i wneud hynny, a byddwn yn gwyllo hyn gyda diddordeb, gan ei bod yn broblem benodol yng Nghymru.

Yn ein barn ni, ni ddylid cwtogi ar gylch gwaith y BBC drwy'r Siarter newydd i gyfyngu ar ei gweithrediadau mewn rhai meysydd fel mater o egwyddor. Gweler hefyd ein sylwadau ar wasanaethu pawb o dan G2. Fodd bynnag, mae'n bwysig pwysleisio bod potensial y BBC i wella bywydau dinasyddion y gwledydd gwahanol a'r rhanbarthau eisoes wedi'i leihau yn sgil toriadau blaenorol (ee o ganlyniad i *'Delivering Quality First'*) ac mae'n debygol o gael ei erydu ymhellach yn sgil cyhoeddiadau ariannol a wnaed yn ystod y misoedd diwethaf. Mae'n rhaid mynd i'r afael â hyn yng nghyfnod y Siarter nesaf; mae angen cryfhau gwasanaethau'r gwledydd gwahanol a'r rhanbarthau, a pheidio â'u rhoi dan bwysau ariannol pellach.

C6 Pa rôl ddylai'r BBC ei gael o ran dylanwadu ar y dirwedd dechnolegol yn y dyfodol, yn cynnwys newid i radio digidol yn y dyfodol?

Dylai'r BBC barhau i fod yn un o'r prif gyrff sy'n hyrwyddo datblygiadau a newidiadau technolegol, lle gall y rhain gynnig gwasanaethau i fwy o bobl, ei gwneud yn haws i bobl gael gafael arnynt a gwella'r dewis, a lle gall annog pobl i ymddiddori mewn diwylliant, democratiaeth a chymdeithas. Mae yna rai materion rheoleiddio i'w hystyried yr ydym wedi sôn amdanynt o'r blaen – mae'r rhain yn berthnasol i bob darlledwr gwasanaeth cyhoeddus sy'n datblygu gwasanaethau ar gyfer llwyfannau newydd, nid dim ond y BBC.

Yn ymateb Llywodraeth Cymru i ymgynghoriad Ofcom ar ei adolygiad o ddarlledu gwasanaeth cyhoeddus yn 2015, cytunwyd bod y farchnad ddarlledu fyd-eang yn esblygu'n gyson, gan ddarparu opsiynau newydd ar gyfer darparu rhaglenni a'u derbyn. Mae'r rhain yn ennill hygredd ymhlith darlledwyr (sy'n amrywio eu harlwy o ran y sianeli darlledu sydd ar gael a chyfrwng eu darparu drwy llwyfannau eraill; ee cyfryngau gwyllo rhaglenni ar ôl eu darlledu, ar-lein) ac ymhlith gwylwyr. Mae darlledu traddodiadol yn dal yn bwysig i wylwyr ond maent yn manteisio'n gynyddol ar hyblygrwydd sy'n dod yn sgil llwyfannau eraill.

Mae gwasanaethu pawb a sicrhau bod rhaglenni darlledwyr gwasanaeth cyhoeddus ar gael yn hawdd yn dal yn bwysig, a dylid ehangu a gwarchod yr egwyddorion hyn, er mwyn bod yn berthnasol i fyd mwy cysylltiedig. Rydym yn cytuno ag asesiad Ofcom mai graddol newid y diffiniad o wasanaethu pawb a rheoleiddio hynny sydd fwyaf synhwyrol, wrth i arlwy newydd amrywiol

aeddfedu ar draws sawl llwyfan. Os bydd darlledwyr yn gweld gwerth, boed ariannol neu strategol, i symud oddi wrth ddarpariaeth draddodiadol ar sianeli sefydledig darlledwyr gwasanaeth cyhoeddus, yna dylent ddarparu achos busnes cadarn i Ofcom ei ystyried – ond bydd yn rhaid i hyn ddangos sut bydd y darlledwyr neu eu partneriaid cyflenwi ar lwyfannau eraill yn gofalu bod y cynnwys hwn yn hawdd ei ddarganfod a'i hyrwyddo ymhlith ein prif gynulleidfaoedd, boed ar draws y DU neu mewn gwledydd a rhanbarthau penodol.

O safbwynt rheoleiddio, byddai'r dulliau hyn yn mynd law yn llaw ag awgrym Ofcom y gallai rheoleiddio yn ôl sefydliad yn hytrach nag yn ôl sianel fod yn fwy priodol yn y dyfodol. Rydym yn cytuno y dylai Ofcom ystyried hyn yn fanylach ac rydym yn barod i gael trafodaeth yn ei gylch. Rydym wedi dweud y byddai'n synhwyrol, efallai, gweithredu ochr yn ochr â'r Adolygiad o'r Siarter. Ymddengys mai'r BBC fyddai'r corff delfrydol i ystyried y dulliau newydd i ddechrau, o gofio ei statws fel darlledwr gwasanaeth cyhoeddus yn y DU a'r amrywio cynyddol ar ei bortffolio gwasanaethau.

Mae Llywodraeth Cymru wedi pwysleisio'n gyson na fyddem o blaid troi at radio digidol oni bai bod yna warant y byddai DAB ar gael i 97% o bobl Cymru o leiaf. Croesawyd cyhoeddiad Llywodraeth y DU gennym ym mis Rhagfyr 2013 y bydd yn parhau i fuddsoddi (gyda'r BBC a gweithredwyr radio masnachol) i gefnogi'r gwaith o gyflwyno radio digidol. Rydym yn cydnabod bod DAB wedi'i gyflwyno i fwy o lefydd yng Nghymru yn ystod y blynyddoedd diwethaf. Rydym yn croesawu'r ffaith bod y BBC yn cyflwyno'i rhwydwaith DAB cenedlaethol i 162 o safleoedd trosglwyddo eraill ar draws y DU erbyn diwedd 2015. Bydd y rhaglen hon yn cynyddu ei rhwydwaith DAB yng Nghymru o 86% i 92% o gartrefi.

Ni ddylai gwasanaeth DAB yng Nghymru fod yn waeth na'r gwasanaeth AM/FM sydd gennym ar hyn o bryd a dylai fod ar gael mewn ardaloedd lle mai dim ond ar sbectwm AM y gellir derbyn gorsafoedd radio cenedlaethol ar hyn o bryd. Mae hyn yn arbennig o bwysig yng ngoleuni'r ffaith bod pobl Cymru yn gwrandao ar y radio am fwy o oriau bob wythnos na phobl y DU ar gyfartaledd. Yn achos 49% o gyfanswm oriau gwrandao pobl, ar orsafoedd rhwydwaith y BBC y maent yn gwrandao.

Mae Llywodraeth Cymru yn parhau i bryderu, hyd yn oed pan fodlonir y meini prawf arfaethedig ar lefel y DU, ei bod yn sicr bron y byddai'r rhwydwaith DAB oedd ar gael yng Nghymru yn sylweddol is. Mae angen i DAB ddarparu gwasanaeth gwell os yw gwrandawyr o bob rhan o'r DU i gael eu perswadio yn ei gylch.

Mae gennym bryderon hefyd ynghylch y gwasanaethau sydd ar gael ar draws pob llwyfan mewn gwlad wledig fel Cymru. Roedd y ffaith bod BBC1 Cymru wedi bod ar gael ar HD ers 2013 yn galonddid inni. Mae angen datrys yr her gysylltiedig o ran dyfodol rhaglenni rhanbarthol dewisol BBC2, a hynny ar frys. Mae'r nifer sylweddol o wylwyr sy'n mwynhau rhaglenni BBC2, gan gynnwys ei raglenni rygbi yng Nghymru, yn ei chael yn anodd iawn derbyn nad ydynt hefyd ar gael ar ffurf HD.

C7 Pa mor dda mae'r BBC yn gwasanaethu ei chynulleidfaoedd cenedlaethol a rhyngwladol?

Cenedlaethol

BBC Cymru Wales

Teledu

Mae'n hollbwysig bod y Siarter newydd yn sicrhau bod digon o gyllid ar gyfer BBC Cymru Wales, ar gyfer rhaglenni newyddion a rhaglenni eraill, yn Gymraeg ac yn Saesneg. Ar wahân i raglenni newyddion a materion cyfoes, rydym yn poeni'n fawr am y cyllid a ddyrennir i raglenni Saesneg i Gymru. Ar hyn o bryd, mae'r arian y mae BBC Cymru Wales yn ei dderbyn yn annigonol i allu darparu rhaglenni Saesneg yn ogystal â'i chynnyrch Gymraeg, yn enwedig yng ngoleuni'r dewis o raglenni Cymraeg sydd gennym eisoes drwy S4C.

Dangoswyd diddordeb mawr yn araith Cyfarwyddwr Cyffredinol y BBC, yr Arglwydd Hall, ar 7 Medi, ac yn y papur a gyhoeddwyd wedyn gan y BBC, am weledigaeth ar gyfer BBC mwy agored, sy'n darparu gwasanaethau y gellir eu teilwra ar eich cyfer chi a lle rydych yn byw.

Roeddem yn falch bod y BBC wedi cryfhau ei ymrwymiad i adlewyrchu amrywiaeth lawn bywyd ar draws y DU gan gynnwys Cymru – ac yn enwedig ei fod wedi ymrwymo i fuddsoddi mewn rhaglenni drama a chomedi sy'n adlewyrchu'n well y gwledydd gwahanol a'r rhanbarthau. Mae dramâu rhwydwaith y BBC wedi bod yn llwyddiant mawr yng Nghymru ac mae'r capasiti a'r arbenigedd rydym wedi'u datblygu yma yn golygu ein bod mewn sefyllfa dda i ddarparu arlwy yn benodol ar gyfer Cymru hefyd.

Rydym yn croesawu cynigion i ailwampio'r rhaglenni newyddion yn ôl anghenion cynulleidfaoedd yng Nghymru, yr Alban a Gogledd Iwerddon. Rydym hefyd yn falch o glywed y BBC yn cydnabod yr effaith y mae newyddion ar-lein wedi'i chael ar y diwydiant papur newydd a'i chynigion i fuddsoddi mewn newyddiadura lleol a rhannu adnoddau newyddiadura â darparwyr newyddion eraill. Rydym yn croesawu'r ffaith y bydd y BBC yn ymchwilio i opsiynau gwahanol gyda nifer o randdeiliaid, gan gynnwys llywodraethau'r gwledydd datganoledig.

Rydym yn croesawu ymrwymiad y BBC i ddatblygu gwasanaethau Cymraeg ymhellach, yn ogystal â'r ffaith ei bod yn cydnabod bod y rhaglenni Saesneg ar gyfer Cymru wedi lleihau'n gyflymach nag yn un o'r gwledydd eraill, ac mae'n rhaid mynd i'r afael â hyn yn y Siarter nesaf.

Wrth gwrs, cododd yr Arglwydd Hall nifer o'r materion hyn pan siaradodd yng Nghaerdydd y llynedd, ond amser a ddengys a fydd yna unrhyw welliannau go iawn.

Mae yna rai meysydd pryder gwirioneddol hefyd.

Ar 17 Awst, ysgrifennodd Prif Weinidog Cymru at yr Arglwydd Hall i dynnu sylw at y bwlch cyllid cynyddol rhwng Cymru a rhannau eraill o'r DU. Dywedodd hefyd fod angen £30m ychwanegol er mwyn sicrhau rhaglenni sydd wir yn adlewyrchu bywydau pobl Cymru.

Yng nghyd-destun y toriadau y mae BBC Cymru Wales wedi'u dioddef dros y deg mlynedd diwethaf, mae Llywodraeth Cymru o'r farn bod angen £30 miliwn ychwanegol ar gyfer rhaglenni Saesneg yn benodol. Mae hyn yn dod â chyfanswm y gyllideb i £50m. Byddai hyn yn rhoi gorsaf deledu genedlaethol gredadwy i gynulleidfaoedd Cymru a fyddai'n gallu darparu rhaglenni o ansawdd yn Saesneg, gan gynnwys drama, comedi ac efallai gyfraniadau eraill o'r rhwydwaith.

Mae'n bwysig pwysleisio na ddylid brigdorri cyllid a ddyrennir i S4C mewn ymateb i'n galwad am gyllid ychwanegol ar gyfer rhaglenni Saesneg (nac o'r £20m mae BBC Cymru Wales yn ei gael ar gyfer rhaglenni Cymraeg). Rydym yn gwbl ymwybodol o rôl bwysig BBC Cymru Wales o ran darparu rhaglenni Cymraeg, a dylai hyn barhau wrth gwrs.

Mae'n destun pryder bod y cynigion a gyhoeddwyd gan y BBC yn syrthio'n brin iawn o hyn. Byddem yn cwestiynu sut gall y BBC gyflawni'r ymrwymïadau a wnaeth i wella a buddsoddi mewn gwasanaethau ar gyfer y gwledydd gwahanol – gan gynnwys gwasanaethau adloniant, addysg a newyddion digidol ar gyfer pob gwlad – a hithau wedi diystyru cynyddu unrhyw wariant net ac wedi ymrwymo i warchod cyllid y gwledydd dim ond i'r graddau y caiff ei dorri'n llai na meysydd eraill. Rydym yn derbyn bod y BBC mewn sefyllfa anodd yn sgil toriadau yn ei chyllideb, ond nid yw'r cynigion hyn ond yn codi mwy o gwestiynau ynghylch ei harlwy yng Nghymru yn y dyfodol.

Mae Llywodraeth Cymru wedi bod yn glir mewn trafodaethau gyda Gweithrediaeth y BBC yng Nghaerdydd ac yn Llundain nad yw'r ffaith bod Caerdydd yn datblygu'n ganolfan gynyddol bwysig ar gyfer cynyrchiadau'r rhwydwaith yn cyfiawnhau lleihau buddsoddiad y BBC mewn gwasanaethau lleol. Dylai fod yna ymrwymiad clir i warchod a chryfhau'r gwasanaethau craidd sy'n targedu gwylwyr a gwrandawyr Cymru – yn y ddwy iaith, ond yn enwedig yn Saesneg, lle gwelwyd lleihad amlwg (17%) dros yr ychydig flynyddoedd diwethaf, o ran rhaglenni newyddion a rhaglenni eraill. Rydym yn sylweddoli bod BBC Cymru Wales wedi penderfynu rhoi blaenoriaeth ariannol i'w rhaglenni newyddion a materion cyfoes. Fodd bynnag, mae'n drueni nad yw BBC Cymru Wales yn cynhyrchu unrhyw ddramâu na chomedïau Saesneg yn benodol ar gyfer cynulleidfaoedd Cymru bellach – yn enwedig o ystyried ei henw da o ran cynyrchiadau teledu ar y lefel uchaf, yn y DU ac yn rhyngwladol, diolch i lwyddiant Doctor Who, Casualty, Wizards vs Aliens ac eraill.

Dylai gweledigaeth gorfforaethol y BBC gwmpasu'r cyfraniad y gall y BBC yng Nghymru ei wneud i gynnyrch creadigol y Gorfforaeth ar gyfer y DU gyfan. Mae datblygu BBC Cymru Wales yn ganolfan gynhyrchu bwysig ar gyfer

drama, gyda chymorth Llywodraeth Cymru, wedi tynnu sylw at y posibilïadau yn hyn o beth. Mae llwyddiant y cynyrchiadau uchod, ymhlith eraill, yn tanlinellu'r ffaith bod gan Gymru wir botensial fel lleoliad cynhyrchu. Fodd bynnag, er ein bod yn gwerthfawrogi presenoldeb drama'r BBC yma a'r manteision sy'n dod yn ei sgil, nid yw mor ddiogel ag y byddai pe bai gan y BBC ganolfan gomisiynu yng Nghymru hefyd. Mae hwn yn rhywbeth rydym yn gobeithio ymchwilio ymhellach iddo.

Rydym yn croesawu'r bwriad i gryfhau cynyrchiadau'r rhwydwaith yng Nghymru ac yng ngwledydd eraill y DU. Daw hyn â manteision creadigol yn ogystal ag economaidd i'r BBC gyfan. Croesawyd ymrwymiad y BBC gennym i gyrraedd y targed o 17% ar gyfer rhaglenni teledu ar gyfer y gwledydd gwahanol yn gynharach na 2016. Rydym yn disgwyl y dylai o leiaf 5% o gynyrchiadau'r rhwydwaith ddeillio o Gymru, o gymysgedd o gynyrchiadau mewnol ac annibynnol – a dylid ystyried hyn yn fan cychwyn yn hytrach nag yn darged ar gyfer creadigrwydd Cymru.

Mae Llywodraeth Cymru yn dal i fod wedi ymrwymo i weithio mewn partneriaeth gyda'r BBC wrth iddi barhau i adeiladu ar ei llwyddiannau yng Nghymru, er mwyn gwneud y mwyaf o'r cyfleoedd economaidd a diwylliannol a fydd yn codi yn sgil datblygu ymhellach gynyrchiadau drama a'r rhwydwaith yng Nghymru.

Radio

Fel y mae rhaglenni teledu BBC Cymru Wales yn bwysig, rydym yn cydnabod y rolau sy'n dal i fod gan Radio Wales a Radio Cymru i ddarparu gwasanaethau hanfodol ar gyfer dinasyddion Cymru.

