

Adroddiad am y canfyddiadau a
baratowyd gan Fieldwork i Gyngor
Celfyddydau Cymru:
i bennu data sylfaenol a gwerthuso
ymagwedd bresennol Cyngor
Celfyddydau Cymru tuag at gefnogi
gweithwyr creadigol proffesiynol yng
Nghymru

Adroddiad a baratowyd mewn partneriaeth ag
Ysgol Fusnes Caerdydd a WISERD, Prifysgol
Caerdydd

Chwefror 2016

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Atodiadau

- A Portread ystadegol o alwedigaethau diwylliannol yng Nghymru
- B Twrio'n ddyfnach – Ymchwil ansoddol

Rhagarweiniad

Wedi'i chomisiynu gan Gyngor Celfyddydau Cymru, mae'r astudiaeth ymchwil hon yn dilyn dadansoddiad mewnol a gynhaliwyd gan Gyngor Celfyddydau Cymru o'i gefnogaeth i weithwyr creadigol proffesiynol annibynnol sy'n gweithio yng Nghymru ar hyn o bryd. Yn sgil ystyriaeth gychwynnol o'i ganfyddiadau, dymuniad Cyngor Celfyddydau Cymru bellach yw mynd â chynllunio rhagddo a fydd yn tanategu ei nod cyffredinol 'i ddatblygu cronfa artistiaid yng Nghymru sy'n wytnach ac sy'n perfformio'n well.¹

Mae Cyngor Celfyddydau Cymru wedi adnabod dulliau y mae'n bwriadu eu defnyddio i weithio tuag at y nod, yn benodol:

- gwella'r ffyrdd y mae'n cefnogi unigolion drwy roi grantiau, adnoddau gwybodaeth a mentrau strategol
- datblygu doniau newydd a meithrin artistiaid a gydnabyddir yn rhyngwladol
- dathlu ac amlygu ymarfer gweithwyr creadigol proffesiynol sy'n gwneud gwaith yng Nghymru.

Mae'r nod hwn wedi'i ymgorffori yn nogfen strategaeth Cyngor Celfyddydau Cymru, Ysbrydoli... Ein Strategaeth Greadigol ar gyfer Creadigrwydd a'r Celfyddydau 2014 - 2019. Tri chonglfaen Ysbrydoli yw gwneud, cyrraedd a chynnal. Mae Cyngor Celfyddydau Cymru'n ymrwymedig i adnabod ffyrdd y gall artistiaid gael eu cefnogi i fyw a gwneud eu gwaith yng Nghymru. Rhan annatod o Ysbrydoli yw'r uchelgais i ddatblygu ymhellach gynaliadwyedd gyrfaoedd creadigol yng Nghymru. Mae comisiynu'r corff ymchwil yma'n cyfrannu'n ddi-os i hwyluso'r uchelgais hwn.

Bwriad yr astudiaeth ymchwil hon felly oedd ystyried a phennu data sylfaenol pellach y mae nodau strategol Cyngor Celfyddydau Cymru wedi'u gwreiddio ynddynt a gellir mesur polisiâu a chamau gweithredu dilynol yn eu herbyn.

Wrth ymdrechu i fapio a diffinio data sylfaenol, mae'r adroddiad hwn yn braslunio natur y seilwaith artistig yng Nghymru. Mae'n amlinellu'r gefnogaeth bresennol a'r bylchau a welir yn y ddarpariaeth ac mae'n ystyried cynaliadwyedd gyrfaoedd creadigol. Wrth ystyried sut gellir mesur datblygu polisi a chymorth Cyngor Celfyddydau Cymru yn y dyfodol, mae'r adroddiad hwn yn diffinio'r heriau wrth ymgymryd ag ymarfer artistig a gyrfaoedd creadigol a'u cynnal yng Nghymru. Mae'n adnabod camau gweithredu posibl i liniaru rhai o'r heriau hyn ac mae'n awgrymu methodoleg ar gyfer casglu setiau data cymharol i'r blynnyddoedd a ddaw.

Cyflwynir yr adroddiad mewn gwahanol adrannau. Mae pob adran yn cynnwys elfen wahanol o ymchwil ac adolygu. Mae mapio seilwaith, dadansoddi meintiol, ystyriaeth o ddata sylfaenol sydd eisoes ar gael ac ymchwil ansoddol i gyd yn elfennau sy'n cyfrannu i drywydd

¹ Fel a nodir gan grŵp Prosiect Artistiaid Unigol mewnol Cyngor Celfyddydau Cymru yn y gwahoddiad i dendro.

cyffredinol ymholiad yr ymchwil. Gyda'i gilydd mae'r canfyddiadau'n cynrychioli ystyriaeth gynhwysfawr o ymagwedd bresennol Cyngor Celfyddydau Cymru tuag at gefnogi gweithwyr creadigol proffesiynol yng Nghymru. Deillia'r argymhellion terfynol o'r canfyddiadau.

Mae Atodiad A, Portread ystadegol o alwedigaethau creadigol yng Nghymru, wedi cael ei gasglu gan Rhys Davies, Cymrodor Ymchwil ym Mhrifysgol Caerdydd.

Mae Atodiad B, Twrio'n ddyfnach - Ymchwil ansoddol, yn cyflwyno canfyddiadau ymchwil grŵp ac un i un helaeth dan arweiniad Dr Dimitrinka Stoyanova Russell, Darlithydd mewn Rheoli Adnoddau Dynol yn Ysgol Fusnes Caerdydd.

Mae Fieldwork wedi arwain ar yr agweddau eraill ar yr adroddiad gan hwyluso, cefnogi a chyfrannu i waith Rhys a Dimitrinka drwy gydol cyfnodau eu hymchwil.

Chwefror 2016

Crynodeb Gweithredol

Briff

Mae'r corff ymchwil hwn yn tynnu ar sawl ffynhonnell wybodaeth a dadansoddi y gellid ymchwilio cryn dipyn ymhellach i bob un. Gofynion y briff ar gyfer y corff ymchwil ac adolygu hwn oedd:

- ymgymryd â dadansoddi natur y seilwaith artistig yng Nghymru
- mapio'r gefnogaeth sydd eisoes ar gael ac adnabod bylchau yn y ddarpariaeth
- diffinio llwyddiant yn y dyfodol wrth ddatblygu a chefnogi ymarfer artistig
- datblygu data sylfaenol ynglŷn â chynaliadwyedd ymarfer unigol
- sefydlu mecanwaith i gasglu a gwerthuso data i'r blynyddoedd a ddaw.

Mae ehangder sylweddol y briff wedi'n harwain i adolygu a dadansoddi meysydd ymchwil penodol i wahanol raddau. Er enghraifft, mae adran 6. Twrio'n Ddyfnach - Ymchwil Ansoddol yn datgelu data manwl ac addysgiadol; fodd bynnag, corff ymchwil sydd heb gyrraedd ei benllanw eto yw hwn. Yn fuddiol ddigon, mae adran 5. Seilwaith, rhwydweithiau a chysylltedd artistig yn mapio rhwydweithiau daearyddol a ffurfiau ar gelfyddyd ac yn ystyried yr elfennau sy'n cyfrannu i seilwaith. Nid yw'n ceisio rhoi manylion y mecanweithiau cymorth y mae ymarferwyr unigol yn dod o hyd iddynt ac yn eu creu er mwyn cynnal eu gwaith.

Mae perygl mai tasg anhylaw ac annhebygol yw mesur tymheredd carfan creadigol cenedl gyfan. Trwy gyfuniad o ddadansoddiad meintiol sylweddol, ymchwil ansoddol ac adolygu data sydd eisoes ar gael, mae'r adroddiad hwn yn cyflwyno canfyddiadau pwrpasol y gellir gwreiddio amcanion Cyngor Celfyddydau Cymru ynddynt a mesur data yn eu herbyn yn y dyfodol.

Adroddiad

Mae'r adroddiad yn dechrau gyda dadansoddiad ystadegol cynhwysfawr o'r rheini sy'n gweithio mewn diwydiannau diwylliannol yng Nghymru. Gan weithio gyda data'r llywodraeth o'r Arolwg Blynyddol o'r Boblogaeth, mae adran 3. Portread ystadegol o alwedigaethau diwylliannol yng Nghymru yn cyflwyno braslun o nifer yr unigolion sy'n gweithio mewn proffesiynau creadigol penodol. Yn dilyn hyn, mae adran 4. Data gweithwyr creadigol proffesiynol yn adolygu'r gwahanol fathau o ymarfer creadigol sydd yng nghylch gwaith presennol Cyngor Celfyddydau Cymru gan ddadansoddi'r ffigurau sy'n gysylltiedig ag unigolion sydd wedi elwa ar gefnogaeth y Cyngor dros gyfnod o ddeng mlynedd. Gyda'i gilydd, mae'r adrannau hyn yn cynnig data sylfaenol sylweddol y gellir mesur canfyddiadau ymchwil yn y dyfodol yn eu herbyn.

Mae adran 5. Seilwaith, rhwydweithiau a chysylltedd artistig yn mapio seilwaith y celfyddydau yng Nghymru. Mae'n cydnabod mai tirwedd gyfnewidiol yw hon ond yn adnabod y mathau o

ddarpariaeth sy'n cefnogi, neu a allai gefnogi, unigolion sy'n gweithio yn y celfyddydau a'r sector creadigol i barhau eu hymarfer. Mae rhwydweithiau ffurfiol ac anffurfiol yn hanfodol i'r seilwaith wrth gefn; eto, mae'r rheini'n newid gan roi gwahanol raddau o gefnogaeth a chysylltedd.

Bu llawer o ymarferwyr a gweithwyr creadigol proffesiynol unigol yn cyfrannu i'r canfyddiadau a nodir yn adran 6. Twrio'n ddyfnach - Ymchwil ansoddol. Rydym yn hynod werthfawrogol o amser a diddordeb pawb a'i barodrwydd i rannu. Bu'r maes ymchwil hwn yn esgor ar dalpiau cyfoethog a hollbwysig o brofiad a gwybodaeth. Mae'r data sydd wedi'u casglu a'u hadolygu yma'n dilysu'r ystyr a thybiaethau a dynnwyd o ymchwil ddesg.

Mae adran 7. Arolygu o flwyddyn i flwyddyn yn ystyried pa ddata y byddai'n berthnasol i Gyngor Celfyddydau Cymru barhau i'w casglu yn y blynyddoedd a ddaw gan awgrymu'r fethodoleg i wneud hynny. Yna, cynigir argymhellion yn adran 8. Mae'r holl argymhellion yn cael eu tynnu'n uniongyrchol o ganfyddiadau ymchwil ddadansoddol ac o'r ymchwil dystiolaethol. Mae llawer o'r argymhellion yn adeiladu ar bolisi sydd eisoes yn ei le; mae eraill yn awgrymu llwybrau amgen neu newydd o ddatblygu cefnogaeth i sector y celfyddydau.

Canfyddiadau

Yn gyffredinol, yr hyn mae'r ymchwil yn ei amlinellu yw darlun o sector creadigol diwyd ac ymrwymedig.

Fodd bynnag, gall galwadau gwleidyddol-gymdeithasol canfyddedig ystumio'r ymrwymiad hwn. Coledir y farn gan rai fod ymdeimlad cynhenid â chyfrifoldeb cymdeithasol gan lawer o unigolion sy'n ymrwymedig i waith creadigol. Weithiau, gall disgwyliadau polisi cyhoeddus roi pwysau ar weithwyr creadigol proffesiynol unigol sy'n teimlo straen wrth orfod darparu gwaith sy'n cydymffurfio â gorchmynion polisi penodol yn hytrach na bod yn rhydd o ran eu dyfeisio ac allbwn creadigol – allbwn a all yn hawdd fynd rhagddo i gyfrannu i amcanion polisi, heb orfod cydymffurfio'n gyntaf â chanllawiau sydd wedi'u penderfynu ymlaen llaw. Mae ffactorau megis blaenoriaethu cefnogaeth i gyflogaeth neu waith prosiect mewn rhannau penodol o'r wlad, neu nodi demograffeg y gynulleidfa y mae'n rhaid ei chyrraedd drwy brosiect a ariennir yn gyhoeddus, yn cyfrannu'n sylweddol i baramedrau a chyflawni menter greadigol. Efallai fod achos i gyrff cyhoeddus sy'n gyfrifol am ddsbarthu cyllid cyhoeddus drafod yn fwy ag ymarferwyr ynglŷn â sut mae ymarfer yn cyfrannu at bolisi cymdeithasol. Gall trafodaeth o'r fath dymheru'r hyn y gellir ei weld fel meini prawf cyfarwyddol.

Mae ffactorau sy'n ymwneud â daearyddiaeth, seilwaith a gwelededd hefyd yn cyfuno mewn ffordd andwyol. Her go iawn yw materion ymarferol fel trafndiaeth gyhoeddus gyfyngedig neu ddiffyg rhwydweithiau proffesiynol sy'n effeithio ar symudedd ymarferwyr creadigol. Mae tystiolaeth yr ymchwil yn datgelu bod yr ymdeimlad hwn â bod yn anghysbell a heb gysylltiad, yn ogystal â phryderon am welededd gwaith, yn effeithio ar ardaloedd yng ngogledd Cymru'n enwedig.

Gyda rhai cyfleoedd yn cael eu cyfyngu gan y ffactorau hyn, mae yna ddyfnder yn y broses greadigol sy'n mynd ar goll. Nid yw argraffiadau o ymarfer creadigol yn gorfod cyrraedd meini prawf penodol neu ateb rheidrwydd cymdeithasol yn hybu syniadaeth, syniadau a doniau

newydd. Wrth ailystyried sut mae polisi gwleidyddol yn cael ei drosi i ariannu'r celfyddydau'n gyhoeddus, gellid gwrthbwysu rhai o'r ffactorau hyn a gwella'r cymhelliad i ymarferwyr creadigol.

Yn y bôn, byddai diffiniad eglurach o weithwyr creadigol proffesiynol yng nghyd-destun y diwydiannau creadigol o fudd. Clywir y gri bod drysu rhwng celfyddyd a diwydiant a bod gweithgarwch artistig yn cael ei wasgu i rywbeth mor ddiriaethol â gyrfa. Mae artistiaid yn sicr yn teimlo bod ganddynt alwedigaeth, ond nid gyrfa o anghenraid. Hefyd, ceir cred ddwys bod celfyddyd o'i hanfod yn meithrin ac yn cyfrannu'n sylfaenol i gymdeithas.

Mae unigolion yn dilyn galwedigaethau creadigol o ddewis. Heb os, mae'n heriol i'r mwyafrif gynnal bywoliaeth a datblygu ymarfer creadigol. Dengys ymchwil feintiol ac ansoddol fod lefel y tâl at ei gilydd yn isel. Mae unigolion sy'n llwyddo i gynnal bywoliaeth yn gwneud hynny drwy angerdd, argyhoeddiad, ymdeimlad â chyfrifoldeb cymdeithasol, creadigrwydd cynhenid ac, yn aml, gefnogaeth breifat. Mae ymchwil yn tynnu sylw at y diwylliant presennol lle nad yw artistiaid yn cael eu talu neu'u talu'n ddigonol. Fel cenedl sydd fel pe bai'n arddel gwerthfawrogiad o gyfraniad creadigol ac artistig ac awydd amdano, nid fel hyn y dylai fod.

Mae angen rhoi sylw i unigolion. Unigolion sy'n cefnogi sefydliadau. Ymarferwyr unigol sy'n rhoi sylwedd i sefydliadau a chyrrff cyhoeddus. Byddai atgoffa ein hunain mai o unigolion y mae cymunedau creadigol a chyfraniadau creadigol yn deillio yn gwreiddio gweithredu mewn pridd ffrwythlon.

Mae angen rhoi sylw i rwydweithiau ac i gefnogi mwy o gysylltedd. Ceir seilwaith sefydliadau lle y byddai modd gwella eu hymgysylltiad â hyn ond, gellid dadlau, y mae eu capasiti wedi'i orestyn. Gellid yn hawdd atgyfnerthu'r hyn sydd efallai ar hyn o bryd yn seilwaith eithaf toredig. Mae buddiannau ar draws y sectorau ac awydd i ymgysylltu ond fe ymddengys nad oes digon o gapasiti o fewn sefydliadau i flaenoriaethu'r maes llafur hwn. Byddai broceru a chefnogi cysylltedd dros gyfnod hirach yn cynnal sefydliadau ac unigolion.

Mae atebolrwydd wrth wario arian cyhoeddus yn hanfodol. Hanfodol hefyd yw credu mewn gweithwyr creadigol proffesiynol profedig a phrofiadol er mwyn symud uchelgais creadigol ein gwlad rhagddo. Mae unigolion yn aml yn mentro popeth i wneud lles i gymuned ehangach. Byddai mwy o gydnabyddiaeth gan gyrff a sefydliadau cyhoeddus fod risg yn rhan o greadigrwydd ac o symud ymlaen yn fuddiol.

Mater allweddol arall yw symudedd. Gall bywoliaethau creadigol fod yn gyfystyr â gyrfaoedd portffolio. Mae cyfleoedd â chyflog a thymor byr yn gyfyngedig. Mae'n rhaid i bobl deithio, o swydd i swydd ac ar draws ffiniau sectoraidd a daearyddol. Yn aml, bydd pobl yn dewis symud i Gymru. Mae galluogi mynediad i gyfleoedd a chydweithredu posibl ledled y wlad a thu hwnt yn hanfodol er mwyn cadw doniau yma. Byddai hyrwyddo ein hymarferwyr creadigol yn fwy yn y DU ac yn rhyngwladol hefyd yn helpu i fapio cyfleoedd a bywoliaethau ymhellach.

Ymrwymiad yw sbardun sylfaenol parhad ymarfer artistig, i unigolion. Mae ymrwymiad a chred yn yr alwedigaeth yn aml yn cynnal ymarfer, yn groes i'r ods fe ymddengys. Mae unigolion yn datblygu ac yn cynnal bywydau creadigol drwy'r ffyrdd mwyaf dyfeisgar. Meini clo yw cydgefngogaeth a chymorth gan sefydliadau yn natblygiad parhaus ymarfer creadigol.

Mae cefnogaeth sy'n cael ei siapio a'i darparu drwy Gyngor Celfyddydau Cymru yn cael ei gwerthfawrogi gan y sector. Yn aml, rhoddir gwerth ar y rhyngweithredoedd unigol sy'n cyfrannu i'r gefnogaeth hon. Byddai cydnabod arloesi beunyddiol y sector ac eirioli'n fwy dros ei ymrwymiad a'i gyfraniad i gymdeithas yn ychwanegu at y gefnogaeth hon ymhellach. Mae'n debygol bod cydnabyddiaeth ac eiriolaeth o'r fath yn bodoli ar lefel unigolion ond byddai hyrwyddo hyn yn gyhoeddus ac ar lefel sefydliadol yn gwneud gwahaniaeth pendant i ymarferwyr.

Sut olwg allai fod ar llwyddiant yn y dyfodol?

Mynegir llawer o ddyheadau Cyngor Celfyddydau Cymru yn Ysbrydoli... Ein Strategaeth ar gyfer y Celfyddydau yng Nghymru. Mae'r rhain yn cynnwys:

“All pysgod sy'n nofio mewn dŵr afiach ddim bod yn iach. Mae angen amgylchedd cefnogol ar artistiaid a sefydliadau celfyddydol er mwyn ffynnu. Fe wnawn ni chwarae rhan fwy eglur a mwy entrepreneuraidd yn y gwaith o adnabod, meithrin a hybu doniau creadigol gorau'r wlad, mewn celfyddydau, cyfryngau a gwaith rhyngdisgyblaethol o bob math.”

Ac “...os bydd arddangos yn rhyngwladol yn agwedd amlycach yng ngwaith creadigol Cymru, bydd angen i ni sicrhau bod ein strwythurau cefnogol yn cynhyrchu gwaith y gellir ei gymharu â'r gwaith rhyngwladol gorau.”

Uchelgeisiau pwysig yw'r rhain. Ym mhair creadigrwydd a helbulon economeg y sector cyhoeddus, mae siâp a hyd a lled llwyddiant yn y dyfodol yn anodd eu rhagweld. Fodd bynnag, ceir agweddau ymarferol ar fywydau gwaith yn ogystal ag ar gyfeiriad y daith lle gellir gweld y cysylltiadau rhwng disgywiliadau ac amgylchedd ehangach byd y celfyddydau yn haws. Ceir meysydd lle gall Cyngor Celfyddydau Cymru flaenoriaethu ei gefnogaeth a'i gamau gweithredu'n glir. Rydym wedi ceisio ymdrin â llawer o'r rheini drwy'r argymhellion yn adran 8.

Dylai llwyddiant yn y dyfodol fod yn ecoleg broffesiynol fan leiaf lle mae gweithwyr creadigol proffesiynol ac ymarferwyr unigol:

- Yn credu bod eu bywoliaeth wedi gwella, gyda llai o ddibyniaeth ar incwm o gyflogaeth nad yw'n gysylltiedig â'r celfyddydau (gweler argymhellion 4. a 5.)
- Yn cael cyfleoedd helaethach i werthu neu fynd â'u gwaith y tu allan i Gymru, gan gyfuno gweithgarwch ehangach yn y DU ac yn rhyngwladol â chymysgfa gyfoethog o greadigrwydd a chyrraedd y cyhoedd gartref (gweler argymhelliad 12.)
- Yn gallu sicrhau'r adnoddau a'r cysylltiadau sydd eu hangen i ddatblygu a gwireddu'n well y gwaith gorau y gallant ei greu (gweler argymhellion 1. 2. 3. a 6.)
- Yn gallu elwa ar lefelau buddsoddi sy'n cymharu â rhai eu cymheiriaid yn rhannau eraill o'r DU (gweler argymhellion 2. a 5.)

- Yn credu bod eu gwaith a natur eu galwedigaeth yn cael eu deall yn well gan asiantaethau a sefydliadau datblygu cyhoeddus (gweler argymhellion 11. 13. a 14.)
- Yn cael gwell mynediad i gefnogaeth a mentora proffesiynol drwy rwydweithiau sy'n para'n hir a chyfleoedd tymor byrrach sy'n seiliedig ar dasgau neu ddatblygu gyrfa (gweler argymhellion 7. 8. 9. a 10.).

Dylai ecoleg ehangach y celfyddydau weld:

- Cyfran uwch o raddedigion ac artistiaid ar ddechrau eu gyrfaedd sy'n astudio yng Nghymru'n gallu datblygu a pharhau eu bywydau gwaith yng Nghymru (gweler argymhellion 6. 7. a 10.)
- Synergedd cyfoethocach rhwng bywydau gwaith gweithwyr creadigol proffesiynol a phrofiadol ac ymarferwyr ar ddechrau eu gyrfaedd (gweler argymhellion 7. a 9.)
- Gwerthfawrogiad ehangach gan y cyhoedd o'r celfyddydau a'r cyfraniad y mae ymarferwyr unigol yn ei wneud i dirwedd ddiwylliannol amrywiol (gweler argymhellion 4. 11. a 12.).

Portread ystadegol o alwedigaethau diwylliannol yng Nghymru

Crynodeb o'r adran

Mae'r adran hon yn disgrifio'r fethodoleg y tu ôl i'r portread ystadegol o alwedigaethau diwylliannol yng Nghymru gan dynnu sylw at rai o'i brif ganfyddiadau. Cyflwynir y portread ystadegol cyflawn yn Atodiad A.

Prif ffynhonnell y data ar gyfer y portread oedd yr Arolwg Blynyddol o'r Boblogaeth (ABB)². Mae data'r ABB yn cynnwys gwybodaeth a gesglir drwy'r Arolwg chwarterol o Lafurlu'r DU (ALI) ac arolygon ategol gan yr ABB a gynhelir i ganiatáu dadansoddiad rhanbarthol manylach nag y byddai'n bosibl fel arall. Yr arolwg rheolaidd mwyaf o gartrefi yn y DU yw'r ALI, sy'n casglu gwybodaeth am nodweddion personol, strwythur yr aelwyd, gweithgarwch economaidd, iechyd, addysg a hyfforddiant ac enillion. Ymysg y rheini sydd mewn gwaith, cesglir gwybodaeth fanwl am swyddi a ddelir gan gynnwys galwedigaeth, oriau sy'n cael eu gweithio, enillion a statws contractiol.

Dangosir data ar alwedigaethau creadigol dethol gan ddefnyddio codau'r Dosbarthiad Galwedigaethol Safonol. Mae'r portread yn cynnwys nifer o godau galwedigaethol sy'n ychwanegol at gylch gwaith uniongyrchol Cyngor Celfyddydau Cymru. Mae'r rhain wedi cael eu cynnwys i roi ymdeimlad ehangach â sut mae galwedigaethau celfyddydol yn cymharu â'r economi greadigol ehangach, e.e. sut mae bywoliaeth cerddor yn cymharu â bywoliaeth pensaer.

Er gwaethaf ei faint, er mwyn darparu gwybodaeth am bobl yng Nghymru sydd mewn galwedigaethau creadigol, bu'n rhaid cyfuno data o'r ABB dros gyfnod o ddeng mlynedd (2005 hyd at 2014). Er mwyn amlygu gwybodaeth am sut mae Cymru'n cymharu â rhannau eraill o'r DU, mae'r portread yn darparu gwybodaeth ar gyfer yr ardaloedd daearyddol canlynol:

- Cymru
- Llundain a De-ddwyrain Lloegr (LIDDdLI)
- Gweddill y Deyrnas Unedig (Gweddill)

ac yn cynnwys colofn sydd wedyn yn darparu'r cyfanswm i'r Deyrnas Unedig.

