Welsh Language : Culture : Identity
Cymraeg : Diwylliant : Hunaniaith

‘Culture is ordinary: that is where we must start. To grow up in that country was to see the shape of a culture, and its modes of change. I could stand on the mountains and look north to the farms and the cathedral, or south to the smoke and the flare of the blast furnace making a second sunset. To grow up in that family was to see the shaping of minds: the learning of new skills, the shifting of relationships, the emergence of different language and ideas.’ (Raymond Williams 1958 p92)

‘…we need to briefly review how Wales has been constructed as a social and cultural landscape both historically and contemporaneously. It is only then that we can begin to unravel the ` multiplicity of behaviours, meanings, consumption trends and identities … (Aitcheson, 1999, p. 30).’

Hauntology

‘haunted by a nostalgia for all our lost futures’

Andrew Gallix (2011)

Hugh Hughes (1848) Dame Venedotia sousing the spies

Brad y llyfrau Gleision

In 1847 the government published a report, of 1,252 closely printed pages, entitled *Reports of the Commissioners of Inquiry into the state of education in Wales.*

Brad y Llyfrau Gleision

- The suppression of the language extended to education too. In parliamentary reports known as The Blue Books it says: ‘The Welsh language is a vast drawback to Wales, and a manifold barrier to the moral progress and commercial prosperity of the people. It is not easy to over-estimate its evil effects… It dissevers the people from intercourse which would greatly advance their civilisation, and bars the access of improving knowledge to their minds.’

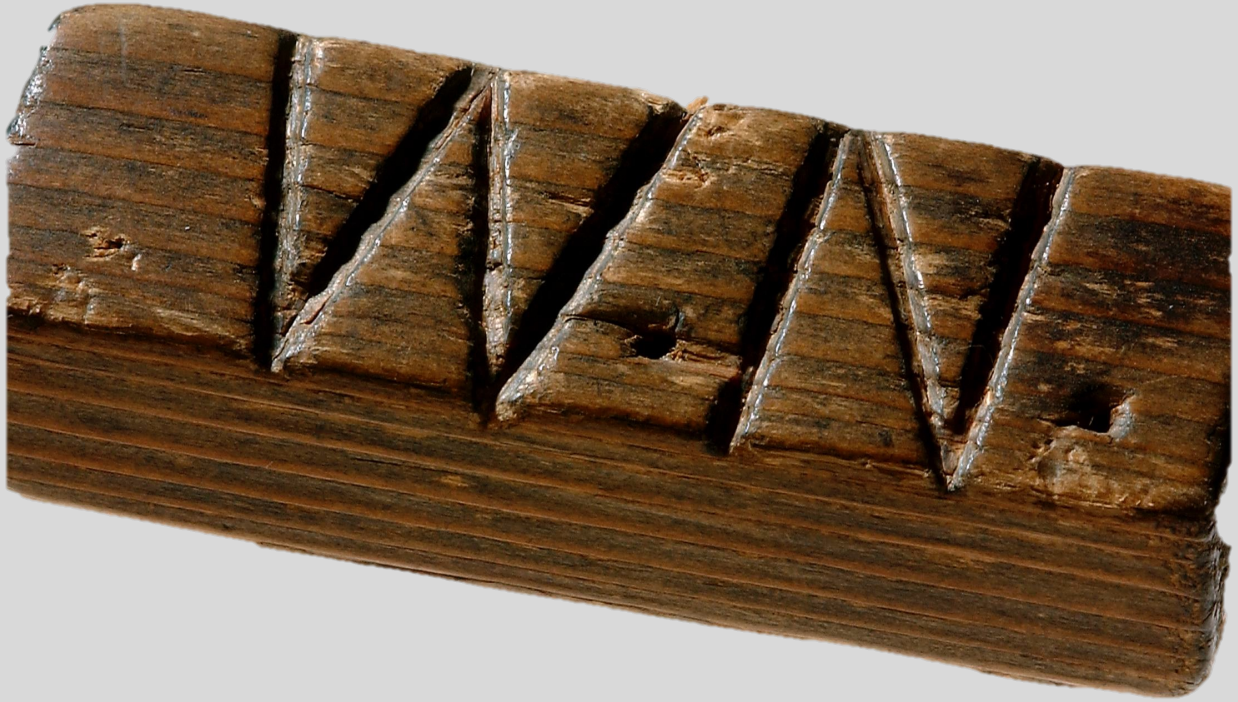
- The reaction in Wales was furious.

One of the inevitable results of the report was its effect on the nation's mind and psyche. It was at this time that ordinary Welsh people began to believe that they could only improve themselves socially through education and the ability to speak and communicate in English.

Un o ganlyniadau anorfod yr adroddiad oedd yr effaith a gafodd ar psyche ac ar feddylfryd y genedl. Dyma'r pryd y dechreuodd y Cymro cyffredin goleddu'r syniad mai drwy addysg a gwybodaeth a'r gallu i siarad a chyfathrebu yn Saesneg y gallai ddringo'n gymdeithasol

https://www.library.wales/discover/digital-gallery/printed-material/the-blue-books-of-1847

‘Welsh Not This ‘Welsh Not’ dates to 1852. In some schools it was used to stop children speaking Welsh. Pupils caught speaking Welsh had to wear it around their neck. The pupil wearing it at the end of the day was punished’



https://museum.wales/collections/online/object/7ea8f0b9-6293-3c66-b56a-a85b7181e7af/Welsh-not/footer/

Welsh is now used alongside English in all spheres of life, and has equal status legally. Can we reach a million speakers by 2050? Why stop there? Welsh and English have coexisted in Wales for centuries now – and perhaps our long experience of bilingualism is something we can profitably share with the world as we reclaim our heritage.

Mae'r Gymraeg yn ymddangos ochr yn ochr â'r Saesneg ym mhob maes erbyn hyn, ac mae ganddi'r un statws yn gyfreithiol. A fedrwn ni gyrraedd y nod o filiwn o siaradwyr erbyn 2050? Pam stopio'n fanno?