Mae gan y gorsafoedd radio hyn rôl hollbwysig i sicrhau bod dinasyddion Cymru yn cael gwybodaeth gynhwysfawr am y penderfyniadau polisi allweddol a wneir gan Lywodraeth Cymru. Rydym hefyd yn croesawu ymrwymiad y ddau wasanaeth i gyfuno straeon newyddion lleol a rhyngwladol. Mae hyn yn tanlinellu natur unigryw y gwasanaethau newyddion a ddarperir gan y ddau wasanaeth radio cenedlaethol a gwerth y gwasanaeth a ddarperir ar gyfer gwrandawyr.

Fel Llywodraeth, rydym yn bryderus ynghylch y ffaith bod ystod y rhaglenni nad ydynt yn rhaglenni newyddion yn culhau. Rydym felly yn croesawu'r ffaith bod Radio Wales a Radio Cymru yn parhau i ddarparu ystod cynhwysfawr o raglenni nad ydynt yn rhaglenni newyddion. Yn wir, rydym yn ystyried ystod y rhaglenni a ddarperir gan y ddau wasanaeth fel elfennau canolog o'r gwasanaeth cyhoeddus a ddarperir ganddynt. Yn ein barn ni, dylid cynnal yr ystod hwnnw a'i gryfhau lle bo modd.

Mae gan radio gyfraniad hollbwysig o ran darparu llwyfan ar gyfer talent Cymru, er mwyn tynnu sylw ato a'i ddatblygu. Mae hyn yn berthnasol i'r gerddoriaeth ar y ddau wasanaeth ac, yn yr un modd, i awduron ac actorion. Mae i radio'r cryfder penodol o ganiatáu i bobl adrodd eu hanesion eu hunain.

Mae gan y BBC draddodiad hir o ddarparu rhaglenni chwaraeon gwych ar y radio.

Mae'n hanfodol bod dau wasanaeth radio Cymru yn parhau i ymdrechu i adlewyrchu darlun mor eang â phosibl o fywyd yng Nghymru. Hyd yn oed wrth i lwyfannau digidol newydd ymledu, nid ydym yn diystyru rôl dra gwerthfawr radio yn hyn o beth. Mae Radio Cymru a Radio Wales yn parhau i ddarparu ystod o raglenni ar gyfer gwrandawyr sy'n lleihau ar y teledu yng Nghymru. Mae ein profiad o'r byd teledu yn dangos mor gyflym y gall sefyllfa newid.

Fel yn achos teledu, rydym yn pryderu bod Cymru'n benodol yn parhau i gael ei thangynrychioli ar brif rwydweithiau radio'r DU. Ymddengys mai ychydig iawn o'r rhaglenni a gomisiynir gan y BBC ar gyfer radio rhwydwaith y DU sy'n dod o Gymru. Hoffem weld mwy yn cael ei gomisiynu gan BBC Cymru Wales; dylai'r BBC osod targedau mwy ymestynnol yn hyn o beth.

Er bod gan wasanaethau radio cenedlaethol yng Nghymru rolau pwysig i'w chwarae fel ffynonellau gwybodaeth ac adloniant, mae Radio Cymru yn chwarae rôl ychwanegol o ran sicrhau bod y Gymraeg yn parhau i ffynnu. Yn hyn o beth, mae ei rôl yn fwy na rôl darlledu. Rydym yn hynod siomedig felly bod y ddogfen ymgynghori yn tynnu sylw at y canlynol, gan gwestiynu gwerth gwasanaethau iaith brodorol ar sail termau ariannol yn unig heb ystyried eu pwysigrwydd diwylliannol neu gymdeithasol:

"...Ac mae cost yn gysylltiedig a'r gwasanaethau hyn; mae'r gost fesul awr o gynhyrchu cynnwys radio trwy gyfrwng ieithoedd brodorol yn yr Alban a Chymru gryn dipyn yn uwch na chost cynhyrchu cynnwys cyfrwng Saesneg, sy'n codi cwestiynau ynghylch gwerth am arian."

Rydym yn croesawu'r bartneriaeth gryfach sydd wedi datblygu dros y blynyddoedd diwethaf rhwng Radio Cymru ac S4C. Dim ond un gwasanaeth radio Cymraeg ac un gwasanaeth teledu Cymraeg sydd yna o hyd. Mae'n hollbwysig felly bod y bartneriaeth rhwng y ddau wasanaeth hwn mor greadigol a chynhyrchiol â phosibl.

S4C

Mae'n hollbwysig bod S4C yn cael digon o gyllid, yn ogystal ag annibyniaeth i olygu a rheoli, er mwyn iddi allu parhau i wasanaethu cynulleidfa Cymru a pharhau i chwarae rôl hollbwysig yn cefnogi'r Gymraeg a'r diwydiannau creadigol yng Nghymru.

Dros gyfnod o 30 mlynedd, mae S4C wedi chwarae rôl flaenllaw yn hyrwyddo ac yn gwarchod y Gymraeg. Mae ganddi rôl allweddol yn dal i fod i sicrhau bod yr iaith yn parhau i ffynnu. Mae'n helpu i sefydlu'r Gymraeg fel rhan fywiog o fywyd bob dydd yng Nghymru, ac mae ei gwasanaethau i blant a phobl ifanc yn gwneud cyfraniad pwysig i gynyddu eu defnydd o'r Gymraeg. Drwy ei rhaglenni ffeithiol, hanesyddol a diwylliannol, mae S4C yn cyfoethogi cymdeithas Cymru. Mae ganddi ran bwysig i'w chwarae er mwyn cyflawni'r

weledigaeth a amlinellir yn Strategaeth Llywodraeth Cymru ar gyfer y Gymraeg.

Mae ein diwydiannau creadigol yng Nghymru wedi bod yn llwyddiant ac yn gwneud cyfraniad hollbwysig i'n heconomi. Mae polisi comisiynu S4C wedi cyfrannu'n fawr at y twf yn sector y cyfryngau annibynnol yng Nghymru, yn Gymraeg ac yn Saesneg. Bellach mae gan Gymru nifer o gwmnïau cynhyrchu annibynnol llwyddiannus iawn sy'n creu cynnwys ar gyfer sawl sianel a rhwydwaith, ond mae S4C wedi bod yn ganolog i'w datblygiad cychwynnol.

Roedd sylwadau'r Ysgrifennydd Gwladol dros Ddiwylliant, y Cyfryngau a Chwaraeon ym mis Gorffennaf 2015 yn destun pryder mawr inni felly, pan ddywedodd ei bod yn "rhesymol" y dylai S4C wneud yr un math o arbedion ag y mae gofyn i'r BBC eu gwneud.

Ers yr Adolygiad Cynhwysfawr o Wariant yn 2010, mae Llywodraeth Cymru wedi mynegi'n gyson wrth Lywodraeth y DU ei phryder am yr effaith y caiff mwy o doriadau cyllid ar S4C.

Mae S4C wedi ei chael ei hun mewn sefyllfa wahanol iawn ers Adolygiad 2010 o Wariant. Bellach, mae 90% o gyllid S4C yn dod o ffi'r drwydded. Rydym yn croesawu'r ffaith bod y cyllid hwn wedi'i warantu tan ddiwedd setliad presennol ffi'r drwydded yn 2017. Fodd bynnag, nid yw S4C wedi derbyn cadarnhad eto o'r cyfraniad a ddisgwylir gan yr Adran dros Ddiwylliant, y Cyfryngau a Chwaraeon ar gyfer 2016-17. Mae'n hollbwysig cytuno ar hyn cyn gynted â phosibl.

Ers 2010, mae'r cyllid ar gyfer y sianel wedi lleihau 36%; mae'n anochel y bydd hyn yn effeithio ar yr arlwy sydd ar gael i wylwyr. Rydym wedi nodi'n gyson na ddylid cwtogi ymhellach ar gyllideb S4C. Daw pob cytundeb ffurfiol ynghylch cyllid S4C i ben yn ystod y ddwy flynedd nesaf. Mae'r ansicrwydd hwn ynghylch cyllid yn ei gwneud yn anodd iawn cynllunio i'r dyfodol, i S4C ac i'r cwmnïau cynhyrchu annibynnol sy'n gyflenwyr allweddol i S4C yng Nghymru. Rydym yn dal i bryderu'n fawr am sefyllfa ariannol S4C a byddwn yn parhau i godi'r mater gyda Llywodraeth y DU. Fel yr amlinellir yn Neddf Cyrff Cyhoeddus 2011, mae'n ddyletswydd statudol ar yr Ysgrifennydd Gwladol dros Ddiwylliant, y Cyfryngau a Chwaraeon i sicrhau bod S4C yn derbyn digon o gyllid.

Croesawodd Llywodraeth Cymru y cyhoeddiad yn 2013 bod cytundeb chwe blynedd wedi'i lunio rhwng Ymddiriedolaeth y BBC ac Awdurdod S4C ar drefniadau cyllido, llywodraethu ac atebolrwydd S4C. Mae'n bwysig cofio hefyd bod y cytundeb yn diogelu annibyniaeth S4C o ran golygu a rheoli. Mae'r cydweithrediad mwy rhwng y BBC ac S4C yn galonddid inni – a hefyd y ffaith bod y Cytundeb Gweithredu yn llawer ehangach na'r trefniadau cyllid ac atebolrwydd yn unig, a'i fod yn cynnwys partneriaeth greadigol ar bob lefel o fewn y BBC ac S4C.

Mae'n hollbwysig bod S4C a'r BBC yn cydweithio i ddatblygu dyfodol cynaliadwy ar gyfer darlledu drwy'r Gymraeg. Oherwydd hollbwysigrwydd rôl

S4C, rydym hefyd o'r farn y dylai'r bartneriaeth fod yn destun adolygiad annibynnol, ac y dylai pob un o bleidiau Cynulliad Cenedlaethol Cymru gytuno arno. Amlinellir yr ymrwymiad i geisio cytundeb ar gyfer adolygiad o'r fath yn ein Rhaglen Lywodraethu.

Rhyngwladol

Er mai ei chenhadaeth ddylai fod yn flaenoriaeth i'r BBC, fel Darlledwr Gwasanaeth Cyhoeddus, sef darparu gwasanaethau sy'n hysbysu, yn addysgu ac yn diddanu pobl ar draws y DU, mae llwyddiant BBC Worldwide wedi bod yn bwysig wrth hyrwyddo cyfleoedd cyflogaeth a datblygu gyrfa ar gyfer y gweithlu yn y gwledydd gwahanol a'r rhanbarthau, gan gynnwys Cymru. Mae'r BBC ei hun yn teimlo effaith hyn a chynhyrchwyr annibynnol rhaglenni a gomisiynir gan y BBC sydd, drwy BBC Worldwide, yn gallu manteisio ar waith marchnata byd-eang y BBC. Mae hyn yn eu rhoi mewn gwell sefyllfa hefyd i gystadlu am gomisiynau sy'n annibynnol ar y BBC. Yn ogystal, mae BBC Worldwide yn darparu refeniw y gall y BBC ei ailfuddsoddi yn arlwy a gwasanaethau'r DU, er y dylid ystyried hwn fel rhywbeth sy'n ychwanegol at gyllid craidd ffi'r drwydded – yn hytrach na chyllid sy'n cymryd ei le.

Fe ddown yn ôl at gynigion ar gyfer newid dull y BBC o gomisiynu cynyrchiadau yn nes ymlaen yn yr ymateb hwn, gan y byddai'r rhain yn sicr o gael effaith ar y cyfleoedd i sector cynhyrchu annibynnol Cymru gydwethio â'r BBC yn y dyfodol.

C8 A yw'r BBC yn cynnig y gymysgedd briodol o genres ar draws ei gwasanaethau?

Gweler ein sylwadau am sut y dylai'r BBC fynd ati i ddarparu portffolio cytbwys o dan G2 ar wasanaethu pawb. Hefyd, rydym eisoes wedi trafod pwysigrwydd darparu rhaglenni newyddion ac nad ydynt yn rhaglenni newyddion yng Nghymru, yn Gymraeg ac yn Saesneg, yn ein hymateb i G7.

O ystyried y bwch yn y gwasanaethau Saesneg a ddarperir yng Nghymru, rhywbeth sydd wedi'i gydnabod ers tro gan y BBC, mae'n hanfodol dod o hyd i gyllid priodol er mwyn caniatáu i BBC Cymru Wales ddarparu cymysgedd briodol o genres yn ei rhaglenni ar gyfer Cymru yng nghyfnod y Siarter nesaf, yn Gymraeg ac yn Saesneg – heb effeithio ar gyllideb bresennol BBC Cymru Wales ar gyfer rhaglenni Cymraeg na chyllid ar gyfer S4C.

C9 A yw safon cynnwys y BBC yn ddigon uchel, ac a yw'n ddigon gwahanol i gynnwys darlledwyr eraill? Pa ddiwygiadau allai ei wella?

Gweler ein sylwadau o dan G2 a Ch4 am sut y dylai'r BBC ddarparu portffolio o ansawdd, gan roi ystyriaeth i weithgareddau darlledwyr eraill, ond gan gofio hefyd yr angen iddi gynnal ei phroffil ymhlith cynulleidfaoedd ar draws y DU er mwyn parhau i fod yn effeithiol fel prif Ddarlledwr Gwasanaeth Cyhoeddus. Yn

gyffredinol, rydym yn hapus bod y BBC yn ymdrechu i gynnig arlwy sydd o ansawdd uchel ac yn unigryw – a lle bo'n darparu cynnwys ar ffurf genres sy'n cael eu darparu gan ddarlledwyr eraill hefyd, bod rheswm da dros wneud, ac un o effeithiau gweithgarwch y BBC yw codi lefel ansawdd ar draws y farchnad fel rheol.

Yn ein hymateb i G2, cytunwyd y dylid datblygu set glir o werthoedd ar gyfer y BBC. Dylai'r gwerthoedd hyn, ynghyd ag ymrwymiad newydd i ddibenion cyhoeddus y BBC, fod yn sail i'r gwaith o greu canllawiau ar gyfer datblygu cynnwys a fyddai'n berthnasol i holl wasanaethau'r BBC. Byddai'r canllawiau hyn yn sicrhau bod prif ddatganiadau'r BBC am ei delfrydau a'i diben yn cael ystyriaeth ddyledus gan gomisiynwyr a chynhyrchwyr rhaglenni'r BBC, a dylent wella ymhellach ansawdd rhaglenni'r BBC, a'u gwneud yn fwy unigryw ac amrywiol. Wrth i'r gwasanaethau esblygu, dylid eu hadolygu o bryd i'w gilydd yn ystod cyfnod y Siarter er mwyn sicrhau eu bod yn parhau i fod yn addas i'r diben.

C10 Sut ddylai'r system o gynhyrchu cynnwys gael ei gwella trwy ddiwygio cwotâu neu ddewisiadau mwy radical?

Rydym yn falch bod yr Adran dros Ddiwylliant, y Cyfryngau a Chwaraeon wedi cytuno y bydd sut y bydd cynnwys y BBC ei gomisiynu a'i gynhyrchu, gan gynnwys yn y gwledydd gwahanol a'r rhanbarthau, yn ystyriaeth allweddol yn ystod yr Adolygiad o'r Siarter. Mae edrych ar y ffordd y mae'r BBC yn penderfynu sut – a ble – y mae'n gwario £2.4 biliwn ar gynnwys yn hollbwysig o'r broses hon.

O ran polisi ac yn ymarferol, rhaid i'r BBC fabwysiadu ffordd fwy cynrychioladol o gomisiynu a chynhyrchu o'r gwledydd a'r rhanbarthau, ac ar eu cyfer. Fel darlledwr gwasanaeth cyhoeddus, mae cyfrifoldeb ar y BBC i nodi a datblygu talent ar draws pob maes cynhyrchu ac i gefnogi, datblygu a chyflawni gwaith cynhyrchu ledled holl wledydd a rhanbarthau'r Deyrnas Unedig.

Mae Llywodraeth Cymru wedi cytuno'n ofalus ag Ofcom y dylid rhoi peth ystyriaeth i'r berthynas rhwng darlledwyr gwasanaeth cyhoeddus a'r sector cynhyrchu annibynnol, o ystyried y cydgrynhoi a'r caffael sy'n digwydd. Fodd bynnag, byddem yn wylidwrus o unrhyw newidiadau i'r cwotâu a allai ganiatáu symud gwaith cynhyrchu cynnwys mewnol y BBC a'r darlledwyr gwasanaeth cyhoeddus eraill – a'r gwaith o gomisiynu cynnwys darlledwyr gwasanaeth cyhoeddus – o'r gwledydd gwahanol a'r rhanbarthau yn ôl i Lundain a De-ddwyrain Lloegr.

Darperir tystiolaeth yn y papur ymgynghori y dylid gwneud mwy i sicrhau y rhennir gweithgarwch cynhyrchu'n ehangach ac yn decach o Lundain i'r gwledydd a'r rhanbarthau. Yn hyn o beth, nodir y buddion economaidd a'r effaith gadarnhaol ar ddatblygu sgiliau ar gyfer y sector. O gofio hyn, rhaid i unrhyw newidiadau i gwotâu – p'un ai o ran cynrychiadau annibynnol, cynrychiadau yn y gwledydd gwahanol a'r rhanbarthau, neu hyd y cyfnod cystadlu creadigol – warchod a chynyddu'r symudiad cyson tuag at gynyddu

faint o gynhyrchu a wneir yn y gwledydd a'r rhanbarthau. Yn yr un modd, rhaid i unrhyw newidiadau i'r Telerau Masnach cyfredol, sy'n nodi sut y mae'r BBC a darlledwyr eraill yn gweithio gyda chynhyrchwyr annibynnol, warchod buddiannau pobl a busnesau creadigol yn y gwledydd a'r rhanbarthau.