Mae Tabl 3.1 yn cyflwyno gwybodaeth am faint a chyfansoddiad y galwedigaethau diwylliannol hynny yng Nghymru a ddedolwyd i'w cynnwys yn y dadansoddiad. Mae'r tabl yn cyfeirio at bobl sy'n cael eu cyflogi mewn galwedigaethau diwylliannol naill ai fel eu prif

² Cynhyrchir y data o'r Arolwg Blynyddol o'r Boblogaeth yn yr adran hon gan y Swyddfa Ystadegau Cenedlaethol a cheir mynediad iddo drwy drwydded arbennig gan Archif Data'r DU, Prifysgol Essex, Colchester. Nid yw'r un o'r sefydliadau hyn yn gyfrifol am y dadansoddi na'r dehongli a wneir fan hyn.

swydd neu fel ail swydd. Yn gyntaf, gellir gweld yng Nghymru fod 2.1% o'r bobl hynny sydd mewn gwaith yn gweithio mewn un o'r galwedigaethau diwylliannol hyn. Gellir gweld bod y ffigwr hwn yn llai na'r amcangyfrif ar gyfer y DU yn ei chrynswth (2.9%). Fodd bynnag, gellir priodoli hyn yn bennaf i'r crynodiad cymharol o weithgarwch diwylliannol yn Llundain a de-ddwyrain Lloegr lle mae'r galwedigaethau hyn yn cyfrif am 4.4% o'r rheini sydd mewn gwaith, mwy na dwywaith y lefel a nodir yng Nghymru.

Tabl 3.1

Maint a chyfansoddiad y galwedigaethau diwylliannol yng Nghymru a ddetholwyd i'w cynnwys

	Cymru	LIDDdLI	Gweddill	Cyfanswm
Cyfanswm Galwedigaethau Diwylliannol	2.1	4.4	2.3	2.9
Sy'n cynnwys: (codau SOC2010)				
2431 Penseiri	4.8	6.4	6.2	6.2
2452 Archifwyr	2.2	1.4	1.3	1.3
2471 Newyddiadurwyr	6.4	11.3	6.3	8.4
3121 Technegwyr Pensaernïol	3.2	1.9	3.3	2.7
3411 Artistiaid	6.5	5.6	5.1	5.4
3412 Awduron a Chyfieithwyr	9.0	10.3	7.9	8.9
3413 Actorion, Diddanwyr a Chyflwynwyr	7.6	6.5	5.6	6.0
3414 Dawnsuwr a Choreograffwyr	<1	<1	1.4	1.2
3415 Cerddorion	5.7	6.3	5.8	6.0
3416 Swyddogion Celfyddydau, Cynhyrchwyr a Chyfarwyddwyr	9.8	12.9	6.7	9.4
3417 Ffotograffwyr, Clyweledol a Darlledwyr	8.8	9.0	9.0	9.0
3421 Dylunwyr Graffig	9.7	10.7	12.3	11.5
3422 Dylunwyr Cynnyrch, Dillad a Chysylltiedig	5.6	7.6	7.2	7.3
5211 Gofaint a Gweithwyr Efail	1.2	<1	<1	0.7
5411 Gwehyddwyr a Gwewyr	<1	<1	<1	0.4
5412 Clustogwyr	3.4	<1	2.9	2.1
5423 Gorffenwyr Printiau	1.9	1.6	2.8	2.3
5441 Gwneuthurwyr Gwydr a Cherameg	2.0	<1	2.4	1.7
5442 Seiri Dodrefn	5.9	2.8	6.9	5.2
5449 Masnachau Sgilliedig Eraill	5.6	2.7	5.6	4.4
Cyfanswm	100	100	100	100

Wrth ymgymryd â'r dadansoddiad ar sail yr ABB, cydnabyddir na fydd 'ciplun' o'r fath o weithgarwch y farchnad lafur yn cyfrif yn llawn am y profiadau deinamig a simsan yn aml o'r farchnad lafur sy'n dod i ran y rheini sydd mewn galwedigaethau diwylliannol. Fodd bynnag,

gwerth y dadansoddiad yw ei bod yn bosibl, drwy ddefnyddio ffynhonnell ddata unigol, ystyried:

- Sut mae profiadau'r rheini mewn gwahanol alwedigaethau diwylliannol o'r farchnad lafur yn amrywio?
- Pa grwpiau sydd i'w gweld yn amlygu'r anfantais fwyaf?
- A yw profiadau'r rheini sydd mewn galwedigaethau diwylliannol yng Nghymru'n wahanol o'u cymharu â'r rheini mewn mannau eraill yn y Deyrnas Unedig?

Mae'r dadansoddiad o ddata'r ABB yn datgelu bod:

- Y rheini a gyflogir mewn galwedigaethau diwylliannol yng Nghymru ar gyfartaledd ychydig yn hŷn na'r rheini sy'n gweithio mewn mannau eraill yn y DU. Mae'r rheini a gyflogir fel Penseiri, Artistiaid, Awduron a Chyfieithwyr, Actorion, Diddanwyr a Chyflwynwyr a Cherddorion yn fwy tebygol o fod dros 65 oed o'u cymharu â gweddill y DU
- O ran meddu ar gymwysterau Addysg Uwch (AU), mae'r rheini mewn galwedigaethau diwylliannol yng Nghymru yn dangos cyrhaeddiad sydd yn aml ar yr un lefel â'r gweithlu hynod gymwys at ei gilydd a welir yn Llundain a de-ddwyrain Lloegr. Mae'r rheini mewn galwedigaethau diwylliannol yng Nghymru yn dangos y lefelau uchaf o addysg a hyfforddiant sy'n gysylltiedig â'u swyddi
- Ar draws y DU, digon tebyg yw patrymau dal sawl swydd ymysg y rheini sy'n gweithio mewn galwedigaethau diwylliannol fel eu prif swydd. Mae galwedigaethau diwylliannol a ddelir fel ail swydd yn ganran is o'r holl swyddi diwylliannol yn Llundain a de-ddwyrain Lloegr o'u cymharu â mannau eraill
- Mae bron un ym mhob pedwar o weithwyr mewn galwedigaethau diwylliannol yng Nghymru yn cael ei gyflogi yn y sector cyhoeddus, tua dwywaith y lefel a welwyd mewn ardaloedd eraill. Ymddengys felly fod y sector cyhoeddus yng Nghymru yn ffynhonnell waith gymharol bwysig i'r rheini mewn galwedigaethau diwylliannol
- Nid oes fawr o wahaniaeth o ran nifer yr achosion o gyflogaeth annodweddiadol (hunangyflogaeth ynghyd â gweithwyr ar gontractau nad ydynt yn barhaol) o fewn galwedigaethau diwylliannol ar draws y DU
- Y rheini sy'n gweithio mewn galwedigaethau diwylliannol yn Llundain a de-ddwyrain Lloegr sy'n gweithio'r oriau hiraf o ran eu prif swyddi (37 awr yr wythnos) ac ail swyddi (15 awr yr wythnos)
- Yn gyffredinol, mae lefelau gweithio oriau gostyngol mewn galwedigaethau diwylliannol yn debyg yng Nghymru o'u cymharu â rhannau eraill o'r DU. Fodd bynnag, ymhlith y 5 galwedigaeth ddiwylliannol sy'n dangos y graddfeydd uchaf o weithio oriau gostyngol yn y DU (Actorion, Cerddorion, Artistiaid, Awduron a Newyddiadurwyr), mae nifer yr achosion yng Nghymru yn uwch ar gyfer pob un

- Yng Nghymru, mae Newyddiadurwyr, Actorion a Swyddogion Celfyddydau, Cynhyrchwyr a Chyfarwyddwyr i'w gweld yn fwy tebygol o fod yn chwilio am swydd newydd neu ychwanegol o'u cymharu â'u cymheiriaid mewn ardaloedd eraill yn y DU
- Mae Newyddiadurwyr a Swyddogion Celfyddydau, Cynhyrchwyr a Chyfarwyddwyr yng Nghymru yn dangos lefelau uchel o gyflogaeth ran-amser o'u cymharu â'u cymheiriaid mewn mannau eraill yn y DU, gyda Swyddogion Celfyddydau'n fwy tebygol o ddangos eu bod yn gweithio'n rhan-amser oherwydd na fedrent gael hyd i swydd lawn-amser. Mae newyddiadurwyr yng Nghymru hefyd yn fwy tebygol o adrodd yr hoffent weithio oriau hirach.

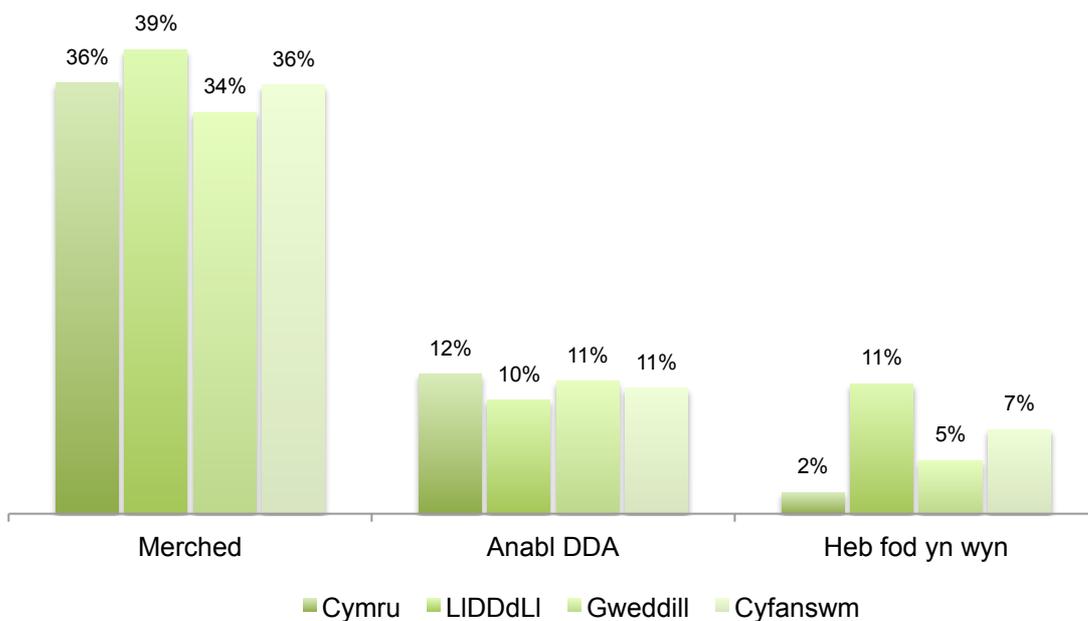
Siartiau

Bwriedir y siartiau hyn i roi blas o rai o'r canfyddiadau yn yr adroddiad ystadegol.

Siart 3.1

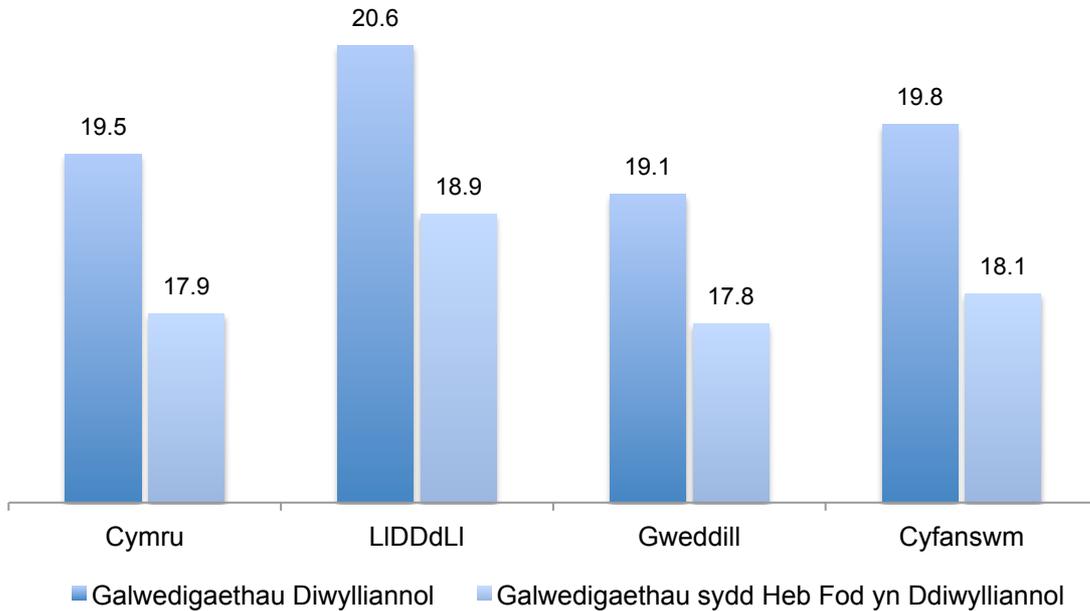
Merched, Anabl DDA a Heb fod yn wyn

% fel cyfanswm y rheini a gyflogir mewn galwedigaethau diwylliannol



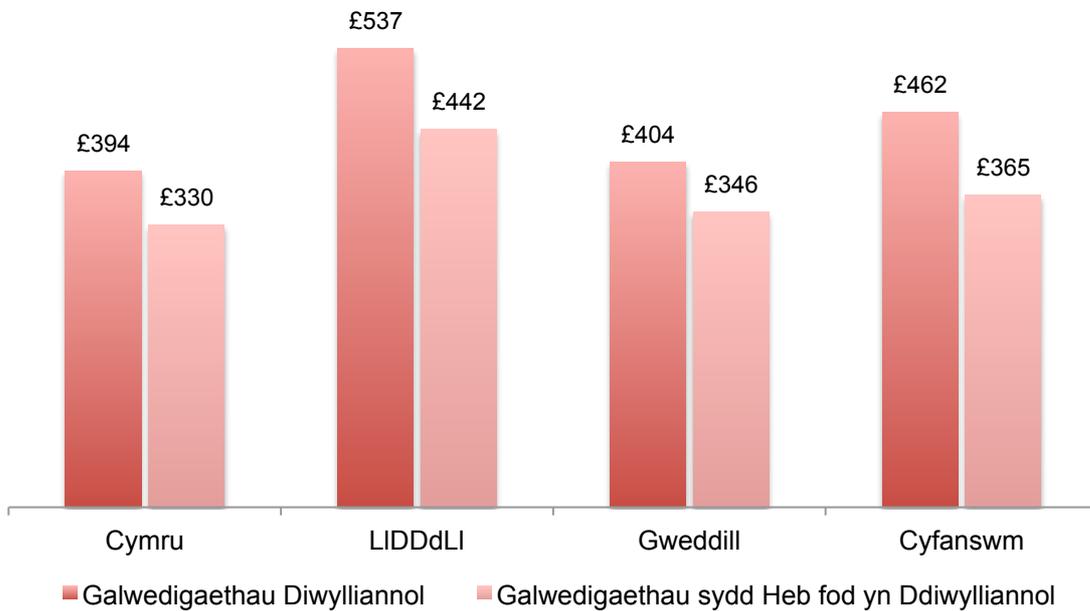
Siart 3.2

Oedran pryd y cwblhawyd Addysg Lawn-amser



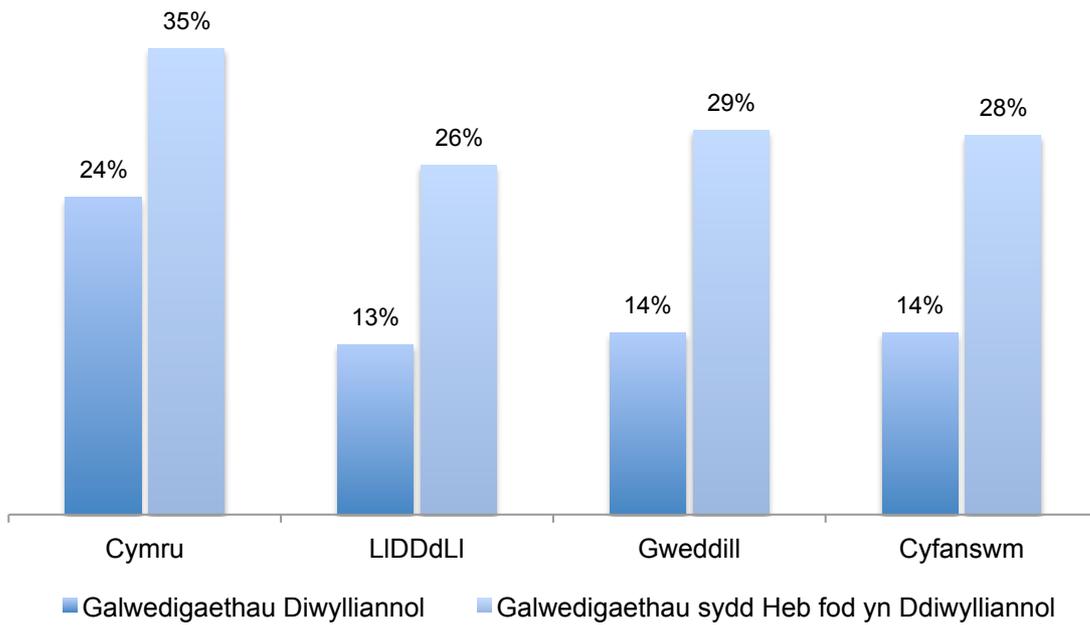
Siart 3.3

Cyflog Wythnosol Gros Canolrifol yn y Brif Swydd

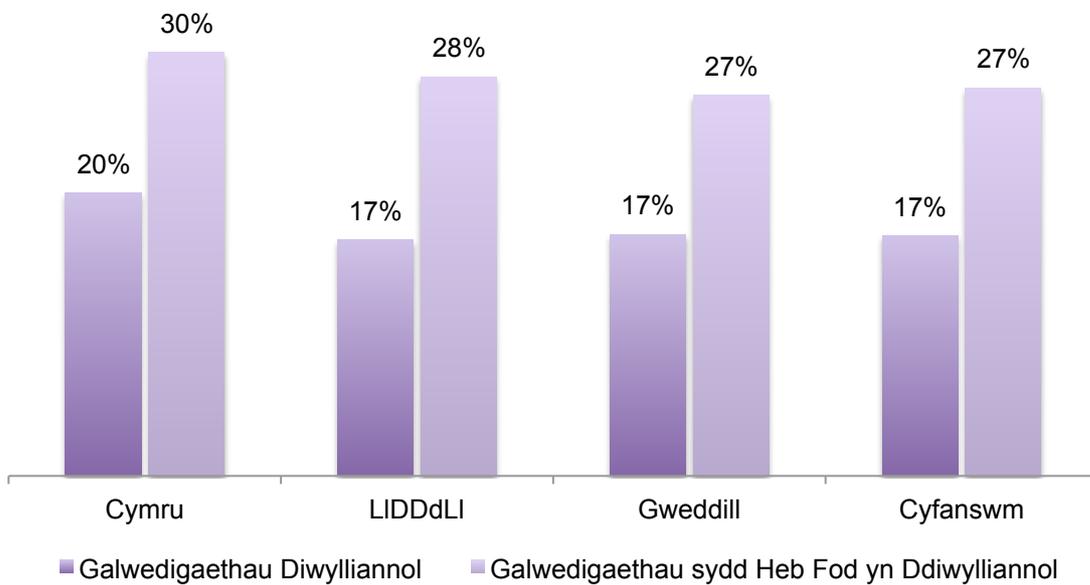


Noder: Mae'r enillion hyn yn adlewyrchu'r wythnos pryd y cynhaliwyd Arolwg y Llafurlu. Nid ydynt yn cynrychioli enillion wythnosol dros flwyddyn ac efallai mai am gyfnodau byr yn unig roedd pobl wedi'u cyflogi.

Siart 3.4
Cyflogaeth yn y Sector Cyhoeddus



Siart 3.5
Lefelau Datblygu Proffesiynol Parhaus yn y tri mis diwethaf



Data gweithwyr creadigol proffesiynol

Crynodeb o'r adran

Mae'r adran hon yn ymdrin â'r cwestiwn beth yw gweithiwr creadigol proffesiynol, yn rhoi ciplun o hyd a lled cyflogaeth yn y diwydiannau creadigol ac yn darparu data ar nifer y dyfarniadau a roddwyd i unigolion gan Gyngor Celfyddydau Cymru rhwng 2005/06 a 2014/15. A'i chymryd ar y cyd ag adran 3. Portread ystadegol o alwedigaethau diwylliannol yng Nghymru, mae'r adran hon yn cyfrannu i bennu set o ddata sylfaenol y gellir mesur arolygu yn y dyfodol yn ei herbyn.

Mae dadansoddiad o ddata dyfarniadau Cyngor Celfyddydau Cymru ar gyfer ei gynlluniau mynediad agored craidd yn adnabod grŵp o 1,185 o ymarferwyr a dderbyniodd gyfanswm o ychydig o dan £11 miliwn o gymorth ariannol yn ystod y deng mlynedd rhwng 2005//06 a 2014/15.

Mae galw cynyddol i sicrhau bod y cymorth ariannol ar gael a chododd nifer y ceisiadau a gyflwynwyd i Gyngor Celfyddydau Cymru yn sydyn yn 2013/14 a 2014/15. Am y tro cyntaf dros y pum mlynedd rhwng 2010/11 a 2014/15 gwrthodwyd canran uwch o geisiadau yn 2014/15 na chafodd eu cymeradwyo.

Ffynonellau data

Mae data o nifer o ffynonellau wedi cael eu defnyddio ar gyfer yr adran hon. Mae'r dadansoddiad desg wedi cael ei seilio'n bennaf ar ddata Cyngor Celfyddydau Cymru a Llywodraeth Cymru, gyda chyfeiriadau ychwanegol at Adran Diwylliant, Cyfryngau a Chwaraeon Llywodraeth y DU (DCMS) ac adroddiadau'r Cyngor Crefftau.

Diffinio gweithwyr creadigol proffesiynol

Yn anochel, ceir peth amrywiaeth yn y diffiniadau ar draws y llywodraeth a chyrrff a sefydliadau cyhoeddus wrth ddosbarthu gweithwyr creadigol proffesiynol i gategoriâu pendant. Wrth gasglu data'r llywodraeth, gall categoreiddio gynnwys llawer o alwedigaethau. I unigolion sy'n gweithio mewn ymarfer creadigol, bydd unrhyw ddiffiniadau'n frith o fân wahaniaethau.

Mae sectorau'r celfyddydau o fewn cylch gwaith Cyngor Celfyddydau Cymru fel a nodir ar ei wefan www.celf.cymru yn eang. Mae'r rhain yn cynnwys gwaith masnachol e.e. pantomeim; celfyddydau gwirfoddol, e.e. bandiau pres; marchnadoedd arbenigol, e.e. Theatr Wyddeleg; ac ymddangosiadau byrhoedlog, e.e. gosodweithiau sain a gweledol. Ar hyn o bryd, mae cylch gwaith Cyngor Celfyddydau Cymru'n ymestyn ymhell ac o'i hanfod yn agored i gael ei ddehongli mewn sawl ffordd.

Mae diffinio gweithwyr creadigol proffesiynol yn y cyd-destun hwn felly'n dibynnu ar hunan-gategoreiddio gan unigolion i ryw raddau. Fel y cyfryw, yn anochel, bydd unrhyw ddisgrifiadau diffiniol neu ddata a ddefnyddir mewn cysylltiad â gweithwyr creadigol proffesiynol yn symud rywfaint ac yn mynd yn niwlog braidd.

At ddibenion yr adroddiad hwn, ac mewn trafodaeth â chydweithwyr yng Nghyngor Celfyddydau Cymru, cydnabyddir mai unigolion sy'n gweithio ar lefel broffesiynol yn y celfyddydau y mae i'w gwaith ganlyniad diwylliannol yw gweithwyr creadigol proffesiynol, Mae hyn yn cynnwys artistiaid ac ymarferwyr ar draws yr holl ffurfiau ar gelfyddyd, curaduriaid, cynhyrchwyr creadigol ac entrepreneuriaid diwylliannol. Mae'n cwmpasu ymarferwyr unigol yn ogystal â'r rheini sydd â rolau creadigol, artistig ac sy'n ymwneud â chynnwys diwylliannol mewn sefydliadau.

Diffinnir creadigol fel 'gallu creu, newydd a gwreiddiol, dyfeisgar'. Defnyddir creadigol felly i angori dosbarthu a dadansoddi ac nid i'w cyfyngu.

Gweithwyr creadigol proffesiynol unigol o fewn cwmpas Cyngor Celfyddydau Cymru

Mae ystadegau Is-sector Blaenoriaeth Llywodraeth Cymru'n adnabod y nifer canlynol o bobl a gyflogir ac sy'n hunangyflogedig yn y diwydiannau creadigol:

Tabl 4.1
Cyflogaeth yn y Diwydiannau Creadigol yng Nghymru, 2014

Maes cyflogaeth	Cyflogeion	Hunan-gyflogedig	Miloedd
			Cyfanswm Cyflogaeth
Hysbysebu a Marchnata	2.7	*	3.3
Pensaernïaeth	2.6	0.7	3.3
Crefftau	*	*	*
Dylunio: Cynnyrch, Graffig a Ffasiwn	*	1.9	*
Ffilm, Teledu, Fideo, Radio a Ffotograffiaeth	4.5	3.1	7.6
TG, Meddalwedd a Gwasanaethau Cyfrifiadurol	10.9	3.4	14.3
Cyhoeddi	2.1	1.9	3.9
Amgueddfeydd, Oriolau a Llyfrgelloedd	3.5	*	3.6
Cerddoriaeth, Perfformio a'r Celfyddydau Gweledol	2.3	5.9	8.2
Wedi'u cyfuno	29.7	18.0	47.7

* yn dynodi bod maint y sampl yn rhy fach neu fod yr eitem o ddata'n ddadlennol

Gan gymryd y data yma a defnyddio'r canrannau sy'n ymwneud â dwysedd creadigol a ddefnyddir gan yr Adran dros Ddiwylliant, Cyfryngau a Chwaraeon yn ei ddadansoddiad manylach o'r diwydiannau creadigol, mae'n bosibl amcangyfrif nifer y bobl sy'n gweithio mewn gwahanol sectorau. Er enghraifft, mae defnyddio'r canrannau dwysedd creadigol yn

awgrymu bod rhwng 4,900 a 5,700 o bobl yn gweithio yn y sector Cerddoriaeth, Perfformio a Chelfyddydau Gweledol yn 2014.

