

Dewch â'n Hawliau Creadigol:

Maniffesto Diwylliannol a Rhyngwladol Pobl Anabl

Bring us our Creative Rights:

Disabled People's Cultural and International Manifesto

20  
21



A word cloud centered around the text "Disability Arts Cymru". The words are in various colors and sizes, representing different themes and languages. The central text is in large black font. Surrounding words include "visibility", "amrywiol", "innovative", "cysylltiadau", "theatre", "powerful", "perfformiad", "equality", "inspiring", "Disability", "Africa", "Cymru", "inclusive", "Celfyddydau", "Byddar", "performance", "connections", "culture", "cydraddoldeb", "gwelededd", "creative", "pwerus", "arloesol", "ysbrydoledig", "yn gynhwysol", "Deaf", "Arts", "diverse", "diwylliant", and "creadigol".

visibility amrywiol innovative cysylltiadau  
theatre powerful perfformiad equality inspiring  
Disability Africa Cymru inclusive Celfyddydau  
Anabledd Celfyddydau  
Byddar performance theatr Arts Cymru Creu Celf  
connections culture cydraddoldeb pwerus yn gynhwysol Deaf Arts  
gwelededd creative arloesol ysbydoledig diverse diwylliant creadigol



Cerflun gan / Sculpture by  
Catherine Taylor Parry

# Cyflwyniad

**Disability Arts Cymru yw'r mudiad cenedlaethol ar gyfer celfyddydau anabledd yng Nghymru.**

Mae'n cyfarwyddo cefnogaeth ar gyfer artistiaid datblygol a sefydledig sy'n anabl ac yn fyddar ar draws y genedl, gan hyrwyddo mynegiannau ac arferion o gelf trwy lens anabledd. Mae'n gweithio'n strategol i gefnogi darparwyr celfyddydol a diwylliannol Cymru gyfan i fod yn fwy cynhwysol, croesawgar a chadarnhaol i bobl anabl a Byddar.

Mae'r maniffesto wedi cael ei ddatblygu ar y cyd gydag Anabledd Cymru yn dilyn eu Maniffesto, 'Dewch â'n Hawliau i Ni: Maniffesto Pobl Anabl', a lanswyd yn 2020 ac a oedd yn gofyn am ymrwymiad gan Lywodraeth Cymru i ymgorffori'r UNCRDP o fewn cyfraith Cymru. Mae'r maniffesto hwn yn amlygu pum Erthygl UNCRDP sy'n ymwneud â materion lle'r oedd aelodau Anabledd Cymru fwyaf tebygol o adrodd am ddiffyg gorfodi o'u hawliau.

# Introduction

**Disability Arts Cymru is the national organisation for disability arts across Wales.**

It directs support for emergent and established disabled and deaf artists throughout the nation, promoting arts expressions and practice through the lens of disability. It works strategically to support all Wales key arts and cultural providers to be more inclusive, welcoming and affirming for all disabled and deaf people.

This manifesto has been developed in collaboration with Disability Wales, following on from their Manifesto, 'Bring us our Rights: A disabled People's Manifesto' was launched in 2020 which sought a commitment from the Welsh Government to incorporate the UNCRDP into Welsh law. This manifesto highlights five UNCRDP Articles which relate to issues where DW members were most likely to report lack of enforcement of their rights.

Rhaid sôn ar yr adeg yma am effaith y pandemig ar gymdeithas dros yr 20 mis diwethaf. Mae ymgysylltiad celfyddydol a diwylliannol wedi ei effeithio mewn nifer o ffyrdd, ac mae'r effaith ar fywydau pobl anabl a Byddar wedi dangos anghydraddoldebau cynhenid. Cyhoeddwyd adroddiad [Drws ar Glo](#) ym mis Gorffennaf 2021, a'i gyd-gynhyrchu gan y Fforwm Cydraddoldeb Anabledd gan Lywodraeth Cymru a ddangosodd bod 68% o farwolaethau covid yng Nghymru yn bobl anabl. Ynghyd ag effaith y niwed posibl sy'n cael ei achosi gan faterion amgylcheddol byd-eang a'r adnabyddiaeth [eco-ableism](#), ar fywydau pobl anabl, mae hyn yn datgelu bod bywydau yn parhau i gael eu diystyru neu eu hanwybyddu pan ddaw'n fater o bolisi ac ymgysylltiad cyhoeddus.

Rydym felly'n croesawu'r cyfle yma i ddatblygu'r Maniffesto yma ac yn awyddus i weld sut gall ei argymhellion gael eu cymeradwyo a'u mabwysiadu ym mywyd Cymru ar bob lefel o gymdeithas. Trwy ymgysylltu â phobl anabl, byddar a niwro-amrywiol ledled Cymru dros gyfnod o 28 diwrnod, gyda 5 grŵp ffocws, arolwg ar-lein, gyda 74 o ymatebion a gwahoddiad i ymateb trwy e-bost gan bobl nad oeddynt yn gallu mynychu, rydym wedi datblygu 'Dewch â'n Hawliau Creadigol' gyda'r bwriad o gytuno ar gyfres o gamau. Yn gyfan gwbl, cymerodd 128 o bobl ran gyda dros 350 o gyfraniadau gwahanol gan bobl anabl/Byddar neu niwroamrywiol yng Nghymru.

Mention must be made at this point about the impact of the pandemic across society over the past 20 months. Arts and cultural engagement has been impacted in many ways, and the result on the lives of disabled and Deaf people has exposed innate inequalities. Published in July 2021, [Locked Out](#) was co-produced by the Disability Equality Forum by the Welsh Government and showed that disabled people account for 68% of all covid deaths within Wales. Together with the impact of the potential damage being caused by global environmental issues and the identification of [eco-ableism](#), on the lives of disabled people, reveals that the lives of disabled people continue to be disregarded or ignored when it comes to public policy and engagement.

We therefore welcome this opportunity to develop this Manifesto and eager to see how its recommendations can be endorsed and adopted into Welsh life at every level of society. By engaging with disabled, deaf and neuro-divergent people from across Wales over a period of 28 days, 5 focus groups were held, an on-line survey disseminated, receiving 74 responses from self-disclosing disabled and deaf people across the nation and email responses were invited from people unable to attend the focus groups. In total, 128 individuals were involved with over 350 distinct contributions made from disabled/deaf or neuro-divergent people based throughout Wales.

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“Y rhwystrau hynny sydd gennym ar y cyd y mae angen i ni fynd i’r afael â nhw, ynte? Y ddealltwriaeth ein bod ni i gyd yn wahanol, ond bod gennym y mathau yma o rwystrau ar y cyd yn yr hanes diwylliannol.”

Mae Confensiwn y Cenhedloedd Unedig ar Hawliau Pobl Anabl (UNCRDP) yn gosod hawliau pobl anabl gerbron trwy ddarparu fframwaith ar gyfer gweithredu ar sut all yr hawliau yma gael eu diogelu a’u gweithredu. Bwriad y Confensiwn yw bod yn declyn gwneud polisi gyda “dimensiwn datblygiad cymdeithasol pendant”. Mae’r gwaith yma’n cael ei adeiladu trwy gynnwys yn benodol Erthyglau 30 a 32 UNCRDP.