Yn seiliedig ar lefel y manyldeb yn y ddogfen ymgynghori, nid ydym wedi ein hargyhoeddi y byddai cwtogi'n sylweddol ar gynhyrchu mewnol y BBC yn fuddiol ar y cyfan. Nid ydym yn synnu mai dim ond lleiafrif o gomisiynau'r cyfnod cystadlu creadigol y mae tîm cynhyrchu mewnol y BBC wedi'u hennill yn ystod cyfnod y Siarter presennol. Mae'n debyg bod y rhan fwyaf o'r rhain yn gynyrchiadau untro neu un gyfres; ac y byddai cwmnïau cynhyrchu annibynnol, sy'n fwy hyblyg ac sydd â llai o orbenion, yn gallu cystadlu'n well am y rhain. Ar y llaw arall, mae'n debyg nad oedd y comisiynau mwy hirdymor a chomisiynau a ailadroddir, a gyflawnir yn fewnol gan y BBC o bosibl gan fod ganddi'r capasiti a'r seilwaith i gyflawni hyn yn effeithiol, yn rhan o'r cyfnod cystadlu creadigol. Os yw hyn yn wir, yna nid yw canlyniadau'r cyfnod cystadlu creadigol yn arddangos bod cynyrchiadau mewnol y BBC yn darparu gwerth gwael am arian i dalwyr y drwydded o'u cymharu â chwmnïau cynhyrchu annibynnol; yn hytrach, mae'n dangos y dylid sicrhau cyfleoedd priodol i'r ddau dros gyfnod y Siarter nesaf.

Efallai y gallai peth cwtogi ar gynyrchiadau mewnol fod yn fuddiol, ond mae angen mwy o dystiolaeth cyn dod i gasgliad – gan gynnwys, ac mae hyn yn hollbwysig, dystiolaeth ynghylch effaith bosibl y gallai cwtogi o'r fath ei chael ar ganolfannau cynhyrchu'r BBC yn y gwledydd gwahanol a'r rhanbarthau, megis stiwdios Porth y Rhath ym Mae Caerdydd.

Mae manylion cynnig y BBC ynghylch stiwdios, fel y'u nodir yn y ddogfen ymgynghori, yn peri pryder penodol inni. Nid yw Llywodraeth Cymru o blaid cael gwared ar gwtâu ar gyfer cynhyrchu annibynnol na chynhyrchu yn y gwledydd a'r rhanbarthau, fel a nodir uchod; yn wir, credwn fod angen ailystyried y rhain a'u cryfhau ymhellach.

Rhannwn y pryderon a nodir yn y ddogfen ymgynghori y gallai trawsnewid gweithrediadau cynhyrchu'r BBC yn rhyw fath o is-gwmni masnachol wyrdroi'r farchnad yn sylweddol ac y gallai effeithio ar gystadleugarwch y sector cynhyrchu annibynnol (gan gynnwys cwmnïau yn y gwledydd gwahanol a'r rhanbarthau) a pheri pryderon mewn perthynas â chymorth gwladwriaethol. Yn olaf, mae'r cynnig hwn yn cynnwys y posibilrwydd y gallai'r BBC ddefnyddio refeniw ffi'r drwydded i ddatblygu cynigion ar gyfer cynyrchiadau a gomisiynir gan ddarlledwyr masnachol, a hynny heb fod yn siŵr y byddent yn llwyddo. Yn ein barn ni, fel mater o egwyddor, dylai refeniw ffi'r drwydded gael ei fuddsoddi yng nghynnwys a gwasanaethau'r BBC er budd dinasyddion y Deyrnas Unedig yn hytrach na chael ei gyfeirio fel arall – ac yn sicr ni ddylai gael ei ddefnyddio ar sail risg fasnachol heb warant o adenillion i dalwyr ffi'r drwydded.

Mae Llywodraeth Cymru, felly, o'r farn y dylid cadw'r system gwtâu. Fodd bynnag, rydym yn fodlon i ystyriaeth bellach gael ei rhoi o ran a ddylid newid y

cwotâu eu hunain. Rydym hefyd o'r farn na ddylid bwrw ymlaen â chynnig stiwdios y BBC.

Cyllido'r BBC

C11 Sut ddylem ni dalu am y BBC a sut ddylid moderneiddio ffi'r drwydded?

O ystyried ei sylwadau o dan G2 ynghylch pwysigrwydd mynediad i bawb at gynnwys a gwasanaethau'r BBC, byddem yn gwrthwynebu unrhyw ffurf ar fodel yn seiliedig ar danysgrifio ar gyfer cyllido yn y dyfodol. Byddai hynny'n ei gwneud hi'n anoddach i rai pobl gael mynediad at yr ystod lawn o gynnwys gwasanaeth cyhoeddus. Y tair colofn yn yr hyn a nododd yr Arglwydd Reith fel cylch gwaith Darlledwyr Gwasanaeth Cyhoeddus yw 'hysbysu, addysgu a diddanu' - a rhoddir yr un pwys ar bob un, sydd yn hollol briodol. Felly, mae'r syniad y dylem wahaniaethu rhwng gwasanaethau 'craidd' y BBC a'i gwasanaethau 'premiwm' - gan dalu am y rhai premiwm drwy danysgrifiad a fyddai'n ychwanegol i ffi'r drwydded - yn hollol groes i'r cysyniad o wasanaeth cyhoeddus i bawb.

Gan dderbyn nad yw modelau eraill, megis refeniw o hysbysebu a threthu cyffredinol yn briodol, mae hyn yn gadael ffi'r drwydded neu ardoll aelwyd fel yr unig ddau opsiwn realistig y gellid eu hystyried yn y tymor hwy. O ystyried popeth, credwn mai cadw ffi'r drwydded yw'r opsiwn mwyaf call ar gyfer cyfnod y Siarter nesaf. Cytunwn y dylid cau'r bwlch sy'n bodoli o ran yr iPlayer a byddwn yn barod i drafod yr opsiynau ar gyfer gwneud hyn yn fanylach yn y misoedd i ddod. Gallai ardoll aelwyd, un fyddai wedi'i ddylunio'n briodol, fod yn briodol yn y tymor hwy, ond o ystyried yr amser sydd ei angen i ddatblygu'r fath beth a deddfu ar ei gyfer, ni fyddai'n ymarferol ar gyfer cyfnod y Siarter nesaf.

C12 A ddylai lefel y cyllid ar gyfer rhai gwasanaethau neu raglenni penodol gael ei warchod? A ddylai rhywfaint o gyllid fod ar gael i ddarparu eraill er mwyn darparu cynnwys gwasanaeth cyhoeddus?

Mae ein hatebion i G2, C4 a Ch9 uchod yn berthnasol yma.

Fel yr ydym eisoes wedi pwysleisio, mae gwarchod a chynyddu'r cyllid sydd ar gael i BBC Cymru Wales ac S4C, ar gyfer cyflawni rhaglenni i Gymru yn Gymraeg ac yn Saesneg, yn hollbwysig.

Rydym eisoes wedi nodi ein barn y dylai ffi'r drwydded gael ei buddsoddi, fel mater o egwyddor, yng nghynnwys a gwasanaethau'r BBC er budd dinasyddion y Deyrnas Unedig, yn hytrach na chael ei chyfeirio fel arall. Fel y trafodir uchod, ni chredwn fod y BBC yn gwthio cystadleuaeth fasnachol allan - ac felly nid oes angen ailgyfeirio cyllid ffi'r drwydded i ddarlledwyr eraill, ac nid oes cyfiawnhad dros wneud hynny. Hefyd, nodom, pan fo'r BBC yn darparu cynnwys mewn genres sydd hefyd yn cael eu gwasanaethu gan

ddarledwyr eraill, fod rheswm da dros wneud hynny a bod y gweithgarwch hwnnw fel arfer yn cyfrannu at godi safonau. Byddai ailgyfeirio referniw ffi'r drwydded drwy ryw ffurf ar gyllid y cystedlir amdano yn lleihau effaith gadarnhaol gweithgarwch y BBC ar draws y farchnad ac, yn bwysicach fyth, yn gwanhau gallu'r BBC i gyflawni ei phrif dasg fel darlledwr gwasanaeth cyhoeddus mwyaf blaenllaw'r Deyrnas Unedig. At hynny, byddai system o'i math yn anodd ei gweinyddu. Derbyniwn yn llwyr y ddadl y byddai'r baich ychwanegol o ran atebolrwydd y byddai'n rhaid i ddarledwyr eraill a allai ystyried cystadlu am y cyllid hwn gydymffurfio ag ef yn golygu mai lefelau isel iawn o alw fyddai y tu allan i'r BBC.

C13 A yw'r BBC wedi bod yn gwneud digon i sicrhau gwerth am arian? Sut allai fynd ymhellach?

Mae'r gofyniad ar BBC Cymru Wales i ddod o hyd i arbedion cyllidebol o 16% dros y pedair blynedd o 2011 ymlaen, fel rhan o gynigion *Delivering Quality First*, yn fygythiad anghymesur o bosibl i wasanaethau lleol y BBC yng Nghymru. Mae'r BBC yn parhau i bryderu'n fawr ynghylch y toriadau i gyllideb BBC Cymru Wales. Mae hefyd yn hanfodol fod gwasanaeth cenedlaethol, ar y teledu neu'r radio, yn golygu mwy na dim ond newyddion a materion cyfoes. Mae'r BBC wastad wedi chwarae rôl hanfodol o ran adlewyrchu ac atgyfnerthu diwylliant Cymru, yn Gymraeg ac yn Saesneg. Mae'n hanfodol fod y BBC yn parhau i gynhyrchu a rhaglenni o safon a rhoi sylw dyledus i wleidyddiaeth, er gwaethaf y pryderon ynghylch effaith toriadau i'r gyllideb ar gynnwys gwleidyddol BBC Cymru Wales.

Felly, ni ddylai unrhyw arbedion effeithiolrwydd pellach ddod ar draul Cymru, na'r gwledydd na'r rhanbarthau eraill, y mae hyn wedi effeithio arnynt yn yr un modd.

Derbyniwn fod yr enghreifftiau a nodir yn y ddogfen ymgynghori o brosiectau'r BBC nad ydynt wedi darparu gwerth da am arian i dalwyr ffi'r drwydded yn rhai dilys. Nodwn hefyd sylwadau diweddar Cadeirydd Ymddiriedolaeth y BBC fod y Swyddfa Archwilio Genedlaethol bellach mewn sefyllfa lle mae ganddi fynediad llawn at yr wybodaeth sydd angen arni i gynnal adolygiadau o safon⁴. Dylai'r ffaith bod y Swyddfa Archwilio mewn sefyllfa gryfach i asesu a chreu darlun o effaith ariannol gweithgareddau'r BBC ysgogi ffocws newydd ar werth am arian; yn yr un modd, dylai set newydd o ddibenion a gwerthoedd cyhoeddus, a'r rheiny wedi'u diffinio'n well, alluogi'r BBC i wneud gwell penderfyniadau i sicrhau gwerth am arian. Byddai hyn yn cael ei ategu ymhellach gan linellau cliriach o awdurdod rheoli a rheoleiddio, synnwyr cryfach o annibyniaeth wirioneddol ar Lywodraeth, gwell atebolrwydd i'r cyhoedd a chraffu gwell ar y BBC gan gynrychiolwyr etholedig o bob cwr o'r Deyrnas Unedig. Down yn ôl at y themâu hyn yng Nghwestiynau 15 i 20.

C14 Sut ddylai gweithgareddau masnachol y BBC, yn cynnwys BBC Worldwide, gael eu diwygio?

⁴ Yn ystod digwyddiad Ymddiriedolaeth y BBC, "*Tomorrow's BBC: Who Governs?*", ym Mhrifysgol San Steffan yn Llundain ar 1 Hydref 2015.

Rydym eisoes wedi cael trafodaeth eithaf hir am BBC Worldwide a gweithgareddau masnachol y BBC yn ein hatebion i G7 (lle rydym yn edrych ar weithgarwch rhyngwladol) a Ch10. Ymhellach at y sylwadau hynny, hoffem ychwanegu nad ydym wedi'n hargyhoeddi, ar hyn o bryd, y byddai preifateiddio BBC Worldwide yn llawn neu'n rhannol yn briodol. Gallai'r cyfyngiadau benthyca sydd ar BBC Worldwide yn sgil ei statws fel corff cyhoeddus gyfyngu ar ei allu i ddatblygu ymhellach rai marchnadoedd tramor, ond, serch hynny, mae wedi profi cryn lwyddiant - a hynny heb risg ormodol i gyllid cyhoeddus y BBC. Yn bwysicach, nid ei gwerth masnachol mewn marchnadoedd rhyngwladol ddylai fod yr unig sail, nac yn wir yn sail bennaf, i sut yr ystyrir gwerth gwirioneddol allbwn gwasanaeth cyhoeddus y BBC i dalwyr ffi'r drwydded yn y Deyrnas Unedig. Fel darlledwr gwasanaeth cyhoeddus, nid gwneud arian yw diben y BBC. Ei diben yw hysbysu, addysgu, a diddanu dinasyddion y Deyrnas Unedig.

Llywodraethu a Rheoleiddio'r BBC

Darperir ateb cyfun isod i'r pedwar cwestiwn sy'n dilyn. Deallwn y bydd Syr David Clementi yn ystyried ymatebion i'r adran hon o'r ymgynghoriad fel un o gamau cyntaf o'i adolygiad annibynnol o drefniadau llywodraethu'r BBC. Mae Llywodraeth Cymru, sy'n cynrychioli buddiannau pobl Cymru, yn fwy na pharod i drafod y pwyntiau a wneir isod gyda Syr David a'i dîm.

C15 Sut ddylai model llywodraethu a rheoleiddio presennol y BBC gael ei ddiwygio?

C16 Sut ddylai'r Profion Gwerth Cyhoeddus a'r Trwyddedau Gwasanaethau gael eu diwygio a phwy ddylai fod yn gyfrifol am wneud y penderfyniadau hyn?

C17 Sut all y BBC ymgysylltu'n well â thalwyr ffi'r drwydded a'r diwydiant, yn cynnwys trwy gyfrwng ymchwil, tryloywder a thrafod cwynion?

C18 Sut ddylai'r berthynas rhwng y Senedd, y Llywodraeth, Ofcom, y Swyddfa Archwilio Genedlaethol a'r BBC weithio? Pa strwythurau atebolrwydd a disgwyliadau ynghylch hynny, yn cynnwys tryloywder ariannol a rheolaethau ar wariant, a ddylai fod yn gymwys?

O ran y dewisiadau ar gyfer diwygio a nodir yn y ddogfen ymgynghori (hynny yw, diwygio Ymddiriedolaeth y BBC, creu bwrdd unedol ar gyfer y BBC gydag Ofcom yn cyflawni'r rôl reoleiddiol), byddai'n well gennym y dewis o fwrdd unedol a rheoleiddiwr annibynnol (hynny yw, y model a elwir yn 'OfBeeb'). Derbyniwn nad yw'r model cyfredol o Ymddiriedolaeth a Gweithrediaeth, er bod ei fwrdd yn un da, yn darparu llinellau cyfrifoldeb ac atebolrwydd digon clir a bod tensiwn sylfaenol yn y ffaith fod gofyn i'r Ymddiriedolaeth weithredu fel corff rheoleiddiol yn ogystal â bod yn rhan o'r BBC. Mae dadl o blaid newid, ond nid yw heb ei risgiau a rhaid ymdrin â hyn yn ofalus, gan fanteisio

i'r eithaf ar yr asedau sydd eisoes yn eu lle, yn hytrach na chael gwared arnynt a dechrau o'r dechrau heb ystyriaeth fanwl.

Cytunwn y byddai symud y swyddogaeth reoleiddio i gorff allanol, yn gyfan gwbl ar wahân i'r BBC o ran strwythur a theitl, yn cael gwared ar lawer o'r feirniadaeth a wneir o Ymddiriedolaeth y BBC o ran y gwrthdaro o fod yn rheoleiddiwr ac yn eiriolwr. I fod yn glir, ailadroddwn ein safbwynt na ddylid cymryd haen o gyllid y cystedlir amdano o ffi'r drwydded; felly ni fyddai gan y rheoleiddiwr newydd unrhyw rôl o ran dyfarnu cyllid y cystedlir amdano, i'r BBC nac i ddarledwyr eraill.

Rydym hefyd yn cytuno y dylid dod â chyfrifoldebau strategol a gweithredol allweddol ynghyd mewn bwrdd unedol, gyda llinellau clir iawn o atebolrwydd ac aelodaeth anweithredol gref a allai sicrhau y cynrychiolir buddiannau cyhoedd Prydain yn gywir. Fodd bynnag, yn wahanol i drefniadau'r Bwrdd Gweithredol cyfredol – y gall ei Gadeirydd fod yn aelod anweithredol neu'n Gyfarwyddwr Cyffredinol (er, yn ymarferol, mai'r Gyfarwyddwr Cyffredinol ydoedd bob tro) – dylai Cadeirydd y bwrdd unedol fod yn aelod anweithredol bob amser. Mae'n hanfodol fod y Cadeirydd yn cynrychioli – ac yn cael ei weld yn cynrychioli – buddiannau talwyr ffi'r drwydded, yn hytrach na buddiannau corfforaethol y BBC ei hun, gan y byddai'r bwrdd newydd i bob pwrpas yn cymryd yr awenau gan yr Ymddiriedolaeth fel llais a chorff penderfynu goruchaf y BBC.