Un o'r meysydd y mae'n anodd casglu data cyson amdano yw'r sector Crefftau. Yn wahanol i'r data yn nhabl 4.1 sy'n awgrymu cronfa fach iawn o bobl, bu adroddiad y Cyngor Crefftau *Making it in the 21st Century* (2004) yn amcangyfrif bod 32,000 o wneuthurwyr yn cael eu cyflogi yng Nghymru a Lloegr gan nodi bod 8% ohonynt yn byw yng Nghymru - sef oddeutu 2,500.

Ceisiodd cyhoeddiad diweddarach y Cyngor Crefftau *Measuring the Craft Economy* (2014) fwrw golwg ehangach ar effaith y sector crefftau. Roedd yn asesu nifer y bobl oedd yn gweithio mewn busnesau crefft ynghyd â'r unigolion hynny oedd yn gweithio mewn galwedigaethau crefft y tu allan i'r diwydiannau crefft. Nododd yr adroddiad fod 26% o gyflogaeth grefft yng Nghymru mewn diwydiannau crefft, 5% o fewn is-sectorau eraill o'r diwydiannau creadigol a 69% o fewn diwydiannau sydd heb fod yn greadigol. Cyfanswm y gyflogaeth dros y tri maes i gyd oedd 4,500.

Rhaid i'r ymagwedd waelodol gydnabod bod pennu union nifer y gweithwyr creadigol proffesiynol sy'n gweithio yng Nghymru bob amser yn mynd i fod yn anodd. Yn ogystal â chost a her cael gwybodaeth gan garfan ddigon mawr o bobl, bydd yr anawsterau'n cynnwys rhesymau mor amrywiol â hunanadnabyddiaeth a llanw a thrai ymarferwyr i mewn i Gymru ac allan. Mae'r olaf yn broblem arbennig yn ystod cyfnodau hyfforddiant a dechrau gyrfa. Yr hyn sy'n glir yw bod llawer mwy o ymarferwyr creadigol yn gweithio yng Nghymru nag sy'n derbyn cymorth gan Gyngor Celfyddydau Cymru.

Gweithwyr creadigol proffesiynol unigol a gefnogir gan Gyngor Celfyddydau Cymru ar hyn o bryd

Yn ystod y deng mlynedd rhwng 2005/06 a 2014/15, dyfarnodd Cyngor Celfyddydau Cymru gyfanswm o 1,972 o grantiau i 1,185 o unigolion drwy ei gynlluniau craidd. Yn ystod y deng mlynedd yma:

- derbyniodd 754 o unigolion ddyfarniad unigol (64% o gyfanswm y rhai a dderbyniodd grant)
- derbyniodd 238 o unigolion 2 ddyfarniad (20% o'r holl dderbynwyr)
- derbyniodd 188 o unigolion rhwng 3 a 7 dyfarniad (16% o'r holl dderbynwyr)
- derbyniodd 5 unigolyn 8 neu ragor o grantiau (10 oedd yr uchafswm a dderbyniwyd gan unrhyw unigolyn).

Dylid nodi bod Cyngor Celfyddydau Cymru'n cadw hanes grantiau ar ei systemau ac yn defnyddio'r data yma fel bo'n briodol wrth asesu ceisiadau newydd.

Mae'n amlwg bod dyfarniadau a roddir gan Gyngor Celfyddydau Cymru'n fuddiol i garfan helaeth o ymarferwyr, ond mae hefyd nifer llai y mae eu gyrfaoedd a'u bywoliaethau'n dibynnu, neu o leiaf yn elwa ar, fuddsoddiad dro ar ôl tro dros nifer o flynyddoedd. Gallai hyn yn hawdd adlewyrchu patrwm gwaith sy'n cynnwys dau neu ragor o gyfnodau; efallai ymchwil a datblygu, neu ddatblygu a chyflwyno. Ond mae hefyd yn tanlinellu pwysigrwydd y sector cyhoeddus i fywoliaeth ymarferwyr unigol, mewn ffordd debyg i bwysigrwydd y sector

cyhoeddus i hyfywedd cwmnïau a sefydliadau creadigol sy'n derbyn buddsoddiad cyllid refeniw.

Dyfarniadau grant a roddwyd gan Gyngor Celfyddydau Cymru

Dros y deng mlynedd rhwng 2005/06 a 2014/15 buddsoddodd Cyngor Celfyddydau Cymru £10,999,690 yn ei gynlluniau mynediad agored i unigolion. Rhoddwyd cyfanswm o 1,972 o ddyfarniadau i 1,185 o unigolion.

Mae nifer yr unigolion a gefnogwyd yn cynrychioli 20% fan bellaf o nifer y gweithwyr creadigol proffesiynol sydd ar waith ym meysydd diddordeb Cyngor Celfyddydau Cymru ac sydd wedi bod yn gweithio yng Nghymru dros y cyfnod hwnnw.

Cyflwynir gwybodaeth yn yr isadran hon am:

- Roi grantiau cyffredinol i unigolion
- Dyfarniadau Cymru Greadigol a Dyfarniadau Llysgenhadon Cymru Greadigol
- Taeniad daearyddol o Ddyfarniadau Cymru Greadigol a Llysgenhadon Cymru Greadigol
- Gwerth Dyfarniadau Cymru Greadigol a Llysgenhadon Cymru Greadigol
- Cyfanswm y dyfarniadau a roddwyd fel canran o'r ceisiadau a dderbyniwyd

Rhoi grantiau cyffredinol i unigolion

Ac eithrio Dyfarniadau Cymru Greadigol a Dyfarniadau Llysgenhadon Cymru Greadigol y bydd eu manylion yn dilyn, dros y deng mlynedd rhwng 2005/06 a 2014/15:

- Rhoddwyd 1,800 o ddyfarniadau, gwerth £8,003,352 gyda'i gilydd
- Cododd gwariant o £537,155 yn 2005/06 i £975,722 yn 2014/15. Y gwariant uchaf mewn unrhyw flwyddyn oedd £1,732,899 yn 2013/14
- Cynyddodd nifer y grantiau a ddyfarnwyd bob blwyddyn o 121 yn 2005/06 i 233 yn 2014/15. Y nifer uchaf a ddyfarnwyd mewn unrhyw flwyddyn oedd 327 (2013/14)
- Gostyngodd gwerth cyfartalog y grantiau o £4,439 yn 2005/06 i £4,188 yn 2014/15. Pe bai'r dyfarniadau grant wedi cynyddu ar yr un raddfa â'r newid yn y Mynegai Prisiau Manwerthu (MPM) byddai'r dyfarniad cyfartalog wedi cynyddu i dros £5,400³
- Gostyngodd gwerth canolrifol y grant o £4,000 yn 2005/06 i £3,000 yn 2014/15
- Y swm uchaf a ddyfarnwyd oedd £40,350 (2012/13) a'r isaf oedd £200 (2008/09)

³ Mae ffigur yr MPM ar gyfer y chwarter cyntaf ym mhob blwyddyn ariannol wedi'i ddefnyddio i gyfrifo'r newid hwn yn yr MPM. Defnyddir yr un dull ar gyfer unrhyw gyfeiriad arall at newid yn yr MPM yn yr adran hon.

Mae Tabl 4.2 yn dangos cyfanswm gwerth y grantiau a roddwyd dros y cyfnod o ddeng mlynedd, yn ogystal â'r dyfarniadau cyfartalog, canolrifol, uchaf ac isaf bob blwyddyn.

Tabl 4.2

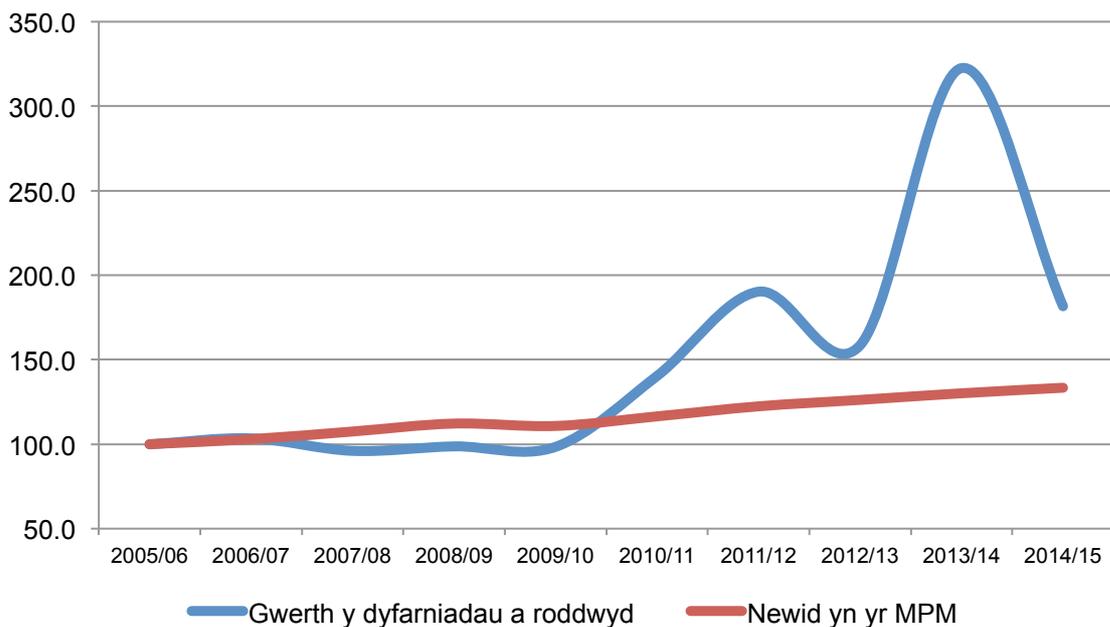
Gwerth y dyfarniadau a roddwyd i unigolion, rhwng 2005/06 a 2014/15

Blwyddyn	Dyfarniadau a roddwyd	Cyfanswm gwerth y dyfarniadau	Cyfartaledd	Canolrif	Uchafswm	Isafswm
2005/06	121	537,155	4,439	4,000	20,000	325
2006/07	108	555,666	5,145	4,701	20,000	260
2007/08	113	515,856	4,565	3,957	20,000	430
2008/09	150	530,164	3,534	3,000	17,437	200
2009/10	140	528,559	3,775	3,000	20,000	400
2010/11	181	753,953	4,165	3,000	20,000	567
2011/12	242	1,022,051	4,223	3,000	30,000	315
2012/13	185	851,327	4,602	3,000	40,350	350
2013/14	327	1,732,899	5,299	3,000	30,000	287
2014/15	233	975,722	4,188	3,000	25,000	250
Cyfanswm	1,800	8,003,352	4,446	3,000	40,350	200

Mae Siart 4.1 yn dangos y gwariant hwn wedi'i fynegrifo yn erbyn y newid yn yr MPM dros yr un cyfnod.

Siart 4.1

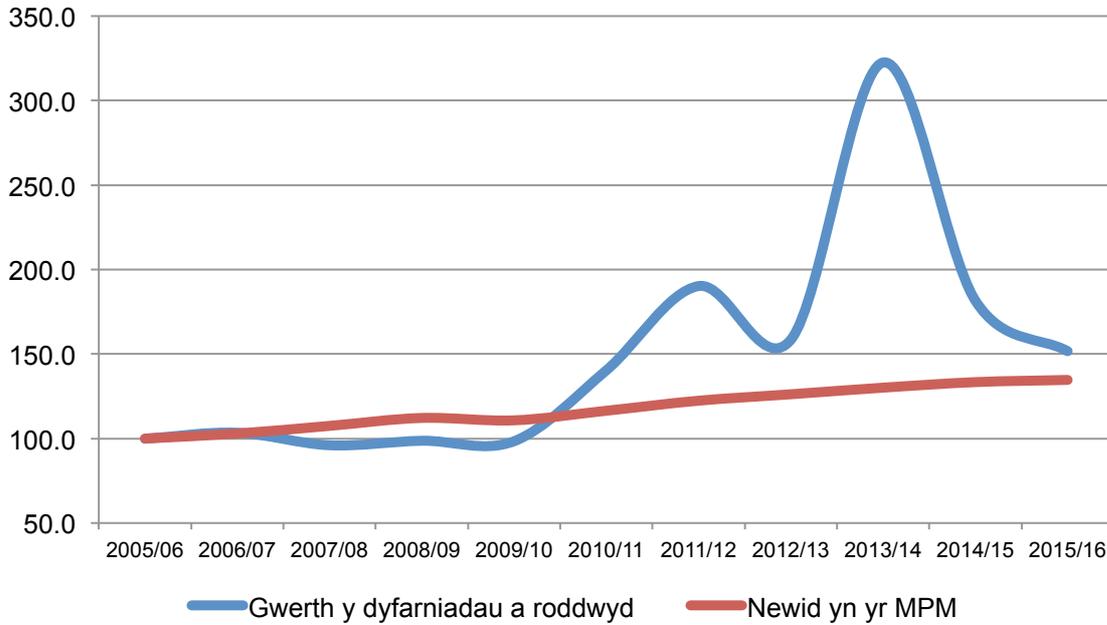
Dyfarniadau grant cyffredinol i unigolion rhwng 2005/06 a 2014/15 wedi'u mynegrifo yn erbyn yr MPM



Ar gyfer 2015/16 y gwariant cymharol arfaethedig fel y cyfeirir ato yng Nghynllun Gweithredol Cyngor Celfyddydau Cymru yw £815,000. Mae Siart 4.2 yn ychwanegu'r ffigur hwn at y data yn Siart 4.1 ac yn dangos bod buddsoddiad yn syrthio, ond yn dal i aros o flaen y newid yn yr MPM.

Siart 4.2

Dyfarniadau grant cyffredinol i unigolion rhwng 2005/06 a 2015/16 wedi'u mynegrifo yn erbyn MPM



Dyfarniadau Cymru Greadigol a Dyfarniadau Llysgenhadon Cymru Greadigol

Rhoddwyd Dyfarniadau Cymru Greadigol yn naw o'r deng mlynedd rhwng 2005-06 a 2014-15. Yn ystod y cyfnod hwnnw, rhoddwyd cyfanswm o 158 o Ddyfarniadau Cymru Greadigol i unigolion. Yn ôl rhanbarth a ffurf ar gelfyddyd roedd y rhain yn cynnwys:

Tabl 4.3:
Dyfarniadau Cymru Greadigol 2005/06 – 2014/15

Nifer	Rhanbarth	Ffurf ar gelfyddyd	%
15	Gogledd		9.5%
49	Canol a Gorllewin		31.0%
94	De		59.5%
62		Celfyddydau perfformio 29 drama 19 cerdd 14 dawns	39.3%
30		Crefft	19.0%
48		Celfyddydau gweledol	30.4%
16		Llenyddiaeth	10.1%
2		Celfyddydau cyfunedig	1.3%

Cyfanswm gwerth Dyfarniadau Cymru Greadigol a roddwyd dros y cyfnod oedd £2,651,618.

Mae Dyfarniadau Llysgenhadon Cymru Greadigol yn cael eu rhoi er 2009/10. Yn ystod y cyfnod rhwng 2009/10 a 2014/15 rhoddwyd cyfanswm o 14 o Ddyfarniadau Llysgenhadon Cymru Greadigol. Yn ôl rhanbarth a ffurf ar gelfyddyd roedd y rhain yn cynnwys:

Tabl 4.4
Dyfarniadau Llysgenhadon Cymru Greadigol 2009/10 – 2014/15

Rhif	Rhanbarth	Ffurf ar gelfyddyd	%
1	Gogledd		7.1%
6	Canol a Gorllewin		42.9%
7	De		50.0%
3		Celfyddydau perfformio	21.4%
5		Crefft	35.8%
3		Celfyddydau gweledol	21.4%
1		Llenyddiaeth	7.1%
2		Celfyddydau cyfunedig	14.3%

Cyfanswm gwerth Dyfarniadau Llysgenhadon Cymru Greadigol a roddwyd dros y cyfnod oedd £344,720.

Dros y deng mlynedd rhwng 2005/06 a 2014/15 syrthiodd y buddsoddiad yn Nyfarniadau Cymru Greadigol a Dyfarniadau Llysgenhadon Cymru Greadigol o 35.5% o'r holl wariant ar unigolion i 24.7% yn 2014/15. Nodir bod y buddsoddiad cymharol arfaethedig ar gyfer 2015/16 fel y cyfeirir ato yng Nghynllun Gweithredol Cyngor Celfyddydau Cymru'n adfer y gwariant i 35%.⁴

Ni fu'n bosibl pennu'r gwahaniaethau manwl rhwng gwahanol fathau o ymarfer creadigol o'r data. Er enghraifft, a yw unrhyw ddyfarniadau wedi cael eu rhoi ar gyfer sgrïptio yn y categori drama neu a all elfennau o ddylunio fod wedi'u cynnwys yn y categori crefft. Er bod sawl cofnod ar draws categorïau'r ffurfiau ar gelfyddyd yn cyfeirio at ddefnyddio technolegau digidol, nid peth hawdd yw gweld canrannau'r rhai sydd wedi derbyn Dyfarniadau Cymru Greadigol a allai fod yn gweithio mewn cyfryngau digidol yn unig e.e. artistiaid sy'n cynhyrchu mewn ffilm, cerddorion sy'n cynhyrchu ar gyfer y we. Gall ystyriaeth bellach ynghylch cyrraedd a disgwyliaid Dyfarniadau Cymru Greadigol fod yn fuddiol neu, efallai, hyrwyddo eu cwmpas a photensial presennol yn ehangach ar draws y holl sector.

Taeniad daearyddol Dyfarniadau Cymru Greadigol a Llysgenhadon Cymru Greadigol

Gan gymryd y data sydd ar gael o ystadegau cyflogaeth Llywodraeth Cymru ar gyfer 2014, mae tabl 4.5 isod yn cymharu taeniad daearyddol derbynwyr Dyfarniadau Cymru Greadigol a Dyfarniadau Llysgenhadon Cymru Greadigol â'r ffigyrau ar gyfer cyflogaeth ar draws pob sector o'r economi ac yn fwy cyfyng, â'r Diwydiannau Creadigol.

Tabl 4.5
Cymhariaeth ddaearyddol, 2005/06 - 2014/15

Rhanbarth	Dyfarniadau Cymru Greadigol	Dyfarniadau Llysgenhadon Cymru Greadigol	Cyflogaeth ar draws pob sector	Cyflogaeth yn y Diwydiannau Creadigol
Gogledd	9.5%	7.1%	22.0%	22.6%
Canol a'r Gorllewin	31.0%	42.9%	26.0%	23.3%
De	59.5%	50.0%	52.0%	54.4%

Gyda Dyfarniadau Cymru Greadigol - lle bu nifer uwch o dderbynwyr dros y deng mlynedd ac mae'r sampl felly yn fwy - mae'r tabl yn dangos yn glir fod Gogledd Cymru wedi'i dangynrychioli'n sylweddol yn ddaearyddol. Mae dadansoddi manylach hefyd yn dangos bod pum awdurdod lleol⁵ dros y deng mlynedd lle nad yw ymarferwyr wedi elwa ar naill ai Dyfarniad Cymru Greadigol neu Ddyfarniad Llysgenhadon Cymru Greadigol.

⁴ Mae hyn yn seiliedig ar y llinellau cyllideb Dyfarniadau Astudiaeth Uwch mewn Cerddoriaeth, Cyfleoedd Creadigol, Dyfarniadau Cymru Greadigol, Dyfarniadau Llysgenhadon Cymru Greadigol a Chyfleoedd Rhyngwladol fel a welir yn Atodiad B y Cynllun Gweithredol.

⁵ Blaenau Gwent, Merthyr Tudful, Castell-nedd a Phort Talbot, Torfaen a Wrecsam.

Gallai fod mwy o amrywiadau gyda Dyfarniadau Llysgenhadon Cymru Greadigol gan fod maint y sampl yn llai. Beth bynnag, mae'n werth nodi bod Gogledd Cymru eto wedi'i dangynrychioli.

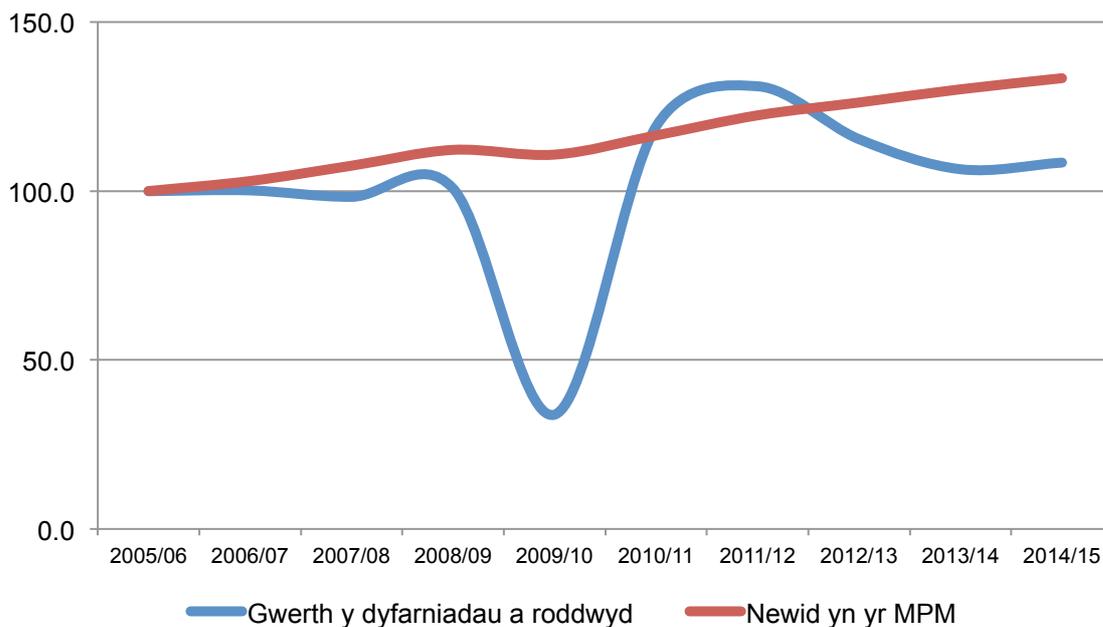
Gwerth Dyfarniadau Cymru Greadigol a Llysgenhadon Cymru Greadigol

Fel cymhariaeth â'r wybodaeth yn siart 4.1 ar gyfer dyfarniadau cyffredinol, mae siart 4.6 yn dangos Dyfarniadau Cymru Greadigol a Dyfarniadau Llysgenhadon Cymru Greadigol wedi'u mynegrifo yn erbyn y newid yn yr MPM dros y cyfnod rhwng 2005/06 a 2014/15.

Dylid sylwi mai 2009/10 oedd y flwyddyn y cafodd Dyfarniadau Llysgenhadon Cymru Greadigol eu cyflwyno ac ni roddwyd unrhyw Ddyfarniadau Cymru Greadigol y flwyddyn honno. Cynhaliwyd Dyfarniadau Cymru Greadigol a Dyfarniadau Llysgenhadon Cymru Greadigol o 2010/11, er na chymeradwywyd unrhyw Ddyfarniadau Llysgenhadon Cymru Greadigol yn 2012/13.

Siart 4.6

Dyfarniadau Cymru Greadigol a Dyfarniadau Llysgenhadon Cymru Greadigol rhwng 2005/06 a 2014/15 wedi'u mynegrifo yn erbyn yr MPM



Cyfanswm y dyfarniadau a roddwyd fel canran o'r ceisiadau a dderbyniwyd

Un agwedd ar y broses grantiau sydd wedi newid yn ystod y blynyddoedd diwethaf yw canran yr ymgeiswyr llwyddiannus sy'n cael eu cymeradwyo, gyda 2015/16 y flwyddyn gyntaf pryd roedd canran y dyfarniadau a gymeradwywyd yn is na'r nifer a wrthodwyd. Mae Tabl 4.6 isod yn dangos nifer/canran y dyfarniadau unigol a roddwyd, eu gwerth a'r nifer/canran a wrthodwyd ar gyfer y cyfnod pum mlynedd rhwng 2010/11 a 2014/15.

Tabl 4.6

Dadansoddiad o'r ceisiadau a dderbyniwyd rhwng 2010/11 a 2014/15

Blwyddyn	Ceisiadau a dderbyniwyd	Dyfarniadau a roddwyd	%	Gwerth	Ceisiadau a wrthodwyd	%
2010/11	319	200	63%	1,106,064	119	37%
2011/12	365	264	72%	1,409,406	101	28%
2012/13	321	205	64%	1,192,378	116	36%
2013/14	551	343	62%	2,047,678	209	38%
2014/15	549	249	45%	1,296,293	300	55%

Heb archwiliad cyflawn i'r broses mae'n anodd penderfynu pam roedd codiad 72% yn nifer y ceisiadau a dderbyniwyd yn 2013/14. Rhaid bod lefel uwch y dyfarniadau a roddwyd y flwyddyn honno, i ryw raddau o leiaf, yn gysylltiedig â lefel uwch y gwariant a gymeradwywyd gyda chodiad 104% yn y gwariant o'i gymharu â'r flwyddyn flaenorol.

Cafwyd trawsnewid i'r man lle cafodd mwy o geisiadau eu gwrthod na'u cymeradwyo yn 2014/15 pan oedd yr un nifer o geisiadau'n dal i gael eu derbyn, ond aeth gwariant i lawr.

Seilwaith, rhwydweithiau a chysylltedd artistig

Crynodeb o'r adran

Y nodau wrth edrych ar y seilwaith a'r rhwydweithiau gweithredol yng Nghymru fu mapio llwybrau'r gefnogaeth a all fod ar gael i ymarferwyr unigol ac adnabod ardaloedd lle mae'r gefnogaeth yn brin neu'n gyfyngedig.