Mae [Erthygl 30](#) yn dweud “Bydd partion yn cymryd camau priodol i alluogi pobl anabl i gael y cyfle i ddatblygu a defnyddio’u potensial creadigol, artistig a deallusol, nid yn unig er ei bydd eu hunain, ond hefyd er mwyn **cyfoethogi cymdeithas**”

Mae [Erthygl 32](#) yn dweud “Mae partion yn cydnabod pwysigrwydd **cydweithrediad rhyngwladol a hybu hynny**, er mwyn cefnogi ymdrechion cenedlaethol ar gyfer gwireddu pwrpas ac amcanion y Confensiwn presennol.”

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“It’s those shared barriers that we need to address in a manifesto isn’t it? The understanding that we’re all different but that we have these kinds of shared blocks, if you like, in the cultural narrative.”

The United Nations Convention on the Rights of Disabled People (UNCRDP) sets out the rights of disabled people by providing a framework for action on how these rights can be protected and enforced. The Convention is designed to serve as a policy making tool with an “explicit, social development dimension”. This work is being built by incorporate specifically Articles 30 and 32 of the UNCRDP.

[Article 30](#) states “Parties shall take appropriate measures to enable disabled people to have the opportunity to develop and utilize their creative, artistic and intellectual potential, not only for their own benefit, but also for the **enrichment of society**.”

[Article 32](#) states “Parties recognise the importance of **international cooperation and its promotion**, in support of national efforts for the realization of the purpose and objectives of the present Convention.”

# Araith Cyweirnod

**Kaite O'Reilly, Dramodydd Arobryn Rhyngwladol yng Nghymru, Arbenigwraig Drama ac Areithydd Cyweirnod Lansiad y Maniffesto**

Mae creadigrwydd a hunanfynegiant yn hawl dynol sylfaenol. Mae adlewyrchu gwir amrywiaeth Cymru, dathlu hynny gartref a dod â hynny i'r byd trwy gydweithrediad rhyngwladol yn hanfodol i ddyfodol ein cymdeithas a diwylliant a lles pawb.

Nid yw'r hyn sy'n cael ei gyflwyno ar hyn o bryd yn adlewyrchu amrywiaeth ein cenedl na'r potensial am arloesi a gwelediad newydd a ysbrydolir gan brofiad.

Mae'r gymuned anabl yn fywiog, yn amrywiol, yn croestorri ac yn arloesol, ond rydym yn dal i gael ein diystyru, heb ein datblygu, yn cael ein tanariannu a'n dibrisio. Mae ein diwylliant a'n cyfraniad yn anghyfarwydd i nifer oherwydd effaith hanesyddol gwahanu, sefydliadeiddio, ac ablaeth systemig. Rydym wedi cael ein gweld yn aml fel pobl 'llai'. Mae isadeiledd ac aradeiledd ein cymdeithas wedi ei greu er mwyn ein cau ni allan: mae e wedi'i rigio i ffafrio buddion y breintiedig. Mae'r strwythurau bellach yn y broses o gael eu dymchwel, mae amrywiaeth a chynhwysiant yn

# Keynote Address

**Kaite O'Reilly, International Wales Based Award-winning Playwright, Dramaturg and Maniffesto launch Keynote Presenter**

Creativity and self-expression is a fundamental human right. Reflecting the true diversity of Wales, celebrating that at home and bringing it out into the world through international collaboration is crucial to the future of our society and culture and the well-being of everyone.

What is presented currently does not reflect the multiplicity of our nation nor the potential for innovation and fresh perspectives informed by lived experience.

The disability community is dynamic, diverse, intersectional, creative and innovative, but we are still overlooked, under-developed, under-funded and under-valued. Our culture and contribution is unfamiliar to many owing to the historical impact of segregation, institutionalisation, and systemic ableism. We have often been perceived incorrectly as 'less'. The infrastructure and superstructure of our society has been constructed to exclude us: it is rigged to favour the interests of the privileged. These structures are now in the process of being dismantled, diversity and inclusion

eiriau allweddol, ond nid oedd y newidiadau yma'n 'rhodd'. Digwyddodd y camau yma ymlaen yn bennaf oherwydd gweithgaredd gwleidyddol, ymgyrchu ac actifiaeth sydd wedi'n gwneud ni'n weladwy, ac ar ôl brwydr, wedi rhoi i ni – ar bapur o leiaf – ein hawliau dynol, yn gyfartal ag eraill. Rwy'n dweud 'ar bapur o leiaf' oherwydd mae yna gloerdyllau sy'n tanseilio deddfwriaeth gwrth-wahaniaethu a hawliau mynediad cyhoeddus: Dyw "addasiadau rhesymol" ddim yn mynd yn ddigon pell; dyw ein cydnabod ni ddim yn mynd yn ddigon pell.

Mae angen cynghreiriad i ymladd gyda ni, nid yn eiriolwyr yn siarad ar ein rhan. Mae angen arnom ni i lywodraeth Cymru a phob sefydliad cyhoeddus ddangos nid yn unig eu hawydd, ond hefyd eu parodrwydd i newid, trwy WEITHREDOEDD, nid GEIRIAU'N UNIG, i ymrwymo at arfer cynhwysol sydd yn ein Maniffesto ac sy'n adlewyrchu'r gymdeithas yr ydym yn byw ynddi. Ar gyfer arferion nad sydd yn eithrio ond sy'n galluogi, ac sy'n diffinio 'cyfranogiad' pobl anabl a byddar mewn diwylliant, nid dim ond defnyddwyr ond fel pobl greadigol yn gweithio'n genedlaethol ac yn rhyngwladol.

**Beth ym ni?**

**Creadigol, dyfeisgar, gwydn, gwleidyddol.**

Rydym yn artistiaid a gwyddonwyr, yn rhieni, yn frodyr a

are buzz words, but these changes were not 'given'. These advances primarily happened because of political activity, campaigning and activism which rendered us visible, and after a struggle granted us – on paper at least – our human rights, equal to others. I write 'on paper at least' because even now there are loopholes which undermine anti-discrimination legislation and the rights of public access: "reasonable adjustments" does not go far enough; recognising us does not go far enough.

We need allies fighting with us, not advocates speaking FOR us. We need the Welsh government and all public organisations to show not just their desire, but their willingness for change, through DEEDS, not just WORDS, to commit to inclusive practice outlined in our Manifesto which reflects the society we live in. For practice that doesn't exclude but enables, and which defines disabled and deaf people's 'participation' in culture not just as consumers but as creatives working nationally and internationally.

**What are we?**

**Creative, inventive, resilient, political.**

We are artists and scientists, parents and siblings, lovers, friends, co-conspirators and challengers. We confront the soft and hard ableism in our society which is invisible to so

chwiorydd, yn gariadon, yn gyfeillion, yn gyd-gynllwynwyr ac yn herwyr. Rydym yn wynebu'r ablaeth meddal a chaled yn ein cymdeithas sy'n anweladwy i gymaint o bobl heb brofiad ein bywydau. Rydym yn ceisio cyfiawnder cymdeithasol ac yn ymladd rhagfarn yn ddyddiol. Rydym yn rebeliaid ac yn ddiwygwyr, protestwyr ac yn bobl datrys problemau. Ni yw eich chwaer, eich cymar, eich plentyn a'ch cydweithiwr. Rydym yn eich gwahodd i ymuno â ni. Gyda'n gilydd, ni yw'r dyfodol.

many without our lived experience. We seek social justice and fight prejudice on a daily basis. We are rebels and reformists, protestors and problem solvers. We are your sister, your partner, your child, your work colleague. We invite you to join us. Together, we are the future.