Cydnabyddwn y gall rheoleiddiwr ag iddo un diben fod yn anodd ei sefydlu mewn ffordd nad yw'n arwain at fod yn or-ddibynnol ar y sefydliad y mae'n ei reoleiddio, neu heb iddo wrthdaro'n ormodol â'r sefydliad hwnnw. Fodd bynnag, yn ein barn ni, nid oes angen dechrau o'r dechrau. Er y byddai Ymddiriedolaeth y BBC yn cael ei ddirwyn i ben os eir ymlaen â'r model hwn, gyda'i swyddogaethau penderfynu'n trosglwyddo i'r bwrdd unedol, mae'n siŵr y gellid cadw llawer iawn o ran pobl, strwythur trefniadol ac asedau corfforol neu ddeallusol - gan roi pwrpas newydd iddynt fel rhan o'r rheoleiddiwr newydd. Er y byddai gan y Bwrdd rôl wahanol, y'i diffinnir yn glir ac er y byddai ar wahân i'r BBC ei hun, byddai profiad staff sydd wedi profi methiannau ac (yn fwy diweddar) llwyddiannau llywodraethiant y BBC o dan y trefniadau cyfredol yn ddi-os yn help i sicrhau y symudir i'r strwythurau newydd yn llyfn ac yn gost-efeithiol - byddai hyn yn well na chael gwared ar bob manylyn o'r Ymddiriedolaeth dros nos.

Yn ogystal, rhannwn bryderon Ofcom, fel y'u mynegwyd gan y Prif Weithredwr, Sharon White, yn ystod ei haraith i'r Gymdeithas Deledu Frenhinol yng Nghaergrawnt ym mis Medi eleni, ynghylch priodoldeb rhoi penderfyniadau'n ymwneud â chwmpas a chynnwys y BBC i Ofcom ac ynghylch y cynnydd y byddai angen ei wneud i gapasiti gweithredu Ofcom pe bai i gael cyfrifoldebau ychwanegol sylweddol mewn perthynas â rheoleiddio'r BBC. Rhannwn, hefyd, y pryder a nodir yn y ddogfen ymgynghori y gallai hyn arwain at wneud Ofcom yn rhy bwerus, gan ehangu ei gylch gwaith a'i wariant, sydd eisoes yn fawr. Rheoleiddiwr annibynnol fyddai yn y sefyllfa orau i gyflawni'r swyddogaethau goruchwyllo a rheoleiddio sydd ar hyn o bryd

yn cael eu gwneud gan yr Ymddiriedolaeth, heb i gyfrifoldebau ehangach dynnu ei sylw.

Pe bai'r model penodol yr ydym wedi'i ddisgrifio uchod yn cael ei fabwysiadu, gan gynnwys Cadeirydd anweithredol ar gyfer y bwrdd unedol, yna byddem yn gyffyrddus i benderfyniadau ynghylch gwasanaethau fod yn nwylo Bwrdd y BBC. Fel yn awr, byddai Ofcom yn arwain ar asesiadau effaith ar y farchnad, ac y rhain fyddai'n sail i ystyriaeth y bwrdd o werth cyhoeddus unrhyw gynnig, gan edrych ar y BBC yn ei chyfanrwydd a'r rôl y dylai'r gwasanaeth hwnnw ei chwarae ynddi, lle bo hynny'n briodol.

Nid yw Ofcom mewn sefyllfa dda i ddyfarnu ar brofion gwerth cyhoeddus i'r BBC oherwydd y ffordd y caiff ei gyllido. Mae Ofcom yn derbyn ffioedd gan y darlledwyr masnachol am reoleiddio rhwydweithiau darlledu a chyfathrebiadau yn ogystal â chymorth grant gan y Llywodraeth. Oherwydd hyn, byddai'n rhaid iddo frwydro yn erbyn y canfyddiad y gallai geisio, wrth reddf, gwarchod y darlledwyr masnachol er mwyn diogelu ei refeniw, heb ystyried cryfder unrhyw ddadl gwerth cyhoeddus dros wasanaeth newydd i'r BBC. Hefyd, byddai'n rhaid iddo oresgyn pryderon nad yw'n ddigon annibynnol ar y Llywodraeth i reoleiddio BBC annibynnol. Byddai hyn yn annheg, byddai'n tynnu sylw Ofcom oddi ar ei waith, a byddai'n beryglus hefyd i'r BBC ei hun.

Cytunwn y dylai'r bwrdd unedol gyflawni ymchwil ynghylch barn y gynulleidfa a sicrhau mwy fyth o dryloywder ac effeithiolrwydd o ran delio â chwynion. Fodd bynnag, mae cyfle bellach i ddatblygu strategaeth bellgyrhaeddol ar gyfer ymgysylltu â'r cyhoedd gan ddefnyddio sawl platfform - ac, wrth gwrs, wrth i dechnoleg ddatblygu ymhellach gallai hyn ddod yn broses fwyfwy defnyddiol a syml. Mae rôl ganolog o hyd i gynghorau cynulleidfa neu gynghorau darlledu ledled y Deyrnas Unedig fel rhan o'r strategaeth hon ac mae'n bwysig bod Cymru a'r gwledydd eraill yn cael eu cynrychioli'n llawn. Dylai Cadeiryddion y cynghorau cynulleidfa neu'r cynghorau darlledu fod yn aelodau anweithredol o'r bwrdd unedol, er mwyn iddynt gael llais mewn penderfyniadau ar y lefel uchaf. Mae'r ffaith y gall Ymddiriedolaeth y BBC anwybyddu barn cynghorau cynulleidfa ar hyn o bryd os yw'n dewis gwneud hynny yn wendid mawr yn y trefniadau cyfredol.

Croesawom y cyfeiriadau ym Mhapur Gorchymyn Dydd Gŵyl Dewi at gynyddu atebolrwydd darlledwyr yng Nghymru. Mae Llywodraeth Cymru wedi cyfeirio'n rheolaidd at bwysigrwydd gwella atebolrwydd sefydliadau darlledu'r Deyrnas Unedig i'r Cynulliad Cenedlaethol ac i wylwyr a gwrandawyr yng Nghymru. Rydym felly'n falch fod Memoranda Cyd-ddealltwriaeth wedi'u llofnodi gyda'r llywodraethau datganoledig yng Nghymru, yr Alban a Gogledd Iwerddon i ffurfioli eu rolau yn yr adolygiad hwn o'r Siarter, ac adolygiadau'r dyfodol, a bod Memoranda tebyg yn cael eu gorffen ar hyn o bryd a fydd yn nodi rolau parhaus i'r Seneddau a'r Cynulliadau datganoledig yn y gwledydd gwahanol yn y gwaith o graffu ar y BBC, a sicrhau ei hatebolrwydd.

Dylai unrhyw newidiadau i drefniadau llywodraethu neu reoleiddio'r BBC adlewyrchu realiti llywodraeth ddatganoledig yn y Deyrnas Unedig. Yn hyn o

beth, dylai bwrdd y rheoleiddiwr newydd gynnwys aelod sy'n gyfrifol am gynrychioli buddiannau pob un o'r gwledydd datganoledig, gan gynnwys Cymru; y Llywodraeth ddatganoledig berthnasol ddylai arwain ar benodi'r cynrychiolydd cenedlaethol hwnnw.

Mae'n bwysig ailadrodd ein barn gref fod y mecanwaith a ddefnyddiwyd i orfodi'r setliad a gyhoeddwyd yn ddiweddar ar y BBC – yn dilyn trafodaethau caeedig rhwng y BBC a Llywodraeth y Deyrnas Unedig, heb unrhyw ymgynghori â'r Llywodraethau datganoledig – yn hollol anfoddfaol. O ganlyniad, mae'r adolygiad hwn o'r Siarter yn cael ei gyflawni ar ôl i'r penderfyniad mwyaf sylfaenol a allai effeithio ar raddfa a chwmpas yr hyn y gallai'r BBC ei gyflawni gael ei wneud.

O dan y trefniadau cyfredol, mae Llywodraeth y Deyrnas Unedig, i bob pwrpas, yn rhydd i bennu telerau'r BBC heb unrhyw graffu Seneddol nac ymgynghori cyhoeddus. Mae angen dadl yn San Steffan – ond nid oes angen pleidlais. Nid oes unrhyw rôl i'r sefydliadau datganoledig ar draws y Deyrnas Unedig o gwbl. Rhaid i hyn newid. Yn y dyfodol, o ystyried bod cylch gwaith y BBC yn cynnwys y Deyrnas Unedig gyfan ac o gofio ei hamcanion penodol yn y gwledydd gwahanol a'r rhanbarthau, rhaid i unrhyw gynigion o'r math yma gan Lywodraeth y Deyrnas Unedig fod yn destun ymgynghori cyhoeddus, craffu gan bwyllgor yn San Steffan a'r sefydliadau datganoledig ac – yn hollbwysig - rhaid iddynt gael eu cymeradwyo drwy bleidlais yn y Senedd ac ym mhob un o Seneddau a Chynulliadau'r gwledydd.

C19 A ddylai dull gweithredu presennol Siarter Frenhinol a Chytundeb Fframwaith 10 mlynedd barhau?

Rydym yn cytuno y dylai Siarter Frenhinol y BBC bara am ddeg mlynedd o leiaf. Nid ydym yn derbyn bod amserlen fyrrach, dweder pum mlynedd, yn briodol. Mae adolygu'r siarter yn broses gostus ac yn cymryd amser, felly byddai angen rheswm da iawn i gyfiawnhau ei wneud yn amlach. Rydym yn cydnabod bod datblygiadau technolegol, cymdeithasol ac o fewn y farchnad yn symud yn gyflym, ond dim ond os oedd y Siarter yn rhy gyfyng yn y lle cyntaf neu os nad oedd y BBC a/neu'r farchnad ehangach y mae'n gweithredu o'i mewn yn cael ei rheoleiddio'n ddigonol y gallai Siarter Frenhinol y BBC fynd yn amherthnasol cyn iddi gael ei hadolygu. Cyn belled ag y rhoddir ystyriaeth ddyledus i'r ffactorau hyn cyn cytuno'n derfynol ar y Siarter newydd a thra bydd mewn grym, yna dylai'r risg honno fod yn un fach iawn.

Rydym yn derbyn bod yna sail dros ystyried newid hyd Siarter Frenhinol y BBC, er mwyn torri'r cysylltiad rhwng adolygiadau'r Siarter a chylch etholiadol y DU. Mae rhai rhanddeiliaid wedi galw am i Siarteri'r dyfodol bara am un flwyddyn ar ddeg, fel bod y broses adolygu yn cael ei datgysylltu o agenda llywodraethau olynol sy'n dod i mewn. Byddai hyn yn ategu annibyniaeth y BBC ar y Llywodraeth. Mae pryderon ynghylch yr annibyniaeth hon yn ganolog iawn i'r drafodaeth ar hyn o bryd, er nad ydynt yn cael eu cydnabod

yn uniongyrchol yn y ddogfen ymgynghori. Oherwydd hynny, byddem yn cytuno y dylid rhoi ystyriaeth bellach i'r cynnig hwn.

Casgliad

Dros yr ychydig flynyddoedd nesaf, mae yna benderfyniadau allweddol i'w cymryd ynghylch darlledu a threfniadau rheoleiddio yn y DU ac yng Nghymru, gan gynnwys adnewyddu Siarter y BBC ac ystyried ymhellach gasgliadau Comisiwn Silk ar Ddatganoli yng Nghymru, cyhoeddiad Dydd Gŵyl Dewi a Chomisiwn Smith yn yr Alban.

Mae'r strwythurau darlledu sydd gennym ar hyn o bryd yn sicr o newid yn y dyfodol. Fel Llywodraeth, byddwn yn parhau i fonitro datblygiadau a bod yn rhagweithiol yn y drafodaeth hon, er mwyn sicrhau bod unrhyw newidiadau yn gwarchod ac yn hyrwyddo buddiannau pobl a busnesau yng Nghymru. Mae'r rhaglenni a ddarllidir mor bwysig i'n bywyd fel gwlad sy'n dod yn fwyfwy datganoledig fel bod yn rhaid dod o hyd i drefniadau newydd, o fewn y setliad cyfansoddiadol presennol, sy'n caniatáu i fuddiannau Cymru gael eu trafod a'u deall ac i rywrai ddadlau drostynt.

Mewn perthynas â Siarter y BBC, mae nifer o'r materion a drafodwyd yn yr ymateb hwn hefyd yn berthnasol i'r gwledydd datganoledig eraill. Yn gynharach eleni, ysgrifennodd Llywodraeth Cymru at y Gweinidogion perthnasol yn yr Alban a Gogledd Iwerddon yn gofyn am gyfarfod i drafod materion darlledu, gan gynnwys yr adolygiad o'r Siarter. Ar 4 Awst, cynhaliwyd y cyfarfod hwnnw yn Glasgow. Yn ystod y cyfarfod, cytunwyd y byddent yn cydweithio i sicrhau bod yr adolygiad o'r Siarter yn adlewyrchu'r buddiannau rydym yn eu rhannu ac yn rhoi blaenoriaeth iddynt.

Croesawodd Llywodraeth Cymru adolygiad pellach Ofcom o Ddarlledu Gwasanaeth Cyhoeddus. Fodd bynnag, bydd y gwaith hwnnw yn sail i drafodaeth a fydd yn parhau am natur rhwymedigaethau gwasanaeth cyhoeddus yn y dyfodol.

Rhaid i rôl y prif Ddarlledwr Gwasanaeth Cyhoeddus fod yn seiliedig ar ddealltwriaeth glir o anghenion pobl gwledydd a rhanbarthau'r DU. Fodd bynnag, ar ôl datganoli pwerau helaeth i'r llywodraethau datganoledig, ni chynhaliwyd gwerthusiad nac asesiad o ran pa mor addas yw rhwymedigaethau cyfredol gwasanaethau cyhoeddus i'w diben. Dros yr un cyfnod, caniatwyd i'r rhwymedigaethau hynny gael eu herydu, am resymau masnachol i raddau helaeth. Erbyn hyn, mae angen yr asesiad hwn ar frys a dylid ei gynnal ochr yn ochr â'r adolygiad o'r Siarter, fel sail i unrhyw dargedau ar gyfer darparu gwasanaethau yn y gwledydd gwahanol a'r rhanbarthau a allai gael eu cynnwys yn y Siarter newydd, a fydd yn gysylltiedig â set newydd o ddibenion a gwerthoedd cyhoeddus.

Bydd Llywodraeth Cymru yn parhau i chwarae rôl lawn a gweithredol yn yr adolygiad o'r Siarter, i sicrhau bod y Siarter newydd yn adlewyrchu'n llawn fuddiannau pobl Cymru a'r setliad datganoledig cyfredol sy'n newid. Byddwn

yn defnyddio ein sedd ffurfiol wrth y bwrdd i ddadlau dros y gwasanaethau y mae pobl Cymru yn eu haeddu.

BCR 16

Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol
Communities, Equality and Local Government Committee
Ymchwiliad i'r Adolygiad o Siarter y BBC

Inquiry into the BBC Charter Review

Ymateb gan: Pact

Response from: Pact

Introduction

- 1) Pact is the trade association that represents the commercial interests of the independent television, film, digital and children's & animation production sector in the UK.
- 2) Pact has around 500 members across the UK, including in the nations and regions, with around 20 companies based in Wales with a combined turnover of over £37m. Pact members make programmes for a range of broadcasters in the UK and internationally, including for BBC, BBC Cymru Wales, Channel 4 and S4C in both the English and Welsh languages.
- 3) The UK independent television sector is one of the biggest in the world. Independent television sector revenues have grown from £1.3 billion in 2005 to around 2.9 billion in 2014.¹
- 4) UK TV exports are also a success story; with international revenues from the sale of UK TV programmes and associated activities at £1,207m in 2014/15.
- 5) The BBC Drama hub is based in Cardiff which helps attract and retain talent in Wales, however the BBC Out of London spend is skewed towards BBC in house and is not being invested in the independent production sector based in Wales.
- 6) Pact's vision for an independent sector in Wales is one that is diverse and sustainable and continues to secure investment in both Welsh and English language programming into the future. In order to achieve this, broadcasters including the BBC should be open to working with and commissioning from a range of Indies, including new entrants to the market.
- 7) For further information, please contact Pact's Head of Nations & Children's, Rosina Robson, at rosina@pact.co.uk or on 020 7380 8248.

¹ Pact Census Independent Production Sector Financial Census and Survey 2014, by Oliver & Ohlbaum Associates Limited

Inquiry questions

Pact is pleased to respond to the Welsh Assembly Committee inquiry into BBC Charter Renewal. Pact members in Wales supply content to broadcasters in the UK and internationally including BBC, Channel 4 and S4C, across a range of genres including drama, factual and children's programming. This content is supplied for both local and UK network programming in both English and Welsh.

The main issue for the independent production sector in Wales is the small proportion of BBC network spend in Wales targeted at the Indie sector; BBC Wales estimate that only around £2m of the £56m spent on commissioning in Wales is allocated to the Indie sector. Clearly, there is room for growth in terms of investing in the Indie sector in Wales as there is currently an over emphasis on BBC in-house. This will help build a diverse and sustainable sector into the future.

- **The future provision of the BBC's services in Wales, in both the English and Welsh languages;**
- **The BBC's current and future funding, governance and accountability arrangements as they relate to Wales;**
- **S4C's future, including its funding, operating and governance arrangements, and the services it provides;**
- **How Wales's interests are being represented during the renewal process.**

Pact responds to those key areas where the Committee has invited comments:

1. The future provision of the BBC's services in Wales, in both the English and Welsh languages;

1.1 It is clear that both the BBC Wales in-house and Welsh Indies continue to make a positive contribution to the BBC's UK television output including popular titles such as Doctor Who (although the majority of the production team are not locally based), Casualty, Crimewatch, Hinterland and children's programming such as Ludus and Grandpa in my pocket.