Mae'r Gymraeg a'r Saesneg wedi cyd-fodoli yng Nghymru ers canrifoedd bellach - ac efallai fod ein profiad hir o ddwyieithrwydd yn rhywbeth y byddai'n fuddiol inni rannu hefo gwledydd eraill o'n cwmpas, wrth i ni hawlio ein hetifeddiaeth yn ôl.

Ifor ap Glyn https://www.wales.com/about/language/heart-nation

‘STORYTELLING IN DESIGN

… the role of stories and storytelling. …the first half of the design process entails figuring out the story as it exists for users in the present, which in turn informs those participating in the design process. The second half of the process involves telling a new story, a story that inspires the design team on behalf of the customer. This shift (Figure 2) is at the heart of the design process—first framing the situation as it is, and then reframing it to make things better…two types of stories – those that inform and those than inspire. ’

Beckman (2009)

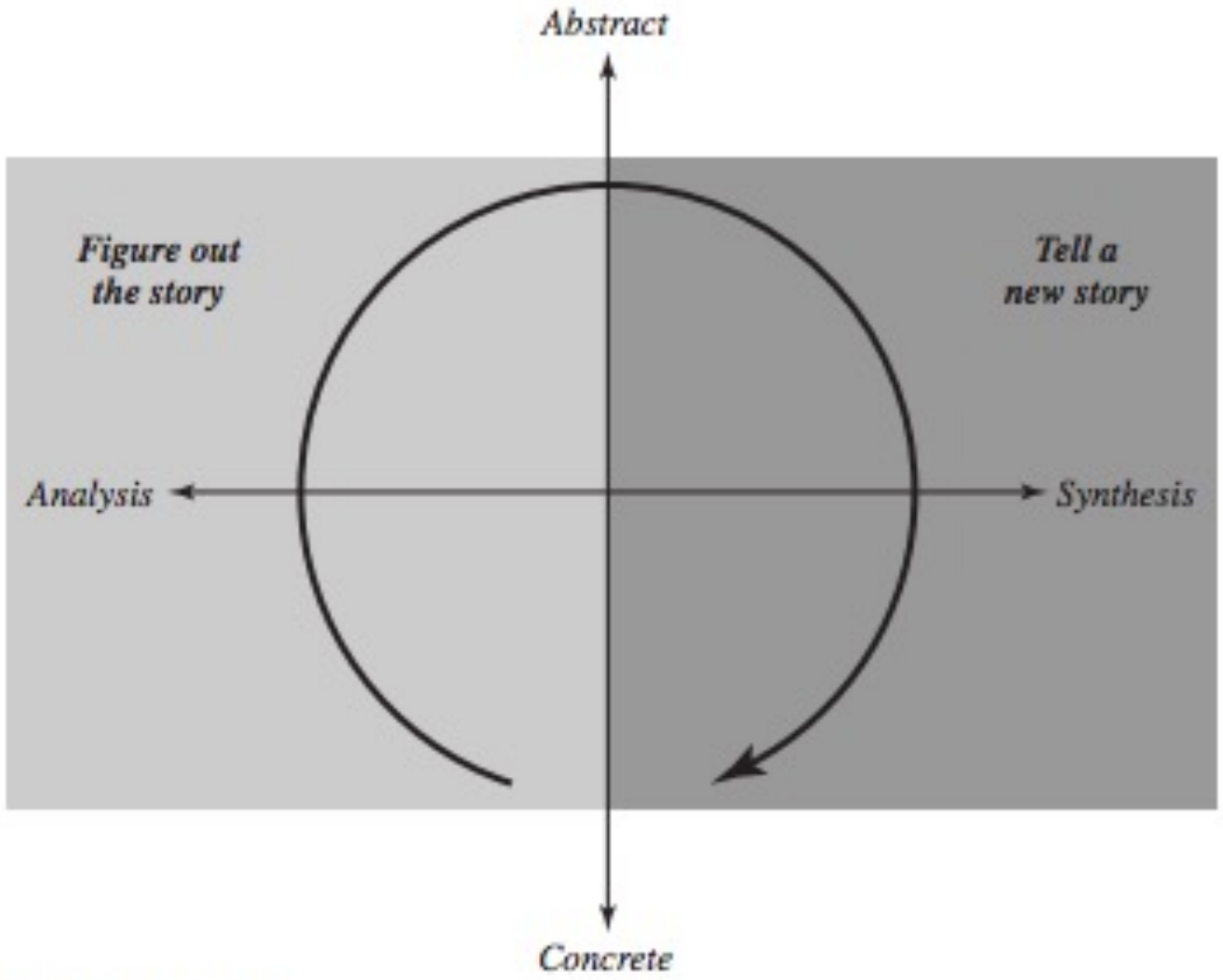


Figure 2. Design as Storytelling

[29]Terninko, J., Zusman, A., & Zlotin, B. (1998). *Systematic Innovation: An Introduction to TRIZ;(theory of Inventive Problem Solving)*. Lincoln: St. Lucie Press.

[30]Fellman, M. (1999). Breaking Tradition. *Marketing Research , 11* (3), 20–25.

St Fagans

St Fagans has a special place in the hearts of the people of Wales. It first opened its gates to the public on 1 July 1948. This was the UK's first national open air museum. It was radical in its day because it reflected the everyday lives of ordinary people. Since then, it has become Wales' most popular heritage visitor attraction.

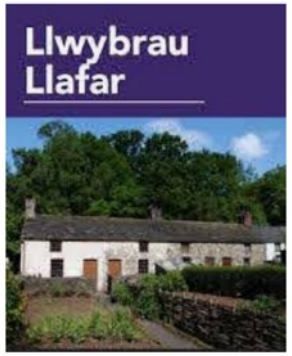
Prin yw'r llefydd sy'n llwyddo i adlewyrchu hunaniaeth y Cymry i'r fath raddau â Sain Ffagan. Agorodd ei drysau i'r cyhoedd am y tro cyntaf ar Orffennaf 1af, 1948. Dyma oedd amgueddfa awyr agored cenedlaethol cyntaf y Deyrnas Unedig. Roedd yn arloesol am ei bod yn rhoi bywydau'r werin bobl wrth wraidd ein hanes: o'r cychwyn cyntaf, roedd yn torri cwys newydd. Erbyn hyn, hi yw atyniad treftadaeth mwyaf poblogaidd Cymru.