Arddangosfa Wobr Celf DAC 2020  
/ DAC Arts Prize exhibition 2020



# Dull ar Sail Hawliau

**Mae'r ewyllys i sicrhau bod gwasanaethau a chyfleoedd ar gael i bob cymuned yn egwyddor ac yn awydd yn yr asiantaethau statudol ledled Cymru.**

Dangoswyd hyn trwy waith diweddar Cyngor y Celfyddydau a'r Amgueddfa Genedlaethol i edrych ar sut mae cymunedau lleiafrifol ledled Cymru yn ymgysylltu â'r sector celfyddydau a diwylliannol, gan arwain at Adroddiad Ehangu Ymysylltiad.

Gellir mabwysiadu y gwaith penodol yma sy'n edrych ar ddull ar sail hawliau a'i drosglwyddo i arfer, gweithredoedd a mesurau cynaliadwy ar gyfer pobl anabl o ran mynediad at gynnig diwylliannol y genedl a sut all cysylltiadau gael eu gwneud yn rhyngwladol.

Dangosodd ymestyniad demograffaid yr arolwg ymgysylltiad ledled Cymru: Roedd 100% o gyfranogwyr yn diffinio'u hunain yn anabl/byddar neu'n niwro-amrywiol, neu ar y sbectrwm awtistaidd; roedd 79% yn yr ystod oedran 35 – 64 oed, gydag 8% o dan 34 a 12% dros 65 oed; roedd 62% yn fenywod, gyda 9% â gwell ganddyn nhw beidio â dweud ac roedd ymgysylltiad cytbwys ar draws y wlad. Roedd y rhan fwyaf yn dweud eu bod yn Wyn, gyda 5% ddim yn datgelu.

# A Rights-based Approach

**The will to ensure services and opportunities are available for all communities is a driving principle and desire within the statutory agencies across Wales.**

This has been demonstrated through the recent, Arts Council of Wales and The National Museum of Wales work to examine how minoritised communities from across Wales engage with the arts and cultural sector, resulting in its Widening Engagement report.

This specific work to explore how a rights-based approach can be adopted and transferred into practice, actions and sustainable measures for disabled people in terms of access to the nations cultural offer and also in how connections can be made internationally.

The demographic reach of the survey showed engagement from across Wales: 100% of all participants defined themselves disabled/deaf, or neuro-divergent, or on the autism spectrum; 79% were in the age range of 35 – 64, with 8% under 34 and 12% over 65; 62% were female, with 9% preferring not to say' and level engagement was evidenced across the country. Most respondents identified as White, with 5% non-disclosing.

Nodwyd Ymgysylltiad Diwylliannol bod 70% o'r ymatebwyr yn gweithio'n llawn amser yn sector y celfyddydau neu fel ymarferwyr creadigol, gyda'r gweddill yn mynychu digwyddiadau diwylliannol.

Mynychwyd pob grŵp ffocws gan bobl anabl, a / neu byddar, er eu bod yn agored i bawb.

Cyflenwyd sesiynau'r grwpiau ffocws phedwar grŵp nam cymysg ac un byddar, defnyddwyr Iaith Arwyddion Prydain. Fe wnaethon nhw ddatgelu sinigiaeth a phryderon, yn amrywio o beidio â gweld unrhyw newid pan fo gwaith fel hyn yn cael ei wneud, a pheidio â theimlo'n obeithiol gyda newidiadau polisi, yn cael eu gweld fel,

***'methiant i newid i fod yn weithredoedd ystyrlon neu gadarnhaol',***

at fod pobl yn teimlo'u bod yn cael eu hanwybyddu pan fyddan nhw'n holi'n uniongyrchol i gysylltu neu'n mynegi pryderon. Dywedwyd wrth eraill nad oedd modd diwallu eu hanghenion, a dywedwyd yn aml wrth rai pobl fyddar na fyddai cyfieithwyr yn cael eu darparu ar gyfer sioeau neu weithgareddau un tro:

Cultural Engagement specified that the survey had respondents of whom 70% worked full time in the arts sector or as creative practitioners, with the remainder attending cultural events.

All focus groups were attended by disabled, and /or deaf people, though it was open to anyone to attend.

The focus group sessions were delivered with four mixed impairment groups and one deaf, British Sign Language users. They exposed cynicism and concerns, ranging from not seeing any change when work such as this is done, and not feeling hopeful with policy changes, being evidenced as,

***'failing to translate into meaningful or positive actions',***

through to people feeling ignored when making direct approaches to connect or raise concerns. Others were told their needs cannot be met, and a few deaf people were often informed interpreters would not be provided for one-off shows or participation activities:

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**"It's not about segregating us and going 'oh, we ticked our box': there is us, the disabled and there is the "normal", but we're all one, we're all people."**

.....  
“Dyw e ddim yn golygu ein gwahanu ni rhag eraill a dweud ‘rydyn ni wedi ticio blwch’: dyma ni, yr anabl ac yna’r “normal”, ond rydym ni’n un, rydym ni’n bobl bob un.”

Mae’r gwaith yn dangos yn eglur bod yna dipyn i’w gwneud i ennill ymddiriedaeth, gydag angen deilliannau gwirioneddol i greu camau tymor hir a gwasanaethau i bobl anabl. Mae yna angen i barhau i wrando ar ac ymateb i bobl anabl gan sicrhau bod eu hawliau yn parhau i fod yn amlwg mewn cynlluniau, cyfleoedd a digwyddiadau a fydd yn creu cysondeb yn sector diwylliannol Cymru. Dylai hyn fod ar bob lefel mewn cymdeithas, gan gysylltu ochr yn ochr â dinasyddion eraill fel y gall pobl anabl gael cyfleoedd lleol, cenedlaethol a rhyngwladol trwy ymgorffori Confensiwn y Cenhedloedd ar Hawliau Pobl Anabl yng nghyfraith Gymreig a’i gyflwyno mewn polisi, gweithredoedd ac arferion.

The work clearly shows there is still much to do in earning trust, with tangible outcomes required to build long term actions and services for disabled people. There is a need to continue to listen and respond to disabled people ensuring their rights remain in the forefront of plans, opportunities and events which will create a consistency within Wales cultural sector. This should be at every level within society, connecting alongside other citizens so that disabled people can access local, national and international opportunities by incorporating the United Nations Convention on the Rights of Disabled People into Welsh law and applying it in policy, actions and practice.

*“Rhwydweithiau ar gyfer pobl anabl yn gyffredinol ac anabledau penodol”*

*“More disabled people in productions”*

*“Mwy o bobl anabl mewn cynhyrchiadau”*

*“Networks for disabled people in general and specific disabilities”*

## **Yn y maniffesto yma mae Disability Arts Cymru yn ymrwmo i gefnogi Llywodraeth Cymru a'r cyrff y mae'n ariannu i:**

- Ddangos arfer gorau fel cyflogwr pobl anabl
- Gwneud Hyfforddiant Cydraddoldeb Anabledd yn orfodol ar bob lefel o Lywodraeth a chyrff cyhoeddus
- Sicrhau bod y cytundeb economaidd gyda chyflogwyr a busnesau yng Nghymru'n cynnwys mesurau y mae modd eu gorfodi i daclo'r bwlch cyflogaeth
- Amddiffyn hawliau pobl anabl yn y gweithle trwy sicrhau mynediad i wasanaethau cyngor gwahaniaethu
- Cyd-gynhyrchu gyda phobl anabl â'u sefydliadau a chreu meincnodau i ddangos arfer da i gyflogwyr.