1.2 According to Ofcom, Wales fares slightly better than the other nations in terms of audience reach and that viewer appreciation is slightly better than other areas of the UK. As the Committee is probably aware, 20% of the population in Wales speak Welsh (and English) whereas 80% of the population don't speak Welsh, only English. We should seek to maintain and build on this audience reach into the future and ensure that further budget cuts do not impact on Welsh or English speaking viewers².

1.3 As with the independent production sector in other nations, the TV sector plays a key role in the wider creative industries in Wales and is probably one of the most commercially successful creative sectors both in the UK and overseas. Any impact on the TV sector, either positive or negative, inevitably has a knock on effect on the film sector, games, digital, special effects and on and off-screen talent.

1.4 Deloitte published a report on the BBC's impact on the UK economy in 2011/12 which demonstrated the value generated for the UK economy and specifically in Wales. Due to

² Ofcom Communications Market Report, Wales (2015)

a slight reduction in BBC expenditure the corresponding GVA (Gross Value Added) fell from £292m (2009/10) to £276m (2011/12), (based on expenditure of £154m in 2011/12). It is clear that the BBC has a positive impact in Wales.

1.5 Analysis by Arad Research in 2014/15 also concluded that; for every £1 invested by S4C in the economies of Wales and the UK created a total value of £2.09. According to the study, S4C's investment of £83m generated a total economic impact of £170m across the UK.

1.6 It is important that we seek to maintain BBC investment in Wales and develop a sector which is important to the future health of the Wales economy, job creation and long term creative sector talent development.

Current challenges to independent production

1.7 Pact has also responded to the DCMS Green Paper on BBC Charter Renewal expressing our serious concerns about competition and State Aid issues which we do not consider are adequately addressed in the BBC's proposal for BBC Studios.

1.8 The level of scrutiny and regulation which would be required in order to enable the establishment of BBC Studios would go far beyond the existing framework which is required in order to govern the Window of Creative Competition (WoCC) where BBC and independent production companies compete for commissions. BBC Studios would have a significant impact on the supply chain for the whole of the broadcasting sector, both in the UK and internationally. The mechanisms for ensuring transparency and fairness must therefore go far beyond the existing compliance framework.

1.9 We are extremely concerned that with the BBC's proposal on BBC Studios, details are still lacking about how the regulation of the new commercial entity will work.

1.10 It is crucial that BBC Studios is treated in exactly the same way as all of its commercial competitors by the BBC public entity. Any difference in terms of preferential commissioning terms or information would constitute a breach of State Aid and could have serious effects on the market. There must be full transparency and regulatory oversight on this issue.

1.11 Pact will be responding in full to the BBC Trust consultation on BBC Studios including as to how it is envisaged that BBC Studios will interact with local and network commissioning in the nations and regions.

1.12 Pact is also concerned about the recent review ordered into Terms of Trade by the Secretary of State for Culture Media and Sport and the devastating impact that this could have on the sector in the UK and Wales if Terms of Trade are withdrawn. The Communications Act 2003 introducing Terms of Trade is an effective and flexible piece of legislation which has allowed producers to own and exploit their rights at home and overseas. Pact is concerned about the potential to unravel this industry success story which has developed over the last ten years having a positive impact on the Welsh economy also.

2. The BBC's current and future funding, governance and accountability arrangements as they relate to Wales

Current and future funding

2.1 Pact is aware that the BBC in Wales has already made savings through the BBC Delivering Quality First (DQF) plan, making cumulative efficiencies since April 2012.

2.2 The reality is that BBC Cymru Wales has had to deal with a real terms cut of 16% of funding spread over five years. We also recognise that S4C has faced a real terms cut of 36% in funding since 2010 and that their funding from the DCMS has been ring fenced for the next two years but not confirmed beyond 2016/17³.

2.3 Since 2006/7, BBC Wales' budget for English language TV programmes has fallen 18% from £24.6m to £20.2m in 2012/13. We are aware from discussions that that this spend has reduced further in 2014-15. The Institute of Welsh Affairs (IWA) report that spend on English language TV in Wales (in real terms at 2014 prices) declined by 30%. The decline in English language programming has been more pronounced even than Welsh language programming.

2.4 Tony Hall, BBC Director General has recognised this issue and acknowledged in a speech in April 2014 that English language programming had been eroded and that a decision to deal with the cuts by prioritising news, current affairs and political coverage had been at the expense of areas such as comedy, entertainment and culture.

2.5 Pact is clear that maintaining both investment in Welsh and English language programming in Wales is crucial for the full diversity of audiences in Wales being represented and their lives reflected on screen. Content made in Wales also has value across the UK and internationally in terms of TV exports. We know that TV exports from Wales do well even compared to the independent production sectors in the other nations.

2.6 Further cuts have already been announced by the BBC at a national level which will inevitably impact on BBC Cymru Wales. We call on these cuts to be organised in a way that will as far as possible not impact on content budgets in Wales. Pact calls for the current nations and regions quotas to be maintained into the next Charter settlement.

2.7 We are aware that levels of investment in content are already tight but express the importance of maintaining the well established Out of London quotas for network programming in Wales through the BBC (5% of 17% nations target by 2016).

Governance and accountability arrangements in Wales

2.8 Pact believes that the current broadcasting governance and accountability arrangements in Wales and across the UK are broadly fit for purpose.

2.9 There is a separate consultation around the future of the BBC and governance, on which Pact does not have a strong view, except to say that any governance structures should have fairness, transparency and accountability as a core principle. Ofcom should

³ IWA Wales Media Audit: Current Media Provision in Wales: Television (October 2015)

continue to play a role in Wales by linking with Ofcom in London and across the other nations.

2.10 Pact is not in favour of the proposals mooted by the Devolved Assemblies to create a more federal system of governance within the BBC. As a publicly funded UK institution, we believe that it is right and proper that the UK Government and Parliament are responsible for setting the licence fee and the BBC Charter. Beyond this, the BBC should remain independent from all Parliamentary interference.

2.11 We do not think that there is the same strength of appetite in Wales for devolution of broadcasting as in Scotland for example. However, we continue to welcome oversight by the Devolved Assemblies/Parliament, including the Welsh Assembly having oversight of the BBC Annual Report and play a constructive role in continuing to query how the broadcaster quotas are being spent in Wales.

3. S4C's future, including its funding, operating and governance arrangements, and the services it provides;

3.1 Pact supports the maintenance of funding for S4C into the future and maintains that it is an important part of the broadcasting ecology in Wales and should be guaranteed for longer term sustainability.

3.2 Pact notes that the overall spend on programming for S4C was £91.5m in 2012/14. BBC contributed £76m to the funding of S4C in 2013/14 falling year on year to £74.5m in 2016/17. DCMS also continues to provide funding of £6.7m to S4C. The remaining 2% of funding comes from S4C's advertising revenue and commercial activities.

3.3 S4C Annual Report states that every £1 invested by S4C in the economy generates total added value of £2.09. Pact underlines that the investment in S4C returns a good investment into the economy and to Welsh speakers who make up around 20% of the population in Wales.

4. How Wales's interests are being represented during the renewal process.

4.1 Pact is taking the opportunity whenever it can, to represent the interests of producers in Wales and the other nations during the Charter Renewal process. Pact recently submitted a full response to the DCMS (Department for Culture, Media and Sport) Green Paper on BBC Charter Renewal and is currently drafting a response to the BBC Trust review of the BBC Studios proposals.

4.2 Pact is keen that the interests of both the English and Welsh speaking audience and producers are catered for in any settlement. It is important for life in Wales to be fully reflected on screen that investment to both English and Welsh language programming is maintained in a sustainable way into the future.

BCR 17
Y Pwyllgor Cymunedau, Cydraddoldeb a Llywodraeth Leol
Communities, Equality and Local Government Committee
Ymchwiliad i'r Adolygiad o Siarter y BBC
Inquiry into the BBC Charter Review
Ymateb gan: BBC
Response from:BBC



**Cyflwyniad i Bwyllgor Cymunedau, Cydraddoldeb a
Llywodraeth Leol y Cynulliad Cenedlaethol**

Tystiolaeth y BBC i'r ymchwiliad i Adolygiad Siartr y BBC

Tachwedd 2015

Cyflwyniad

Rydym yn falch o gyflwyno'r papur tystiolaeth hwn i Ymchwiliad Cynulliad Cenedlaethol Cymru i Adolygiad Siartr y BBC.

Mae'r BBC yn chwarae rhan sylweddol ym mywyd democrataidd a diwylliannol Cymru yn y ddwy iaith, ac mae'r cyfraniad hwn yn cael ei werthfawrogi'n fawr gan gynulleidfaoedd. Mae'r gwasanaethau sy'n cael eu darparu gan y Gorfforaeth yn cyrraedd 98% o'r cyhoedd yng Nghymru bob wythnos, ac maen nhw'n troi ati tua 7 miliwn o weithiau bob dydd. Wrth i bwysau'r farchnad ddwysáu, mae'n glir bod rôl y BBC yn y sgwrs genedlaethol yng Nghymru yn dod yn fwy pwysig.

Mae'r BBC yn benderfynol o adeiladu ar y berthynas hynod a hirhoedlog hon gyda chynulleidfaoedd yng Nghymru ar adeg o newid a chyfle sylweddol.

Gyda'r tirlun cyfryngau yn newid mor gyflym, mae'n hanfodol ein bod yn meddwl o'r newydd am yr her o wasanaethu cynulleidfaoedd iau a sut rydym yn adlewyrchu realiti'r DU sy'n newid. Mae'n glir bod cynulleidfaoedd hefyd eisiau i ni weithio'n galetach i adlewyrchu bywydau a straeon Cymreig ar y sgrîn, ac rydym yn bwriadu mynd i'r afael â'r her greadigol hon. Rydym hefyd yn benderfynol o weithio'n fwy agored gyda phartneriaid ar draws Cymru i wireddu potensial creadigol a diwylliannol y genedl.

Mae Adran A y papur hwn yn amlinellu amrywiaeth rhaglenni a gwasanaethau'r BBC yng Nghymru ar hyn o bryd, eu heffaith ar gynulleidfaoedd a'r manteision economaidd sy'n deillio o'r buddsoddiad hwn mewn rhaglenni. Mae Adran B yn amlinellu ein cynigion yn y cenedloedd ar gyfer cyfnod y Siartr nesaf. I gloi, mae Adran C yn mynd i'r afael â nifer o faterion penodol a godwyd gan Gylch Gorchwyl y Pwyllgor, gan gynnwys y gostyngiad mewn rhaglenni Saesneg yn ystod y blynyddoedd diwethaf.

Adran A – Trosolwg o raglenni a gwasanaethau'r BBC

I. Gwasanaethu Cymru

Yng Nghymru, y BBC yw'r darlledwr sy'n cael ei werthfawrogi fwyaf ac y gellir dibynnu arno fwyaf. Ein nod yng Nghymru yw helpu cynulleidfaoedd i ddarganfod a gwneud synnwyr o'r genedl, ac i hyrwyddo'r dalent orau a'r syniadau mwyaf beiddgar ar gyfer cynulleidfaoedd yng Nghymru a'r DU. Rydym yn anelu at wneud hynny ar ganfas digon mawr i wneud gwahaniaeth, nid yn unig i'n cynulleidfaoedd, ond i Gymru ei hun.

Mae BBC Cymru yn cyflogi tua 1,300 o staff mewn chwe lleoliad ar draws Cymru (yng Nghaerdydd, Abertawe, Caerfyrddin, Aberystwyth, Bangor a Wrecsam). Mae disgwyl i ni symud o'n prif bencadlys yn Llandaf, Caerdydd, i'r Sgwâr Canolog yng nghanol y ddinas yn 2019. Porth y Rhath ym Mae Caerdydd yw canolfan gynhyrchu drama fwyaf y DU, tra bod cartref Cerddorfa Genedlaethol Gymreig y BBC yn Neuadd Hoddinott yng Nghanolfan Mileniwm Cymru.

Mae BBC Cymru wedi ymrwymo i adlewyrchu ac adrodd ar Gymru yn y ddwy iaith – ac ar draws pob platfform a dyfais. Mae'r BBC yn darparu gwerth i gynulleidfaoedd yng Nghymru mewn dwy brif ffordd: drwy raglenni a gwasanaethau *enedlaethol* a gynhyrchir ar gyfer cynulleidfaoedd yng Nghymru (e.e. BBC Radio Wales, Radio Cymru, *Wales Today* a'n rhaglenni ar gyfer S4C), a thrwy raglenni a gwasanaethau *rhwydwaith* a ddarlledir ar draws y DU (e.e. Radio 4 a BBC Four). Yn ystod y blynyddoedd diwethaf, mae Cymru wedi dod yn gynhyrchydd o bwys ar gyfer rhaglenni rhwydwaith y BBC ar deledu a radio, gan gynnwys *Doctor Who*, *Sherlock*, *Merlin*, *Crimewatch* a *BBC Young Musician of the Year*. Mae'r buddsoddiad rhwydwaith hwn yng Nghymru werth tua £59.1m bob blwyddyn.

Mae'r BBC yn perfformio'n dda yng Nghymru yn gyson, gan ddenu cynulleidfaoedd a gwerthfawrogiad uwch am ei rhaglenni na chyfartaledd y DU. Mae hynny'n wir am wasanaethau rhwydwaith a'r cynnwys a gynhyrchir yn benodol ar gyfer cynulleidfaoedd yng Nghymru. Mae cyfran y boblogaeth sy'n cael ei chyrraedd bob wythnos gan bortffolio'r BBC o wasanaethau teledu a radio yn uwch yng Nghymru nag unman arall yn y DU. Yn ogystal â chyrraedd mwy o bobl, mae'r rheiny sy'n cael eu cyrraedd hefyd yn gwylio ac yn gwrando ar gynnwys y BBC yn fwy na chyfartaledd y DU - 75 munud yn fwy bob wythnos, ar gyfartaledd.

2. Trosolwg o Berfformiad y BBC yng Nghymru 2014/15

- Mae argraff gyffredinol o'r BBC ymhlith cynulleidfaoedd yn uwch yng Nghymru nag unrhyw un o dair cenedl arall y DU.

- Yn ystod 2014/15, cyrhaeddodd rhaglenni teledu Saesneg BBC Cymru ar gyfer cynulleidfaoedd yng Nghymru dros 900,000 o wylwyr bob wythnos (neu 32% o'r boblogaeth sy'n oedolion).¹
- Mae gwasanaethau newyddion BBC Cymru ar radio, teledu ac ar-lein yn cyrraedd 65% o oedolion yng Nghymru bob wythnos.
- Yn ystod 2014/15, gwelwyd bwletinâu newyddion *BBC Wales Today* gan tua 1.5m o wylwyr yng Nghymru bob wythnos.²
- Yn ystod 2014/15, denodd gwasanaethau symudol ac ar-lein BBC Cymru 3.5m o borwyr fesul wythnos ar gyfartaledd.
- Yn ystod 2014/15, cyrhaeddodd BBC Radio Wales 400,000 o wrandawyr bob wythnos (16% o oedolion) tra denodd BBC Radio Cymru dros 100,000 (33% o siaradwyr Cymraeg rhugl).
- Yn ystod 2014/15, cyrhaeddodd rhaglenni'r BBC a gynhyrchir ar gyfer S4C 130,000 o wylwyr bob wythnos ar gyfartaledd.

3. Trosolwg o wasanaethau ar gyfer Cymru

Mae'r BBC yn darparu gwerth i gynulleidfaoedd yng Nghymru mewn dwy brif ffordd: drwy raglenni a gwasanaethau sy'n cael eu cynhyrchu yng Nghymru ar gyfer Cymru yn benodol; a thrwy ddarparu gwasanaethau'r BBC sy'n cael eu darlledu ar draws y DU.

3.1 Gwasanaethau cenedlaethol ar gyfer cynulleidfaoedd yng Nghymru

Mae'r BBC yn darlledu amrywiaeth o wasanaethau a rhaglenni i fodloni anghenion arbennig cynulleidfaoedd yng Nghymru, gan gynnwys BBC Radio Wales, BBC Radio Cymru, ac amrywiaeth o gynnwys rhyngweithiol a rhaglenni teledu pwrpasol fel *BBC Wales Today* a *Scrum V* ar BBC One Wales a BBC Two Wales.

Yn ychwanegol at hynny, mae'r BBC hefyd yn cynhyrchu rhaglenni ar gyfer S4C, sydd wedi'u cyllido gan ffi'r drwydded. Mae'r rhaglenni hyn yn cynnwys y gwasanaeth *Newyddion* a'r ddrama *Pobol y Cwm*.

Mae gwasanaethau a rhaglenni'r BBC sy'n benodol i Gymru yn cael eu gwerthfawrogi'n fawr ac mae eu perfformiad cyffredinol yn gryf. Mae rhaglenni teledu'r BBC ar gyfer cynulleidfaoedd yng Nghymru yn benodol yn cyrraedd 900,000 o wylwyr bob wythnos

¹ Yn seiliedig ar gyrhaeddiad 15 munud

² Yn seiliedig ar gyrhaeddiad 3 munud

(32% o'r boblogaeth) ac mae'r gwerthfawrogiad cyfartalog ar gyfer y rhaglenni hyn yn uwch na'r cyfartaledd ar draws holl raglenni teledu'r BBC yn yr un genre. Mae Radio Wales yn cyrraedd tua 400,000 o wrandawyr bob wythnos (16% o oedolion) a Radio Cymru dros 100,000 (33% o siaradwyr Cymraeg rhugl). Mae arlwy'r BBC ar gyfer S4C yn cyrraedd 130,000 o wylwyr bob wythnos.