Sain Ffagan Amgueddfa Werin Cymr ...
transceltic.com

File:Sain Ffagan Ffermdy Abernodwydd...
commons.wikimedia.org

Sain Ffagan Amgueddfa Werin Cymru ...
youtube.com

St Fagans Castle / Castell Sain Ffagan ...
alamy.com



Llwybrau Llafar (Welsh ...
museum.wales

Sain Ffagan|StFagans on Twitter ...
twitter.com

Amgueddfa Werin Sain Ffagan / StFagans ...
pinterest.com

St Fagans National Museum of History ...
lotterygoodcauses.org.uk

Sain Ffagan - Talwrn by stev...
soundcloud.com

File:Sain Ffagan Ffermdy Abernodwydd...
commons.wikimedia.org

‘[The task] was not to create a museum which preserved the dead past under glass but one which uses the past to link up with the present to provide a strong foundation and a healthy environment for the future of their people.’
(Iorwerth C. Peate, 1948).

“[Bydd Sain Ffagan] yn ddarlun byw o’r gorffennol, yn ddrych o elfennau ein Cymreictod presennol, ac yn ysbrydoliaeth i ddyfodol ein gwlad.”
(Iorwerth C. Peate, 1948).

takes the ordinary stuff of all our lives
and shows it to be extraordinary.

https://museum.wales/stfagans/galleries/

canfod rhyfeddodau yn y pethau bychain

https://amgueddfa.cymru/sainffagan/orielau/.

Derrida argues that Freud’s theory of the unconscious fundamentally alters (or at least should fundamentally alter) any attempt, from within any discipline, to think about the past. And importantly, not only in our ways of thinking about the past but also about how we think of the future. Derrida makes a critical point about the importance of archives when he observes that archives are a way of imagining the future.

The Archival Unconscious: a brief review of Jacques Derrida’s *Archive Fever*

https://studylib.net/doc/7317164/the-archival-unconscious--a-brief-review-of-jacques-derri...

Smörgåsbord is a spirited creative studio known for its rigorous thinking, breadth of knowledge and ambition; and its work that makes a difference to the everyday.

They are based in Cardiff / Amsterdam

‘This is our brand. This is Wales.’ (Welsh Gov 2022)

Cymru Wales brand

Dyma ein brand. Gwlad, gwlad.

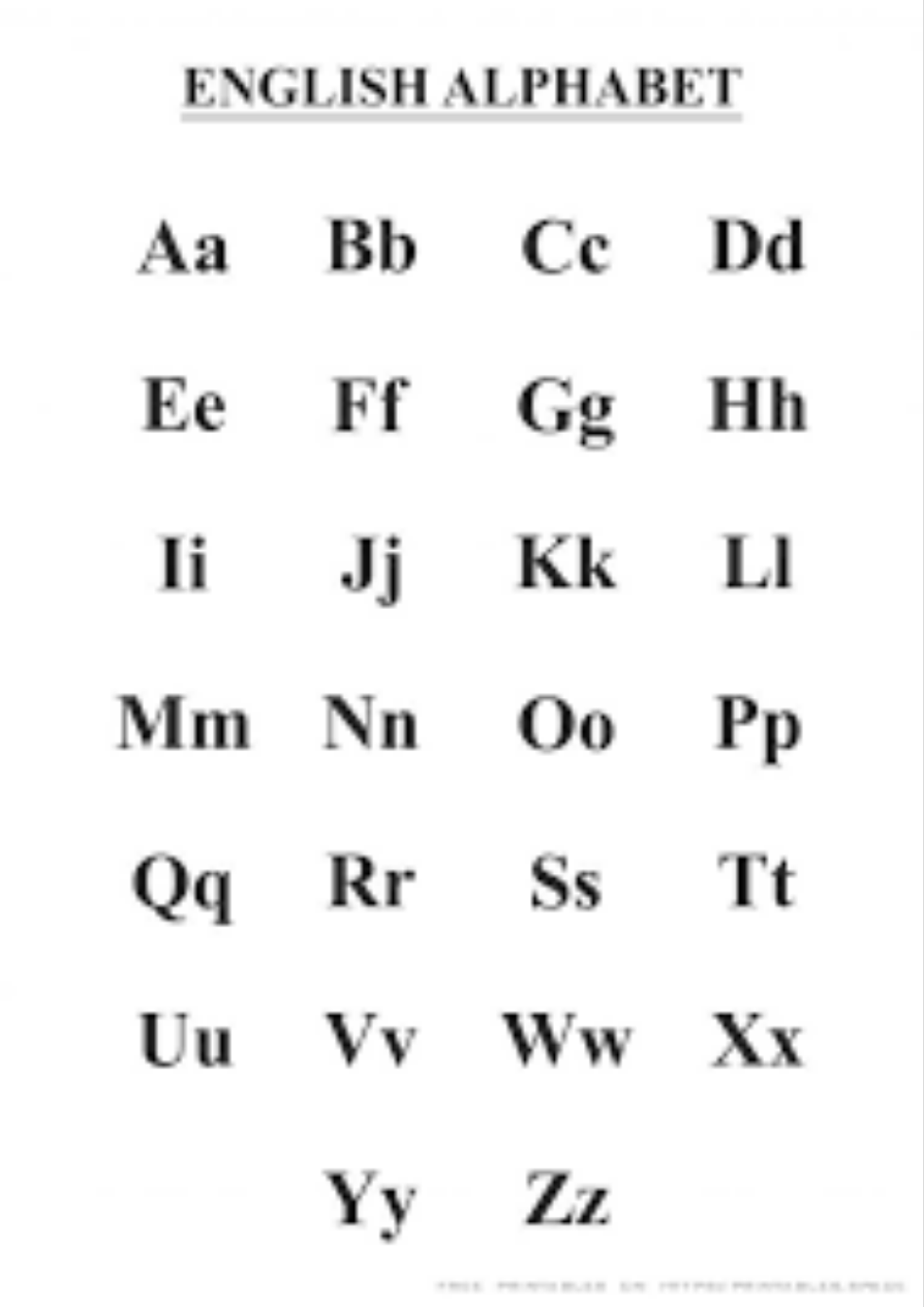
Creating a new visual identity for Wales that is ‘authentic, creative and alive’ in equal measure. We addressed every brand touchpoint — from core marque to two bespoke typefaces, from tone of voice and photography guidelines to experiential initiatives. A unified, multi sector brand approach.