## **In this manifesto Disability Arts Cymru commits to supporting Welsh Government and it's funded bodies to:**

- Provide a beacon of best practice as an employer of disabled people
- Make Disability Equality Training mandatory at all levels of Government and public bodies
- Ensure the economic contract with employers and business in Wales incorporates enforceable measures to tackle the disability employment gap
- Protect the rights of disabled people in the workplace through ensuring access to discrimination advice services
- Co-produce with disabled people and their organisations and create benchmarks to demonstrate good practice for employers.



Mae nifer o bobl sydd wedi cymryd rhan yn y gwaith presennol yma wedi dweud wrthym ni eu bod yn pryderu bod materion sy'n effeithio arnyn nhw yn cael eu diystyru, eu hanwybyddu neu ddim yn cael eu gweld fel rhywbeth pwysig. Mae'r canolbwyntio yma ar fynediad at y sector celfyddydau a chreadigol yn dangos bod nifer o bobl anabl sydd am ddatblygu gyrfaedd yn y sector yn wynebu rhwystrau niferus sy'n rhwystro datblygiad gyrfaol: diffyg cyfleoedd o fewn addysg; diffyg dealltwriaeth o anghenion mynediad; portholau ariannu anghyraeddadwy; diffyg dealltwriaeth o brofiad bywyd anabl neu wrthod cyson i newid diwylliannau sy'n eu heithrio'n uniongyrchol. Mae'n dangos hefyd fod nifer o bobl anabl sydd am gymryd rhan yn y celfyddydau yn canfod nad yw'r ddarpariaeth wedi'i safoni, gan ei fod yn 'ad hoc' neu'n docenistaidd, yn ogystal â diffyg gwybodaeth i helpu i wneud dewisiadau gwybodus ynglŷn ag os a phryd y gallan nhw gymryd rhan yn y gweithgaredd sydd ar gael.

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**“Rydym am gael ein cynnwys oherwydd ein hawl yw cael ein cynnwys.”**

Rydym yn gwybod bod sefydliadau a gwasanaethau'n anelu at weithio'n fwy cadarnhaol, ond yn aml mae'r ablaeth sydd yn y system yn golygu diffyg gweithredoedd, a allai wneud y gwahaniaeth. Mae'r effeithiau'n niferus: diffyg dealltwriaeth;

Many disabled people who have participated in this current work have told us that they are concerned that issues that impact them are disregarded, ignored or not seen as wholly important. This focus on access to the arts and creative sector, demonstrates that many disabled people wishing to develop careers in the sector are faced with multiple barriers that impede career progression: lack of opportunities within education; lack of understanding of access needs; inaccessible funding portals; lack of understanding of the lived experience of disability or in a constant refusal to change cultures that directly exclude them. It also shows that many disabled people who wish to participate in the arts find provision is not standardized, as it is 'ad hoc' or tokenistic, as well as a lack of information to help make informed choices as to if, and when they can participate in the activity on offer.

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**“We just want to be included because it's our right to be included.”**

We know organisations and services overall aspire to work more positively, but often the prevailing systemic ableism means an absence of actions, which could make the difference. The impacts are multiple: lack of understanding; identification of what can be done or training; outdated policies; a 'make-do' culture; failure to ask people with

nodi'r hyn y gellir ei wneud neu hyfforddiant; polisiau hen ffasiwn, diwylliant 'dyna ddigon'; methiant i ofyn i bobl gyda 'phrofiad bywyd' a chyfiawnhad amddiffynnol. Mae hyn yn cyfuno gydag effeithiau negyddol parhaus, yn effeithio ar ymgysylltiad gan bobl o bob oed a phob cymuned yn y sector creadigol sy'n methu'n gyson â deall yr eithrio y gallan nhw greu yn anuniongyrchol sy'n atal man cychwyn cyfartal.

.....  
"Rydym yn delio â hunanwerth isel, diffyg hyder, teimlo'n anweladwy a chael anhawster mawr cael y gefnogaeth i fod yn weladwy."

Mae Disability Arts Cymru yn galw ar bleidiau gwleidyddol Cymru i gyflwyno cyfraith Gymreig a fydd yn sicrhau bod ei sefydliadau celf a chreadigol, y sector ffilm a theledu, amgueddfeydd ac orielau, y rheiny sy'n ariannu celf a diwylliant, a chyrrff statudol a phreifat yn ymrwymo i ymgorffori hawliau'r UNCRDP. Yn y ffordd yma, gallwn gefnogi pob corff, o'r lefel leol at y genedlaethol i ymrwymo i gyflwyno camau allweddol ar draws eu darpariaeth i gefnogi pobl anabl i gael rôl lawnach ym mywyd diwylliannol ehangach y genedl.

Mae dull 'hawliau' yr UNCRDP yn sicrhau bod pob dinesydd yn ennill cyfleoedd dewis, a chyfle i ddatblygu oddi mewn i weithgareddau cymdeithas, gan ennill nodau bywyd uchelgeisiol, datblygu eu talentau cynhenid a'u dyheadau

the 'lived experience' and defensive justifications. This combines with on-going negative impacts, affecting engagement from all ages and communities within the creative sector which consistently fails to understand the exclusion they may indirectly create that prevents an equal starting place.

.....  
"We're dealing with low self-worth, lack of confidence, feeling invisible and having huge difficulty getting the support to become visible."

Disability Arts Cymru is calling on Wales's political parties, to introduce Welsh law that will ensure its arts and creative organisations, film & TV sector, museums and galleries, arts and culture funders, and statutory and private bodies to commit to incorporating the rights within UNCRDP. This way, we can support all bodies, from local to national level commit to implementing key actions throughout their provision to support disabled people to have an equal and fuller role in the wider cultural life of the nation.

The UNCRDP's 'rights' approach ensures all citizens may gain choices, and access to develop within all society's activities, thus gaining aspirational life goals, developing their innate talents and desires and to witness themselves as represented and reflected within their nations cultural life. To explore this notion of 'rights', this work asked two

ac i weld eu hunain yn cael eu cynrychioli a'u gweld ym mywyd diwylliannol y genedl. I edrych ar y syniad yma o 'hawliau', gofynnodd y gwaith yma ddau gwestiwn ynglŷn â pha mor effeithiol roedd y rheiny a atebodd yn teimlo bod hawliau pobl anabl yn cael eu cynnal.

Gofynnodd y cwestiwn cyntaf; ydych chi'n teimlo'n obeithiol y bydd gwelliant o ran hawliau pobl anabl yn y pum mlynedd nesaf? Roedd 36% yn teimlo'n eithaf gobeithiol, gyda 64% rhwng ansicr a 'ddim o gwbl'. Er bod hyn yn gam ymlaen, mae'n dangos fod dau o bob tri yn bryderus:

.....  
"Gobeithiol i ryw raddau: yn falch bod Llywodraeth Cymru'n fwy agored i newid o leiaf nag y mae wedi bod yn y gorffennol. Oherwydd dyna mae datblygiad y maniffesto yma'n dangos."