Tabl 1: Perfformiad gwasanaethau'r BBC sy'n benodol ar gyfer cynulleidfaoedd yng Nghymru (2014/15)

	Cyrhaeddiad wythnosol ar gyfartaledd (%)	Ansawdd	Amser a dreulir ar gyfartaledd fesul gwylwr/gwrandawr fesul wythnos (awr:munud)
Opts Teledu'r BBC (gan gynnwys newyddion)	31.7	81.9	Data ddim ar gael
BBC Radio Wales	16.2	83.0	9:21
BBC Radio Cymru	4.6	78.1	10:47
BBC Cymru ar S4C	4.6	Data ddim ar gael	Data ddim ar gael

3.1.1 Teledu Saesneg (neu 'opts')

Bob blwyddyn, mae'r BBC yn darlledu tua 600 awr o raglenni teledu Saesneg ar gyfer cynulleidfaoedd yng Nghymru ar BBC One Wales a BBC Two Wales. Yn ystod 2014/15, cyfanswm cost y rhaglenni hyn oedd £20.8m.

Mae BBC One Wales yn cynnig newyddion, materion cyfoes a rhaglenni cyffredinol i Gymru fel rhan annatod o arlwy'r sianel ar draws y DU. Mae'r rhaglenni hyn ar gyfer Cymru yn disodli rhaglenni rhwydwaith sy'n cael eu gweld mewn llefydd eraill ar draws y DU. Y strategaeth ar gyfer BBC One Wales yw darparu amrywiaeth o raglenni difyr a pherthnasol ar gyfer cynulleidfaoedd yng Nghymru. Ers 2013, mae BBC One Wales wedi bod yn sianel HD.

Gan amlaf, mae BBC Two Wales yn amserlennu rhaglenni gwasanaeth cyhoeddus mwy arbenigol neu sydd wedi'u targedu i gynulleidfaoedd yng Nghymru, gan gynnwys celfyddydau, gwleidyddiaeth a chwaraeon, gan gynnwys rygbi domestig byw Guinness Pro12, a ddarlledir gan amlaf ar nos Wener yn yr oriau brig. Yn ystod cyfnod y Ffi'r Drwydded nesaf, fe ddaw BBC Two Wales yn sianel HD.

Mae'r buddsoddiad hwn ar draws BBC One Wales a BBC Two Wales wedi cynhyrchu'r mathau canlynol o raglenni:

Tabl 2: Rhaglenni teledu Saesneg fesul genre 2014/15

Genre	Oriau
Drama, Comedi, Adloniant, Cerddoriaeth, Celfyddydau	20
Newyddion a Materion Cyfoes	386
Chwaraeon	150
Addysg, Ffeithiol a Chrefydd	60
Cyfanswm	616
Cyfanswm £m	£20.8m

Mae'r rhaglenni hyn yn cael eu cynhyrchu gan dimau mewnol a'r sector annibynnol – gyda chwmnïau annibynnol yn cynhyrchu isafswm o 35% o'r oriau sydd ddim yn newyddion bob blwyddyn.

Mae'r gostyngiad mewn rhaglenni teledu Saesneg wedi bod yn destun cryn drafod yn ystod y blynyddoedd diwethaf. Mae'r buddsoddiad mewn cynnwys wedi gostwng tua 30% mewn termau real ers 2006/07 o ganlyniad i gynlluniau arbedion cyson yn ystod y degawd diwethaf (gweler Adran C).

Er gwaetha'r cyd-destun ariannol heriol a'r arbedion a wnaed yn ystod y saith mlynedd ddiwethaf, mae ffigurau cynulleidfa ar gyfer rhaglenni teledu Saesneg yn ystod y blynyddoedd diwethaf wedi cyrraedd eu lefel uchaf mewn degawd ar draws newyddion a rhaglenni cyffredinol.

Mae ein rhaglenni yn ceisio adlewyrchu'r Gymru gyfoes amrywiol, gyda'n *opts* yn perfformio'n well ar draws amrywiaeth o fesurau. Mae mynegai gwerthfawrogiad (Als) ar gyfer rhaglenni BBC Cymru sydd ddim yn newyddion – gan gynnwys *Rhod Gilbert's Work Experience*, *Weatherman Walking a Hinterland* - ar y blaen i gyfartaledd AI BBC One/Two yng Nghymru, gyda'r gyfran gyfartalog yn uwch na'r rhaglenni rhwydwaith a ddisodlwyd.

Yn ystod y blynyddoedd diwethaf, mae'r cynnwys wedi canolbwyntio ar dymhorau o raglenni er mwyn manteisio i'r eithaf ar eu heffaith – gan gynnwys *Real Valleys*, *Real North Wales* a *Live Longer Wales*.

Denodd y rhaglenni a ddarlledwyd i nodi canmlwyddiant geni Dylan Thomas dros 800,000 o wylwyr, gan ddod â thalentau gorau Cymru i'r sgrîn, gan gynnwys Michael Sheen, Tom Jones a Sian Phillips mewn addasiad o *Under Milk Wood*. Roedd amrywiaeth y tymor yn drawiadol. Yn *Ugly Lovely Swansea: A Poet on the Estate*, heriodd ac ysbrydolodd y bardd *dub* Benjamin Zephaniah drigolion stâd Townhill i anrhydeddu'r bardd drwy farddoniaeth a pherfformio. Dyddiau olaf Dylan oedd dan sylw yn *A Poet in New York*, gwaith yr awdur Andrew Davies a Tom Hollander yn y brif ran.

3.1.2 BBC Radio Wales

Pwrpas BBC Radio Wales yw darparu gwasanaeth radio i bobl sydd â diddordeb ym mywyd, diwylliant a materion Cymru. Mae'n darlledu tua 20 awr y dydd ac yn cyrraedd tua 400,000 o wrandawyr bob wythnos. Cost y rhaglenni hyn yn 2014/15 oedd £10.6 miliwn.

Ar hyn o bryd, mae'r BBC yn gwarantu bod isafswm o 10% o raglenni Radio Wales³ yn cael eu cynhyrchu gan y sector annibynnol. Ers 2012/13, mae 10% pellach wedi'i roi yn y *Window of Creative Competition* rhwng y sector annibynnol a'r tîm cynhyrchu mewnol.

Yn ystod 2014/15, darparwyd 25.5% o'r oriau dilys gan y sector annibynnol.

Tabl 3: Dadansoddiad o Raglenni Radio Wales 2014/15

Rhaglenni	Oriau
Newyddion a Materion Cyfoes	2,184
Rhaglenni cyffredinol	4,894
Cyfanswm	7,078
Cyfanswm £m	£10.6m

Mae'r orsaf yn cynnig gwasanaeth anhepgor: mae'n gosod yr agenda newyddion cenedlaethol drwy'r brif raglen *Good Morning Wales*, yn cynnig cyfle i gynulleidfa oedd ryngweithio drwy'r rhaglen *Morning Call* ac yn dathlu diwylliant cyfoethog Cymru.

Mae rhai o uchafbwyntiau creadigol y flwyddyn ddiwethaf wedi cynnwys cyfres o raglenni i nodi canmlwyddiant y Rhyfel Byd Cyntaf a chydweithio unigryw rhwng Mike Peters o The Alarm a Cherddorfa Genedlaethol Gymreig y BBC. Mae chwaraeon hefyd wrth galon yr orsaf gyda darllediadau byw o'r Chwe Gwlad, Cwpan Rygbi'r Byd a llwyddiant tîm pêl-droed Cymru ar y daith i Ewro 2016.

3.1.3 BBC Radio Cymru

Pwrpas BBC Radio Cymru yw darparu gwasanaeth radio ar gyfer pobl sydd â diddordeb mewn deall bywyd, diwylliant a materion Cymru drwy gyfrwng y Gymraeg. Mae'r gwasanaeth yn darlledu hyd at 19 awr bob dydd. Cost y rhaglenni hyn yn 2014/15 oedd £10.0m.

³ Targed 10% y sector annibynnol ar gyfer Radio Cymru a Radio Wales ac eithrio rhaglenni newyddion a bwletinâu newyddion a chwaraeon

Fel gyda Radio Wales, mae o leiaf 10% o'i rhaglenni wedi'u cynhyrchu gan y sector annibynnol gyda'r *Window of Creative Competition*, a gyflwynwyd yn 2012/13, yn cynnig hyd at 10% o'r oriau dilys.

Yn 2014/15, darparwyd 19.2% o'r oriau dilys gan y sector annibynnol.

Mae gan Radio Cymru berthynas ddofn ac hanesyddol gyda chymunedau Cymraeg – ac mae'n cael ei gwerthfawrogi'n fawr am y ddarpariaeth o newyddion, diwylliant, adloniant a thrafod. Serch hynny, mae'r her o gyrraedd siaradwyr Cymraeg iau, gyda lefelau rhuglder is yn aml iawn, yn fater sy'n wynebu'r holl wasanaethau Cymraeg yn y cyfryngau.

Mae Radio Cymru yn cyrraedd dros 100,000 o wrandawyr bob wythnos, tua un rhan o dair o siaradwyr Cymraeg rhugl, a chlywir yr orsaf yn fwy nag unrhyw orsaf arall ymhlith y grŵp hwn. Mewn wythnos arferol, mae dros filiwn o oriau o gynnwys Radio Cymru yn cael ei glywed.

Yn 2013, cynhaliodd Radio Cymru yr ymgynghoriad mwyaf erioed gyda'r gynulleidfa, *Sgwrs Radio Cymru*, yn sgil sialensau parhaus y gynulleidfa. Yn seiliedig ar dros 1,000 o ymatebion, mae'r gwasanaeth wedi addasu yn sgil canlyniadau Y Sgwrs drwy gynnig llawer mwy o gynnwys amrywiol.

Tabl 4: Dadansoddiad o Raglenni Radio Cymru 2014/15

Rhaglenni	Oriau
Newyddion a Materion Cyfoes	1,306
Rhaglenni cyffredinol	4,948
Cyfanswm	6,254
Cyfanswm £m	£10.0m

3.1.4 Rhaglenni BBC Cymru Wales ar S4C

Mae rhaglenni'r BBC wrth galon amserlen S4C. Mae gennym ddyletswydd statudol i ddarparu o leiaf 10 awr o raglenni bob wythnos i'r sianel. Mae ein cyfraniad yn cynnwys *Newyddion 9*, y ddrama *Pobol y Cwm*, rygbi byw domestig a rhyngwladol, ac arlwy cynhwysfawr o'r Eisteddfod Genedlaethol. Yn ystod 2014/15, cyfanswm cost rhaglenni'r BBC oedd £19.7m. Cynhyrchwyd y rhaglenni canlynol gyda'r buddsoddiad hwn:

Tabl 5: Oriau BBC Cymru ar S4C fesul genre 2014/15

Genre	Oriau
Drama, Comedi, Adloniant, Cerddoriaeth, Celfyddydau	185
Newyddion a Materion Cyfoes	271
Chwaraeon	99
Addysg, Ffeithiol a Chrefydd	7
Plant	2
Cyfanswm	564
Cyfanswm £m	£19.7m

Mae rhaglenni'r BBC ar gyfer S4C yn cael eu cynhyrchu gan dimau cynhyrchu mewnol, ac mae'n cyd-fynd â'r rhaglenni sy'n cael eu cynhyrchu'n annibynnol, sef gweddill gwasanaeth S4C.

At hynny, mae BBC Cymru yn gweithio'n agos gyda S4C ar brosiectau rhaglenni sydd o fudd i'r gynulleidfa Gymraeg a Saesneg. Er enghraifft, mae'r gyfres ddrama *Hinterland/Y Gwyll* wedi'i chyd-gomisiynu gan y BBC a S4C. Yn 2014, gweithiodd y BBC yn agos gyda S4C i gyflwyno'r sianel ar BBC iPlayer, gan drawsnewid amlygrwydd ac argaeledd rhaglenni Cymraeg ar-alw. Hyd yma, mae wedi derbyn 80,000 o sesiynau gwyllo ychwanegol bob wythnos ar draws tua 1,200 o ddyfeisiau sy'n gallu chwarae iPlayer.

Yn ogystal â'r rhaglenni a gyflenwir gan BBC Cymru, mae S4C hefyd yn derbyn tua £75m y flwyddyn o gyllid uniongyrchol gan Ymddiriedolaeth y BBC (darperir y cyllid hwn o dan Gytundeb Gweithredol a sefydlwyd rhwng Ymddiriedolaeth y BBC ac Awdurdod S4C). Dechreuodd y trefniant newydd hwn yn Ebrill 2013, yn dilyn cytundeb Ffi'r Drwydded yn 2010 rhwng y BBC a Llywodraeth y DU.

3.1.5 Gwasanaethau ar-lein a dysgu'r BBC

Mae ein gwasanaethau ar-lein a symudol yng Nghymru yn gwireddu pwrpasau cyhoeddus y BBC drwy ganolbwyntio ar newyddion ar-lein, chwaraeon, dysgu a gwybodaeth ynglŷn â sut i ganfod ein cynnwys, yn enwedig ar blatfformau digidol fel iPlayer.

Mae BBC iPlayer yn rhoi mynediad i BBC Radio Wales, BBC Radio Cymru a rhaglenni teledu a gynhyrchir yng Nghymru ar gyfer Cymru. Yn ystod 2014/15, cost y cynnwys ar-lein penodol i Gymru, yn y ddwy iaith, oedd £3.9m.

Mae gwasanaethau dysgu'r BBC yn rhan annatod o'n harlwy ar-lein i gynulleidfaedd yng Nghymru. Bitesize yw carreg sylfaen y portffolio dysgu hwn gyda chyrhaeddiad uchel iawn ymhlith y gynulleidfa darged, ond yn arbennig ymhlith y rheiny sy'n paratoi ar gyfer arholiadau TGAU. Yn ystod cyfnod y Siartr nesaf, rydym wedi ymrwymo i ddatblygu

gwasanaeth Bitesize sydd wedi'i deilwra'n llawn ar gyfer Cymru, sy'n bodloni gofynion cwricwlwm datganoledig yn y ddwy iaith.

3.2 Gwasanaethau'r BBC ar draws y DU

Mae gwasanaethau'r BBC ar draws y DU (fel BBC One, Radio 4, CBBC neu BBC Three) yn darparu gwerth sylweddol i gynulleidfaedd yng Nghymru ac yn cyfrannu at y rhan fwyaf o'u gwyllo a gwrandawr gan y BBC. Mae gwasanaethau rhwydwaith fel BBC One nid yn unig yn darparu gwerth i gynulleidfaedd, maent hefyd yn darparu buddsoddiad economaidd uniongyrchol wrth i gyfran y rhaglenni a gynhyrchir yng Nghymru ar gyfer gwasanaethau'r BBC ar draws y DU, gynyddu'n gyson.

Mae'r BBC yn perfformio'n well yng Nghymru yn gyson, gan ddenu cynulleidfaedd a gwerthfawrogiad uwch na chyfartaledd y DU. Mae hynny'n wir am gynnwys rhwydwaith a chynnwys a gynhyrchir yn benodol i gynulleidfaedd yng Nghymru.

Mae cyfran y boblogaeth sy'n cael ei chyrraedd gan wasanaethau teledu a radio'r BBC yn uwch yng Nghymru o'i gymharu â chyfartaledd y DU. Mae hyn yn arbennig o wir am radio'r BBC, lle mae'r cyrraedd llawer uwch yn gyson yng Nghymru o'i gymharu â chyfartaledd y DU. Yn ogystal â chyrraedd mwy o bobl, mae'r rheiny sy'n cael eu cyrraedd hefyd yn gwyllo ac yn gwrandawr ar gynnwys y BBC yn fwy na chyfartaledd y DU - 75 munud yn fwy fesul wythnos ar gyfartaledd. Mae gwerthfawrogiad cyffredinol o'r BBC hefyd yn uwch yng Nghymru nag mewn unrhyw un o dair cenedl arall y DU, gyda gwerthfawrogiad rhaglenni ychydig yn uwch yng Nghymru ar gyfer teledu'r BBC a radio'r BBC.

Tabl 6: Perfformiad y BBC gyfan yng Nghymru, 2014/15

	Cyrhaeddiad wythnosol ar gyfartaledd (%)		Ansawdd		Amser a dreulir ar gyfartaledd fesul gwyllo/gwrandawr fesul wythnos (awr:munud)	
	DU	Cymru	DU	Cymru	DU	Cymru
BBC Gyfan	97	98	6.97	7.08 (GI)	18:10	19:25
Holl Deledu'r BBC	82	85	81.1	81.6 (AI)	10:15	12:00
Holl Radio'r BBC	65	76	80.3	82.8 (AI)	15:40	16:25

4. Cynyrchiadau rhwydwaith y BBC yng Nghymru

Yn ystod y degawd diwethaf, mae'r BBC wedi ceisio dad-ganoli ei chynyrchiadau rhwydwaith i helpu i dyfu'r economi greadigol y tu allan i Lundain ac i ledaenu manteision gwariant Ffi'r Drwydded.