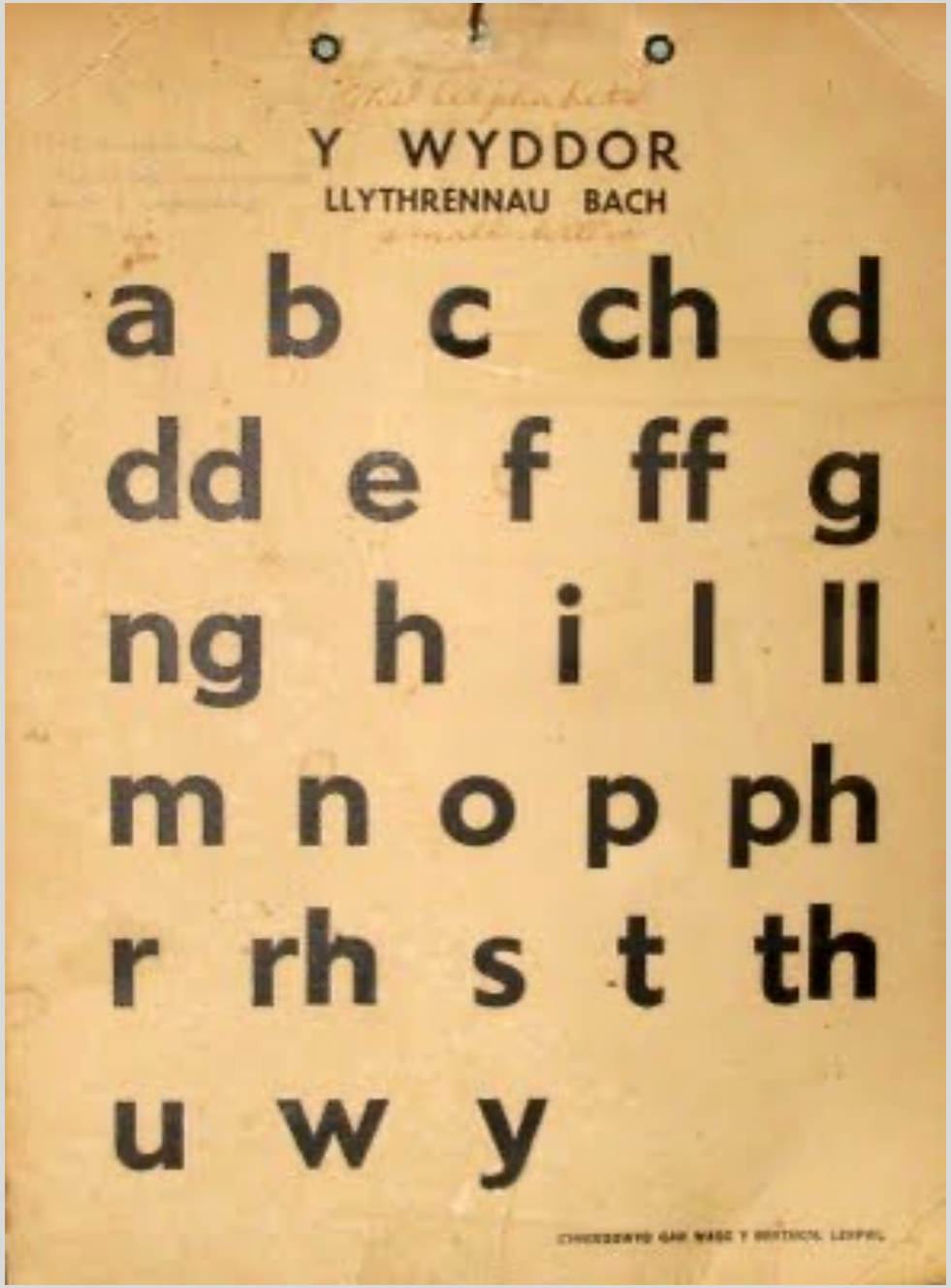
- https://www.smorgasbordstudio.com/work/cymru-wales-branding/

Play video

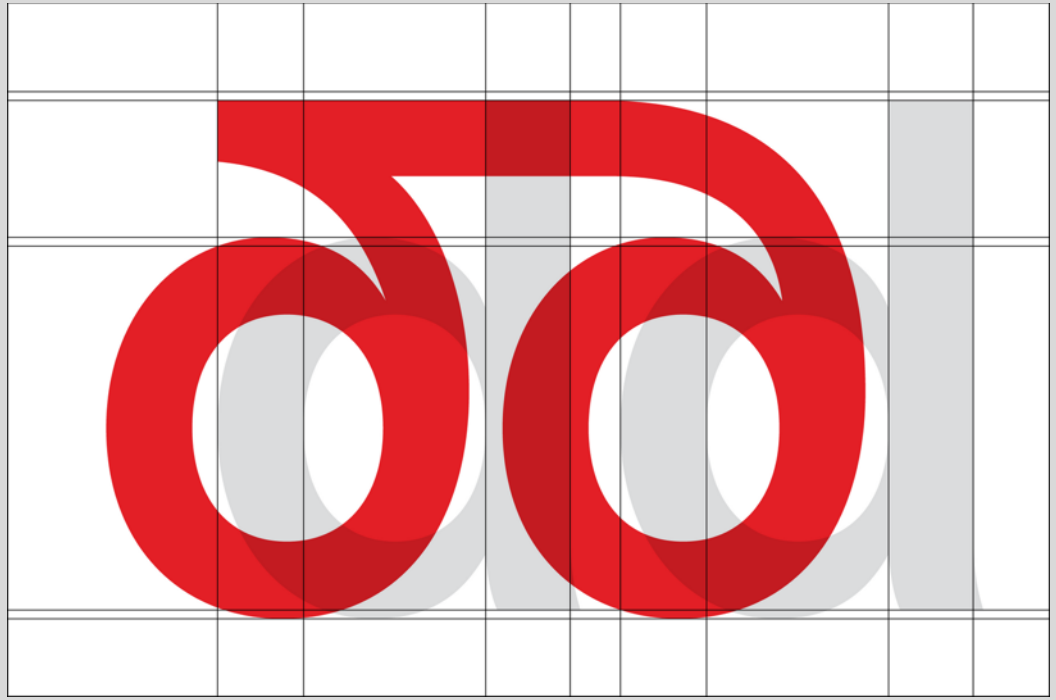
- Wales
- As part of a thorough rebrand by Amsterdam- and Cardiff-based design studio Smörgåsbord, we were commissioned by the Tourism department of the Welsh Government to create a new type family for all things Welsh. The brief was to create a series of fonts that would contemporise the country’s forward-facing tourism materials while also nodding to Wales’ history within the larger context of Great Britain and the world.
- https://www.colophon-foundry.org/custom/wales/