O'u hanfod, mae rhwydweithiau'n esblygu ac yn newid mewn ymateb i'w haelodaeth, eu gweithgareddau a'r agenda ehangach o ran polisi cyhoeddus. Maent hefyd yn amrywio o fod yn lleol iawn ac yn benodol iawn o ran eu diddordebau i fod yn rhyngwladol o ran eu cyrhaeddiad a'u pwrpas. Mae'r rhwydweithiau a restrir yn yr adran hon yn cynnwys y rhai sy'n lleol, rhanbarthol, cenedlaethol a rhai sy'n rhyngwladol. Mae'r rhwydweithiau a nodir yn cynnwys y rhai sy'n cynnig diddordeb sefydliadol a'r rheini sydd wedi'u cychwyn neu'u siapio gan ymarferwyr unigol.

Mae rhwydweithiau'n cyfrannu i'r seilwaith artistig yng Nghymru. Mae rhwydwaith fel Creu Cymru yn weithredol wrth gefnogi a hybu cysylltiadau rhwng canolfannau ledled Cymru. Mae rhwydwaith fel *engage* yn weithredol wrth ddarparu cysylltedd i unigolion ledled Cymru. Mae daearyddiaeth yn effeithio ar y gallu i rwydweithio yn y cnawd, fel a nodir yn glir iawn yn adran 6. Twrio'n ddyfnach - Ymchwil ansoddol, pennod IV. Bu ymchwil ansoddol hefyd yn amlgu diffygion rhwydweithio drwy gyfryngau cymdeithasol. Mae rhai rhwydweithiau, fel Cymuned National Theatre Wales, yn weithgar iawn ar-lein. Mae unigolion yn ymateb i'r math yma o gefnogaeth, er bod y mwyafrif llethol yn teimlo mai rhwydweithio yn y cnawd yw'r mwyaf buddiol o ran meithrin a chynnal ymarfer.

Mae'r portffolio o sefydliadau sy'n derbyn cyllid refeniw gan Gyngor Celfyddydau Cymru yn gwneud cyfraniad pwysig i'r seilwaith artistig yn genedlaethol. Mae rhai o'r sefydliadau hyn yn mynd ati i gefnogi ymarferwyr unigol yn uniongyrchol, megis g39 a Llenyddiaeth Cymru. Mae ymchwil yn dangos bod unigolion wir yn gwerthfawrogi sefydliadau sy'n cynnig cefnogaeth ddatblygiadol i ymarferwyr. Fodd bynnag, ni welir bod y gefnogaeth hon yn helaeth iawn ar draws y seilwaith sefydliadau cenedlaethol.

Mae'n bwysig nodi bod rhai o'r sefydliadau sy'n ffurfio portffolio Cyngor Celfyddydau Cymru yn cael eu hariannu'n sylweddol ar hyn o bryd gan awdurdodau lleol, fel Canolfan Grefft Rhuthun. Hefyd, mae sefydliadau y tu allan i bortffolio Cyngor Celfyddydau Cymru'n rhan annatod o'r seilwaith artistig yng Nghymru. Mae hyn yn cynnwys y sector addysg uwch a rhwydwaith cenedlaethol Amgueddfa Cymru.

Ceir materion cydgysylltiedig sydd wedi dod i'r fei drwy ymchwil ddesg ac ansoddol sy'n codi cwestiwn allweddol am rôl bresennol a phosibl sefydliadau seilwaith yng Nghymru. Mater allweddol yw'r diffyg rhwydweithio a welir yng ngogledd Cymru ac yn y Gymru wledig, lle mae tystiolaeth ansoddol yn dangos bod llai o ryngweithio rhwng cymheiriaid.

Mae hyn yn codi'r cwestiwn ynglŷn â pha rôl, os o gwbl, y dylai'r seilwaith sefydledig ei chwarae wrth wella hyn a galluogi mwy o gefnogaeth i unigolion.

Y seilwaith artistig yng Nghymru

Mae'r portffolio o sefydliadau sy'n derbyn cymorth refeniw gan Gyngor Celfyddydau Cymru yn parhau fel y brif elfen yn nhirwedd y celfyddydau yng Nghymru. Yn ei dro, mae buddsoddiad Cyngor Celfyddydau Cymru'n sicrhau seilwaith sy'n rhoi ymdeimlad â phresenoldeb a hirhoedledd, gyda sefydliadau portffolio'n gydweithredwyr hollbwysig wrth ddatblygu a chynnal nifer y cyhoedd a gyrhaeddir ac yr ymgysylltir â nhw. Cyfanswm y buddsoddiad yn y sefydliadau portffolio gan Gyngor Celfyddydau Cymru ar gyfer 2015/16 oedd £27,007,391.⁶

O fewn hyn, mae cyhoeddiadau diweddar Cyngor Celfyddydau Cymru ynglŷn â'i adolygiad buddsoddi yn awgrymu y bydd cefnogaeth i'r seilwaith ffisegol yn cael ei hatgyfnerthu ymhellach. Bydd gan rhwng 60% a 70% o'r portffolio newydd arfaethedig adeiladau sy'n ffurfio'r brif ran, neu ran bwysig, o'u rhyngweithio â'r cyhoedd neu sectorau.

Ar ben hynny, ar hyn o bryd, mae awdurdodau lleol yn cefnogi nifer o ganolfannau mwy o faint, pwysig o ran nifer y cyhoedd y maent yn eu cyrraedd, nad ydynt yn derbyn cyllid refeniw gan Gyngor Celfyddydau Cymru. Gyda gostyngiadau parhaus i gyllidebau llywodraeth leol, mae rhai o'r canolfannau hyn yn rhagweld naill ai toriadau i'w costau rhedeg neu drafod newidiadau yn y ffordd y maent yn cael eu rheoli. Efallai y bydd y canlyniad yn newid gwead cyrhaeddiad y celfyddydau'n sylweddol. Mae canolfannau o'r fath yn cynnwys Theatr Newydd Caerdydd, Neuadd Dewi Sant, y Grand Abertawe, Oriol Gelf Glynn Vivian, Theatrau Sir Gâr a Venue Cymru. Mae'r canolfannau hyn hefyd yn gymwys i dderbyn, ac yn derbyn, arian gan y Loteri drwy grantiau prosiect a roddir gan Gyngor Celfyddydau Cymru. Mae cyllid gan y Loteri'n cefnogi prosiectau a mentrau tymor byrrach yn hytrach na chynnig cefnogaeth seilwaith.

Mae rhwydwaith Amgueddfa Cymru yn chwarae rôl sy'n fwyfwy gweithredol wrth gefnogi ymarfer diwylliannol cyfoes. Mae cynnal mentrau fel Artes Mundi a Gŵyl Llên Plant Caerdydd yn ffactor cyfrannol. Felly hefyd mae rhaglennu arddangosfeydd cyfoes pwysig fel Bregus? (2015) a Ffrwydrad Tawel (2016), gydag aildatblygu'r orielau cyfoes yn Amgueddfa Caerdydd yn cefnogi'r twf hwn mewn capasiti.

"Twenty years ago there was more emphasis on international artists in this institution and not enough on the work of Welsh-born artists."

David Anderson, Cyfarwyddwr Cyffredinol Amgueddfa Cymru, 2011

Mae comisiynu ymarferwyr unigol gan Amgueddfa Werin Sain Ffagan ac Amgueddfa Lechi Cymru, naill ai ar gyfer ymyriadau artistig neu weithgareddau sy'n ymgysylltu â'r cyhoedd, wedi ehangu'r elfennau o ddiddordeb diwylliannol i ddenu cynulleidfa. Aelod gweithredol o Bartneriaeth Dysgu Creadigol Abertawe yw Amgueddfa Genedlaethol y Glannau. Mae wedi cynyddu ei gwaith i gyflwyno ymarfer artistig dros y deng mlynedd diwethaf, gan arddangos

⁶ Dyma 84% o'r cymorth grant a dderbyniodd Cyngor Celfyddydau Cymru gan Lywodraeth Cymru, 90% ar ôl i gostau rhedeg a chyfalaf Cyngor Celfyddydau Cymru gael eu tynnu.

gwaith celfyddydau gweledol rhyngwladol drwy gydweithredu â Locws Rhyngwladol er enghraifft, ac arddangos gwaith myfyrwyr drwy gydweithredu ag Oriol y Genhadaeth. Ers i fynediad di-dâl i rwydwaith yr Amgueddfeydd Cenedlaethol gael ei sefydlu yn 2001, mae niferoedd cynulleidfaoedd wedi cynyddu ar draws safleoedd yr amgueddfeydd. Rhwng 2000 a 2010, cynyddodd ymweliadau 51% ar gyfartaledd⁷. O ganlyniad, bydd nifer yr ymwelwyr sy'n dod i gysylltiad ag ymarfer diwylliannol cyfoes drwy rwydwaith yr amgueddfeydd wedi cynyddu.

Mae'r ffaith bod gan sefydliadau y tu allan i bortffolio Cyngor Celfyddydau Cymru yr ewyllys, arbenigedd a'r adnoddau i fuddsoddi mewn ymarfer artistig yr un mor annatod i feithrin a broceru perthynas y cyhoedd â'r celfyddydau ag y mae i gefnogi cynaliadwyedd ymarfer proffesiynol.

Mae'r degawd diwethaf hefyd wedi gweld crynhoi adnoddau mewn sefydliadau cenedlaethol. Crëwyd National Theatre Wales; mae Canolfan Mileniwm Cymru'n derbyn buddsoddiad refeniw; mae Llenyddiaeth Cymru wedi datblygu ei chyrhaeddiad a'i rhyngweithio'n genedlaethol. Mae'r ymdeimlad â phwrpas sy'n gyrru Cerddorfa Genedlaethol Gymreig y BBC, Theatr Genedlaethol Cymru ac Opera Cenedlaethol Cymru wedi cael ei adfywio. Mae eu dyheadau a chyflawniadau fel sefydliadau creadigol i gyd yn dibynnu ar natur gyfoethog eu cysylltiadau ar draws Cymru a'u dealltwriaeth o botensial rhyngwladol ehangach Cymru a'u hymrwymiad iddo.

"...for so many people the BBC NOW musicians are creating unforgettable experience after unforgettable experience that will change the lives of those who have been so welcoming and generous to us here. This is what BBC NOW does wherever in the world we are."

Michael Garvey, Cyfarwyddwr Cerddorfa Genedlaethol Gymreig y BBC, 2016

Doniau

Agwedd ar y celfyddydau yng Nghymru sy'n hirhoedlog ac iddi lawer o barch yw buddsoddi mewn meithrin doniau newydd. Pan oedd y rhwydwaith o ganolfannau a sefydliadau'n llai sefydledig yng Nghymru, roedd enw da'n dibynnu'n fwy ar y cymysgedd o ymarferwyr unigol a chwmnïau annibynnol a wnaeth eu gwaith ac ennill eu plwyf yma. Er enghraifft, Mike Pearson a Cliff McLucas yn cychwyn Brith Gof, 1981 - 2001; Ned Thomas yn sefydlu Planet, o 1970 hyd heddiw; Artistiaid yr Hen Lyfrgell, o 1988; Tom Gilhespy yn rhoi bri rhyngwladol i Barc Cerfluniau Llyn Efyrynwy, o 1999. Arbrofi ac ymchwil gymdeithasol greadigol gan artistiaid fu'n sbarduno llawer o'r egni a luniodd ymarfer artistig oedd yn sefyll ar wahân.

Erbyn heddiw, mae gan sefydliadau fentrau gweithredol iawn sy'n canolbwyntio ar ddatblygu gwaith ymarferwyr newydd a'r rhai sy'n dod i'r fei. Enghraifft nodedig o hyn yw rhaglen *WalesLab* National Theatre Wales a hefyd menter Gofod Agored newydd Oriol Davies. Mae'r ddau wedi elwa ar gyllid ychwanegol gan sefydliadau ar draws y DU, megis Sefydliad Esmée Fairbairn.

Mae llawer o sefydliadau eraill, gan gynnwys sefydliadau cyllid refeniw a gefnogir gan Gyngor Celfyddydau Cymru, yn ymwneud â chefnogi ymarferwyr drwy eu gwaith beunyddiol.

⁷ Cyngor Cyfarwyddwyr yr Amgueddfeydd Cenedlaethol, Adolygiad o'r deng mlynedd cyntaf o fynediad di-dâl i'r Amgueddfeydd Cenedlaethol 2011

Ymhlith sefydliadau sefydledig sydd wrthi'n gyson yn cefnogi ymarferwyr unigol, mae Canolfan Grefft Rhuthun sy'n arddangos gwneuthurwyr yn y DU ac yn rhyngwladol ers blynyddoedd lawer, a Rubicon Dance drwy'i rôl arweiniol barhaus mewn datblygiad proffesiynol ar gyfer y sector dawnys gymunedol. Ceir llawer o enghreifftiau da eraill.

Addysg Uwch

Seilwaith ynddo'i hun yw'r sector AU. Mae'n denu unigolion i Gymru. Mae'n adnodd cyflogaeth ar gyfer gweithwyr creadigol proffesiynol. Mae llawer o nodau a gweithgarwch ar draws y sectorau creadigol ac AU yn debyg a cheir llawer o rwydweithiau'n gorgyffwrdd, yn ddamweiniol ac yn fwriadol. I fyfyrwyr, sefydliadau AU sy'n ffurfio eu rhwydwaith cymorth. I raddedigion, mae hyn yn newid yn ddramatig. (Gweler Atodiad B, adran IV). Ceir digonedd o gapasiti i atgyfnerthu cysylltiadau rhyngddynt ac adeiladu rhwydweithiau ar draws y sectorau creadigol ac AU. Ceir enghreifftiau o gydweithio mewn partneriaeth, y Prosiect Technoleg Tecstilau yng Ngholeg Sir Gâr, er enghraifft. Gellir defnyddio arferion da fel hyn i annog mwy o drawsgroesi rhwng rhwydweithiau dysgu a phroffesiynol.

Cynaliadwyedd a chydnerthedd

Fel a ddangosir gan y dystiolaeth ar hyd adran 6. Twrio'n Ddyfnach - Ymchwil Ansoddol, wrth bontio o'r cychwyn i gynaliadwyedd y ceir llai o sicrwydd. Nid oes llwybrau clir i ddatblygu cwmnïau-blwyddyn-gron hyfyw na seilwaith dan arweiniad ymarferwyr. Digon llwm yw'r rhagolygon i gwmni theatr neu ddawns neu gywaith artistiaid ymuno â phortffolio cyllid refeniw Cyngor Celfyddydau Cymru yn ystod yr ychydig flynyddoedd nesaf. Ar hyn o bryd statws Adolygiad Buddsoddi Cyngor Celfyddydau Cymru 2015/16 yw i 5 sefydliad golli cyllid refeniw a 4 sefydliad ei sicrhau. Mae cyfanswm o 67 o sefydliadau'n disgwyl derbyn cyllid refeniw o fis Ebrill 2016. Arweiniodd Adolygiad Buddsoddi 2010/11 at 32 o sefydliadau'n colli cyllid refeniw, gyda chyfanswm o 71 o sefydliadau wedyn yn derbyn cyllid refeniw o fis Ebrill 2011. Ni fu derbyn cyllid refeniw erioed yn sicrwydd, ond bu trywyddau clir i'w gweld yr oedd sefydliadau a chwmnïau prosiect wedi'u dilyn a roddodd obaith ac addewid i'r rheini oedd ar gychwyn. Mae angen addasu disgwyliadau o ran gallu cynnal gyrfa artistig ac ystyried sut i sicrhau bod y seilwaith presennol yn buddsoddi mewn talent.

Tipyn o gamp yw cynnal ymarfer neu bresenoldeb ar hyd y flwyddyn heb naill ai sail fasnachol gadarn neu fuddsoddi drwy gydol y flwyddyn. Mae ymgorffori cysylltiadau â'r seilwaith sefydledig yn un ffordd bosibl o fynd ati i sicrhau o leiaf adnoddau a chymorth ymarferol. Dylid hybu mentrau sy'n cefnogi comisiynu, cynhyrchu a datblygu artistiaid gan gyflwynwyr.

Rhaid i unrhyw ymgyrch dros gynaliadwyedd sicrhau bod ymarferwyr yn cael eu talu'n rhesymol am eu creadigrwydd, doniau a'u profiad. Yn yr un modd ag y mae gweithwyr sy'n gweithio i gyrff sefydledig a ariennir yn gyhoeddus yn disgwyl derbyn cyflog rhesymol am y gwaith y maent yn ei wneud, felly dylent ddisgwyl talu'r ymarferwyr sy'n darparu'r gwaith sy'n cynrychioli gwres gwynias eu rhyngwyneb a chyflawniad artistig. Nid yw ffioedd bach, rhannu â'r swyddfa docynnau neu ddim ond digon i dalu costau'r trê'n ac am lety sylfaenol yn ddigon i feithrin ymddiriedaeth a theyrngarwch rhwng gwahanol rannau o sector y celfyddydau.

Bydd cyflawni hyn yn well - yn unol â dymuniad datganedig Cyngor Celfyddydau Cymru - yn golygu y gall gweithwyr creadigol proffesiynol sicrhau bywoliaeth iachach yn syth a gwell lefelau incwm a enillir sy'n cael eu disgwyl wrth geisio am gyllid prosiect, Mae Cyngor Celfyddydau Cymru eisoes wedi ymuno â'r Ymgyrch Talu Artistiaid i ddangos ei ymrwymiad. O ennill y ddadl athronyddol, yr hyn y mae'n rhaid gweithio arno yw sut mae'r dymuniad hwnnw yn cael ei droi'n newid pendant.

Mapio rhwydweithiau a chefnogaeth

Trosolwg

Fel cenedl ddatganoledig sydd â strwythur ariannu ar wahân ers degawdau lawer, mae Cymru'n elwa ar rwydweithiau mewn tair ffordd.

- Rhwydweithiau lleol, rhanbarthol a chenedlaethol â'u gwreiddiau yng Nghymru, gyda chydabyddiaeth eang o'r gwerth y maent yn ei ddwyn i ymarfer beunyddiol a datblygiad sefydliadol
- Cysylltiadau helaeth yn rhwydweithiau'r DU
- Mynediad i amrywiaeth o rwydweithiau rhyngwladol.

O fewn Cymru, mae rhai rhwydweithiau'n gweithio'n effeithiol iawn yn genedlaethol, mae eraill wedi ffurfio yn sgil diddordeb a galw lleol. Mae llawer o rwydweithiau ffurfiol wedi'u seilio ar gyrrff sefydledig, ee, Creu Cymru ac engage Cymru, a gwerth ei nodi yw nifer y rhwydweithiau cenedlaethol sy'n cynnal is-rwydweithiau rhanbarthol er mwyn hybu ymgysylltiad, megis Cymdeithas Frenhinol Penseiri Cymru ac engage Cymru.

Maes mwy cymhleth i'w ddadansoddi yw rhwydweithio rhyngwladol. Gydag ychydig eithriadau'n unig, ee, ASSITEJ ym maes y celfyddydau perfformio, nid yw llawer o'r cyfleoedd rhwydweithio gorau'n cael eu hwyluso drwy gymdeithasau aelodaeth ffurfiol, ond drwy'r ddeialog a'r cysylltiad a geir mewn digwyddiadau llwyfan ac arddangos. Enghreifftiau yw Tanzmesse neu Ffair Lyfrau Ryngwladol Prag. Dyma ddigwyddiadau uchel eu parch rhwng cymheiriaid sy'n gweithredu mewn amgylchedd rhyngwladol soffistigedig.

Ym maes y celfyddydau gweledol, mae cylch y digwyddiadau eilflwydd a theirblwyddol yn aros yn ganolog i hyn. Ym maes y celfyddydau perfformio, mae digwyddiadau megis CINARS, Marchnad Celfyddydau Perfformio Awstralia a llwyfan *Spring Forward* Aerowaves yn cynnig cyfleoedd i gwrdd â chymheiriaid rhyngwladol.

Nodweddion a chymhellion

Cyfeirir hefyd at y rhan fwyaf o rwydweithiau'n ddaearyddol neu yn ôl maes eu diddordeb artistig neu'u diddordeb o ran y seilwaith. Mae'r rhan fwyaf hefyd fel pe baent naill ai â set o werthoedd sy'n denu pobl at ei gilydd, neu'n canolbwyntio ar feithrin cysylltiadau a chyfleoedd ac felly mae budd sefydliadol neu bersonol amlwg i gymryd rhan.

Ceir gwahanol gymhellion sydd fel pe baent yn gyrru gwahanol rwydweithiau. Rydym wedi dosbarthu'r rhain fel a ganlyn:

- Rhai sydd wedi'u hymgorffori, fel arfer pan fydd cydnabyddiaeth o'r cymhelliad gwreiddiol wedi mynd dros gof
- Rhai sy'n cael eu gyrru ar y cyd
- Rhai sy'n cael eu gyrru gan unigolion

Mae'r rhan fwyaf o rwydweithiau naill ai wedi'u hymgorffori neu'n cael eu gyrru ar y cyd, ond mae llawer wedi dechrau oherwydd ymrwymiad a dylanwad nifer bach o unigolion ar y cychwyn.

Rhwydweithiau ⁸

Cymru

Cenedlaethol

ArtWorks Cymru	http://artworks.cymru
Cyfansoddwyr Cymru	http://www.composersofwales.org
Y Rhwydwaith Creadigol	http://artsalivewales.org.uk/wp/creative-network/
Creu Cymru	http://www.creucymru.com
Culture Colony	http://www.culturecolony.com
engage Cymru	http://www.engage.org/engage-cymru
Live Music Now Cymru	http://www.livemusicnow.org.uk/wales
Cymuned National Theatre Wales	http://community.nationaltheatrewales.org
Producers Place	https://lucidevent.wordpress.com
TYA Cymru	http://tya-uk.org
Artistiaid Gweledol Cymru	https://www.facebook.com/VisualArtistsWales/
Celfyddydau Gweledol ac Oriolau Cymru	rhwydwaith aelodaeth heb wefan ar y cyd
Celfyddydau Gwirfoddol Cymru	http://www.voluntaryarts.org/basic-page/wales/
Cymdeithas Celfyddydau Perfformio Cymru	http://waparts.org.uk
WARP (Rhaglen Adnoddau Artistiaid Cymru)	http://www.g39.org/warp/website.cgi
Yr Academi Gymreig	http://www.literaturewales.org/the-welsh-academy/

Rhanbarthol

helfa gelf	http://www.helfagelf.co.uk/en
Cywaith Dawns Gogledd Cymru	http://www.dancecollective.co.uk
Rhwydwaith Celfyddydau i'r Teulu Gogledd Cymru	http://www.familyarts.co.uk/networks/
Crochenwyr Gogledd Cymru	http://myweb.tiscali.co.uk/rikthepotter/nwp/
Crochenwyr De Cymru	http://www.southwalespotters.org.uk

Lleo!

Cardiff Made	http://www.cardiffmade.co.uk
Caerdydd Greadigol	http://www.creativecardiff.org.uk
Made in Roath	http://madeinroath.com

⁸ Nid rhestr hollgynhwysfawr mo hon o'r rhwydweithiau sy'n weithredol ar hyn o bryd – dyma restr sydd mor gyflawn ag y mae'r ymchwil ddesg yma'n ei chaniatáu.