Gosodwyd dau darged clir: dylai 50% o wariant teledu rhwydwaith gael ei fuddsoddi y tu allan i Lundain, ac y dylid gwario 17% yn y cenhedloedd datganoledig (fwy neu lai yn unol â maint eu poblogaeth). Rydym eisoes wedi gwireddu'r ddau darged yn gynt na'r disgwyl. Ar lawer ystyr, mae Cymru wedi arwain y ffordd - drwy ddiogelu 7.8% o wariant teledu rhwydwaith yn ystod 2014/15 (£59.1m), o'i gymharu â chyfran y boblogaeth o 4.9%.

Yn ystod y blynyddoedd diwethaf, mae BBC Cymru wedi datblygu enw da ar draws y byd am gynhyrchu dramâu, ac mae hynny bellach yn digwydd yn stiwdios Porth y Rhath ym Mae Caerdydd, lle mae *Casualty*, *Doctor Who* a *Pobol y Cwm* i gyd yn cael eu cynhyrchu. Mae gan y cyfleuster 175,000 troedfedd sgwâr naw stiwdio sy'n HD-barod ac mae pob cyfleuster yn llawn. Mae arddangosfa *Doctor Who Experience*, sy'n cael ei rhedeg gan BBC Worldwide, daflad carreg o'r stiwdios.

O ganlyniad uniongyrchol i'r buddsoddiad cynyddol gan y BBC mewn cynyrchiadau drama yng Nghymru, mae sail gadarn o dalent technegol wedi'i sefydlu gydag amrywiaeth eang o sgiliau a phrofiad. Gan fod yr economi cynhyrchu drama wedi'i seilio'n bennaf ar arbenigedd llawrydd, mae hynny'n golygu y gall cwmnïau annibynnol - yn ogystal â thimau mewnol BBC Cymru - ddatblygu rhai o brosiectau mwyaf uchelgeisiol ac uchel eu proffil ym myd teledu Prydain, yn sicr eu meddwl bod y wybodaeth a'r sgiliau ar gael i'w cynhyrchu yng Nghymru.

Ddeng mlynedd ers lansio *Doctor Who*, mae gan Gymru bellach bedair stiwdio ddrama fawr - yn Pinewood (Gwynllŵg), Dragon Studios (ger Pen-y-bont ar Ogwr), Bay Studios (Abertawe) yn ogystal â Phorth y Rhath. Wrth i'r cynyrchiadau barhau i dyfu, mae'r BBC yng Nghymru yn gweithio'n agos gyda sefydliadau fel Cyfle a Creative Skillset Cymru i ddatblygu sgiliau mewn meysydd allweddol ym maes cynhyrchu rhaglenni.

Yn ogystal â drama, mae BBC Cymru hefyd yn ganolfan sylweddol ar gyfer cynyrchiadau rhwydwaith ffeithiol a cherddoriaeth. Mae rhaglenni uchel eu proffil yn cynnwys *Crimewatch*, *Bargain Hunt*, *Call Centre*, *BBC Cardiff Singer of the World*, *Young Musician* ac amrywiaeth o gyfraniadau i'r *One Show*. Mae twf y cynyrchiadau rhwydwaith mewnol hefyd wedi cyd-fynd â chynnydd sylweddol mewn cynyrchiadau rhwydwaith a gynhyrchir yn annibynnol o Gymru, fel *Sherlock*, *Atlantis*, *A Poet in New York*, *Hinterland* / *Y Gwyll* ac *Only Connect*.

Mae'r datblygiadau hyn wedi helpu i sbarduno datblygiad economi greadigol Cymru - gan gyfrannu at gynnydd o 52% yn nifer y bobl sy'n gweithio yn y diwydiannau creadigol rhwng 2005 a 2014 i 47,700. Mae'r trosiant ar draws y sector wedi cynyddu 17.5% yn ystod yr un cyfnod.

Ym mis Medi 2015, cyhoeddodd y BBC gynlluniau i drawsnewid y mwyafrif o'i thimau cynhyrchu mewnol - gan gynnwys y rheiny yng Nghymru - i BBC Studios, cwmni y bydd y BBC yn berchen arno'n gyfan gwbl.

Byddai BBC Studios yn gweithredu'n y farchnad, yn cynhyrchu rhaglenni ar gyfer y BBC a darlledwyr eraill yn y DU ac yn rhyngwladol, ac yn dod â'r holl elw yn ôl i Grŵp y BBC. Byddai'n ymrwymedig i gefnogi cenhadaeth a gwerthoedd gwasanaeth cyhoeddus y BBC, ac yn cadw cynhyrchu rhaglenni wrth galon y BBC.

Fel rhan o'r cynlluniau hyn, mae'r BBC hefyd yn cynnig cael gwared ar y gwarant mewnol cyffredinol o 50%, sy'n golygu y byddai cynhyrchwyr allanol hefyd yn gallu cystadlu am gyfran uwch o wariant comisiynu rhwydwaith y BBC. Mae'r BBC o'r farn mai'r cynnig hwn yw'r ffordd orau o barhau i ddarparu rhaglenni creadigol gwych i gynulleidfaedd a gwerth hir dymor i'r rhai sy'n talu ffi'r drwydded.

Y bwriad yw y byddai holl dimau cynyrchiadau rhwydwaith o fewn BBC Cymru yn dod yn rhan o BBC Studios, ac rydym yn ymgynghori â rhanddeiliaid cyn penderfynu a ddylai timau cynhyrchu teledu lleol yng Nghymru gael eu cynnwys. Gallwch ddarllen mwy am y cynlluniau fan hyn.

http://downloads.bbc.co.uk/aboutthebbc/reports/pdf/bbc_studios_2015.pdf

5. Effaith economaidd y BBC

'A BBC of scale and scope with a stable funding mechanism that does not compete with commercial sources (i.e. advertising and subscription) lies at the heart of a successful UK creative economy.'

'Mae'r BBC yn dal yn gonglfaen y system darlledu gwasanaeth cyhoeddus a'r BBC ydy'r prif fuddsoddwr ar draws y system.'

Darlledu Gwasanaeth Cyhoeddus yn oes y Rhyngrwyd: Trydydd Adolygiad Ofcom o Ddarlledu Gwasanaeth Cyhoeddus: Gorffennaf 2015, Tudalen 3

5.1 Effaith economaidd ar draws y DU

Buddsoddodd y BBC tua £2.2 biliwn yn uniongyrchol yn y diwydiannau creadigol yn ystod 2013/14. Roedd hyn yn cynnwys tua £1.2 biliwn y tu allan i'r BBC, gyda tua £450 miliwn yn cael ei fuddsoddi mewn busnesau creadigol bach a meicro. Cefnogodd y BBC dros 2,500 o gyflenwyr creadigol, gyda tua 86% yn fusnesau bach neu feicro.

Buddsoddwyd £1.5 biliwn pellach y tu allan i'r diwydiannau creadigol yn y DU: gyda chryn dipyn o'r gwariant hwn mewn diwydiannau digidol a *high-tech* ar weithgareddau sy'n cefnogi creu a dosbarthu cynnwys.

Mae'r BBC yn hyrwyddo eiddo deallusol a delwedd Prydain o amgylch y byd: mae 56% o fusnesau tramor yn cytuno eu bod yn fwy tebygol o wneud busnes gyda'r DU oherwydd beth maen nhw'n ei wybod am y BBC.⁴

Mae'r BBC yn gallu darparu'r cyfalaf risg ar gyfer syniadau a chreadigrwydd Prydeinig: mae'n derbyn tua 22% o'r refeniw teledu ond mae'n gyfrifol am tua 42% o'r buddsoddiad mewn cynnwys gwreiddiol.

Serch hynny, mae'r sialensau cystadleuol ar gyfer y BBC yn cynyddu, gyda thwf cwmnïau digidol sydd ag incwm llawer uwch na'r BBC: refeniw y BBC ar gyfer 2013 oedd £5.1bn o'i gymharu â £7.2bn Sky, \$59.8bn Google, \$77.9bn Microsoft a \$170.9bn Apple.

Ym mis Awst 2015, edrychodd adroddiad gan PriceWaterhouse Coopers, ar yr effaith y byddai newidiadau i refeniw ffi'r drwydded yn ei chael ar y sefydliad, ar y diwydiant a'r economi greadigol. Nododd yr adroddiad hefyd, am bob £1 o gynnydd yn incwm ffi'r drwydded, byddai 60 ceiniog ychwanegol o werth economaidd yn cael ei greu.⁵

I'r gwrthwyneb, dangosodd adroddiad diweddar Enders Analysis am bob £1 a dorrir yng nghyllideb deledu'r BBC, byddai cyfanswm y buddsoddiad cynnwys yn lleihau o leiaf 35c, a chynnwys a ddarllidir gyntaf yn y DU yn lleihau o leiaf 49c.⁶

5.2 Effaith economaidd yng Nghymru

Amcangyfrifir mai £186m⁷ yw'r refeniw a ddaw o Ffi'r Drwydded yng Nghymru, ac mae £154m o hwnnw yn cael ei wario ar ddarparu cynnwys a gynhyrchir naill ai gan BBC Cymru neu gan bartneriaid cynhyrchu annibynnol.

⁴http://downloads.bbc.co.uk/aboutthebbc/insidethebbc/howwework/reports/pdf/bbc_report_economic_return_global_footprint_2013.pdf

⁵<http://downloads.bbc.co.uk/aboutthebbc/reports/pdf/bbclfpwc2015.pdf>

⁶ Enders Analysis: *BBC TV - Impact on investment in UK content*: Medi 2015

⁷ Ffynhonnell: Amcangyfrifon Incwm, Trwyddedu Teledu (TVL). Seilir ar y dybiaeth fod ffi'r drwydded yn cael ei thalu'n llawn

Mae 60% o wariant BBC Cymru yn cael ei dargedu at wasanaethau penodol i Gymru gyda'r 40% sy'n weddill yn cael ei wario ar gynnwys teledu rhwydwaith ar gyfer cynulleidfaoedd y DU.

Bob dwy flynedd, mae'r BBC yn mesur effaith economaidd ei gweithgareddau yn y DU. Yn 2013 - y tro diwethaf y cynhaliwyd asesiad o'r fath - amcangyfrifodd y BBC a Deloittes mai GVA gweithgareddau'r BBC yng Nghymru oedd £276 miliwn. Mae hyn yn golygu am bob punt sy'n cael ei gwario gan y BBC yng Nghymru, mae ei effaith bron yn ddwbl hynny.⁸

Mae manteision economaidd BBC Cymru yn parhau i ymestyn yn bell ac yn eang, gan gynnig gwerth gwirioneddol i fusnesau digidol a chreadigol ledled y DU.

Ychwanegodd buddsoddiad y BBC mewn gweithgareddau creadigol yng Nghymru at yr economi leol drwy gwmnïau lleol a gweithwyr llawrydd yn cydweithio'n agos â'r BBC. Mae hyn yn helpu i gynnal swyddi yn y cwmnïau hyn. Yn y cyfamser, mae'r cwmnïau hyn (a'u gweithwyr) yn prynu nwyddau a gwasanaethau pellach, gan greu effaith 'luosog' positif ar gyfer yr economi.

Yn 2014-15, cyfanswm gwariant uniongyrchol BBC Cymru gyda chyflenwyr a chynhyrchwyr allanol oedd tua £50m.

Tabl 7: Gwariant Allanol gan BBC Cymru, 2014/15

2014-15 gwariant allanol	Gwerth (£m)
Cwmnïau Annibynnol	16.4
Cyfranwyr a Hawlfraint	17.7
Cyfleusterau Rhaglenni Allanol	13.6
Grwpiau Perfformio	0.8
Cyfanswm	48.5

⁸

http://downloads.bbc.co.uk/aboutthebbc/insidethebbc/howwework/reports/pdf/bbc_economic_impact_2013.pdf

Adran B - Cynigion Siartr y BBC ar gyfer y cenhedloedd datganoledig

Ym mis Medi 2015, cyhoeddodd Gweithrediaeth y BBC set gynhwysfawr o gynigion ar gyfer y Siartr nesaf, gan gynnwys cynlluniau i wella rhaglenni a gwasanaethau presennol ar gyfer y cenhedloedd datganoledig fel rhan o'r cynllun *British Bold Creative*. Mae pump o feysydd arwyddocaol i'r cenhedloedd.

I. Cryfhau Newyddion y BBC yn y cenhedloedd

Wrth i ddatganoli gyflymu – ac wrth i'r DU newid yn gyflymach nag erioed o'r blaen – bydd angen i ni addasu ein gwasanaethau i sicrhau eu bod yn adlewyrchu'n llwyr ac yn adrodd ar y tirlun gwleidyddol gwahanol yn y DU. Ni ddylai'r BBC, mewn egwyddor, arwain na llusgo y tu ôl i newid cyfansoddiadol yn y Deyrnas Unedig.

Ein blaenoriaeth yw sicrhau ein bod yn rhoi'r wybodaeth angenrheidiol i bobl ym mhob un o bedair cenedl y DU, i wneud synnwyr o'u byd a helpu i sicrhau bod y rheiny sydd mewn grym, yn atebol.

O fewn y DU ddatganoledig, mae newyddion mewn rhai rhannau o'r wlad, mewn gwirionedd, ddim yn berthnasol i eraill. Mae gwleidyddiaeth ac economeg y wlad yn fwy amrywiol, ac o'r herwydd, mae'r gwaith o ohebu ar hynny yn fwy cymhleth.

Mae gan y BBC gyfrifoldeb i sicrhau ei bod yn hysbysu'r gynulleidfa yn y ffordd fwyaf effeithiol a pherthnasol posib. Rydym o'r farn bod yr amser wedi dod i daro cydbwysedd gwell rhwng darparu newyddion y DU gyfan a newyddion sydd wedi'i deilwra i ddiwallu anghenion ac agenda penodol cenhedloedd datganoledig y DU.

I ddechrau, byddwn yn darparu hafan-ddalen BBC Newyddion gwahanol ym mhob un o'r cenhedloedd. Byddwn yn personoli ein gwasanaethau newyddion i adlewyrchu diddordebau personol ym mhob rhan o'r DU.

Ond efallai y bydd angen i ni fynd ymhellach. Rydym am ymgynghori â chynulleidfaoedd ar draws y wlad ynglŷn â ydym wedi taro'r cydbwysedd iawn rhwng bwletinâu newyddion y DU gyfan a bwletinâu y cenhedloedd ar deledu. Mae ein gwasanaethau newyddion erbyn hyn yn boblogaidd iawn ac yn cael eu defnyddio'n helaeth gan gynulleidfaoedd, gan gynnwys y *Six O Clock News*, lle bu cryn drafod.

Ond ar ôl datganoli, refferendwm yr Alban, a byd lle mae sawl agwedd o bolisi cyhoeddus yn cael ei ddatganoli yn y cenhedloedd, mae achos llawer cryfach erbyn hyn dros ddarparu cydbwysedd gwahanol o ran sut rydym yn gwasanaethu cynulleidfaoedd gyda'r newyddion a materion cyfoes mwyaf perthnasol gan y BBC ar deledu. Rydym yn edrych ymlaen at

archwilio'r opsiynau gwahanol gyda'n partneriaid, rhanddeiliaid a chynulleidfaoedd drwy gydol y broses o Adolygu'r Siartr.

2. Adlewyrchu amrywiaeth y cenedloedd ar wasanaethau rhwydwaith

Ar draws cenedloedd a rhanbarthau'r DU, rydym yn gwybod bod y cyhoedd am i ni wneud mwy i bortreadu amrywiaeth bywyd yn llawn ar draws y DU ar ein rhaglenni a'n gwasanaethau. Mae'r DU yn newid, ac nid mater hawdd yw cynrychioli neu bortreadu pob agwedd ar fywyd Prydain ar draws ein holl wasanaethau.

Serch hynny, mae gan y BBC rôl annatod fan hyn, a byddwn yn datblygu ein rhaglenni a'n gwasanaethau i fodloni anghenion cyfnewidiol y gynulleidfa.

Yn ystod y Siartr bresennol, sicrhawyd bod yr hyn sy'n cael ei wario ar deledu rhwydwaith ym mhob un o'r Cenedloedd, fwy neu lai yn gyson â maint y boblogaeth. Ond rydym yn cydnabod nad gwariant yw popeth – mae angen i ni wneud mwy, a gwneud yn well, i adlewyrchu bywydau a phrofiadau pawb sy'n talu ffi'r drwydded.

Yn ystod y cyfnod Siartr nesaf, byddwn yn parhau'n ymrwymedig i fuddsoddi mewn rhaglenni ar draws y DU gan sicrhau bod y dramâu a'r comedi a gynhyrchwn ar gyfer BBC One a BBC Two yn adlewyrchu amrywiaeth cenedloedd a rhanbarthau'r DU yn well.

3. Cryfhau'r ddarpariaeth yn y cenedloedd

Er ein bod yn gwybod bod cynulleidfaoedd ar draws y DU yn caru ac yn edmygu dramâu, comedi a rhaglenni dogfen y BBC, maen nhw hefyd yn dweud wrthym yn glir bod angen i ni wneud mwy i roi sylw i straeon arbennig Cymru.

Felly rydym yn gosod her greadigol glir i'n hunain: i addasu'r BBC ar gyfer y DU sy'n newid. Yn ystod y blynyddoedd nesa, rydym am ddweud straeon newydd a gwahanol. Rydym am ddod o hyd i bobl newydd i gyflwyno'r straeon hynny ym mhob rhan o'r DU – pobl sy'n byw ac yn bod yn y tirlun cyfnewidiol. Ac rydym am ddweud y straeon hyn mewn ffyrdd newydd ac mewn llyfydd newydd – oherwydd mae technoleg a marchnadoedd yn newid.