Colophon is an international, award-winning type foundry based in London (UK) and Los Angeles (US). We create, publish, and distribute high-quality retail and custom typefaces for analog and digital media.

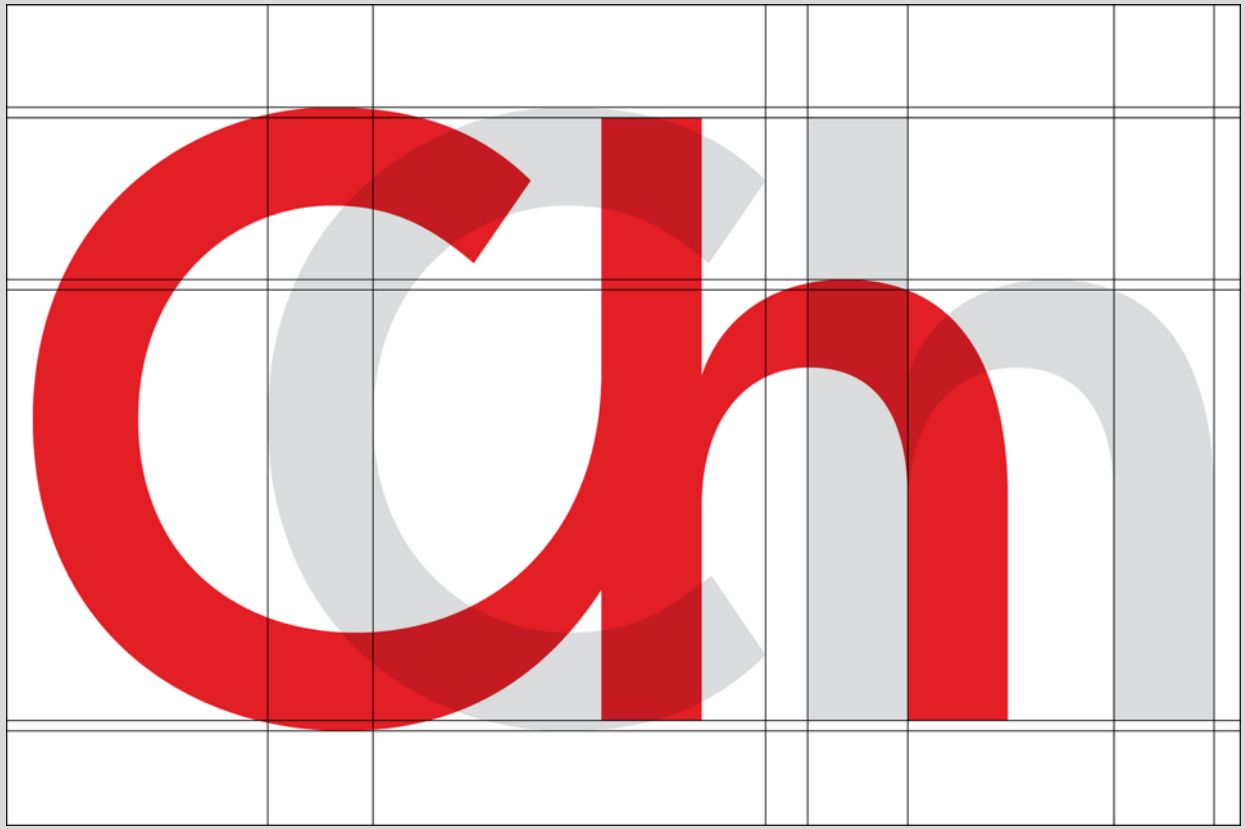

ENGLISH ALPHABET
Aa Bb Cc Dd
Ee Ff Gg Hh
Ii Jj Kk Ll
Mm Nn Oo Pp
Qq Rr Ss Tt
Uu Vv Ww Xx
Yy Zz