"Mae'n anodd bod yn obeithiol pan fo'r dystiolaeth i gyd yn pwyntio at newidiadau polisi yn methu â throï'n weithgaredd ystyrlon neu gadarnhaol."

Roedd yr ail gwestiwn yn gofyn; ydych chi'n teimlo bod eich hawliau wedi cael eu sicrhau'n effeithiol? Roedd 22% yn teimlo eu bod, 31% 'rhywfaint', a 47% yn dweud 'ansicr' neu 'ddim o gwbl'. Mae'n ganlyniad calonogol, ond mae'n dal i ddangos rhai pryderon, er ei fod yn dangos bod pobl anabl yn fwy ymwybodol o'u 'hawliau'.

questions on how effectively the respondents felt that disabled people rights are upheld.

The first question asked; do you feel hopeful that progress will be made regarding disabled people's rights within the next five years? 36% felt quite hopeful, with 64% unsure to 'not at all'. Whilst this is progress, it still shows that two thirds are concerned:

.....  
"Hopeful to some extent: glad that Welsh Government is at least more open to change than it has been in the past. Because that's what this manifesto development is showing."

"it's hard to be hopeful when all of the evidence points to policy changes failing to translate to meaningful or positive action."

The second question enquired; do you feel your rights were enforced effectively? 22% felt they were, 31% 'somewhat', and 47% stating 'unsure' or 'not at all'. It is an encouraging result, but still indicates some concerns, though it does indicate disabled people are more aware of their 'rights'

.....  
"On some occasions I have been out of my depth due to not understanding the superior communication and jargon used."

.....  
“Weithiau, rwyf wedi bod mewn dyfroedd dyfnion am nad wyf yn deall peth o’r iaith a’r jargon sy’n cael eu defnyddio.”

“Dyw’r Celfyddydau ddim yn golygu cael niferoedd i mewn, felly byddai sicrhau fod pobl yn gallu cael mynediad o unrhyw fan yn hybu niferoedd a chyfranogiad. Yn aml, mae’n rhaid i bobl anabl wneud cryn dipyn i brofi eu bod angen sedd hygyrch – gorfod dangos tystiolaeth o fuddaliadau etc. (sy’n gynyddol anodd i’w chael). Mae hyn yn ddiraddiol ac yn annymunol, ac i’r rheiny nad ydynt yn ‘ddigon’ anabl, mae’n ein hatal rhag mynychu’n gyfan gwbl.”

“Dylem ni ddim bod yn gorfod dangos tystiolaeth feddygol i fynychu eich digwyddiad. Byddai hyfforddiant ymwybyddiaeth anabledd i BOB aelod o staff yn wych hefyd, felly hefyd ymrwymiad i gyflogi/gweithio gyda staff a chreadigwyr anabl. Yn aml iawn, rydym yn cael ein hepgor oherwydd nad oes unrhyw grwpiau ar y cyrion yn yr ystafell pan fo penderfyniadau’n cael eu gwneud.”

Cyfeiriwyd yn aml at faterion o gylch cyfyngiadau cymdeithasol-economaidd:

.....  
“Peidiwch â gwneud digwyddiadau celfyddydol ar gael i bobl gyfoethog neu’r rheiny sydd â gradd yn y

.....  
“Arts typically isn’t about bums on seats, so making sure people can access from anywhere would actually boost attendance and involvement. Often, disabled people have to jump through hoops to prove they need an accessible seat – having to show evidence of benefits etc (which are becoming increasingly hard to get). This is degrading and off-putting, and for those who aren’t disabled ‘enough’, it stops us attending altogether.”

“We should not have to show medical evidence to attend your event. Disability awareness training for ALL staff would be brilliant too, as would a commitment to employing/working with disabled staff and creators. So often, we are left out because there are no marginalised groups in the room when decisions are being made. This needs to change.”

Issues around socio-economic restrictions were often mentioned:

.....  
“Stop making art events available to people who are rich or have an arts degree. Most disabled people live on benefits. Do more online things (traveling is difficult if you’re poor and can’t walk).”



*“Ond mae fy nghwmni yn rhoi llawer o grantiau prosiect bach hyfryd i grwpiau sy’n cael eu tangynrychioli,” meddai The Cherub. “Beth arall fedrwn ei wneud o ddifrif ar gyfer y pethau bach?”*

*“Gadael iddyn nhw ddod i mewn!” meddai The Ghost Light. “Wirioneddol, caniatáu iddyn nhw ddod i mewn go iawn. Peidio â rhedeg rhyw brosiectau bach wedi eu hariannu’n wael. Peidio â’u gwisgo ar labedau eich deunydd cyhoeddusrwydd fel rhyw fathodynau Blue Peter i ddangos amrywiaeth. Caniatáu iddyn nhw ddod i mewn. Go iawn. Wedi’r cyfan, mae ganddyn nhw hawliau nawr. Mae’r Cenhedloedd Unedig yn dweud hynny.”*

**Chris Tally Evans**

celfyddydau. Mae’r rhan fwyaf o bobl anabl yn byw ar fudd-daliadau. Gwnewch fwy o bethau ar-lein (mae teithio’n anodd os ydych chi’n dlawd ac yn methu cerdded).”

“...y drefn flaenoriaeth oherwydd yn draddodiadol, pryd bynnag mae yna doriadau neu lymder, mae’r celfyddydau’n cael eu torri’n gyntaf ac hefyd, ariannu ar gyfer yr anabl sy’n cael eu dorri’n gyntaf, felly mae’n ymddangos i ni ein bod ni ar waelod y domen ac mae’n rhaid herio hyn.”

“I’m thinking of the benefit system and people who don’t have the opportunities to get out to places et cetera because of lack of resources.”

“...the pecking order because traditionally whenever there is cuts or austerity the arts are always cut first and also by the same token it’s always disability funding that seems to get cut first so it’s almost like we’re at the bottom of the pile and that has to be challenged.”

*“But my company is giving lots of lovely little project grants to underrepresented groups,” said The Cherub. “What more can we possibly do for the darlings?”*

*“Let them in!” said The Ghost Light. “Really, properly let them in. Don’t just do some poorly funded token projects. Don’t just buff them up and wear them on the lapels of your publicity like some golden diversity Blue Peter Badge. Let them in. Really properly let them in. I mean they’ve got rights now. The UN says so.”*