Rydym yn argymhell creu gwasanaeth digidol rhyngweithiol ar gyfer pob un o genhedloedd y DU. Drwy greu 'sianeli' sydd wedi'u curadu ar ein gwasanaethau digidol cyfredol – fel iPlayer – byddwn yn gallu darparu cynnig unigryw, gan alluogi'r BBC i ddangos cynnwys cyfredol yn ogystal â chynnwys digidol-yn-gyntaf newydd – cynnwys ein hunain ac amrywiaeth ehangach o bartneriaid.

Ond ni ellir darparu buddsoddiad sylweddol newydd mewn ystod ehangach o raglenni – fel drama, comedi ac adloniant – o fewn y cytundeb cyllidebol presennol a gytunwyd gyda'r Llywodraeth.

4. Gwasanaethau Cymraeg

Mae'r BBC wedi ymrwymo'n llwyr i ddarlledu a darparu gwasanaethau yn Gymraeg. Mae'r rhaglenni a'r gwasanaethau rydym yn eu darparu ar hyn o bryd – drwy ein gwasanaethau ein hunain ac ar y cyd â'n partneriaid – yn rhan annatod o rôl y BBC. Byddwn yn parhau i gefnogi ac i weithio'n agos gyda S4C.

Wrth ymateb i sialensau cynyddol y gynulleidfa, rydym yn awyddus i weithio'n agos gyda S4C i symud yn gyflymach ar-lein i gyrraedd cynulleidfaoedd iau, digidol, gyda chynnwys sy'n berthnasol i'w bywydau. Byddwn yn defnyddio – ac yn rhannu – technoleg myBBC i alluogi mwy o wasanaethau personoli sy'n gallu adlewyrchu diddordebau a lefelau rhuglder gwahanol yn well.

5. Cefnogi'r cwricwlwm ar draws y DU

Mae gan y BBC rôl allweddol wrth gefnogi mwy o addysg ffurfiol - gyda chanllaw i ddysgwyr ac adnoddau cwricwlwm, sy'n hynod o boblogaidd ac yn cael eu defnyddio'n gyson. Mae'r cyfan hyn yn dod o dan faner Bitesize.

Ar draws y DU, mae'r cwricwlwm ysgolion wedi'i ddatganoli, ac yn wahanol yn amlach na pheidio. Ein bwriad yw datblygu adnoddau cwricwlwm ar gyfer pob cenedl, gan adeiladu ar ein darpariaeth bresennol a sicrhau bod yr hyn a gynigir i fyfyrwyr yng Nghymru, yr Alban a Gogledd Iwerddon mor gynhwysfawr ag y mae yn Lloegr. Yng Nghymru, byddwn hefyd yn darparu cynnwys Cymraeg.

Adran C – Ymateb y BBC i Gylch Gorchwyl y Pwyllgor

I. Cyllid y BBC ar hyn o bryd ac yn y dyfodol

Cynlluniwyd rhaglen arbedion presennol y BBC *Delivering Quality First* i liniaru effaith rhewi ffi'r drwydded am bum mlynedd o Ebrill 2010 yn ogystal ag ysgwyddo cost cyfrifoldebau newydd. Roedd y cyfrifoldebau newydd hyn yn cynnwys cyllido'r rhan fwyaf o S4C, BBC World Service, band llydan a BBC Monitoring. Yn gyfan gwbl, mae angen i DQF arbed £700 miliwn yn flynyddol erbyn diwedd 2016-17.

Mae'r BBC yn ysgwyddo'r arbedion hyn drwy:

- wneud arbedion cynhyrchiant, er enghraifft, drwy symleiddio prosesau, lleihau niferoedd staff a chyflwyno ffyrdd newydd o weithio;
- lleihau sgôp ei gweithgareddau, er enghraifft, drwy leihau nifer y rhaglenni newydd a gomisiynir neu a brynir, a darparu llai o wasanaethau teledu 'botwm coch'; a
- cynyddu incwm masnachol drwy gynyddu nifer y rhaglenni a gynhyrchir sydd â gwerth masnachol uchel.

Fel y nodwyd gan y Swyddfa Archwilio Cenedlaethol yn ei asesiad o'r broses DQF, mae'r BBC eisoes yn gwneud llawer mwy am lai. Rydym wedi ysgwyddo £1.1 biliwn y flwyddyn o arbedion ers 2007 drwy gynlluniau effeithlonrwydd blaenorol ac rydym ar y gweill i ddarparu £1.5 biliwn y flwyddyn erbyn diwedd y cyfnod Siartr presennol.⁹ Rydym o'r farn y gall y rhai sy'n talu Ffi'r Drwydded fod yn hyderus eu bod yn cael gwerth da gan sefydliad sydd wedi ymrwymo i ddarparu'r gorau ac i ddarparu gwerth am arian.

Yn ystod y pum mlynedd hyd at 2016/17, bydd BBC Cymru yn ysgwyddo arbedion o tua 15% i wireddu cynllun effeithlonrwydd *Delivering Quality First*. Yn ystod y cyfnod Siartr llawn hyd at 2016/17, bydd BBC Cymru wedi gwneud arbedion o £20m y flwyddyn (cyfanswm cronol o tua £100m).

Er mwyn lleihau effaith y toriadau hyn ar gynulleidfaoedd, mae'r arbedion wedi canolbwyntio ar swyddi rheoli a'r costau o weithredu'r meysydd cefnogi. Erbyn 2016/17, bydd BBC Cymru wedi lleihau costau rheoli o £3.3m y flwyddyn, ac wedi gweld gostyngiad o 25-30% yng nghostau'r meysydd cefnogi (e.e. marchnata, cyllid, adnoddau dynol).

Serch hynny, gwelwyd arbedion hefyd yn y meysydd golygyddol, a gellir gweld effaith yr arbedion hynny isod.

9

http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/review_report_research/reducing_costs/reducing_costs.pdf

Tabl 8: Gwariant Rhaglenni BBC Cymru 2006/07 a 2014/15¹⁰

	2006/07	2014/15
	£m	£m
Teledu BBC Cymru	24.6	20.8
BBC Cymru ar S4C	20.6	19.7
BBC Radio Wales	10.5	10.6
BBC Radio Cymru	9.6	10.0
BBC Ar-lein	4.1	3.9
Cyfanswm gwasanaethau ar gyfer Cymru	69.4	65.0
Comisiynau Rhwydwaith	55.0	59.1
Cyfanswm	124.4	124.1

2. Goblygiadau'r gostyngiad mewn rhaglenni teledu Saesneg

Mae'r gostyngiad mewn rhaglenni teledu Saesneg (h.y. rhaglenni *opts* sy'n benodol i Gymru ar BBC One a Two Wales) wedi bod yn destun cryn graffu yn ystod y blynyddoedd diwethaf, ac mae'n adlewyrchu'r cyd-destun ariannol a nodir uchod. Mewn termau real, mae'r buddsoddiad mewn cynnwys wedi gostwng tua 30% ers 2006/07 o ganlyniad i sawl cynllun arbedion dros y degawd diwethaf.

Tabl 9: Gwariant Rhaglenni BBC Cymru, Teledu Saesneg¹¹

	2006-7	2007-8	2008-9	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15
Cost (£m)	24.6	24.4	23.6	24.0	24.3	22.0	20.2	20.5	20.8

Er bod oriau darlledu wedi gostwng 20% yn ystod yr un cyfnod, mae'r effaith bosib ar gynulleidfaoedd wedi'i liniaru'n rhannol drwy nifer o gamau llwyddiannus gan BBC Cymru:

¹⁰ Ffigurau Arolwg Blynyddol

¹¹ Ffigurau Arolwg Blynyddol

- cynnydd mewn amserlennu rhaglenni ar BBC One Wales, gan ddarparu cynulleidfaoedd uwch na BBC Two Wales
- cynyddu gwariant ar gyd-gomisiynau ar y sgrîn (e.e. *Hinterland* gyda S4C, All3Media a Tinopolis) ac *A Poet in New York* (cyd-gomisiynwyd gyda BBC Two)
- tymhorau mawr o raglenni sy'n creu mwy o effaith gyda chynulleidfaoedd (e.e. y tymor iechyd *Live Longer Wales* a chanmlwyddiant Dylan Thomas).

Yn 2014/15, cynhyrchodd BBC Cymru ychydig dros 600 awr o raglenni lleol gwreiddiol yn Saesneg. Rhaglenni newyddion a chwaraeon oedd tua 80% o'r cynnwys hwn.

Tabl 10: Dadansoddiad genre o raglenni Teledu Saesneg BBC Cymru, 2014/15

GENRE	Oriau BBC 1 Wales	Oriau BBC 2 Wales	Cyfanswm Oriau Saesneg
Newyddion	308.2	0.5	308.7
Materion Cyfoes	9.0	0.5	9.5
Celfyddydau a Cherddoriaeth	5.9	7.0	12.9
Comedi	1.5	0.0	1.5
Drama	2.1	0.0	2.1
Addysg	0.0	0.0	0.0
Adloniant	0.0	0.5	0.5
Ffeithiol	51.8	8.5	60.3
Gwleidyddiaeth	27.5	40.2	67.7
Chwaraeon	4.5	145.5	150.0
CYFANSWM	410.5	202.7	613.2

3. Trefniadau presennol llywodraethu ac atebolrwydd darlledu yng Nghymru.

Mater i Ymddiriedolaeth y BBC yw'r trefniadau llywodraethu, felly byddwn yn cadw ein sylwadau yn fyr ynglŷn ag effaith uniongyrchol y trefniadau gweithredol hyn ar Weithrediaeth y BBC, yn enwedig o ran Cyngor Cynulleidfa Cymru (CCC) sy'n cynghori Ymddiriedolaeth y BBC.

Crëwyd Cyngor Cynulleidfa Cymru (CCC) yn 2007 yn unol â darpariaethau Siartr bresennol y BBC, a daeth yn lle'r corff blaenorol, Cyngor Darlledu Cymru (CDC).

Gwelwyd fframwaith bresennol y Siartr yn rhoi pwerau o natur mwy ymgynghorol ar Gyngor Cynulleidfa Cymru o'i gymharu â Chyngor Darlledu Cymru. Rôl bresennol y Cyngor yw 'craffu ar berfformiad y BBC ar ran cynulleidfaoedd sy'n byw yng Nghymru, ac i gynghori'r Ymddiriedolaeth ar faterion sy'n berthnasol i gynulleidfaoedd a gwasanaethau'r BBC ar lefel Cymru'.

Mae'r Cyngor hefyd yn cynnal asesiad parhaus o raglenni a gwasanaethau'r BBC yng Nghymru a'r graddau y mae cynnwys rhwydwaith a gweithgareddau eraill y BBC yn adlewyrchu amrywiaeth y DU a'i chenhedloedd, rhanbarthau a chymunedau.

Ym mis Mawrth bob blwyddyn, mae tîm rheoli BBC Cymru yn darparu Arolwg Perfformiad Blynyddol i'r Cyngor o'i rhaglenni – lleol a rhwydwaith gan gynnwys rhaglenni'r BBC ar gyfer S4C.

Mae'r prif gyswllt arall rhwng Ymddiriedolaeth y BBC a BBC Cymru yn canolbwyntio ar y Trwyddedau Gwasanaeth sy'n cael eu dyfarnu i BBC Radio Cymru a Radio Wales.

Mae Trwyddedau Gwasanaeth y BBC, sy'n cael eu dyfarnu gan yr Ymddiriedolaeth, yn nodi beth sy'n ddisgwyliedig o'r gwasanaethau hynny a faint y gallant wario. Maen nhw'n gosod canllawiau golygyddol y BBC ac yn gwarchod annibyniaeth y BBC. Mae'r Ymddiriedolaeth yn monitro perfformiad i sicrhau bod y BBC yn darparu gwerth am arian tra'n gydnaws â'i phwrpasau cyhoeddus. Mae Adolygiad Gwasanaeth Ymddiriedolaeth y BBC o Radio Cymru a Radio Wales ar y gweill.

Gan edrych ymlaen, mae'n glir nad oes digon o hyder yn y strwythurau presennol, gyda diffyg eglurder ynglŷn â swyddogaethau Ymddiriedolaeth y BBC a Gweithrediaeth y BBC. Fel rhan o'i ymateb i'r Adran Diwylliant, Cyfryngau a Chwaraeon ar Adolygu'r Siartr, mae'r BBC wedi'i gwneud yn glir y dylai'r amcanion allweddol o ran llywodraethu a rheoleiddio llwyddiannus geisio¹²:

- diogelu annibyniaeth y BBC;
- cynnal buddiannau'r rhai sy'n talu ffi'r drwydded;
- galluogi'r BBC i barhau'n hynod ac yn berthnasol mewn byd sy'n newid mor gyflym;
- ystyried yn ofalus yr effaith ar y farchnad;
- sicrhau bod y BBC yn gweithredu er lles y cyhoedd gyda ffyrdd effeithiol o unioni'r cam os nad yw hynny'n digwydd;
- sicrhau bod yna wahanu rhwng llywodraethu a rheoleiddio corfforaethol.

Mae'r BBC felly yn gefnogol i'r syniad o symud tuag at greu Bwrdd unedol newydd, sy'n gwbl annibynnol o'r Llywodraeth. Canlyniad creu Bwrdd BBC unedol gyda'i Gadeirydd anweithredol ei hun, yw symud tuag at reoleiddio'r BBC yn allanol.

Rydym, wrth gwrs, yn glir y dylai unrhyw fodel llywodraethu'r BBC ymateb i amrywiaeth y DU, a bod rhaid i Fwrdd unedol newydd y BBC allu gwneud penderfyniadau er lles y rhai sy'n talu ffi'r drwydded ar draws y DU.

Bydd cynigion manwl ar gyfer llywodraethiant y BBC, gan gynnwys BBC Cymru, yn cael eu cyflwyno gan Weithrediaeth y BBC i'r adolygiad o lywodraethiant y BBC sydd ar y gweill, o dan arweiniad Syr David Clementi ar gyfer y DCMS.

¹² http://explore.gateway.bbc.co.uk/GatewayCMS01Live/pdf/BBC_Charter_Response_08102015.pdf, p.88

Gan edrych ymlaen, rydym yn disgwyl i gyllideb y BBC aros yn ddigyfnewid - *cash flat* - rhwng 2017/18 a 2021/22 (mewn gwirionedd, gostyngiad mewn termau real o 10%, yn dibynnu ar ragolygon chwyddiant). I gefnogi'r rhagolygon heriol, rydym yn argymhell rhaglen radical o ddiwygio, sy'n cynnwys:

- cynyddu cystadleuaeth o ddwy ran o dair i 80% o sylfaen gostau'r BBC – un o'r gorau yn y sector gyhoeddus;
- cynllunio i arbed bron i 20% yn ystod y pum mlynedd nesaf, ar ôl arbed deugain y cant yn barod o'n sylfaen gostau yn ystod y cyfnod Siartr presennol – gyda lefelau uwch o arbedion effeithlonrwydd na'r sector gyhoeddus/llywodraeth;
- cael gorbenion i lai na 7%, o fewn y 25% uchaf o gwmnïau perifat sydd wedi'u rheoleiddio, ar ôl cyrraedd llai na 8% eleni;
- cynyddu ein helw masnachol cyffredinol yn ystod y pum mlynedd nesaf i £1.2biliwn cronol, cynnydd o 15%, gyda Worldwide yn cael ei gadw fel rhan annatod o'r BBC.

Mae'n rhy gynnar i ddarogan sut bydd rhagolygon ariannol y BBC yn effeithio ar wariant BBC Cymru.

4. Sut mae buddiannau Cymru yn cael eu cynrychioli yn ystod y cyfnod adolygu

Mae'r broses Siartr hon yn cydnabod datblygiad Cymru fel cenedl ddatganoledig, ei buddiannau a'i diwylliant. Am y tro cyntaf ers 1927, mae yna nifer o gyfleoedd pwrpasol i sicrhau bod llais Cymru yn cael ei chlywed, yn ogystal â'r cenedloedd eraill.

Y datblygiad allweddol yw'r Memorandwm o Ddealltwriaeth a gytunwyd rhwng y BBC, Llywodraeth Cymru a'r DCMS. Mae'r Memorandwm hwn yn darparu eglurder i'r tri pharti ynglŷn â sut yr ymgynghorir â nhw yn ystod y broses Siartr.

Mae'r ymchwiliadau ar wahân sy'n cael eu harwain gan y Pwyllgor hwn, y Pwyllgor Seneddol ar Faterion Cymreig a Phwyllgor Cyfathrebu Tŷ'r Arglwyddi, i gyd yn ddatblygiadau i'w croesawu.

Yn ogystal â hynny, mae cynlluniau'r BBC a amlinellir yn y ddogfen *British, Bold, Creative*, yn cynnwys dau ymrwymiad pwysig, sef:

- Ymrwymiad i ymgynghori â llywodraethau cenedlaethol a rhanddeiliaid allweddol ynglŷn â darpariaeth gwasanaethau newyddion y BBC.
- Ymrwymiad i ymgynghori â llywodraethau cenedlaethol a rhanddeiliaid allweddol ynglŷn â chyllido gwasanaethau'r cenedloedd.

Daeth ymgynghoriad Ymddiriedolaeth y BBC ar *British, Bold, Creative* i ben ar 5 Tachwedd.