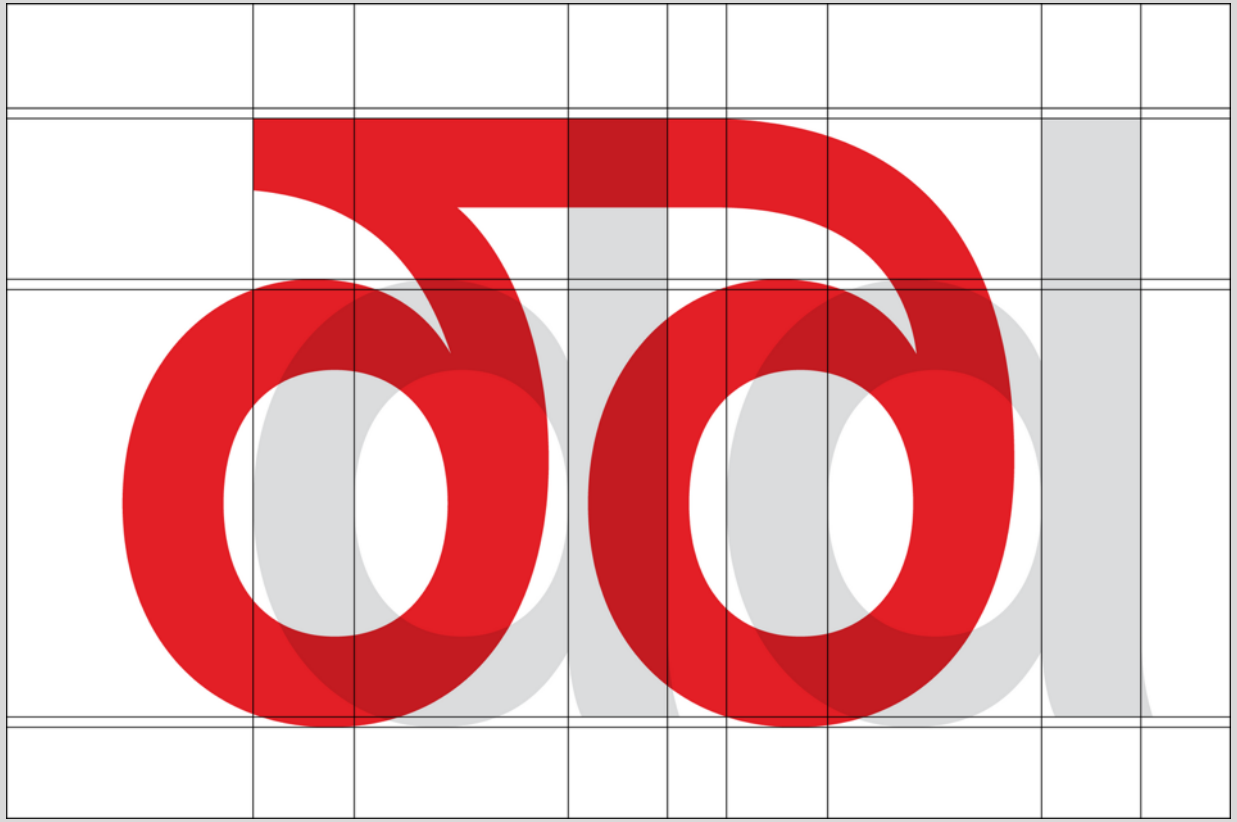

Y WYDDOR
LLYTHRENNAU BACH
a b c ch d
dd e f ff g
ng h i l ll
m n o p ph
r rh s t th
u w y

- Though rooted in the Latin alphabet, the written Welsh language omits certain Roman stalwarts (j, k, q, v, x, z) and comprises 28 total characters with the inclusion of eight digraphs, or letter-combinations.



- These digraphs — ultimately treated as true ligatures in the instances of Ch, ch, dd, Ff, ff, Ll, Th, th — would come to set the tone for the proposal put forth: a series of three typefaces, each with Standard and Headline variants, the latter of which would put the provenance of the Welsh language front and center.





Looking to the history of the land itself, we took cues from Celtic and Gaelic typographies to inform several of the consonants (d, h, l, m, n, u), taking special care not to wander into the territory of pastiche or parody. These forms comprised the infrastructure for the more expressive, headline cut of the type family (Cymru — Welsh for ‘Wales’), while Wales Sans acted as the more staid (and, indeed, English-language) counterpart.

The branding was launched in late 2016, and Smörgåsbord claims it has had a tangible impact: there was a 60% uplift in visitors to tradeandinvest.wales in 2017, the food and drink sector exceeded growth targets and Wales saw a 16% increate in the number of GP training places filled after the government launched a recruitment campaign featuring the new branding. The Welsh government also claims its tourism marketing has generated an extra £350 million for the country's economy.

un ffordd. Fodd bynnag, pwynt sy'n berthnasol i ni lysgenhadon sy'n byw tu allan i Gymru yw hyn: wrth geisio rhoi 'brand' i Gymru, a'r brand hwnnw'n canolbwyntio ar ryw Gymru hanesyddol a chwedlonol, rhaid gofalu nad ydym yn gor-rhamanteiddio ein gorffennol, ein chwedloniaeth a'n hiaith, a'u trin nhw fel ffosilion i'w hedmygu'n unig. Fel y bu bwriad canmoladwy *Croeso Cymru*, *Smörgåsbord* a *Colophon Foundry* o'r dechrau'n deg, rhaid sicrhau bod y Gymraeg, a'i llawysgrifen a'i ffont, yn cloriannu ei gorffennol gyda'i dyfodol.[17]

Erthygl Llewellyn Hopwood

"through trying to brand Wales, and that brand focusing on some historical and mythological Wales, we must take care not to over ramanticise our past, our mythology and out language, and treat them like fossils to only be admired. As was the aim of Welcome Wales, Smörgåsbord and Colophony Foundry from the beginning, we must ensure that the Welsh language, and its manuscripts and font, balances it's past with its future.

Available at https://issuu.com/ydrych/docs/y_drych_2020?fbclid=IwAR0a_c9GaeqcAuR1GFAFYvmzdQmac6eIK_p2OuI2rGjghXAvWtaNfynmgUI