**Chris Tally Evans**

## Camau allweddol i gefnogi ein hawliau creadigol

### Mae DAC yn galw am ymrwymiad i:

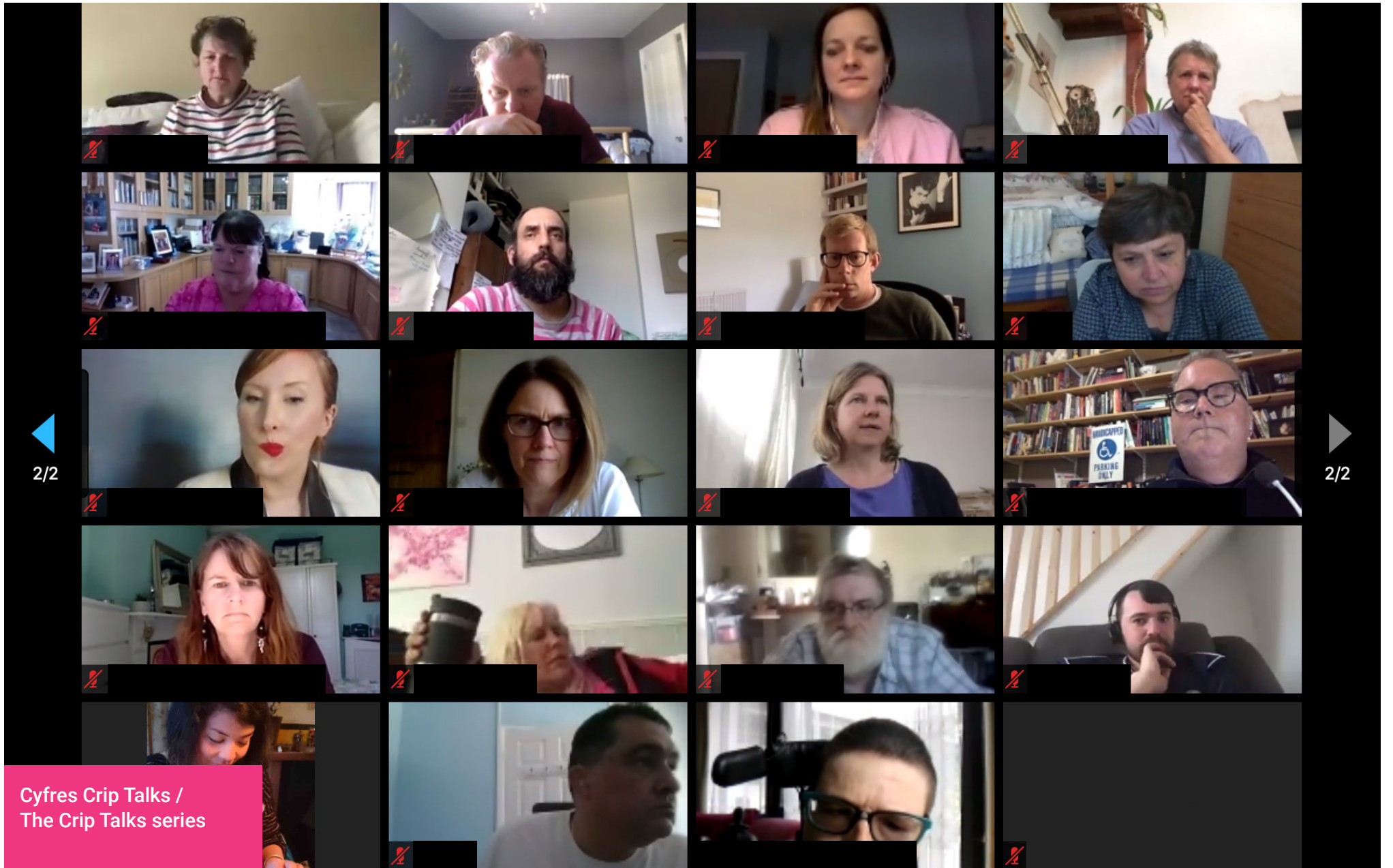
- Ymgorffori'r UNCRDP i gyfraith Gymreig
- Mabwysiadu Egwyddorion Model Cymdeithasol Anabledd ym mhob dull o ymgysylltiad gyda phobl anabl fel fframwaith 'di-rwystr'
- Cymeradwyaeth/Cydnabyddiaeth o hawliau creadigol pobl anabl ar draws llywodraeth a phob sefydliad statudol ac a ariennir yn ddiwylliannol
- Cydnabod a chymeradwyo iaith Arwyddion Prydeinig fel iaith ar draws llywodraeth a sefydliadau statudol yng Nghymru.



## Key actions to support our creative rights

### DAC calls for a commitment to:

- Incorporate the UNCRDP into Welsh Law
- Adopt the Principles of the Social Model of Disability into all approaches of engagement with disabled people as a 'barrier-free' framework
- Endorsement and acknowledgement of disabled people's creative rights across the government and all statutory and culturally funded organisations
- Recognise and approve British Sign as a defined language across government and statutory organisations within Wales.



Cyfres Crip Talks /  
The Crip Talks series

## Erthygl 30

**Heb amheuaeth, roedd pob un yn y grwpiau ffocws yn rhoi gwerth ar y bwriad i gefnogi hawliau creadigol fel nodir yn UNCRDP.**

Roedd yr arolwg yn dangos bod 63% wedi ymgysylltu â gweithgareddau celfyddydol yn ystod y flwyddyn ddiwethaf, gyda 15% yn dweud byth neu ddim yn y 5 mlynedd diwethaf. Roedd hyn yn syndod o ganfyddiad gan eu bod yn ymwneud â DAC ond efallai bod hyn yn dangos faint sydd wedi peidio â chymryd rhan yn y celfyddydau. Roedd 96% yn teimlo bod gweithgareddau celfyddydol, creadigol a diwylliannol yn bwysig neu'n bwysig iawn. Serch hynny, pan ofynnwyd a oedd digwyddiadau'n hygyrch, dywedodd 67% nad oedden nhw, gyda 33% yn dweud eu bod neu eu bod y rhan fwyaf o'r amser: mae hyn yn ystadegyn sy'n peri pryder, o ystyried gwaith y Ddeddf Cydraddoldeb (2010)

Roedd mwyafrif y rheiny a atebodd yn derbyn gwybodaeth trwy ddolenni rhwydweithio a phostiadau cyfryngau cymdeithasol, gyda 61% yn dangos sut mae cyfathrebu digidol yn chwarae rhan bwysig wrth wneud pobl yn ymwybodol o ddigwyddiadau. Wrth ateb am hygyrchedd gwybodaeth, dywedodd 65% eu bod weithiau neu na, gyda dim ond 4% yn dweud ie a 28% y rhan fwyaf o'r amser.

## Article 30

**Without doubt all participants from the focus groups valued the intention to support creative rights as stated within the UNCRDP.**

The survey showed that 63% have engaged with arts activities in the last year, with 15% stating never or not in the last 5 years. This was a surprising find as they are involved with DAC but may be indicative of how many have let go of taking part in arts opportunities. 96% of respondents felt that the arts, creative and cultural activities were important to extremely important. However, when asked if the events were accessible to them, 67% said no or sometimes, with 33% stating yes or most of the time: this is a worrying statistic, given the work of the Single Equalities Act (2010).

The majority of respondents received information via networking links and social media posts, 61% showing how digital communications plays a vital role in keeping people aware of events. When answering about the accessibility of information, 65% stated that they were sometimes or no, with just 4% stating yes, and 28% most of the time.

.....  
“Mae’r rhwystrau oherwydd iaith: mae hynny’n fwy o rwystr na bod yn fyddar. Dyw bod yn fyddar yn ddim byd. Mae’n ymwneud ag iaith a chyfathrebu. Dyna’r rhwystr.”

Wrth gyfarfod yn y grwpiau ffocws, roedd y rhan fwyaf o bobl yn teimlo fod ganddyn nhw ychydig iawn neu ddim hawliau o ran eu cyfraniad neu gyfranogiad fel ymarferwyr creadigol mewn gwaith neu hyfforddiant, neu wrth fynd at y cynnig celfyddydol ochr yn ochr ag aelodau eraill cymdeithas.

Eto i gyd, mynegwyd rhai pryderon:

.....  
“Rwy’n teimlo bod pobl fyddar yn cael eu hatal rhag mynd i amgueddfeydd ac orielau celf am nad oes ganddyn nhw fynediad at yr hyn sy’n mynd ymlaen. Mae’r wybodaeth ysgrifenedig yn rhy fanwl ac mae angen cyfieithwyr arnyn nhw.”