Consortiwm Cerddorfeydd De-ddwyrain
Cymru
Partneriaeth Dysgu Creadigol Abertawe

http://www.rwcmd.ac.uk/other/orchestral_consortium.aspx

Partneriaeth o sefydliadau gyda
Chymunedau yn Gyntaf sydd heb wefan ar
y cyd

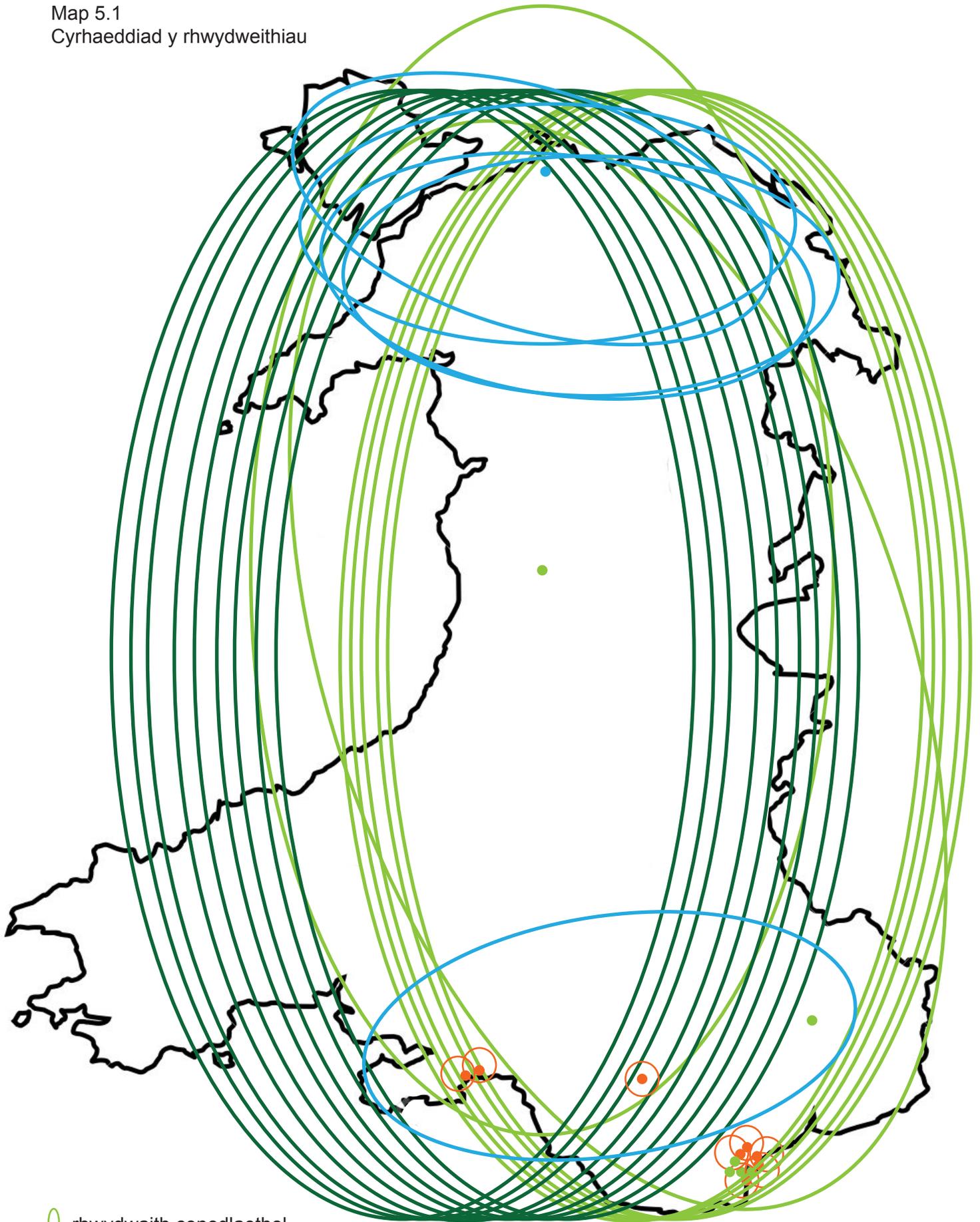
Rhwydwaith Celfyddydau i'r Teulu Abertawe
What Next? Caerdydd
What Next? Y Cymoedd

<http://www.familyarts.co.uk/networks/>

<https://whatnextcardiff.wordpress.com>

<http://www.whatnextculture.co.uk/chapters/valleys/>

Map 5.1
Cyrhaeddiad y rhwydweithiau



- rhwydwaith cenedlaethol
- canolfan ddaearyddol rhwydwaith cenedlaethol
- rhwydwaith cenedlaethol heb ganolfan
- canolfan ddaearyddol rhwydwaith rhanbarthol
- rhwydwaith rhanbarthol
- canolfan ddaearyddol rhwydwaith lleol
- rhwydwaith lleol

Rhwydweithiau

Y DU

a-n The Artists Information Company	https://www.a-n.co.uk/
Datblygu'r Celfyddydau : Y DU	http://artsdevelopmentuk.org
Cymdeithas Marchnata'r Celfyddydau	http://www.a-m-a.co.uk
Cymdeithas Cerddorfeydd Prydain	http://www.abo.org.uk
Cymdeithas Gwyliau Annibynnol	http://aiforg.com
Axisweb	http://www.axisweb.org
Academi Cyfansoddwyr Caneuon, Cyfansoddwyr ac Awduron	http://basca.org.uk
Cymdeithas Gwyliau Celfyddydau Prydain	http://www.artsfestivals.co.uk
Rhwydwaith Celfyddydau Gweledol Cyfoes	http://www.cvan.org.uk
Consortium Dawns	http://www.danceconsortium.com
Partneriaeth Ddawns Deithiol	http://www.dancetouringpartnership.co.uk
Dawns y DU	https://www.danceuk.org
Cyngor Theatr Annibynnol	http://www.itc-arts.org
Fforwm Curaduriaid Rhyngwladol	http://www.internationalcuratorsforum.org
Live Music Now	http://www.livemusicnow.org.uk
Rhwydwaith Theatr Gerdd	http://www.musicaltheatrenetwork.com
Cymdeithas Genedlaethol Theatrau Ieuencid	http://www.nayt.org.uk
Rhwydwaith Dawns Cenedlaethol	fforwm aelodaeth heb wefan ar y cyd
Pobl yn Dawnsio	http://www.communitydance.org.uk
TYA y DU	http://tya-uk.org
Theatr y DU	http://www.uktheatre.org
Celfyddydau Gwirfoddol	http://www.voluntaryarts.org
Without Walls	http://www.withoutwalls.uk.com

Heb eu cynnwys:

Sefydliadau cenedlaethol yn y sector amatur/cyfranogol
Undebau Llafur

Rhwydweithiau

Rhyngwladol

Rhwydweithiau rhyngwladol y mae'n hysbys eu bod yn gwneud gwaith yng Nghymru

Rhwydweithiau sefydledig:

Aerowaves	http://aerowaves.org
IETM	https://www.ietm.org/en
ASSITEJ – Cymdeithas Ryngwladol Theatr ar gyfer Plant a Phobl Ifainc	http://www.assitej-international.org/en/
iamic – Cymdeithas Ryngwladol Canolfannau Gwybodaeth am Gerddoriaeth	http://www.iamic.net
IKT Cymdeithas Ryngwladol Curaduriaid Celfyddyd Gyfoes	http://www.iktsite.org
Cymdeithas Ryngwladol Cerddoriaeth Gyfoes	http://www.iscm.org
Cymdeithas Ryngwladol i'r Celfyddydau Perfformio	http://www.ispa.org
Opera Europa	http://www.opera-europa.org
Res Artis	http://www.resartis.org/en/

Rhwydweithiau anffurfiol:

Rhwydweithiau Theatrau Cenedlaethol Cynhyrchwyr theatr sy'n cynhyrchu gwaith mewn ieithoedd lleiafrifol brodorol Ewropeaidd	fforwm aelodaeth heb wefan ar y cyd fforwm aelodaeth heb wefan ar y cyd
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Prosiectau am amser cyfyngedig a ariennir gan gyllid diweddar gan yr Undeb Ewropeaidd sy'n ymwneud â Chymru gydag etifeddiaeth neu gyfranogaeth tymor hirach iddynt

Dance Roads	http://danceroads.eu
European Prospects: Visual Explorations in an Undiscovered Continent	http://www.europeanprospects.org/news/european-chronicles-visual-explorations-undiscovered-continent

Rhwydweithiau rhyngwladol diddorol nad oes ganddynt unrhyw aelodau yng Nghymru

Rhwydwaith Dancehouse Ewrop	http://ednetwork.eu
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Twrio'n ddyfnach – Ymchwil ansoddol

Crynodeb o'r adran

Bu ymarferwyr yn croesawu'r cyfle i leisio eu barn yn rhydd a rhannu profiadau. Roedd peth rhwystredigaeth mai rhywbeth sydd ar gael i Gyngor Celfyddydau Cymru ers tro yw'r profiadau ar y cyd yma, ond nad oes fforwm wedi bod i'w mynegi'n briodol. Roedd ymarferwyr yn awyddus i gael eu clywed. Roedd amrywiaeth y grwpiau'n caniatáu trafodaeth ac ystyriaeth helaeth.

Yn hollbwysig, mae swyddogaeth Cyngor Celfyddydau Cymru yn cael ei gwerthfawrogi. Fodd bynnag, cafwyd cryn drafodaeth am fanylion penodol ei rôl, ei gylch gwaith a'i arbenigedd. Yn sylfaenol i hyn mae gwahaniaethu rhwng y celfyddydau a'r diwydiannau creadigol. Achos pryder mawr ynddo'i hun oedd comisiynu'r ymchwil yma a dewis defnyddio geiriau ac iaith benodol i ddisgrifio ymarfer ac ymarferwyr. Nid yw artistiaid yn eu gweld eu hunain fel diwydiant creadigol. At ei gilydd, nid edrychir ar ymarfer celfyddydol fel rhywbeth sy'n hyfyw'n fasnachol o anghenraid. Yn hytrach, mae ymarfer artistig yn cael ei ddirnad fel proses greadigol sy'n galluogi ymchwil, datblygu a chreu gwaith celfyddydol heb gysylltu canlyniad masnachol i'r ymarfer. O'i ddefnyddio'n energig braidd, mae diwydiant creadigol yn cael ei ddirnad fel cynhyrchu neu greu rhywbeth ac iddo ganlyniad masnachol neu fwriad masnachol. Ceir pryder bod drysu rhwng y celfyddydau a diwydiannau creadigol wrth osod agenda a pholisïau drwy gyhoeddus ac adrannau llywodraeth.

Mae ymarferwyr annibynnol yn brwydro i gynnal gyrfaoedd gan droi pob carreg ac arfer pob dyfais i wneud hynny. Nid yw ymarferwyr yn teimlo bod Cyngor Celfyddydau Cymru na'r boblogaeth ehangach yn eu gwerthfawrogi. Dyma'r farn yn eang ond nid barn pawb. Teimlir bod diffyg dealltwriaeth ynglŷn â bywyd creadigol a beth mae'n ei olygu o ddydd i ddydd, ac i'w gynnal, o flwyddyn i flwyddyn. Mae profiad uniongyrchol yn ddiawms. Gellid dadlau nad oes dim empathi na phrofiad proffesiynol cyffelyb a all fod cyfwerth â phrofiad y mae rhywun wedi byw drwyddo. Felly, does dim cwestiwn fan hyn o allu pontio bylchau mewn dealltwriaeth drwy ymagweddu'n wahanol o ran sut mae Cyngor Celfyddydau Cymru'n ei gyflwyno ei hun i ymarferwyr, ond mae yna gwestiwn ynglŷn â sut gellir sicrhau lefel ddyfnach o ddealltwriaeth am fywyd creadigol. Gallai cyfnewid, secondiadau, cysgodi, partneru a deialog gynaledig i gyd fod yn ffyrdd o adeiladu gwir ddealltwriaeth a thrwyddi sicrhau gwerth.

Credir bod y ffordd y mae Cymru'n cael ei gweld yn gymdeithasol y tu allan i'r wlad yn cael effaith andwyol ar y cyfleoedd sydd ar gael i ymarferwyr a'u henw da. Yn ategu hyn mae'r diffyg seilwaith masnachol i'r celfyddydau yng Nghymru. Yn ddiwylliannol, mae hyn yn siapio'r ffordd y mae ymarferwyr yn gweithredu ac yn disgwyl gweithredu. Mae galw mawr am fwy o eiriolaeth dros ymarfer celfyddydol yng Nghymru, ar draws y DU ac yn rhyngwladol.

Mae profiad a chyflogaeth yn y DU ac yn rhyngwladol yn codi ymwybyddiaeth, yn codi safonau, yn cynyddu datblygiad ac yn hybu bri a gallu ymarfer ac ymarferwyr.

Mae rhaglen Cymru Greadigol yn cael ei chanmol a'i gwerthfawrogi gan ymarferwyr. Mae prosesau ariannu biwrocraidd a meini prawf i artistiaid fynd i'r afael yn uniongyrchol ag agendâu gwleidyddol-gymdeithasol penodol yn dod o dan y chwyddwydr. Teimlir y gallai cyllid a weinyddir gan Gyngor Celfyddydau Cymru a Chyngor Celfyddydau Lloegr gael ei weithredu'n well drwy gytundeb cydfuddiannol. Credir bod ariannu nad yw'n caniatáu gweithgarwch ar draws y ffin yn peri rhwyg ac yn llai na buddiol.

Mae mentora'n allweddol i ymarferwyr ar hyd eu gyrfaoedd. Bu graddedigion ynghyd ag ymarferwyr sydd â phrofiad helaeth yn galw am gyfleoedd mentora pellach. Mae rhwydweithio'n rhan annatod o hyn. Mae barn ymarferwyr mewn lleoliadau gwledig a trefol yn wahanol ynglŷn â rhwydweithio. Rhoddir gwerth mawr o hyd ar rwydweithio yn y cnawd yn hytrach na thrwy gyfryngau cymdeithasol ac mae pobl yn mynd ati i chwilio amdano. Ystyrir gofodau, boed yn stiwdios, mannau ymarfer neu ganolfannau, yn gyfleusterau rhwydweithio pwysig. Fodd bynnag, mae prinder dybryd o ofodau o'r fath.

Nodyn methodolegol

Nod yr elfen ansoddol o'r astudiaeth hon oedd edrych ar rai o brofiadau a safbwyntiau goddrychol gweithwyr creadigol proffesiynol yng Nghymru. Fel y cyfryw, ei nod yw darparu dealltwriaeth a cheisio ymhelaethiad yn hytrach na chyfleu barn gynrychioladol neu gyffredinol. Mae rhai safbwyntiau'n rhan o gyd-destun sgysiau penodol ac wedi'u dehongli y tu mewn i hwnnw.

Roedd y sampl yn fach ac yn bwrpasol, a gallai'r ymchwil gael ei defnyddio fel peilot i adeiladu arno gyda gwaith ansoddol yn y dyfodol. Mae'r farn a fynegir yn amrywio ac nid oedd maint y sampl yn caniatáu cyrraedd dirlawnder data, h.y. pennu set weddol ddi-hysbydd o safbwyntiau. Ceir rhai safbwyntiau gwrthgyferbyniol yn ogystal â gwahaniaethau sylweddol rhwng is-feysydd oddi mewn i'r proffesiynau creadigol. Mae'r rhai o'r ystyriaethau a fynegir yn gysylltiedig yn uniongyrchol â chyfnod gyrfa'r cyfweleion yn ogystal â'u lleoliad daearyddol. Dylid nodi hefyd fod ambell arbenigedd gan rai o'r ymatebwyr. Er bod hyn yn nodweddiadol mewn gyrfaoedd creadigol, gallai fod cydgyfeiriant o'r fath wedi effeithio ar eu barn.

Mae'r data a gofnodwyd yn ystod y grwpiau ffocws a'r cyfweiliadau wedi'u trawsgrifio'n llawn ac yn broffesiynol. Fe'u dadansoddwyd ar sail themâu gan ddefnyddio codau arweiniad y cytunwyd arnynt ar y cychwyn.

Casglu data

Casglwyd y data oedd yn sail i'r ymchwil ansoddol yn ystod:

4 grŵp ffocws

11 o gyfweiliadau lled-fywgraffyddol manwl

Cynhaliwyd y grwpiau ffocws yng Nghaerdydd, Aberteifi a Bangor. Roedd pob grŵp ffocws yn cynnwys unigolion sy'n gweithio mewn gwahanol fathau o ymarfer creadigol. Bu hyd

profiad a demograffeg yn effeithio ar y gwahanol grwpiau. Yn fras, y ffactorau a fu'n fframio trafodaethau'r pedwar grŵp oedd:

Grŵp Caerdydd i

- gweithwyr creadigol proffesiynol sefydledig ac yng nghanol eu gyrfaedd
- cynrychiolwyr gwahanol ffurfiau ar gelfyddyd
- barn a safbwyntiau seiliedig ar hirhoedledd profiad a gallu i fyfyrion ar ddyheadau a phrofiadau dros gyfnod
- lleoliad trefol

Grŵp Caerdydd ii

- myfyrwyr yn eu blwyddyn olaf a graddedigion diweddar
- edrych ar faterion sy'n ymwneud â symud ymlaen at yrfa gynaliadwy
- edrych ar ddyheadau a disgwyliadau
- lleoliad trefol

Grŵp Aberteifi

- gweithwyr creadigol proffesiynol sefydledig
- cynrychiolwyr gwahanol ffurfiau ar gelfyddyd
- barn a safbwyntiau seiliedig ar hirhoedledd profiad a gallu i fyfyrion ar ddyheadau a phrofiadau dros gyfnod
- lleoliad gwledig

Grŵp Bangor

- cymysgedd o weithwyr creadigol proffesiynol sefydledig ac yng nghanol eu gyrfaedd
- edrych ar symud ymlaen at ymarfer proffesiynol
- gallu i fyfyrion ar brofiad dros amser
- ystyried cysylltedd a rhwydweithiau
- cymysgedd o leoliadau trefol a gwledig.

Cyflwyno'r canfyddiadau

Rhoddir yr adroddiad ansoddol cyflawn yn Atodiad B.

Trefnir canfyddiadau'r ymchwil yn thematig yn yr adroddiad, o gwmpas chwe phrif fater. Mae'r rhain yn ymdrin â'r themâu cychwynnol ynghyd ag is-themâu cysylltiedig. Mae'r themâu cychwynnol wedi deillio o'r Gwahoddiad i Dendro, y ddogfen dendro a thrafodaeth â swyddogion Cyngor Celfyddydau Cymru. Mae'r is-themâu cysylltiedig wedi dod i'r fei yn sgil trafodaethau grwpiau ffocws a dadansoddi'r data.

Y prif themâu:

- Rhesymau dros weithio yng Nghymru
- Graddedigion ac ymarferwyr creadigol ar ddechrau eu gyrfaedd
- Gwaith y tu allan i Gymru
- Rhwydweithiau
- Cyngor Celfyddydau Cymru
- Gyrfaedd creadigol a phrofiad yng Nghymru

O dan y chwe phennawd, mae'r is-themâu wedi'u rhifo. Mae dadansoddiad o'r data a gasglwyd o fewn yr is-themâu hyn wedi'i nodi â phwyntiau bwled ac fe'i hategir gan ddyfyniadau. Mae'r uchafbwyntiau dadansoddol sy'n cyd-fynd â'r dyfyniadau'n tynnu sylw at faterion a goblygiadau a all fod o ddiddordeb i Gyngor Celfyddydau Cymru.

Nid yw'r dyfyniadau'n cael eu priodoli i unigolion penodol; yn lle hynny, ceir manylion nodweddion perthnasol allweddol megis maes ymarfer a chyfnod gyrfa. Ni chafodd y lleoliad ei gynnwys oherwydd, lle bo'n berthnasol, mae'r dyfyniadau'n cyfeirio at yr agweddau rhanbarthol.

Trosolwg o'r canfyddiadau

Yn fras, mae'r dadansoddiad ac ystyriaeth o'r data a gasglwyd yn datgelu'r canfyddiadau canlynol. Mae'r canfyddiadau hyn wedi'u tynnu o'r adroddiad llawn lle maent yn cael eu hategu gan ddyfyniadau a sylwadau.

- Pwysigrwydd sefydliadau addysg lleol fel ffordd o ddenu doniau i Gymru ac fel darparwyr aelodau ac adnoddau i'r gymuned greadigol. Mae'r cysylltiad rhwng y sefydliadau addysg, cymuned yr ymarferwyr a'r farchnad lafur yn bwysig. Bydd ymdrech i ddarparu cyfleoedd cliriach i raddedigion i barhau i weithio yng Nghymru'n cadw doniau yma
- Mae cysylltiadau personol a chymunedau croesawus yn atyniad o bwys i ddenu gweithwyr creadigol proffesiynol i Gymru. Mae ymdrechion i ddarparu cyflogaeth barhaus i weithwyr proffesiynol sgiliedig, yn enwedig ar ddechrau eu gyrfaedd, yn bwysig. Gallai cefnogaeth i gwmnïau wrth ddarparu hyn annog ymarferwyr ar ddechrau eu gyrfaedd i ymsefydlu yma
- Ceir teimlad bod cyfleoedd ariannu yng Nghymru'n fwy hygyrch nag mewn mannau eraill yn y DU
- Ffactorau personol a sefydliadol yw'r cymhellion i ddilyn gyrfa mewn maes creadigol yng Nghymru. Mae ffocws ar sefydliadau addysg i ddenu doniau, darparu sgiliau a chreu cymunedau'n bwysig. Gall hybu cysylltiadau pellach rhwng sefydliadau a chymunedau ymarferwyr wella rhwydweithiau cymorth a chyfleoedd
- Mae Cymru a gweithio yng Nghymru fel pe bai'n bwysig i hunaniaeth greadigol ac ymarfer creadigol artistiaid a gweithwyr creadigol proffesiynol. Mae dathlu Cymru'n gyhoeddus ac yn wleidyddol fel lle sydd ag ymarfer ac egni creadigol yn hanfodol i ddatblygu a chynyddu cyfleoedd
- Mae diffyg cyfleusterau ffisegol ac ymarferol ar draws y Gymru wledig a threfol. Mae angen gofodau ymarfer, gofodau stiwdio a mynediad i offer technegol (y tu allan i sefydliadau addysg) i gefnogi datblygu ymarfer

- Ystyrir bod gofodau a chanolfannau ffisegol yn allweddol wrth ddarparu lleoedd lle gall pobl gwrdd yn anffurfiol neu'n ffurfiol er mwyn rhwydweithio. Mae lleoedd a rennir yn bwysig ar gyfer cyfnewid proffesiynol a datblygu ymarfer
- Mae cysylltiadau creadigol y tu allan i Gymru'n hanfodol i feithrin enw da a gwella hyfywedd gyrfaedd. Mae hwyluso sylw rhyngwladol i weithwyr creadigol proffesiynol yn bwysig er mwyn cefnogi gyrfaedd cynaliadwy yng Nghymru
- Pwysigrwydd rhwydweithiau seilwaith. Soniwyd bod rhai sefydliadau a ariennid gynt gan Gyngor Celfyddydau Cymru wedi darparu cefnogaeth a chyfleoedd drwy eu rhwydweithiau. Ni theimlir bod rhwydweithiau digonol i gefnogi seilwaith cenedlaethol.
- Cyfyngiadau ac anawsterau rhwydweithio cymdeithasol
- Pryder ynghylch ffocws a chylch gwaith Cyngor Celfyddydau Cymru ar hyn o bryd. Mae hyn yn cael ei yrru'n benodol gan y galw ar Gyngor Celfyddydau Cymru i wahaniaethu rhwng y diwydiannau creadigol a'r celfyddydau. Drwy wasgu'r celfyddydau i fodolau diwydiannau creadigol, mae perygl bod hanfod celfyddyd yn cael ei ddiystyru
- Mewn modd tebyg, mynegwyd pryder cyffredinol ynglŷn â'r cydbwysedd rhwng uniondeb gwaith artistig a chyfranogiad, niferoedd ac ymgysylltiad â chynulleidfaoedd. Hefyd roedd cryn dipyn o bryder y gallai Cyngor Celfyddydau Cymru golli golwg ar ymarfer artistig
- Pryder nad oes gan Gyngor Celfyddydau Cymru bolisi cerdd cyfredol. Cyplysir hyn yn benodol â'r syniad, er efallai nad yw cefnogaeth ddatblygiadol i gerddoriaeth yn cael ei darparu gan Gyngor Celfyddydau Cymru, y dylai'r cyfrifoldeb am hyn aros gyda'r Cyngor
- Mae angen mwy o eiriolaeth dros y celfyddydau, yn benodol mewn cysylltiad â defnyddio arian cyhoeddus i'w hariannu. Cyfeiriwyd at enghraifft arian y Loteri Genedlaethol yn cael ei ddefnyddio i gefnogi athletau elitaidd ac eto nid yw'n cael ei defnyddio i ariannu artistiaid elitaidd
- Mae mwy o ystyriaeth o arddangos ymarfer o Gymru i gynulleidfaoedd tramor a chefnogaeth iddo'n hanfodol
- Mae cynnal gyrfa lawrydd yn gofyn hyblygrwydd, ymgymryd â gwaith dros dro a bod yn fodlon symud. Weithiau, bydd artistiaid yn symud i leoliadau gwledig er mwyn cael hyd i leoedd fforddiadwy i fyw. Wrth fynd ar drywydd bywoliaeth does yna fawr o amser ar gael i fedru edrych ar waith newydd
- Cydnabyddiaeth o argaeledd cyllid ar gyfer agweddau ar y celfyddydau a datblygu gyrfa. Fodd bynnag, mae angen sefydlu amgylchedd mwy proffesiynol i'r celfyddydau er mwyn meithrin gyrfaedd proffesiynol, cynaliadwy

- Mae rhwydweithiau cymorth yn annigonol neu nid ydynt yn bodoli. Yn aml gwelir profiad yn fwy gwerthfawr na hyfforddiant, ond mae cael hyd i gyfleoedd i rannu ac elwa ar brofiad yn brin iawn
- Gwelir bod diffyg profiad uniongyrchol mewn cyrff sy'n honni eu bod yn cynnig cefnogaeth a chynghor i ymarferwyr annibynnol, gan gynnwys llywodraeth leol a Chynghor Celfyddydau Cymru.

Arolygu o flwyddyn i flwyddyn

Crynodeb o'r adran

Mae'r adran hon yn ymdrin â chynigion ar gyfer yr arolygu o flwyddyn i flwyddyn y mae Cyngor Celfyddydau Cymru'n dymuno ei sefydlu. Maent wedi'u llunio mewn trafodaeth â swyddogion Cyngor Celfyddydau Cymru gan ddarparu dull cadarn y gellir ei gyflawni. Rydym wedi gwneud awgrymiadau ynglŷn â chwestiynau posibl ar gyfer arolwg blynyddol ac mae'r dull terfynol yn cael ei ddatblygu gan swyddogion Cyngor Celfyddydau Cymru.

Y prif dull a nodir yw anfon arolwg blynyddol bob mis Ebrill at dderbynwyr grantiau o'r tair blynedd ariannol blaenorol. Yn ychwanegol, byddai holl dderbynwyr Dyfarniadau Cymru Greadigol a Dyfarniadau Llysgenhadon Cymru Greadigol yn y gorffennol a'r dyfodol yn cael eu cynnwys wrth arolygu dros gyfnod hirach.

Sylwebaeth

Gellir lloffa gwybodaeth ddefnyddiol am iechyd a bywiogrwydd sector y celfyddydau o amrywiaeth o ffynonellau. Ar lefel facro, mae Llywodraeth Cymru'n cyhoeddi data Sector Blaenoriaeth sy'n cynnwys y diwydiannau creadigol. Gall dadansoddiad o ddata rheoli grantiau Cyngor Celfyddydau Cymru ddarparu ystod o wybodaeth a all roi cymariaethau o flwyddyn i flwyddyn â metrigau allweddol.

Gall arolygu o flwyddyn i flwyddyn adnabod ac olrhain barn a safbwyntiau nad ydynt yn rhwydd eu gwneud drwy'r arolygu presennol na thrwy ddadansoddi setiau data sydd eisoes ar gael. Yn arbennig, gall cywain barn benodol gan unigolion ar gyfnerthed eu bywoliaethau a'u rhagolygon i'r dyfodol.