Croeso Cymru
Visit Wales

Llywodraeth Cymru
Welsh Government

Visit Wales
Croeso Cymru

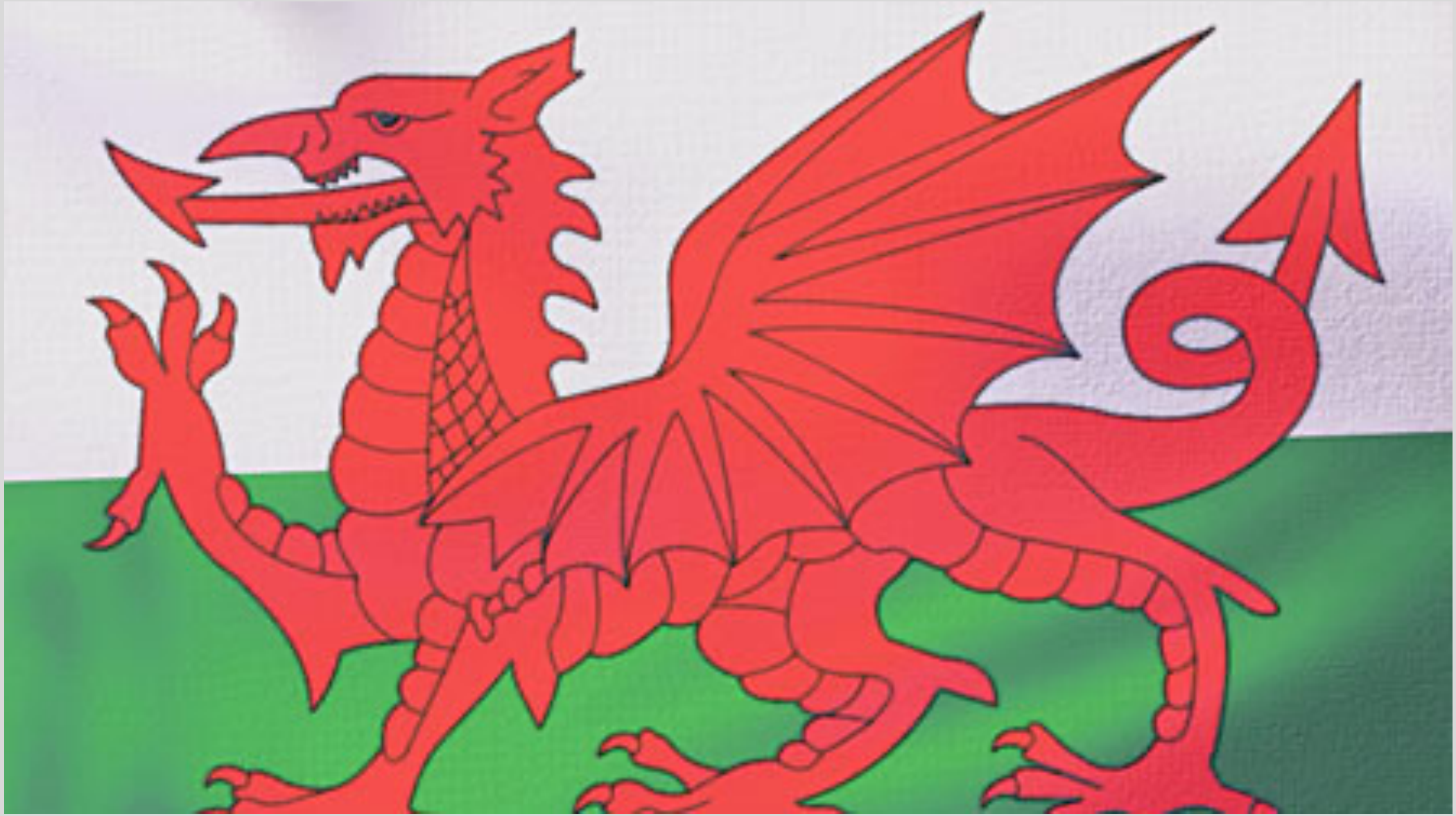
Graphic language
The horizon line

Referencing the graphic horizon featured on the Welsh national flag, we use the horizon device in a subtle way across photography, film and video.

Y ddraig Goch

- In 1901 the dragon became the official symbol of Wales, and in Caernarfon in 1911, at the investiture of Edward, Prince of Wales, the flag appeared in its current form, helping its rise to prominence.
- In 1953 it was announced that there would be a new royal badge containing the motto "Y Ddraig Goch Ddyry Cychwyn" (an approximate translation is "the red dragon inspires action").
- In 1959, after successful lobbying by the Gorsedd of Bards and others, Queen Elizabeth II made the red dragon on a green and white background the official flag for Wales.

- *Ym 1901 daeth y ddraig yn symbol swyddogol Cymru, ac yng Nghaernarfon yn 1911, ar arwisgiad Edward, Tywysog Cymru, ymddangosodd y faner yn ei ffurf bresennol, helpodd hyn ei chodiad i amlygrwydd.*
- *Yn 1953 cyhoeddwyd y byddai bathodyn brenhinol newydd yn cynnwys yr arwyddair ""Y Ddraig Goch Ddyry Cychwyn"*
- *Yn 1959, ar ôl lobïo llwyddiannus gan Orsedd y Beirdd ac eraill, gwnaeth y Frenhines Elizabeth II y ddraig goch ar gefndir gwyrdd a gwyn yn faner swyddogol Cymru.*