Gall eithrio ddigwydd mewn sawl ffordd, a chawsom nifer o gyfraniadau a wnaeth i bobl deimlo na allen nhw fyth gael cyfleoedd:

.....  
“Mae’r system fudd-daliadau’n anferth i ni i gyd sy’n anabl. Mae’n wirioneddol anferth ac yn bryder mawr i ni i gyd. Ond hefyd, mae yna system ddosbarth a rhyw rwydwaith

.....  
“The barriers experienced are because of language: that’s more of a barrier than being deaf itself. Being deaf is nothing. It’s about language and communication. That’s the barrier.”

When meeting in the focus groups, most people felt they had limited or no rights in terms of their contribution or involvement as creative practitioners in work or training, or in accessing the arts offer alongside other members of society.

Yet some concerns were expressed:

.....  
“I feel deaf people are stopped from going to museums and art galleries because they don’t have access to what’s going on. The written information is too in-depth and they need access to interpreters.”

Exclusion can come in many forms, and we had a number of contributions that made people feel they could never be given opportunities:

.....  
“The benefit system is huge for all of us who are disabled. I mean it’s really huge and a massive worry as well. But also there is a class system and that old boy network sort of thing going on, which college did you go to and you

hen gyfeillion yn mynd ymlaen, pa goleg aethoch chi iddo ac mae yna gymaint o agweddau iddi.”

Hyd yn oed sut mae ceisiadau am arian yn gallu bod yn llawn cymhlethdodau ac yn hynod anodd eu cwblhau:

.....  
“Mae hyn yn hurt ac mae hyd yn oed y bobl sy’n ceisio gwneud pethau mewn ffordd wahanol yn methu’r pwynt ac mae ffurflenni cais yn wirioneddol heriol i fi, yn fwyaf tebyg y rhwystr mwyaf sydd gen i. Pan fyddwch chi’n ceisio gwneud pethau mewn ffordd wahanol mae’n swnio’n syml – y gallwn i ei roi mewn cais fideo, ond yr hyn sydd ei angen mewn gwirionedd oedd recordio’r atebion i’w ffurflenni gyda fideos unigol ac yna phastio dolen y fideo i’r pwynt priodol ar yr un ffurflen.”

Galwyd am newidiadau mewn perthynas â sut mae sefydliadau’n cyfathrebu â’i gilydd, ac artistiaid yn teimlo’u bod yn cael eu hanwybyddu, yn arbennig pan fyddan nhw’n sôn am gyllidebau, gyda rhai cyrff cyllido’n disgwyl i artistiaid i ddefnyddio’u ffioedd ar gyfer eu costau mynediad eu hunain. Gall ymarferwyr creadigol deimlo eu bod wedi eu dal gan y system fudd-daliadau ac yn methu â chael cefnogaeth, yn enwedig o’r craffu sydd arnyn nhw wrth wneud cais am Fynediad i Waith.

know there are so many strands of it.”

Even how applications to funding can be fraught with complexities and prove daunting to complete:

.....  
“This is ridiculous and like even the people that are trying to do it a different way are just missing the point and application forms are really, really challenging for me, probably the single biggest barrier I face. When you try and do things in an alternative way it sounds really simple – that I could put in a video application, but what is actually wanted was to record the answers to their forms with individual videos then paste the link of the video in its appropriate spot on the same form.”

Changes were called for in regard to how organisations communicate with each other, and artists feeling ignored, especially when they mention access budgets, with some funding bodies expecting disabled artists to use their fees to cover their own access costs. Creative practitioners can feel they are trapped by the benefits system and unable to gain access support, especially from the scrutiny they get when applying to Access to Work.

Cafwyd trafodaethau o gylch arweinyddiaeth anabledd, yn cynnwys pobl â phrofiad bywyd mewn penderfyniadau ariannu a chynrychiolaeth ar banelau ym mhob grŵp ffocws:

.....  
“Oni ddylai pobl sy’n deall am anabledd fod yn asesu?”

Datblygodd canfyddiadau o gylch grwpiau gwahanol â namau gyda phryderon yn arbennig o gylch ‘namau cudd’.

.....  
“O’u hychwanegu, mae anableddau anweladwy’n beth mawr yn ddiwylliannol hefyd. Fel y ffordd y gallech chi gael eich trin yn awtomatig fel pe na baech chi’n anabl; am rywun ag anabledd anweladwy fel gwahaniaeth synhwyraidd.”



Cyfansoddwr ac artist sain /  
Composer and sound artist  
Cheryl Beer

Discussions around disability leadership, involving people with lived experience in funding decisions and representation on panels was raised within each focus group:

.....  
“Shouldn’t people who understand about disability be the ones assessing?”

Perceptions around different impairment groups emerged, with concerns particularly around ‘hidden impairment.’

.....  
“Adding on, unseen disabilities is a pretty big thing culturally as well. Kind of the way you may be automatically treated as though you are not disabled; for someone with an unseen disability maybe like a sensory difference.”

## Erthygl 30: Camau i gefnogi ein hawliau creadigol

### Mae DAC yn galw am ymrwymiad i:

- Orfodi sefydliadau a ariennir yn gyhoeddus i ddatblygu, gweithredu a monitro Cynlluniau Monitro Cydraddoldebau sy'n cynnwys mynediad yn y termau mwyaf eang posibl: ystyried croestoriadedd, (cyfathrebu, corfforol ac agweddau) fel arfer safonol sy'n effeithio ar gynulleidfaoedd, cyfranogwyr, staff gweithredol, technegol ac artistig i sicrhau bod mynediad yn arfer safonol i bawb
- Dynodi pobl anabl i gymryd rhan gyda chyfleoedd ariannu teg a hygyrch sydd wedi eu creu gydag amserlenni a chefnogaeth ddigonol
- Cefnogi datblygiad Rhaglen Arweinwyr Diwylliannol Pobl Anabl a Byddar i gefnogi cyfranogiad ym mhob lefel o fywyd cyhoeddus.

## Article 30: Actions to support our creative rights

### DAC calls for a commitment to:

- Obligate publicly funded organisations to develop, implement and monitor Equalities Action Plans that include access in its widest terms: considering intersectionality, (communication, physical and attitudes) as standard practice which impacts on audiences, participants, operational, technical and artistic staff to ensure access is standard practice for all
- Designate disabled people to participate with unbiased and accessible funding opportunities that are built with adequate timelines and support
- Support the development of a nation-wide Disabled and Deaf People's Cultural Leaders Programme to support participation in all levels of public life.





Jonny Cotsen

## Erthygl 32

**Mae'r hawl i deithio rhyngwladol yn faes dadleuol iawn oherwydd diffyg mynediad a fforddiadwyedd i bobl anabl.**

Ymhlith yr ymatebion, dywedodd 90% eu bod wedi teithio i wlad y tu allan i'r DU. Dywedodd 90% hefyd eu bod yn credu ei fod yn bwysig cwrdd â phobl anabl o wledydd eraill, gyda 10% yn dweud eu bod yn ansicr neu'n dweud na.