Bydd cadernid unrhyw arolwg bob amser yn dibynnu ar faint ei sampl. Gyda thua 250 o ddyfarniadau ar gyfartaledd bob flwyddyn, maint y samplau gofynnol ar sail ystod o lefelau hyder a lwfans gwallau fyddai:

Tabl 7.1
Arolygon blynyddol, y cyfraddau ymateb gofynnol

Lefel hyder gofynnol	95%	90%	95%	90%
Lwfans gwallau	5%	5%	10%	10%
Maint y garfan	750	750	750	750
Maint y sampl gofynnol	255	199	86	62
Lefel ymateb ofynnol	34%	27%	11%	8%

Dull yr arolwg

Yn dilyn trafodaeth â swyddogion Cyngor Celfyddydau Cymru am y cyfeiriad y dylai arolygu ganolbwyntio arno a chapasiti'r sefydliad i ymgymryd ag arolygu blynyddol, cynigir arolwg pum mlynedd sy'n defnyddio'r un cwestiynau craidd bob blwyddyn. Awgrymir bod hwn yn cael ei anfon ym mis Ebrill bob blwyddyn at unigolion sydd wedi derbyn cymorth grant dros y tair blynedd ariannol diwethaf, gyda chwestiynau o bosib yn cael eu hychwanegu ato bob blwyddyn ynglŷn â thestunau penodol.

Ar ben hynny, gan ddefnyddio'r un broses arolygu, byddai derbynwyr Dyfarniadau Cymru Greadigol a Dyfarniadau Llysgenhadon Cymru Greadigol yn cael eu holrhain dros gyfnod hirach. Byddai hyn yn rhoi sampl hydredol ochr yn ochr â'r ciplun y byddai'r grŵp mwy o dderbynwyr grant yn ei gynnig. Byddai'r garfan o sampl Dyfarniadau Cymru Greadigol a Dyfarniadau Llysgenhadon Cymru Greadigol hefyd yn tyfu o flwyddyn i flwyddyn, gyda holl dderbynwyr Cymru Greadigol yn dyddio'n ôl i gychwyn y cynllun yn cael eu cynnwys yn yr arolwg.

Byddai arolwg hollt hefyd yn galluogi gofyn cwestiynau craidd dros gyfnod estynedig gan alluogi ceisio barn tymor byr. Gallai data ategol mewn un flwyddyn ofyn cyfres o gwestiynau am rwydweithio rhyngwladol ac mewn blwyddyn arall ofyn am ymgysylltu â mentrau datblygu proffesiynol.

Mesur llwyddiant

Mae'r cwestiynau rydym wedi'u hargymell i Gyngor Celfyddydau Cymru yn dychwelyd at y syniad fel a fynegir yn Ysbrydoli... mai 'swyddogaeth Cyngor y Celfyddydau yw creu'r amgylchiadau sy'n galluogi artistiaid i ddatblygu'u crefft a chreu gyrfa gynaliadwy.' Yn hanfodol i hyn mae'r dymuniad dros amser maith i weld Cymru fel gwlad lle gall gweithwyr creadigol proffesiynol gynnal bywydau gwaith cyfnerth.

Bydd pwyslais yr arolwg felly ar fywoliaeth economaidd gweithwyr creadigol proffesiynol, eu hymdeimlad â sefydlogrwydd a/neu newid i'w bywydau gwaith a'u barn ynghylch a yw Cymru'n lle da i fyw a gweithio. Bydd cwestiynau'n cynnwys meysydd megis:

- A yw incwm o weithio fel gweithiwr creadigol proffesiynol wedi newid
- A yw pobl yn credu bod eu rhagolygon presennol yn fwy neu'n llai sefydlog yn ariannol, neu a ydynt wedi aros tua'r un fath
- A yw incwm wedi dod yn fwy neu'n llai dibynnol ar weithio yng Nghymru, neu a yw wedi dod yn fwy dibynnol ar weithio y tu allan i Gymru.

O'i gynnal dros gyfnod o bum mlynedd fan leiaf, bydd yr arolwg yn helpu i fesur i ba raddau y mae uchelgais Cyngor Celfyddydau Cymru i weld incwm ymarferwyr unigol yn cynyddu'n cael ei wireddu.

Gallai mesuriadau llwyddiant pellach ddeillio'n uniongyrchol o weithredu'r argymhellion a roddir yn adran 8. Argymhellion.

Trefniadau ymarferol

Rydym yn deall bod y capasiti ar GIFTS (y system rheoli grantiau a ddefnyddir gan Gyngor Celfyddydau Cymru) yn gyfyngedig o ran ychwanegu unrhyw fodiwl arolygu arall. Fodd bynnag, dylai fod yn ddigon hawdd cynnal arolwg syml gan ddefnyddio darparpwydd ar-lein. Gallai cysylltiadau ag arolwg gael eu hanfon at bob derbynnydd grant gan ddefnyddio eu e-bost GIFTS, gyda dadansoddiad cychwynnol wedyn yn cael ei wneud yn awtomatig ar-lein.

Gellid sicrhau dewis iaith naill ai drwy arolygon ar wahân yn y Gymraeg a'r Saesneg, gyda'r data'n cael eu cyfuno â llaw, neu drwy ddarparpwydd sy'n cynnig dewisiadau arolygu amlieithog.

Meysydd posibl ar gyfer ymchwil yn y dyfodol

Yn deillio o'r astudiaeth hon, ceir sawl syniad posibl ar gyfer siapio ymholiadau ymchwil yn y dyfodol.

Mae'r posibiliadau'n cynnwys:

- Ymgymryd â chyfweiliadau manwl pellach er mwyn sicrhau dealltwriaeth gynhwysfawr. Byddai cyrraedd dirlawnder data drwy'r dull yma'n darparu trosolwg cyflawn o sefyllfa bresennol unigolion. Gellid dadlau y dylai hyn gael ei wneud gan gorff annibynnol
- Ymchwil hydredol y tu allan i garfan derbynwyr Dyfarniadau Cymru Greadigol, gan adeiladu data ar hyd llwybr gyrfa a allai gynnwys Cymru Greadigol fel dyhead
- Gwneud y dadansoddiad meintirol eto ym mhen pum a deng mlynedd. Bydd hyn yn darparu sefyllfa ac esblygiad yn fras ond byddai'n gofyn llinellau ymchwilio ansoddol penodol er mwyn rhoi cig cyd-destunol ar yr esgryn.

Argymhellion

Argymhelliad

Effaith y gellir mesur llwyddiant yn ei herbyn

Buddsoddi

1. Dylid cynyddu buddsoddi yng nghynlluniau Dyfarniadau Cymru Greadigol a Dyfarniadau Llysgenhadon Cymru Greadigol a gweithredu'r awgrym a wnaed eisoes i alluogi Dyfarniadau Llysgenhadon Cymru Greadigol o hyd at £50,000 o 2016/17 ymlaen. Dylid hybu ymarfer esblygol yn fwy a dylai artistiaid aeddfed yn enwedig allu estyn eu cyfnod ymchwil dros dair blynedd.
2. Dylid cysoni'r trothwyon y gall unigolion wneud cais amdanynt â rhai Cyngor Celfyddydau Lloegr a Creative Scotland, gan gynyddu uchafswm y dyfarniad grant mawr i £100,000 ac isafswm y dyfarniad grant bach i £15,000.

Gwell ansawdd gwaith gyda mwy o ymarferwyr yn gallu datblygu ac ymchwilio i syniadau ac arferion gwaith cyn cychwyn ar gyfnodau gwneud.

Ymarferwyr yn gallu elwa'n well ar ddyfarniad Cymru Greadigol law'n llaw â'u hymarfer presennol.

Gwell a mwy o bartneriaethau sy'n integreiddio gwaith ymarferwyr unigol a rhwydwaith y sefydliadau cyllid refeniw'n well.

Mwy o waith yn cael ei greu y 'gellir ei gymharu â'r gwaith rhyngwladol gorau.' (Ysbrydoli... Ein Strategaeth ar gyfer y Celfyddydau yng Nghymru.

Prosiectau mwy uchelgeisiol yn cael eu datblygu sy'n cael mwy o effaith ar y cyhoedd ac sy'n datblygu ffurfiau ar gelfyddyd ymhellach.

Ansawdd prosiectau'n cael ei gyfoethogi gydag unigolion yn fwy abl i fforddio'r ystod o gymorth proffesiynol a fyddai'n gwella ansawdd a chyrhaeddiad eu gwaith.

Taliadau mwy realistig yn cael eu talu i artistiaid ac ymarferwyr, gan lwyddo'n well i sicrhau amgylchedd lle y gall gweithwyr creadigol proffesiynol ennill bywoliaeth gynaliadwy.

Argymhelliad

3. Dylid cyflwyno trefn geisiadau dreigl, gyda dyddiadau cau penodedig ar gyfer cynlluniau neu fentrau penodol yn unig.
4. Dylid blaenoriaethu ymhellach yr ymrwymiad i fynd i'r afael â lefelau ffioedd a thaliadau i ymarferwyr unigol, yn arbennig yn sector y celfyddydau gweledol a chymhwysol a'r sector cyflwyno.
5. Dylid adolygu cymryd rhan mewn mentrau dan arweiniad cyrff yn y DU na chaiff gweithwyr creadigol proffesiynol yng Nghymru eu cyrchu, ee, rhaglen Hothouse y Cyngor Crefftau.

Effaith y gellir mesur llwyddiant yn ei herbyn

Byddai ansawdd ceisiadau'n gwella.

Byddai ceisiadau, a gweithgarwch a ariennir, yn cael eu hamseru'n well ar hyd y flwyddyn.

Yn yr un modd ag argymhelliad 2, taliadau mwy realistig yn cael eu gwneud i artistiaid ac ymarferwyr, gan lwyddo'n well i sicrhau amgylchedd lle mae gweithwyr creadigol proffesiynol yn gallu ennill bywoliaeth gynaliadwy.

Ailgyfeirio dibyniaeth, gydag unigolion yn gallu sicrhau incwm uniongyrchol uwch am eu gwaith.

Gwell cyfleoedd i weithwyr creadigol proffesiynol gymryd rhan mewn mentrau arferion gorau ac felly cynyddu eu creadigrwydd personol a'u rhagolygon am yrfa.

Seilwaith a rhwydweithiau

6. Mae gofodau gwaith i ymarferwyr yn dal i fod yn brin. Mae eu hargaeledd a'u hygyrchedd yn gwneud gwahaniaeth sylweddol i ddatblygu ymarfer creadigol, mentora rhwng cenedlaethau a chymryd rhan mewn rhwydweithiau ffurfiol ac anffurfiol. Dylid cynllunio i fapio'r cyfleusterau presennol yn iawn a nodi dewisiadau ymarferol i ddatblygu a rheoli gofodau newydd a gwell.
7. Dylid mynd ati i feithrin rhaglenni mentrau sy'n trawsgroesi llwybrau a chyfnodau gyrfaol. Byddai graddedigion yn croesawu mentoriaid profiadol a/neu o ddiwydiannau creadigol, byddai ymarferwyr profiadol yn croesawu cefnogaeth ddatblygiadol.

Gwaith o safon uwch yn cael ei greu.

Gwell rhwydweithio a mwy o gydweithredu.

Cadw ymarferwyr.

Gwaith o safon uwch yn cael ei gyflawni drwy ddatblygu syniadau, prosesau neu ddulliau.

Gwell incwm drwy well fodelu busnes.

Mwy o hyder a chydlyniant ymhlith ymarferwyr.

Argymhelliad

- | | |
|---|--|
| | Effaith y gellir mesur llwyddiant yn ei herbyn |
| 8. Dylid mynd ati i hybu rhwydweithiau yn y Gymru wledig a gogledd Cymru a hwyluso eu sefydlu, yn enwedig lle gall sefydliadau cyllid refeniw eu harwain fel partneriaid darparu arweiniol. | Gwell ymgysylltiad rhwng cymheiriaid sy'n arwain at waith o safon uwch.

Gwell cydweithredu rhwng ymarferwyr a sefydliadau. |
| 9. Dylid mynd ati i ddatblygu cyfleoedd sy'n galluogi rhwydweithio a mentora o gwmpas rhaglenni sydd eisoes yn bodoli, ee. Cymru Greadigol. | Gwell defnydd o'r profiad sydd eisoes ar gael yng Nghymru.

Ychwanegu gwerth at brofiad unigolion.

Mwy o ddysgu o brofiad a rennir. |
| 10. Dylid datblygu strategaeth i ddatblygu a chynnal ymgysylltiad rhwng Cyngor Celfyddydau Cymru, sefydliadau Addysg Bellach ac Uwch a sefydliadau cyllid refeniw, gyda gofyniad i sefydliadau cyllid refeniw adrodd am eu gweithgarwch fel rhan o broses yr Adolygiad Blynyddol. | Mwy o drawsgroesi rhwng ymarfer myfyrwyr ac ymarfer proffesiynol, gyda graddedigion yn fwy ymwybodol o'r sector proffesiynol.

Gwell cysylltiadau â graddedigion ac felly mwy o bosibilrwydd o'u cadw. |

Eiriolaeth

- | | |
|--|--|
| 11. Gwella eirioli dros y celfyddydau drwy ymgyrch gyhoeddus estynedig. | Mwy o ymgysylltu â gweithgareddau celfyddydol.

Mwy o hyder a phenderfyniad ar ran y sector.

Mwy o incwm yn cael ei greu gan sefydliadau celfyddydol drwy roddion a chyfraniadau gan y cyhoedd. |
| 12. Cynyddu hyrwyddo ymarfer ac ymarferwyr o Gymru, yn rhyngwladol ac yn y DU. | Mwy o wahoddiadau i fynd ag ymarfer y tu allan i Gymru ac i unigolion gymryd rhan mewn preswyladau a gweithgareddau tebyg.

Mwy o gomisiynau o'r tu allan i Gymru.

Mwy o incwm a chydnerthedd economaidd. |

Argymhelliad

Effaith y gellir mesur llwyddiant yn ei herbyn

Cyffredinol

- | | |
|---|---|
| 13. Hybu twf gwybodaeth arbenigol ar draws cronfa swyddogion Cyngor Celfyddydau Cymru drwy raglen secondiadau, cyfnodau sabothol neu hyfforddiant proffesiynol. | Dealltwriaeth well a chliriach o ymarfer artistig. |
| | Deialog gyfoethocach rhwng swyddogion Cyngor Celfyddydau Cymru, unigolion a sefydliadau sy'n llunio polisi'n well, yn gwella penderfyniadau buddsoddi ac yn cynyddu atebion cydweithredol. |
| 14. Adolygu'r berthynas rhwng y celfyddydau a'r diwydiannau creadigol. | Sector mwy hunanhyderus sy'n adnabod ac yn gallu cyfleu'n gliriach y meysydd lle ceir trawsgroesi rhwng ymarfer artistig a'r diwydiannau creadigol ehangach a'r meysydd arbennig sy'n gwneud y celfyddydau'n unigryw. |
| | Mwy o ymwybyddiaeth a dealltwriaeth a all lunio polisi cyhoeddus yn well. |

Cydnabyddiaethau

Ein diolch i

Swyddogion Cyngor Celfyddydau Cymru sydd wedi cefnogi a rhoi cyngor yn ystod yr ymchwil, David Alston a Carys Wynne-Morgan yn enwedig.

Yr ymarferwyr lu a gymerodd ran yn y sesiynau ymchwil ansoddol.

Yr Uned Economi Greadigol ym Mhrifysgol Caerdydd.

Prifysgol Caerdydd a Phrifysgol Bangor am ddarparu lle ar gyfer sesiynau ymchwil ansoddol.

David Marcus am drawsgrifio'r cyfweiliadau ymchwil ansoddol mewn grwpiau ac un i un.

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ADDENDUM A

A Statistical Portrait of Cultural Occupations in Wales

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This report incorporates data from the Annual Population Survey which is produced by the ONS and is accessed via special licence from the UK Data Archive, University of Essex, Colchester. None of these organisations bears any responsibility for the analysis or interpretation undertaken here. Details of the APS data sets accessed for this project are outlined in Annex 1.

Executive Summary

- Employment within cultural occupations within London and the South East is approximately twice the level that is observed in Wales and the Rest of the UK, although employment in the skilled trades is relatively under-represented in London and the South East.
- Those employed in cultural occupations in Wales are on average slightly older than those working elsewhere in the UK. Those employed as Architects, Artists, Authors, Actors and Musicians are more likely to be over the aged of 65 compared to the rest of the UK.
- In terms of the possession of HE qualifications, those engaged in cultural occupations in Wales exhibit levels of attainment that are often comparable to the relatively highly qualified workforce based in London and the South East. Those engaged in cultural occupations in Wales exhibit the highest levels of job related education or training.
- Patterns of multiple job holding among those working in cultural occupations as their main job are broadly similar across the UK. Cultural occupations held as a second job are a lower proportion of all cultural jobs in London and the South East compared to elsewhere.
- Almost 1-in-4 employees in cultural occupations in Wales are employed in the public sector, almost twice the level observed in other areas. The public sector in Wales therefore appears to be a relatively important source of employment for those in cultural occupations.
- There is little difference in the incidence of atypical employment (self-employment plus employees on non-permanent contracts) within cultural occupations in across the UK.
- Those working in cultural occupations within London and the South East work the longest hours both in terms of main jobs (37 hours per week) and second jobs (15 hours per week).
- Overall levels of reduced hours working in cultural occupations are similar in Wales compared to other parts of the UK. However, among the 5 cultural occupations that exhibit the highest rates of reduced hours working within the UK (Actors, Musicians, Artists, Authors and Journalists), the incidence in Wales is higher in each case.

- Within Wales, Journalists, Actors and Arts Officers appear to be relatively more likely to be looking for a new or additional job compared to their counterparts in other areas of the UK.
- Journalists and Arts Officers in Wales exhibit relatively high levels of part-time employment than their counterparts elsewhere in the UK, with Arts Officers being more likely to indicate that they were employed part-time because they were unable to find a full time job. Journalists in Wales are also more likely to report that they would like to work longer hours.

Section 1: Developing a Statistical Portrait of the Cultural Sector in Wales

1.1 Introduction

The purpose of this report is to provide a scoping study of the economic situation of creative artists, cultural entrepreneurs and others engaged in cultural occupations in Wales who could fall within the remit of being supported by the Arts Council of Wales. There are many conceptual difficulties associated with defining who is engaged with activity in the cultural sector (Towse, 1996)¹. For example, an individual may subjectively evaluate themselves as being an artist, despite spending relatively little time on their artistic activity compared to time spent in formal employment. Such definitional issues are particularly important within the cultural sector, where those who define themselves as artists may not have undertaken paid work in their artistic activity for some considerable time.

The quantitative analysis in this report will be based upon secondary analysis of survey data derived from the Annual Population Survey (APS). The use of such data will impose constraints upon the research in terms of defining what it means to be engaged in cultural activities and defining the coverage of work that is regarded as falling within the remit of the Arts Council. As a survey focusing upon the labour market activities of respondents within a specified survey reference week, those engaged in cultural activities have to be identified via the occupation they hold within their main and/or second job held during the survey reference week.

At the outset of the report, it is acknowledged that such a ‘snap shot’ picture of labour market activity will not fully account for the dynamic and often precarious labour market experiences of those engaged in cultural occupations. For example, an Actor who during the survey reference week happens to be working in an office will not be an Actor in the eyes of the APS. By contrast, if the survey by chance interviews an Actor during a period where they are engaged in a relatively well paid assignment, that position may not accurately reflect their usual labour market circumstances. Such surveys do not provide the opportunity for respondents to say things like “I’m just doing this between acting roles” or “Things aren’t usually this good”.

Despite the difficulties associated with such surveys providing an accurate account of the working lives of those engaged in cultural occupations, their analysis still has merit. Firstly, there are a number of questions within the survey that will elude to the difficulties faced by

¹ Towse R. (1996). *The Economics of Artists Labour Markets*. London: Arts Council of England.

those in cultural occupations. For example, the precarious nature of employment can be considered through the incidence of self-employment or those who are employed on non-permanent contracts. Under-employment within cultural occupations can be considered via examining the incidence of multiple job holding, variable hours or involuntary employment. Looking for alternative employment could also elude to levels of dissatisfaction with current working terms and conditions among those in cultural occupations.

While the availability of such information within the APS cannot overcome difficulties associated with the 'snap shot' picture provided by the survey, the analysis still allows for an examination of the following issues in order to inform the Arts Council in terms of how to tailor the provision of support for those engaged in cultural activities in Wales:

- How does the composition of the cultural sector in Wales differ compared to other areas of the UK?
- How do experiences of the labour market differ between those in different cultural occupations and which groups appear to exhibit the greatest degree of disadvantage?
- Do the labour market experiences of those engaged in cultural occupations in Wales differ compared to those elsewhere within the United Kingdom?

The emphasis of this report is therefore upon examining the *relative* circumstances of those engaged in different cultural occupations and how these may vary *relative* to those engaged in similar activities across the UK.

1.2 Defining Creative Artists and Cultural Entrepreneurs

Given the remit of the research, those engaged in cultural activities will be defined in relation to the **occupation** that they hold within their main job at the time that they were interviewed for the APS. Occupation is most often determined by reference to a person's main job at the reference time, but for persons not currently employed may be determined by reference to their most recent job. The analysis will therefore not extend to those who are employed within the cultural sector but who are not themselves engaged in cultural activities. Within the UK, the Standard Occupational Classification (SOC) produced by the Office for National Statistics (ONS) provides the main method for the classification of occupational information within a variety of contexts, including the collection of statistical data within government surveys. SOC classifies jobs (defined as a set of tasks or duties performed by one person) into groups according to the level of skill associated with the competent performance of work tasks of those jobs. Jobs are recognised primarily by their job title. SOC is a hierarchical classification. At its broadest level, jobs are classified in to one of nine Major Groups that

represent broad occupational categories. Within these major groups, SOC brings together increasingly detailed and homogenous occupational groups; referred to as Sub-Major Groups, Minor Groups and Unit Groups.

SOC is typically revised in preparation for the decennial census. Such revisions provide the opportunity to take account of the emergence of new occupations, reflect upon the relative position of existing occupations within the classification structure and to remove occupational groups where the number of people employed in those areas of work becomes so small that the identification of existing groups is no longer feasible or worthwhile. In identifying the scope of occupations to be covered by the analysis, mapping exercises of the cultural sector that have been recently conducted by the Department for Culture, Media and Sport (DCMS)² and Nesta³ were reviewed. Comments made by the Arts Council for England⁴ on the DCMS mapping exercise were also reflected upon. These reviews were conducted during a period where available statistical data was classified to SOC2000. The final list of occupations chosen for inclusion within the present analysis, as defined by SOC2000 is outlined in Table 1.1. It can be seen that the selected Unit Groups span three Major Groups of SOC2000; Professionals; Associate Professionals and Skilled Trades. Compared to the mapping exercises conducted by DCMS and NESTA, a number of occupations in the areas of marketing, advertising, public relations and ICT have been excluded as these were felt to be beyond the remit of the Arts Council in Wales.

The quantitative analysis will be based on data drawn from the APS covering a ten year period from 2005 to 2014, the latest data available at the time of writing. Occupational information within the APS is recorded to the 2000 Standard Occupational Classification (SOC2000) during the period 2004-2010. For later years, occupational information within the APS is coded to the 2010 Standard Occupational Classification (SOC2010). The revision of the 2000 Standard Occupational Classification (SOC2000) included a 'significant effort to develop a better treatment for a large and growing group of occupations in the arts, literature (and) media' occupations (ONS 1999)⁵. Given the efforts that were made to improve the measurement of cultural occupations within SOC2000, relatively few changes were required in these areas of the classification for the 2010 revision and a majority of changes were minor. Details of how the revision of SOC affected cultural occupations is presented in Annex 2. In order to combine pre and post 2010 APS data, a mapping exercise was

²http://creativeskillset.org/assets/0000/9395/Classifying_and_measuring_the_Creative_Industries.pdf

³http://www.nesta.org.uk/sites/default/files/a_dynamic_mapping_of_the_creative_industries.pdf

⁴http://www.artscouncil.org.uk/media/uploads/pdf/Classifying_and_Measuring_the_Creative_Industries_consultation_response.pdf

⁵<http://www.ons.gov.uk/ons/guide-method/classifications/archived-standard-classifications/standard-occupational-classification-2000/index.html>

undertaken to produce the 'best fit' that could be made between SOC2000 and SOC2010 for cultural occupations. This exercise reviewed published material detailing the revision of SOC⁶ and also drew upon the availability of dual coded occupational data contained within the APS data files during 2012 and 2013.

Table 1.1: Cultural Occupations Defined by SOC2000

SOC2000 Major Group	SOC2000 Unit Group	SOC2000 Unit Group Title
2. Professionals	2431	Architects
	2452	Archivists and Curators
3. Associate Professionals	3121	Architectural Technologists and Town Planning Technicians
	3411	Artists
	3412	Authors and Writers
	3413	Actors and Entertainers
	3414	Dancers and Choreographers
	3415	Musicians
	3416	Arts Officers, Producers and Directors
	3421	Graphic Designers
	3422	Product, clothing and related designers
	3431	Journalists
	3432	Broadcasting Associate Professionals
3434	Photographic and Audio-Visual Equipment Operators	
5. Skilled Trades	5211	Smiths and Forge Workers
	5411	Weavers and Knitters
	5412	Upholsterers
	5491	Glass and Ceramics Makers, Decorators and Finishers
	5492	Furniture Makers and Other Craft Woodworkers
	5493	Pattern Makers (Moulds)
	5494	Musical Instrument Makers and Tuners
	5495	Goldsmiths, Silversmiths and Precious Stone Workers

In terms of contributing to the evidence base surrounding how those engaged in artistic and cultural occupations in Wales can best be supported by the Arts Council, the report not only presents information on the sector in Wales but also examines how the sector in Wales differs from other parts of the UK. Whilst it is not possible to accommodate a detailed regional analysis in the report, it is obvious that London and the South East will exhibit very particular characteristics due to the relative concentration of the cultural sector in and around London. The report uses the 3-fold distinction of Wales, London and the South East (LSE) and the Rest of the UK. Geography is defined in terms of region of residence.