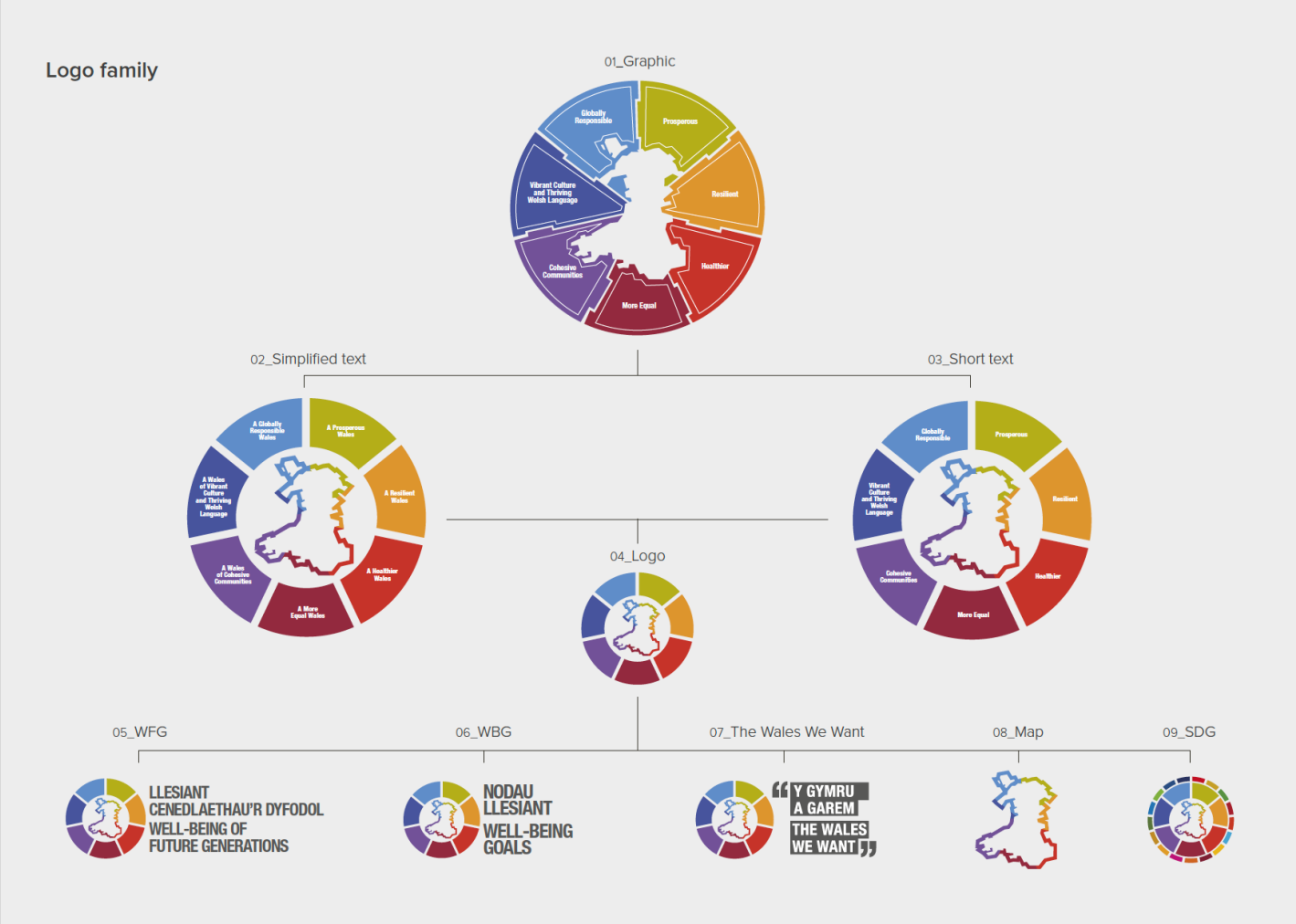
’…the representations used in destination marketing are not value-free expressions of a place' s identity instead, they are the culmination of historical, social, economic and political processes and reveal much about the social construction of space, cultural change, identity and discourse.’

A. Pritchard, N.J. Morgan / Tourism Management 22 (2001) 167}179 169

Well-being of Future Generation (Wales) Act 2015

Defddf Llesiant Cenedlaethau'r Dyfodol (2015)

wellbeing-of-future-generations-visual-toolkit



Future trends Wales (Part of Well-being of Future Generation (Wales) Act 2015)

- The Future Trends Wales Programme also provides an online resource where you will be able gain access to further futures research and toolkits from around Wales and beyond
- https://gov.wales/future-trends-2017

- **Mae Rhaglen Tueddiadau’r Dyfodol yng Nghymru hefyd yn darparu adnodd ar-lein er mwyn ichi allu manteisio ar ragor o ymchwil a phecynnau cymorth sy’n ymdrin â’r dyfodol.**
- **https://llyw.cymru/tueddiadaur-dyfodol-2017**

The Future Trends report identifies the key social, economic, environmental and cultural trends that could affect Wales in the future. As well as some of the factors that could influence the direction of those trends.

The report sets out the future trends under 6 themes:

- population
- health
- economy and infrastructure
- climate change
- land use and natural resources
- society and culture

It comprises of 3 elements:

1. Part A: Where may we be going? Future Trends Affecting Wales
2. Part B: What could this mean? Influencing Factors behind the future trends and potential impacts on Wales
3. a number of data slides belonging to each of the 6 areas covered.

Mae adroddiad Tueddiadau’r Dyfodol yn nodi’r prif dueddiadau cymdeithasol, economaidd, amgylcheddol, a diwylliannol a allai effeithio ar Gymru yn y dyfodol, yn ogystal â rhai o’r ffactorau a allai ddylanwadu ar gyfeiriad y tueddiadau hynny.

Mae’r adroddiad yn nodi tueddiadau’r dyfodol o dan chwe thema:

- poblogaeth
- iechyd
- economi a seilwaith
- y newid yn yr hinsawdd
- defnydd tir ac adnoddau naturiol
- cymdeithas a diwylliant

Mae tair elfen i’r adroddiad hwn:

1. Rhan A: I ble y gallem fod yn mynd? Prif dueddiadau’r dyfodol sy’n effeithio ar Gymru
2. Rhan B: Beth allai hyn ei olygu? Ffactorau dylanwadol wrth wraidd tueddiadau’r dyfodol a rhai effeithiau posibl yng Nghymru
3. a hefyd nifer o sleidiau data sy’n berthnasol i’r gwahanol themâu.

- The report encourages readers to consider these trends in combination with each other, and to start to identify and discuss the potential opportunities and challenges they might present for us all. Whilst the report is updated at the start of each Assembly, the data slides are updated at more regular intervals.
- The latest report was published in 2017, and the slides updated in April 2019. Welsh Ministers have a legal duty to publish a Future Trends report within 12 months of a National Assembly for Wales election, under the Well-being of Future Generations (Wales) Act 2015. The first Future Trends report was published in March 2017. The next one is due in 2021/22.

Our ambition as Welsh Government is to see the number of people able to enjoy speaking and using Welsh reach a million by 2050

Ein huchelgais ni fel Llywodraeth Cymru yw gweld miliwn o bobl yn gallu mwynhau siarad a defnyddio’r Gymraeg erbyn 2050.

A Wales Of Vibrant Culture & Thriving Welsh Language

"A society that promotes and protects culture, heritage and the Welsh language, and which encourages people to participate in the arts, sports and recreation"

Cymru â diwylliant bywiog lle mae'r Gymraeg yn ffynnu

"Cymdeithas sy'n hyrwyddo ac yn gwarchod diwylliant, treftadaeth a'r Gymraeg ac sy'n annog pobl i gyfranogi yn y celfyddydau, a chwaraeon a gweithgareddau hamdden"

Hear their blood drumming in your ears, pounding through your heart, bursting in your chest, that's the blood of Wales. That's your blood, red as the ancient book of dreams. Red as the rising flag of Merthyr. Red as the great wall of Gwalia.

Michael Sheen 27 Sept 2022

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