Dim ond 22% a ddywedodd eu bod wedi ymwneud mewn digwyddiadau diwylliannol neu gelfyddydol, ond mae'n ddiddorol nodi bod 12% yn teimlo nad ydyn nhw wedi gallu ers dod yn anabl. Roedd y rhan fwyaf wedi bod ar wyliau.

.....  
"Allaf i gael cadair olwyn ar yr awyren? Mae pob math o ffactorau personol yno – a dyna ddim ond un o nifer o broblemau sydd gan bobl mewn perthynas â theithio rhyngwladol neu hyd yn oed deithio lleol a dydw i ddim yn siŵr sut mae sôn am y materion yma oherwydd mae'n cynnwys nid yn unig polisi llywodraeth ond hefyd polisiau cwmnïau teithio rhyngwladol a chwmnïau preifat."

"...annog y llywodraeth i annog cwmnïau preifat i newid eu polisiau hefyd."

## Article 32

**The right to international travel is a huge area of contention because of the lack of access and affordability for disabled people.**

Out of the responses, 90% said they have travelled to another country outside the UK. 90% also stated that they think it is important to meet other disabled people from other countries, with 10% stating unsure or no.

Just 22% said they had been involved in cultural or arts events, but interesting to note that, 12% felt they have not been able to since becoming disabled. Most had been on holidays.

.....  
"Can I get the wheelchair on the plane? All sorts of personal factors there – and that's just one of probably a plethora of problems people have regarding international travel or even local travel and I'm not sure how those issues are going to be phrased because it involves not just government policy but also involves the policies of international travel companies and private companies."

"...encourage the government to encourage private companies to change their policies as well."

Mae'r grwpiau ffocws a'r arolwg yn dangos fod pobl am ymwneud mwy mewn cysylltiadau rhyngwladol, nid dim ond ymweliadau corfforol, ond sut allan nhw ddefnyddio technoleg i gydweithio a chwrdd â phobl anabl eraill ar draws y byd.

---

"Clywais i derm y diwrnod o'r blaen sef 'glocal', y term newydd ar gyfer gwaith lleol sy'n gwneud gwahaniaeth byd-eang."

"Wrth feddwl wrth i ni siarad, mae'n rhaid i ni gysylltu'n fewnol er mwyn gallu cysylltu â'r tu allan, felly rwy'n cytuno bod hyn yn ymwneud â'r naratif diwylliannol, ond ein naratif diwylliannol ni yw hyn oherwydd y term 'anabl', mae profiad pawb o hynny, profiad bywyd pawb yn wahanol. Dydyn ni ddim yn cael yr un profiad gyda'r teitl hwnnw, ond mae yna themâu a syniadau craidd y mae'n rhaid i ni eu dadadeiladu yn ddyddiol sy'n flinedig, cyn i ni gyrraedd y llinell gychwyn hyd yn oed."

The focus groups and survey indicates that people want to be more involved in international connections, not just physical visits, but how they can use technology to collaborate and meet other disabled people from around the globe.

---

"I came across a term the other day which was 'glocal', the new happening term for local work that makes global difference."

"Thinking as we're speaking, we almost have to connect within to be able to connect outside, so I absolutely agree it is about the cultural narrative, but it's our own cultural narrative because the term 'disabled', everybody's experience of that, everybody's life experience of that is different. It's like we're not all having the same life experience with that title, but there are core themes and concepts that we have to deconstruct on a day-to-day basis that are very tiring, before we even get to the start line."

## Erthygl 32: Camau i gefnogi ein hawliau creadigol

### Mae DAC yn galw am ymrwymiad i:

- Sefydlu mwy o gyfleoedd i bobl creadigol sy'n anabl/Byddar gysylltu â gwledydd eraill o ran ariannu, rhwydweithio a hyrwyddo
- Dynodi pobl anabl/Byddar i gymryd rhan mewn cyfleoedd rhyngwladol fel arweinwyr, cydweithwyr, cyflwynwyr ac mewn cyfnewid sgiliau.

## Article 32: Actions to support our creative rights

### DAC calls for a commitment to:

- Initiate more opportunities for disabled/deaf creatives to connect with other countries in terms of funding, networking and promotions
- Designate disabled/deaf people to participate in international opportunities as leaders, collaborators, presenters and in skills exchange.



# Casgliad

**Mae Dewch â'n Hawliau Creadigol wedi ei greu i alw ar Lywodraeth Cymru a sefydliadau yn y sector cyhoeddus i ymrwmo i gefnogi'r UNCRDP i fod yn arfer.**

Hoffem alw ar bawb i adolygu a nodi cynnydd yn erbyn yr argymhellion allweddol ymhen 12 mis o'r cyhoeddiad yma.

Ein bwriad yw derbyn ymrwymiad gymeradwyo'r gwaith yma trwy [Ddeddf Llesiant Cenedlaethau'r Dyfodol \(2015\)](#) a Chyhoeddiad adroddiad ymchwil [Cryfhau a Hyrwyddo Cydraddoldeb a Hawliau Dynol yng Nghymru](#) yn Awst 2021.

Rydym yn diolch i'r holl bobl creadigol anabl, byddar a niwro-amrywiol a rhai sy'n cymryd rhan yn y celfyddydau ledled Cymru a roddodd eu hamser i rannu eu profiadau oedd weithiau'n boenus; i'r cyrff celfyddydau allweddol am eu cefnogaeth a'u parodrwydd i gymryd risgiau wrth adael i leisiau gael eu clywed wrth rannu eu profiadau, yn enwedig Cyngor Celfyddydau Cymru, Celfyddydau Rhyngwladol Cymru, Anabledd Cymru a thîm y staff yn Disability Arts Cymru.

# Conclusion

**Bring us our Creative Rights has been designed to call the Welsh Government and all Public sector organisations to commit to support the UNCRDP into practice.**

We would like to call upon all to review and identify progress against the key recommendations within 12 months from the time of this publication.

We aim to receive commitment to endorse this work through the [Future Generations Wellbeing Act \(2015\)](#) and the Publication of the [Strengthening and Advancing Equality and Human Rights in Wales](#) research report in August 2021.

Our heartfelt thanks go to all the disabled, deaf and neuro-divergent creatives and arts partakers from across Wales who gave time to share their sometimes-painful experiences; to the key arts bodies for their support and risk taking in allowing unheard voices to share their experiences, especially Arts Council of Wales, Wales Arts International, Disability Wales and the staff team at Disability Arts Cymru.

Ein gobaith yw y gall y ddogfen yma helpu i symud y cydbwysedd ac ennyn rhagor o drafodaeth am hawliau pobl anabl a byddar i gael eu cynnwys a'u cefnogi, gweld newidiadau a chymau sy'n gwneud y gwahaniaeth.

**Gwell i ni ddangos sut mae gwneud!**

Our hope is that this document can help shift the balance and create more discourse about the rights disabled and deaf people have to be not only included, but supported, see changes and actions that really do make the difference.

**Better show 'em how it's done!**



Ysgol Lwyfan Anarferol  
2012 / Unusual Stage  
School 2012



Arddangosfa Wobr Celf  
DAC 2020 / DAC Arts  
Prize Exhibition 2020



Wedi'i ariannu a'i bartneru gan Gyngor Celfyddydau Cymru, Celfyddydau Rhyngwladol Cymru mewn cydweithrediad ag Anabledd Cymru

Funded and partnered by Arts Council of Wales, Wales Arts International in association with Disability Wales


# Disability Creu Celf Arts Cymru

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