⁶ <http://www.ons.gov.uk/ons/guide-method/classifications/current-standard-classifications/soc2010/index.html>

1.3 Cultural Occupations in Wales

Table 1.2 presents information on the size and composition of those cultural occupations in Wales selected for inclusion into the analysis. The numbering refers to their SOC2010 Unit Group codes. The table refers to people who are employed in cultural occupations as either their main job or as a second job. Firstly, it can be seen that within Wales, 2.1% of those people who are in employment are engaged in one of these cultural occupations. It can be seen that this figure is smaller than that estimated for the UK as a whole (2.9%). However, this is largely due to the relative concentration of cultural activity within LSE where these occupations account for 4.4% of those in employment, more than twice the level observed in Wales. In terms of the composition of this workforce, again it is London and the South East that differs compared to other areas of the UK, having a relatively high proportion of people employed as Journalists (11%) and Arts Officers (13%). Cultural occupations within the area of Skilled Trades (those occupations falling within Major Group 5 of SOC) are under-represented within LSE (9%) compared to Wales (20%) and the Rest of the UK (22%).

Finally, Table 1.2 eludes to the relatively small number of people engaged in some of these occupations. Among the Skilled Trades occupations, Smiths and Forge Workers and Weavers and Knitters each account for less than 1% of employment within cultural occupations. Among Associate Professionals, Dancers and Choreographers account for just 1.2% of employment. Despite merging APS data over a period of 10 years, the sample sizes associated with these groups are unable to support comparisons being made between Wales and the Rest of the UK. Cells within tables that relate to small numbers of respondents from the APS are also more likely to breach assurances provided to these respondents relating to confidentiality. It has therefore been necessary to combine these occupations with other larger groups. Within the remainder of this report, Dancers and Choreographers have been combined with Musicians, Weavers and Knitters have been combined with Upholsters and Smiths and Forge Workers have been allocated to other Skilled Trades. Confidentiality protection is provided by releasing only weighted estimates. Furthermore, for the remainder of this report, percentages that are in the range of 0-5% are recoded to <5% and percentages that are in the range of 95-100% are recoded to 95+%. This recoding is only required for analysis relating to the more detailed geographical areas of Wales, LSE and the Rest of the UK.

Table 1.2: People Engaged in Cultural Occupations in Wales

	Wales	LSE	Rest	Total
Total Cultural Occupations	2.1	4.4	2.3	2.9
Of which: (SOC2010 codes)				
2431 Architects	4.8	6.4	6.2	6.2
2452 Archivists	2.2	1.4	1.3	1.3
2471 Journalists	6.4	11.3	6.3	8.4
3121 Architectural Technicians	3.2	1.9	3.3	2.7
3411 Artists	6.5	5.6	5.1	5.4
3412 Authors	9.0	10.3	7.9	8.9
3413 Actors and Entertainers	7.6	6.5	5.6	6.0
3414 Dancers and Choreographers	<1	<1	1.4	1.2
3415 Musicians	5.7	6.3	5.8	6.0
3416 Arts Officers, Producers and Directors	9.8	12.9	6.7	9.4
3417 Photographers	8.8	9.0	9.0	9.0
3421 Graphic Designers	9.7	10.7	12.3	11.5
3422 Product and Clothing Designers	5.6	7.6	7.2	7.3
5211 Smiths and Forge Workers	1.2	<1	<1	0.7
5411 Weavers and Knitters	<1	<1	<1	0.4
5412 Upholsterers	3.4	<1	2.9	2.1
5423 Print Finishers	1.9	1.6	2.8	2.3
5441 Glass and Ceramics Makers	2.0	<1	2.4	1.7
5442 Furniture Makers	5.9	2.8	6.9	5.2
5449 Other Skilled Trades	5.6	2.7	5.6	4.4
Total	100	100	100	100

Section 2: Personal Characteristics of those in Cultural Occupations

This section provides an overview of the personal characteristics of those engaged in cultural occupation, focussing upon the gender, age, disability and ethnicity characteristics of those employed in cultural occupations.

2.1 Gender

In terms of the gender composition of employment, overall it can be seen, from table 2.1, that employment within cultural occupations is characterised by a relatively high male concentration. Across the UK, 53% of those in employment in non-cultural occupations are male. However, among those engaged in cultural occupations, this figure increases to 64%. Cultural occupations that are particularly male dominated include Architects (80%), Architectural Technicians (73%), Photographers (77%) and Furniture Makers (93%). Within Wales, the gender composition of employment within cultural occupations is broadly comparable to that observed across the UK as a whole, with 64% being male. Among the more detailed occupational groups, it is observed that males account for a smaller proportion of Archivists (34%), Artists (45%), Actors (53%), Upholsterers (53%) and Furniture Makers (82%) compared to the rest of the UK. However, there are other occupational areas where males account for a higher proportion of those in employment, including Authors (53%), Musicians (72%) and Glass and Ceramics Makers (74%).

Table 2.1: Gender Composition of Cultural Occupations

	Wales	LSE	Rest	Total
% Males				
2431 Architects	85.0%	78.0%	82.2%	80.5%
2452 Archivists	34.4%	43.9%	48.2%	45.6%
2471 Journalists	57.6%	51.4%	57.4%	54.1%
3121 Architectural Technicians	68.8%	70.9%	73.7%	72.7%
3411 Artists	45.2%	52.5%	48.1%	49.9%
3412 Authors	52.9%	44.3%	47.6%	46.2%
3413 Actors and Entertainers	53.0%	57.1%	64.8%	60.9%
3415 Musicians	71.5%	67.6%	65.0%	66.2%
3416 Arts Officers, Producers and Directors	60.7%	61.4%	65.5%	63.0%
3417 Photographers	72.2%	79.4%	75.8%	77.2%
3421 Graphic Designers	75.1%	67.8%	69.9%	69.2%
3422 Product and Clothing Designers	50.6%	37.8%	42.9%	40.9%
5412 Upholsterers	52.8%	53.2%	69.1%	65.5%
5423 Print Finishers	66.9%	71.2%	63.5%	65.9%
5441 Glass and Ceramics Makers	73.5%	62.9%	65.6%	65.4%
5442 Furniture Makers	81.6%	91.4%	94.2%	93.1%
5449 Other Skilled Trades	71.1%	67.2%	74.0%	72.2%
Non-Cultural Occupations	52.5%	54.2%	53.2%	53.4%
Cultural Occupations	63.6%	60.8%	66.1%	63.8%
Total	52.7%	54.5%	53.5%	53.7%

2.2 Age

Table 2.2 compares the average age of those within cultural occupations to those employed in non-cultural occupations. It can be seen that those in cultural occupations are estimated to be older than those employed in non-cultural employment. This reflects the higher levels of educational attainment of those active in cultural occupations (and therefore the longer time spent in full-time education) compared to the general population (see Table 3.1). This is particularly evident among those employed as Architects, Archivists, Artists and Authors where the average age among these groups is estimated to be over 46 years. Architectural Technicians, Actors, Arts Officers and Graphic Designers are estimated to have the lowest average ages. Finally, it is observed that almost 7% of those active in cultural occupations are over the age of 65. This is lower than those employed in non-cultural occupations (11%). However, over 1-in-10 of those employed as Artists, Authors, Actors, Musicians, Glass and Ceramics Makers and Furniture Makers are over the age of 65.

Table 2.2: Age Characteristics of Cultural Occupations

	Mean Age (years)				% Aged 65+			
	Wales	LSE	Rest	Total	Wales	LSE	Rest	Total
2431 Architects	50.2	42.4	45.0	44.0	10.2%	6.3%	7.8%	7.2%
2452 Archivists	47.1	45.0	45.5	45.4	<5%	6.1%	7.1%	6.5%
2471 Journalists	42.6	40.9	43.4	42.0	6.9%	<5%	5.8%	5.0%
3121 Architectural Technicians	36.9	33.1	38.7	37.0	<5%	<5%	<5%	1.8%
3411 Artists	46.7	45.9	46.9	46.4	16.3%	10.0%	10.6%	10.6%
3412 Authors	47.6	44.7	46.3	45.6	12.6%	9.4%	11.1%	10.3%
3413 Actors and Entertainers	39.6	39.8	38.2	39.0	16.7%	9.1%	15.9%	12.9%
3415 Musicians	43.8	41.1	42.9	42.2	21.6%	10.1%	13.8%	12.5%
3416 Arts Officers, Producers and Directors	40.7	39.0	40.0	39.5	<5%	<5%	<5%	2.1%
3417 Photographers	41.4	39.5	40.3	40.0	<5%	5.5%	6.3%	5.8%
3421 Graphic Designers	35.9	36.5	35.9	36.1	<5%	<5%	<5%	2.7%
3422 Product and Clothing Designers	41.5	38.3	40.4	39.5	5.2%	<5%	<5%	2.8%
5412 Upholsterers	44.7	47.4	45.2	45.5	<5%	12.1%	5.5%	6.5%
5423 Print Finishers	45.3	43.6	44.0	43.9	<5%	14.1%	<5%	6.3%
5441 Glass and Ceramics Makers	44.3	44.0	45.8	45.4	9.8%	6.3%	12.6%	11.3%
5442 Furniture Makers	45.2	44.7	41.8	42.6	5.7%	6.9%	11.3%	10.1%
5449 Other Skilled Trades	45.2	42.5	43.1	43.1	6.4%	6.7%	10.1%	9.1%
Non-Cultural Occupations	41.0	40.3	40.8	40.7	11.1%	9.4%	10.9%	10.5%
Cultural Occupations	42.9	40.8	41.8	41.4	7.9%	5.9%	7.5%	6.9%
Total	41.1	40.3	40.9	40.7	11.0%	9.2%	10.8%	10.4%

Within Wales, the average age of those engaged in cultural occupations is approximately 43 years, some 2 years older than those based in LSE and 1 year older than those based in the Rest of the UK. However, the older age of the cultural workforce in Wales is not observed across all occupational areas. Within Wales, the average age of those employed in cultural occupations is particularly high among Architects (50 years) and Musicians (44 years). What is more evident in Wales is the preponderance of some occupational areas to exhibit a relatively high proportion of people who are over the age of 65. In Wales, those employed as Architects (10%), Artists (16%), Authors (13%), Actors (17%) and Musicians (22%) are more likely to be over the aged of 65 compared to the rest of the UK.

2.3 Disability

Table 2.3: considers the incidence of disability among those employed in cultural occupations. The definition of disability is that used for the purposes of the Disability Discrimination Act and includes those who have a long term disability which substantially limits their day-to-day activities. This definition also includes those with progressive conditions (e.g. cancer, MS) if the condition effects their ability to carry out normal day-to-day activities. Among the population of working age in Wales, 12% report that they suffer from a disability – slightly higher than that exhibited across the UK as a whole (11%). There are wide variations in the incidence of disability across cultural occupations, from just 7% among Architects to 18% among those employed as Archivists. Compared to other areas of the UK, the incidence of disability among those engaged in cultural occupations in Wales is relatively high among Architects (15%) and Product and Clothing Designers (19%); whilst it is relatively low among Archivists (8%), Upholsterers (7%) and Print Finishers (6%).

Table 2.3: Disability Among those in Cultural Occupations

	Wales	LSE	Rest	Total
% DDA Disabled				
2431 Architects	15.3%	6.1%	8.1%	7.4%
2452 Archivists	7.7%	22.7%	14.5%	17.6%
2471 Journalists	10.4%	9.3%	10.4%	9.8%
3121 Architectural Technicians	7.8%	7.0%	10.3%	9.3%
3411 Artists	15.7%	12.7%	14.8%	13.9%
3412 Authors	11.9%	12.6%	14.3%	13.4%
3413 Actors and Entertainers	12.2%	9.4%	14.3%	12.0%
3415 Musicians	11.6%	11.4%	10.2%	10.7%
3416 Arts Officers, Producers and Directors	6.8%	6.8%	9.3%	7.8%
3417 Photographers	12.9%	7.5%	11.5%	9.9%
3421 Graphic Designers	9.3%	6.9%	8.4%	7.8%
3422 Product and Clothing Designers	18.9%	10.5%	12.8%	12.0%
5412 Upholsterers	6.8%	11.0%	11.6%	11.3%
5423 Print Finishers	6.3%	15.8%	10.3%	11.8%
5441 Glass and Ceramics Makers	16.2%	6.1%	11.9%	10.9%
5442 Furniture Makers	14.2%	10.7%	11.2%	11.2%
5449 Other Skilled Trades	13.7%	15.3%	11.5%	12.6%
Non-Cultural Occupations	11.8%	10.3%	11.4%	11.1%
Cultural Occupations	11.8%	9.6%	11.2%	10.6%
Total	11.8%	10.2%	11.4%	11.1%

2.4 Ethnicity

Finally, Table 2.4 considers the ethnicity of those employed in cultural occupations. It can be seen that Wales is generally a less ethnically diverse population compared to other areas of the UK. Among those engaged in cultural occupations in Wales, 98% are White. This is compared to 96% in the rest of the UK and 89% in LSE. These results must be considered in the context of the less ethnically diverse population in Wales. Analysis for detailed occupational groups is not feasible due to small sample sizes.

Table 2.4: Ethnicity among those in Cultural Occupations

	Wales	LSE	Rest	Total
% White				
Non-Cultural Occupations	97.0%	81.2%	93.8%	90.5%
Cultural Occupations	98.2%	89.0%	95.5%	92.9%
Total	97.0%	81.5%	93.8%	90.6%

Section 3: Education and Training

This section considers the level of educational attainment of those engaged in cultural occupations. The APS asks a range of detailed questions regarding the levels of qualification held by the survey respondent, distinguishing between a range of academic and vocational qualifications. For ease of exposition, the analysis focuses upon the age at which respondents completed full-time education and on the possession of Higher Education (HE) qualifications. The analysis also considers issues of Continuing Professional Development, through an examination of job related education and training.

3.1 Age Completed Full-time Education

It can be seen in Table 3.1 that as a whole, those engaged in cultural occupations completed their full-time education at the age of 20, approximately 2 years later than those engaged in non-cultural occupations. Table 3.1 also shows that there is a high degree of variation in the educational attainment of those active in different cultural occupations. Given that the Major Group structure of SOC is designed to bring together occupations that are similar in terms of the qualifications, training, skills and experience, the levels of educational attainment across cultural occupations will naturally reflect the Major Groups to which these occupations belong. The average age at which respondents completed full-time education is highest among those cultural occupations that are located within Major Group Two of SOC: Professional Occupations, most notably Architects and Archivists (both 21). These are, however, occupations where qualifications at degree level or higher are a pre-requisite to entry. By contrast, those engaged in occupations that are located within Major Group 5 of SOC: Skilled Trades, exhibit the lowest ages at which they completed full-time education (16-17 years old).

Table 3.1: Age Completed Full-time Education

	Wales	LSE	Rest	Total
Mean Age (Years)				
2431 Architects	21.4	23.1	22.1	22.5
2452 Archivists	21.2	21.2	20.5	20.9
2471 Journalists	20.2	21.3	20.3	20.8
3121 Architectural Technicians	20.4	21.4	19.5	20.1
3411 Artists	20.7	21.0	20.3	20.6
3412 Authors	21.1	21.4	20.7	21.0
3413 Actors and Entertainers	19.3	20.0	18.4	19.1
3415 Musicians	19.5	20.4	19.4	19.8
3416 Arts Officers, Producers and Directors	20.6	20.9	20.0	20.5
3417 Photographers	18.8	19.8	18.8	19.2
3421 Graphic Designers	20.0	20.5	19.9	20.1
3422 Product and Clothing Designers	19.6	20.8	19.5	20.1
5412 Upholsterers	16.7	17.0	16.4	16.5
5423 Print Finishers	16.6	17.1	16.5	16.7
5441 Glass and Ceramics Makers	17.8	18.3	17.1	17.4
5442 Furniture Makers	17.3	17.7	16.8	17.0
5449 Other Skilled Trades	17.7	18.0	17.0	17.3
Non-Cultural Occupations	17.9	18.9	17.8	18.1
Cultural Occupations	19.5	20.6	19.1	19.8
Total	17.9	19.0	17.9	18.2

Based upon the completion of full-time education, levels of educational attainment within cultural occupations in Wales are broadly comparable to those that exist across the UK as a whole, although it can be seen that the relative differential between cultural and non-cultural occupations is widest in LSE where those engaged in cultural occupations are on average 21 years old by the time they completed full-time education.

3.2 Higher Education Qualifications

These patterns are more evident in Table 3.2 which considers the proportion of those in cultural occupations who possess a degree, other HE qualification or an otherwise equivalent qualification. Within LSE, 68% of those engaged in cultural occupations possess a degree or other HE qualification. This is compared to just 58% in Wales. However, Wales also performs well in this respect compared to other areas of the UK where the proportion who hold such qualifications is 52%. Across a range of occupations, those working in Wales exhibit levels of attainment that are often comparable to those witnessed among the

relatively highly qualified workforce based in LSE, including Architects (90%), Archivists (89%), Authors (82%), Actors (59%) and Musicians (64%). Educational attainment at HE level or equivalent is also high among the skilled trades in Wales when compared to the Rest of the UK.

Table 3.2: Higher Education Qualification

	Wales	LSE	Rest	Total
2431 Architects	89.7%	89.1%	86.6%	87.8%
2452 Archivists	89.4%	79.7%	77.7%	79.1%
2471 Journalists	69.6%	81.8%	73.5%	78.0%
3121 Architectural Technicians	74.4%	80.2%	76.5%	77.5%
3411 Artists	72.9%	79.6%	77.3%	78.2%
3412 Authors	81.5%	81.4%	71.9%	76.9%
3413 Actors and Entertainers	59.4%	55.6%	35.3%	45.1%
3415 Musicians	63.6%	66.0%	54.5%	59.5%
3416 Arts Officers, Producers and Directors	70.9%	73.8%	66.4%	70.9%
3417 Photographers	45.2%	54.9%	48.8%	51.3%
3421 Graphic Designers	63.3%	69.1%	64.2%	66.1%
3422 Product and Clothing Designers	56.9%	68.9%	59.6%	63.6%
5412 Upholsterers	11.5%	10.8%	5.7%	6.9%
5423 Print Finishers	11.9%	15.8%	6.3%	9.1%
5441 Glass and Ceramics Makers	30.9%	32.5%	23.3%	25.4%
5442 Furniture Makers	21.6%	22.7%	12.9%	15.4%
5449 Other Skilled Trades	25.4%	28.7%	17.9%	20.8%
Non-Cultural Occupations	33.0%	42.1%	32.6%	35.2%
Cultural Occupations	57.6%	67.9%	52.1%	58.9%
Total	33.7%	43.5%	33.1%	36.0%

3.3 Continuing Professional Development

Finally in this section, we present evidence on the levels of Continuing Professional Development (CPD) among those engaged in cultural occupations. The APS asks those in employment whether or not they had engaged in any job related education and training in the last 3 months. It can be seen in Table 3.3 that the relatively high levels of educational attainment exhibited amongst those employed in cultural occupations does often not translate in to a continued commitment to education and training alongside their work. Table 3.3 reveals that across the UK, 17% of those engaged in cultural occupations participated in job related education or training during the previous 3 months, compared to 27% among

those in cultural occupations. Levels of CPD are highest among Architects (32%), Archivists (31%) and Architectural Technicians (37%).

Table 3.3: Job Related Education and Training in the Last 3 months

	Wales	LSE	Rest	Total
2431 Architects	31.9%	31.6%	31.4%	31.5%
2452 Archivists	32.4%	26.1%	34.9%	31.1%
2471 Journalists	24.3%	16.7%	17.4%	17.2%
3121 Architectural Technicians	40.3%	40.5%	35.7%	37.2%
3411 Artists	15.0%	14.7%	12.3%	13.4%
3412 Authors	20.8%	15.7%	19.3%	17.6%
3413 Actors and Entertainers	16.1%	17.0%	16.7%	16.8%
3415 Musicians	18.8%	16.3%	19.3%	18.0%
3416 Arts Officers, Producers and Directors	23.5%	15.2%	20.5%	17.5%
3417 Photographers	29.9%	15.2%	16.7%	16.5%
3421 Graphic Designers	15.9%	13.3%	13.7%	13.6%
3422 Product and Clothing Designers	16.2%	14.6%	15.1%	14.9%
5412 Upholsterers	7.9%	7.2%	8.3%	8.1%
5423 Print Finishers	11.5%	9.2%	11.8%	11.1%
5441 Glass and Ceramics Makers	19.3%	14.2%	10.5%	11.6%
5442 Furniture Makers	8.0%	9.0%	9.6%	9.4%
5449 Other Skilled Trades	12.0%	12.9%	12.2%	12.4%
Non-Cultural Occupations	29.8%	28.1%	26.8%	27.3%
Cultural Occupations	19.9%	16.6%	17.0%	16.9%
Total	29.6%	27.6%	26.5%	26.9%

Comparisons between Wales and other areas of the UK reveal that levels of CPD are highest in Wales. Among those engaged in cultural occupations in Wales, 20% undertook job related education or training during the previous 3 months, higher than both London and the Rest of the UK (17%). Examination across the detailed occupational groups reveals that levels of CPD in Wales are relatively high across the full range of cultural occupations in Wales. However, Journalists (24%), Photographers (30%) and Glass and Ceramics Makers (19%) exhibit particularly high levels of participation in job related education or training compared to their counterparts in other areas of the UK. High levels of CPD among journalists is interesting in the context of the relatively low levels of educational attainment at HE level or equivalent exhibited among this group in Table 3.2. The findings in relation to job related education and training would appear to suggest that those engaged in cultural occupations in Wales exhibit a relatively strong commitment to CPD.

Section 4: Employment Status

In recent years there has been an increasing awareness of the persistence and growth of “atypical” or “non-standard” forms of employment. Atypical employment is usually considered to be any type of work that is not full-time and permanent. Atypical employment relations are those that deviate from full-time open-ended wage employment: part-time work, labour on-call contracts, min-max contracts, fixed term contracts, seasonal work, agency work, home based work, telework, apprenticeship contracts, freelancers, self-employment and informal work. (Delsen, 1991, p123)⁷. This section considers the prevalence of such forms of employment within the cultural sector, including multiple job holding, self-employment and non-permanent contracts.

4.1 Multiple Job Holding

Table 4.1 shows the incidence of second job holding among those with cultural and non-cultural occupations as a main job. It can be seen that, across the UK as a whole, the incidence of second job holding is higher among those who are employed in cultural occupations (8%) compared to those employed in non-cultural occupations (5%). This difference however is primarily driven by the high incidence of second job holding exhibited among those employed in Artistic and Literary Occupations (SOC Minor Group 341). In particular, it can be seen that 14% of those employed as Musicians and as Actors and Entertainers and 13% of those employed as Artists report to holding more than one job. In contrast, levels of multiple job holding among Skilled Trades occupations are generally comparable to those observed among those employed in non-cultural occupations.

Comparisons between Wales and other areas of the UK reveal that levels of multiple job holding in Wales are broadly comparable to those exhibited elsewhere. Indeed, estimates for non-cultural occupations reveal the generally low levels of multiple job holding that exist in Wales among the employed population. However, comparisons for detailed occupational groups do reveal some differences in the incidence of multiple job holding in Wales. Among both Archivists (<5%) and Actors (10%), the incidence of multiple job holding in Wales is lower than that exhibited in other areas of the UK. In contrast, Product and Clothing Designers (12%) exhibit higher levels of multiple job holding. The base of Table 4.1 also examines what occupations are held as second jobs by those who are engaged in a cultural occupation as their main activity. Across the UK as a whole, of those in cultural occupations who hold a second job (8.3%), about a third (31%) hold this job in a cultural occupation (2.6%).

⁷ Delsen L. (1991). *Atypical Employment Relations and Government Policy in Europe*. Labour 5(3), pp123-149

Table 4.1: Multiple Job Holding and Cultural Occupations

	Second Job Holding			
	Wales	LSE	Rest	Total
2431 Architects	6.0%	5.0%	6.3%	5.7%
2452 Archivists	<5%	10.0%	11.2%	10.3%
2471 Journalists	7.7%	9.9%	7.0%	8.7%
3121 Architectural Technicians	6.0%	5.9%	5.7%	5.8%
3411 Artists	14.6%	13.5%	13.2%	13.4%
3412 Authors	8.8%	9.5%	9.4%	9.4%
3413 Actors and Entertainers	9.6%	14.6%	14.6%	14.4%
3415 Musicians	13.3%	13.6%	14.4%	14.0%
3416 Arts Officers, Producers and Directors	11.7%	7.5%	9.9%	8.5%
3417 Photographers	10.0%	9.4%	7.8%	8.6%
3421 Graphic Designers	5.7%	6.0%	7.5%	6.9%
3422 Product and Clothing Designers	11.6%	5.8%	7.2%	6.7%
5412 Upholsterers	<5%	<5%	<5%	3.2%
5423 Print Finishers	7.4%	<5%	<5%	3.8%
5441 Glass and Ceramics Makers	6.1%	7.7%	5.7%	6.1%
5442 Furniture Makers	<5%	6.1%	<5%	5.2%
5449 Other Skilled Trades	<5%	7.0%	6.3%	6.3%
Non-Cultural Occupations	4.5%	5.2%	5.4%	5.3%
Cultural Occupations				
All with multiple jobs	8.3%	8.6%	8.1%	8.3%
Second job in cultural occupation	2.4%	3.2%	2.1%	2.6%
Total	4.6%	5.3%	5.5%	5.4%

The previous analysis has therefore revealed that second job holding is therefore higher among those in cultural occupations. Whilst approximately a third who undertake second jobs do so within a cultural occupation, a majority do not. However, it is also important to consider multiple jobs from the perspective of those in cultural occupations as a second job and the overall contribution of second jobs to cultural employment. Table 4.2 reports the proportion of jobs held within cultural occupations that are held as second jobs. Across the UK as a whole, 10% of jobs within cultural occupations are held as second jobs. However, it can be seen that there are significant variations in this between detailed occupational groups. Among those employed as Actors and Musicians, over 1-in-4 of the jobs within these groups are held as second jobs. Second jobs also account for a high proportion of the jobs held among those working as Artists (13%), Authors (16%) and Photographers (12%).

Table 4.2: Cultural Occupations as Second Jobs

	Second Occupation			
	Wales	LSE	Rest	Total
2431 Architects	<5%	<5%	<5%	1.3%
2452 Archivists	<5%	<5%	<5%	1.1%
2471 Journalists	<5%	7.1%	10.0%	8.2%
3121 Architectural Technicians	<5%	<5%	<5%	0.9%
3411 Artists	12.5%	12.6%	14.0%	13.3%
3412 Authors	12.6%	12.6%	19.1%	15.8%
3413 Actors and Entertainers	22.9%	24.8%	28.7%	26.7%
3415 Musicians	23.6%	20.5%	28.7%	25.1%
3416 Arts Officers, Producers and Directors	9.0%	<5%	11.4%	7.0%
3417 Photographers	10.7%	8.3%	15.4%	12.3%
3421 Graphic Designers	<5%	5.8%	5.0%	5.2%
3422 Product and Clothing Designers	5.7%	<5%	5.6%	5.0%
5412 Upholsterers	6.6%	<5%	<5%	3.7%
5423 Print Finishers	5.2%	<5%	<5%	2.2%
5441 Glass and Ceramics Makers	<5%	<5%	<5%	4.2%
5442 Furniture Makers	5.4%	<5%	<5%	2.9%
5449 Other Skilled Trades	6.7%	7.1%	7.0%	7.0%
Total	9.2%	8.6%	10.7%	9.8%

In terms of differences across the UK, it can be seen that LSE has the lowest proportion of jobs in cultural occupations that are being undertaken as a second job (9%). In terms of the relative position of Wales, second job holding constitutes a smaller proportion of the jobs held across several of the Artistic and Literary Occupations (SOC Minor Group 341) but a higher proportion of jobs held across most of the Skilled Trades occupations (SOC Major Group 5). Second jobs also account for a relatively small proportion of Journalist jobs held in Wales (<5% compared to 8% for the UK).

4.2 Self-Employment

Table 4.3 shows the employment status of those employed in cultural occupations as a main job and compares this to those employed in non-cultural occupations. It is clear that those employed in cultural occupations are far more evenly split between employees and self-employed compared to those employed in non-cultural occupations. It can be seen that of those employed within cultural occupations as their main job across the UK, almost half (48%) are self-employed. This compares to just 13% of those employed in non-cultural occupations who are self-employed in their main job. There is a high degree of variation in the incidence of self-employment between different occupational groups. Rates of self-employment are also low among Archivists (9%), Architectural Technicians (11%) and Print Finishers (5%). Rates of self-employment within cultural occupations are highest among Artists (89%), Actors (82%) and Musicians (79%).

It can also be seen that the incidence of self-employment in second jobs is generally higher than that observed for main jobs, both inside and outside the cultural sector. However, the difference in the incidence of self-employment between the cultural and non-cultural occupations is also much greater in the case of second jobs. Of those who have a non-cultural occupation as a second job, approximately 32% are self-employed in this second job. However, of those who have a cultural occupation as a second job, 86% are self-employed in this second job.

Table 4.3: Self-Employment within Main and Second Jobs

	Wales	LSE	Rest	Total
Main Job:				
2431 Architects	50.1%	28.8%	42.0%	36.6%
2452 Archivists	7.9%	9.7%	7.6%	8.5%
2471 Journalists	33.8%	34.9%	36.4%	35.5%
3121 Architectural Technicians	10.2%	10.6%	10.5%	10.5%
3411 Artists	>95%	86.8%	89.6%	88.6%
3412 Authors	65.0%	60.6%	65.4%	63.0%
3413 Actors and Entertainers	70.1%	85.1%	80.6%	82.2%
3415 Musicians	75.5%	83.5%	74.6%	78.6%
3416 Arts Officers, Producers and Directors	43.4%	46.2%	36.0%	42.3%
3417 Photographers	45.8%	61.4%	56.2%	58.1%
3421 Graphic Designers	29.4%	36.2%	31.3%	33.1%
3422 Product and Clothing Designers	47.4%	53.2%	42.2%	47.1%
5412 Upholsterers	42.1%	63.5%	35.7%	41.0%
5423 Print Finishers	7.6%	6.2%	<5%	4.8%
5441 Glass and Ceramics Makers	36.4%	34.3%	27.0%	28.8%
5442 Furniture Makers	57.8%	45.7%	43.6%	44.6%
5449 Other Skilled Trades	54.1%	55.7%	40.2%	44.7%
Non-Cultural Occupations	12.8%	14.3%	12.2%	12.8%
Cultural Occupations	49.3%	50.9%	45.2%	47.7%
Total	13.5%	15.8%	12.9%	13.7%
Second Job:				
Non-Cultural Occupations	31.4%	36.1%	30.4%	31.9%
Cultural Occupations	88.7%	88.3%	84.1%	85.9%
Total	34.2%	41.5%	33.6%	35.8%

Overall, there is relatively little difference in the incidence of self-employment within cultural occupations between Wales and elsewhere in the UK, although it is noted that Wales more closely resembles LSE than the Rest of the UK in terms of the incidence of self-employment. Differences within specific occupations do emerge. Within Wales there is a relatively high incidence of self-employment among Architects (50% compared to a national average of 37%) and Furniture Makers (58% compared to 45%). In contrast, the incidence of self-employment is relatively low among Actors (70% compared to 82%) and Photographers (46% compared to 58%).

4.3 Employment in the Public Sector

Finally in this Section, we consider sector of employment. Table 4.4 reports on the proportion of employees who are working in the public sector. The table therefore excludes the self-employed identified in the previous table. It can be seen that across the UK, the incidence of employment within the public sector among employees is much lower within cultural occupations (14%) than it is within non-cultural occupations (28%). However, there are specific occupations within the cultural sector where employment within the public sector is of importance, most notably Archivists (61%) and Musicians (41%). Whilst 80% of musicians are self-employed, less than 10% of Archivists are self-employed indicating that the public sector is the main source of employment for this group. In terms of comparisons across the UK, it can be seen that employment within the public sector is of far greater significance among those employed in cultural occupations in Wales than it is elsewhere. Almost 1-in-4 employees in cultural occupations in Wales (24%) are employed in the public sector, almost twice the level observed in other areas. It is difficult to make occupational specific comparisons between Wales and other areas due to the small sample sizes that result from the exclusion of the self-employed. However, the analysis suggests that employment within the public sector is of greater significance in Wales across the full range of cultural occupations. The public sector in Wales therefore appears to be a relatively important source of employment across all occupations within the cultural sector.

Table 4.4: Employment within the Public Sector (Employees, Main Jobs Only)

	Wales	LSE	Rest	Total
2431 Architects	14.5%	4.0%	10.3%	7.3%
2452 Archivists	77.8%	54.0%	63.9%	60.5%
2471 Journalists	15.7%	9.9%	12.6%	11.1%
3121 Architectural Technicians	27.7%	18.7%	27.8%	25.2%
3411 Artists		5.0%	14.0%	10.4%
3412 Authors	37.4%	13.6%	20.9%	17.6%
3413 Actors and Entertainers	26.8%	14.3%	21.1%	18.9%
3415 Musicians	65.3%	45.5%	37.6%	41.2%
3416 Arts Officers, Producers and Directors	36.5%	21.8%	25.3%	23.7%
3417 Photographers	32.0%	17.1%	23.8%	21.4%
3421 Graphic Designers	18.1%	7.6%	10.1%	9.4%
3422 Product and Clothing Designers	9.2%	<5%	<5%	1.6%
5412 Upholsterers	<5%	<5%	<5%	1.6%
5423 Print Finishers	7.1%	<5%	<5%	4.0%
5441 Glass and Ceramics Makers	6.4%	27.1%	<5%	6.9%
5442 Furniture Makers	<5%	<5%	<5%	2.0%
5449 Other Skilled Trades	<5%	6.7%	<5%	4.7%
Non-Cultural Occupations	34.7%	26.0%	28.6%	28.2%
Cultural Occupations	23.6%	12.6%	13.5%	13.5%
Total	34.5%	25.7%	28.4%	28.0%

4.4 Temporary Employment

Table 4.5 shows the prevalence of non-permanent forms of employment among those employees in cultural occupations and compares this with employees in non-cultural forms of employment. It can be seen that 7% of employees in cultural occupations are employed on contracts that are not permanent in some way. This is only 1 percentage point higher than the incidence of non-permanent forms of employment reported by employees in non-cultural occupations. However, it can be seen that there are a number of detailed occupational groups within the cultural sector that exhibit a relatively high incidence of temporary employment. The highest incidence of non-permanent forms of employment among cultural occupations is observed among Actors, where 44% report that they were employed in a job that was not permanent in some way. Archivists, Authors, Artists, Musicians and Arts Officers also exhibit rates of temporary employment in excess of 10%.

In terms of comparisons across the UK, overall, it can be seen that the incidence of temporary employment in Wales across all cultural occupations (7%) is broadly comparable

to that observed elsewhere. It is difficult to make occupational specific comparisons between Wales and other areas due to the small sample sizes that result from the exclusion of the self-employed from the analysis. However, there are some findings that are worth drawing attention to. Specifically, the incidence of temporary employment among Archivists and Musicians in Wales is relatively low compared to other parts of the UK. This may well relate to the higher incidence of employment within the public sector among employees in these occupations.

Table 4.5: Temporary Employment within Cultural Occupations

	Wales	LSE	Rest	Total
Main Job: Selected Occupations				
2431 Architects	<5%	<5%	<5%	3.7%
2452 Archivists	<5%	13.0%	14.6%	13.3%
2471 Journalists	5.3%	5.2%	<5%	4.7%
3121 Architectural Technicians	7.0%	5.5%	6.7%	6.4%
3411 Artists		24.2%	7.4%	16.1%
3412 Authors	7.4%	11.2%	12.8%	11.7%
3413 Actors and Entertainers	38.5%	53.1%	39.5%	44.8%
3415 Musicians	<5%	10.3%	13.0%	11.6%
3416 Arts Officers, Producers and Directors	19.8%	11.2%	13.3%	12.3%
3417 Photographers	<5%	8.3%	7.4%	7.5%
3421 Graphic Designers	6.1%	6.4%	<5%	4.8%
3422 Product and Clothing Designers	5.2%	<5%	<5%	3.5%
Non-Cultural Occupations	6.5%	6.2%	5.8%	6.0%
Cultural Occupations	7.4%	7.7%	6.0%	6.7%
Total	6.5%	6.2%	5.8%	6.0%
Second Job:				
Non-Cultural Occupations	23.9%	27.5%	24.8%	25.4%
Cultural Occupations	33.6%	42.6%	33.2%	36.3%
Total	24.0%	27.9%	24.9%	25.6%

It can also be seen that the incidence of temporary employment in second jobs is generally higher than that observed for main jobs, both inside and outside the cultural sector. However, the difference in the incidence of self-employment between the cultural and non-cultural occupations is also much greater in the case of second jobs. Of those who have a non-cultural occupation as a second job, approximately 25% have a non-permanent contract

in this second job. However, of those who have a cultural occupation as a second job, 36% are employed on a non-permanent basis. In terms of comparisons across the UK, it can be seen that the incidence of temporary employment within cultural occupations held as a second job is considerably higher within LSE (43%) compared to other areas of the UK (33%).

Finally in this section, we consider the overall incidence of atypical employment within cultural occupations by combining information on self-employment status with that related to the contractual status of employees. Atypical employment is therefore defined as someone who is either self-employed or is an employee with a contract that is non-permanent in some way. Given the relative dominance of the incidence of self-employment compared to that of temporary employment, the figures for atypical employment closely reflect those patterns for the incidence of self-employment discussed in Table 4.3. Nonetheless, the analysis does provide a more complete picture of atypical employment within both the cultural and non-cultural sectors.

From table 4.6 below, it can be seen that of those employed within cultural occupations as their main job across the UK, over half (51%) are atypically employed. This compares to just 18% of those employed in non-cultural occupations who are atypically employed in their main job. There is a high degree of variation in the incidence of atypical employment between different occupational groups. Rates of atypical employment are lowest among Print Finishers (7%), Architectural Technicians (16%) and Archivists (21%). Rates of atypical employment within cultural occupations are highest among Artists (89%), Actors (90%) and Musicians (81%). As with self-employment, the incidence of atypical in second jobs is generally higher than that observed for main jobs, both inside and outside the cultural sector. Of those who have a non-cultural occupation as a second job, approximately half are atypically employed in this second job. However, of those who have a cultural occupation as a second job, 91% are atypically employed in this second job.

Table 4.6: Precarious Employment within Cultural Occupations

	Wales	LSE	Rest	Total
Main Job				
2431 Architects	49.9%	30.6%	44.3%	38.6%
2452 Archivists	10.0%	21.6%	21.4%	20.8%
2471 Journalists	37.4%	38.3%	38.6%	38.4%
3121 Architectural Technicians	16.8%	15.4%	16.2%	16.0%
3411 Artists	>95%	88.9%	89.0%	89.3%
3412 Authors	64.7%	64.1%	68.9%	66.4%
3413 Actors and Entertainers	80.4%	93.0%	87.7%	89.8%
3415 Musicians	75.1%	84.4%	77.4%	80.5%
3416 Arts Officers, Producers and Directors	55.3%	52.1%	44.0%	49.2%
3417 Photographers	47.1%	64.4%	58.6%	60.8%
3421 Graphic designers	34.0%	39.9%	33.6%	36.0%
3422 Product and Clothing Designers	49.8%	54.3%	43.7%	48.4%
5412 Upholsterers	41.5%	65.2%	36.2%	41.7%
5423 Print Finishers	12.6%	7.5%	6.7%	7.1%
5441 Glass and Ceramics Makers	35.9%	33.7%	28.1%	29.5%
5442 Furniture Makers	59.5%	46.5%	44.2%	45.3%
5449 Other Skilled Trades	54.5%	57.5%	42.2%	46.6%
Non-Cultural Occupations	18.2%	19.5%	17.2%	17.9%
Cultural Occupations	52.6%	54.4%	48.1%	50.9%
Total	18.9%	20.9%	17.8%	18.7%
Second Job				
Non-Cultural Occupations	47.9%	53.8%	47.7%	49.3%
Cultural Occupations	92.8%	93.2%	89.5%	91.0%
Total	50.0%	57.9%	50.2%	52.3%

Overall, there is relatively little difference in the incidence of atypical employment within cultural occupations between Wales and elsewhere in the UK. Differences within specific occupations however do emerge. Within Wales there is a relatively high incidence of atypical employment among Architects (50% compared to a national average of 38%), Artists (95+% compared to 89%), Print Finishers (13% compared to 7%) and Furniture Makers (60% compared to 45%). In contrast, the incidence of atypical employment is relatively low among Archivists (10% compared to 21%), Actors (80% compared to 90%) and Photographers (47% compared to 61%).

Section 5: Hours and Pay

This section considers the hours and pay of those employed in cultural occupations. In terms of the length of the working week, the analysis considers average hours worked, reductions in hours worked and the incidence of zero hours working. The section concludes with a discussion of gross weekly pay.

5.1 Average Hours

Table 5.1 presents estimates of the average total actual hours worked reported by those employed in cultural occupations. The estimates refer to both the self-employed and employees and include any hours of paid and unpaid overtime worked by the survey respondent in the reference week. Considering first the number of hours worked within main jobs, it can be seen that those employed in cultural occupations reported working 36 hours during the reference week, similar to those in non-cultural occupations. There is however a considerable degree of variation in actual hours worked between the detailed occupational groups that constitute the cultural sector. Actors (28 hours) and Musicians (29 hours) reported the shortest hours worked. Architects, Arts Officers and Furniture Makers each reported working in excess of 40 hours per week. The base of Table 5.1 shows the average actual hours worked in second jobs by those who hold a cultural occupation as a second job. The estimates again include hours of paid and unpaid overtime worked by respondents during the reference week. It can be seen that those in cultural occupations as second jobs on average worked 14 hours per week in this activity, approximately 2 hours longer than those employed in non-cultural occupations as second jobs.

In terms of differences between Wales and elsewhere in the UK, it can be seen that those working in cultural occupations within LSE work the longest hours both in terms of main jobs (37 hours per week) and second jobs (15 hours per week). The relatively shorter hours worked by those in Wales is observed across a majority of the detailed occupational groups. Noticeably shorter working weeks among those employed in Wales are apparent among Actors (24 hours compared to a UK average of 28 hours) and Arts Officers (38 hours compared to 41 hours). Only among Glass and Ceramics makers are workers in Wales observed to work noticeably longer hours than their counterparts elsewhere (38 hours compared to 35 hours).

Table 5.1: Average Hours Worked in Cultural Occupations

	Wales	LSE	Rest	Total
Main Job:				
2431 Architects	39.7	41.3	39.3	40.2
2452 Archivists	34.0	32.6	32.9	32.9
2471 Journalists	34.6	36.6	34.9	35.8
3121 Architectural Technicians	37.6	37.3	36.4	36.7
3411 Artists	34.6	36.2	33.8	34.9
3412 Authors	31.5	33.4	30.8	32.2
3413 Actors and Entertainers	23.8	29.8	26.4	27.8
3415 Musicians	27.9	31.6	26.2	28.7
3416 Arts Officers, Producers and Directors	37.5	40.7	40.9	40.7
3417 Photographers	36.5	39.0	37.0	37.8
3421 Graphic Designers	36.0	37.7	36.7	37.1
3422 Product and Clothing Designers	37.1	38.4	38.2	38.2
5412 Upholsterers	35.0	35.9	37.5	37.1
5423 Print Finishers	37.0	38.0	37.1	37.3
5441 Glass and Ceramics Makers	38.4	34.7	35.1	35.1
5442 Furniture Makers	40.4	39.6	40.5	40.3
5449 Other Skilled Trades	37.8	37.3	37.5	37.5
Non-Cultural Occupations	35.1	36.1	35.4	35.6
Cultural Occupations	35.3	37.1	36.0	36.4
Total	35.1	36.2	35.4	35.6
Second Job:				
Non-Cultural Occupations	13.9	12.6	12.2	12.4
Cultural Occupations	13.6	14.7	13.6	14.1
Total	13.9	12.8	12.3	12.5

5.2 *Reduced and Zero Hours*

In addition to actual hours worked, respondents to the APS are also asked about their usual hours worked and why, if applicable, their actual hours worked during the survey reference week (either in their main or second job) were less than their usual hours. There are a variety of reasons why people may not work their usual hours during a given week, including sickness, holidays, training or personal family reasons. Whilst none of these would be expected to disproportionately affect those in cultural occupations, the often precarious nature of employment within cultural occupations may be expected to contribute to an increased likelihood of reduced working hours during any given week. Table 5.2 examines

the relative likelihood with which those working within cultural occupations report working fewer hours than usual in the survey reference week due to the following reasons:

- The number of hours worked varies
- Started new/changed jobs
- Ended job and did not start new one that week
- Laid off/short time work interrupted by economic or technical reasons
- Other reasons

It can be seen that those employed within cultural occupations are more likely to work reduced hours during the survey reference week (18%) compared to those in non-cultural occupations (14%). The incidence of reduced hours working within cultural occupations are highest among Actors (28%), Musicians (23%) and Photographers (23%). Artists, Authors and Arts Officers also exhibit rates of reduced hours working that are in excess of 20%. Other cultural occupations exhibit rates of reduced hours working that are broadly comparable with non-cultural occupations. The level of reduced hours working within Wales among those in cultural occupations (18%) is similar to that observed across the UK as a whole. Comparisons for detailed occupational groups do not reveal a consistent pattern, some occupational groups being both above and below the average incidence of reduced hours working. However, it is of interest to note that among the 5 occupational groups that exhibit the highest rates of reduced hours working within the UK (Actors, Musicians, Artists, Authors and Journalists), the incidence of reduced hours working in Wales is higher in each case.

Table 5.2: Reduced Hours Worked During Reference Week (All Jobs)

	Wales	LSE	Rest	Total
2431 Architects	15.5%	15.6%	13.9%	14.7%
2452 Archivists	12.7%	11.6%	14.0%	12.9%
2471 Journalists	22.9%	14.9%	15.6%	15.4%
3121 Architectural Technicians	6.1%	14.2%	13.0%	13.1%
3411 Artists	25.1%	21.1%	20.5%	21.0%
3412 Authors	23.2%	19.2%	19.7%	19.6%
3413 Actors and Entertainers	30.0%	27.6%	27.6%	27.7%
3415 Musicians	28.5%	24.7%	21.6%	23.2%
3416 Arts Officers, Producers and Directors	20.2%	21.1%	19.1%	20.3%
3417 Photographers	19.6%	25.2%	21.3%	22.9%
3421 Graphic Designers	9.2%	18.0%	13.8%	15.3%
3422 Product and Clothing Designers	10.1%	19.4%	17.2%	18.0%
5412 Upholsterers	10.7%	19.9%	14.2%	15.0%
5423 Print Finishers	22.0%	15.8%	14.4%	15.0%
5441 Glass and Ceramics Makers	17.2%	16.4%	15.2%	15.5%
5442 Furniture Makers	16.4%	9.7%	14.5%	13.5%
5449 Other Skilled Trades	17.0%	16.2%	15.7%	15.9%
Non-Cultural Occupations	13.9%	14.3%	14.2%	14.2%
Cultural Occupations	18.4%	19.3%	17.1%	18.1%
Total	14.0%	14.5%	14.2%	14.3%

The relatively high incidence of reduced hours working among those in cultural occupations again points to the precarious nature of employment for those engaged in such jobs. In Table 5.3 we consider the most extreme form of reduced hours working by examining the proportion of people engaged in cultural occupations who worked zero hours during the previous week and who reported that this reduction in hours could be attributed to one of the reasons outlined above (i.e. deliberately abstracting from people who may have been on annual leave or away from work for personal reasons etc). It can be seen that the incidence of zero hours working among those in non-cultural occupations (4.1%) is approximately three times greater than the incidence that is observed among those in non-cultural occupations (1.2%). The incidence of zero hours working within cultural occupations are highest among Actors (14%), Artists (8%), Musicians (6%), Authors and Photographers (6%). Overall, there is little variation between Wales and other parts of the UK. Comparisons among detailed occupational groups suggest that the incidence of zero hours working in Wales is higher among Musicians (10% compared to 6% across the UK).

Table 5.3: Zero Hours Worked During Reference Week (All Jobs)

	Wales	LSE	Rest	Total
% Working Zero Hours				
Selected Occupations				
3411 Artists	8.2%	8.0%	8.1%	8.1%
3412 Authors	6.3%	5.6%	5.6%	5.6%
3413 Actors and Entertainers	14.4%	14.7%	12.1%	13.4%
3415 Musicians	10.1%	6.0%	6.6%	6.4%
3416 Arts Officers, Producers and Directors	<5%	<5%	<5%	3.8%
3417 Photographers	<5%	7.0%	5.7%	6.2%
Non-Cultural Occupations	1.4%	1.5%	1.3%	1.4%
Cultural Occupations	4.1%	4.8%	3.7%	4.1%
Total	1.5%	1.6%	1.4%	1.5%

5.3 Earnings

Finally in this Chapter we consider the weekly earnings of those employed in cultural occupations. Figures presented in Table 5.4 present the average gross weekly earnings associated within the main jobs held by respondents to the APS. Estimates of median gross weekly earnings are presented. Estimates of median earnings are typically preferred as they represent the earnings of the ‘typical’ worker located in the middle of the earnings distribution. Unlike mean earnings, they will therefore not be biased by extreme values of earnings either at the top or bottom of the earnings distribution. Within the APS, earnings are self-reported. Approximately a third of responses are collected via proxy response which can further compromise the reliability of earnings data. The main caveat to the use of APS data as a source of information on earnings for those in the cultural sector is that earnings questions are only asked of employees. This is particularly important given the high incidence of self-employment among those in cultural occupations who are not included in the analysis. Earnings questions are also not asked of all respondents in each survey which further compromises the available sample sizes. Sample sizes related to Artists, Actors and Musicians in Wales were too small for publication and have therefore been removed from the Table. However, sample sizes remain relatively small across a number of the remaining occupations and so these estimates can only be treated as indicative. Furthermore, the estimates span a period of approximately a decade and will therefore not reflect what those in cultural occupations currently earn.

Table 5.4: Median Gross Weekly Pay in Main Job

	Wales	LSE	Rest	Total
Main Occupation:				
2431 Architects	644	692	615	660
2452 Archivists	462	462	404	429
2471 Journalists	423	635	481	558
3121 Architectural Technicians	346	490	442	462
3411 Artists		577	404	481
3412 Authors	471	500	392	452
3413 Actors and Entertainers		344	162	231
3415 Musicians		423	257	346
3416 Arts Officers, Producers and Directors	576	673	577	615
3417 Photographers	366	500	346	404
3421 Graphic Designers	346	517	385	423
3422 Product and Clothing Designers	346	485	443	462
5412 Upholsterers	346	277	327	320
5423 Print Finishers	346	385	327	350
5441 Glass and Ceramics Makers	330	424	320	337
5442 Furniture Makers	321	400	346	356
5449 Other Skilled Trades	339	350	358	356
Non-Cultural Occupations	330	442	346	365
Cultural Occupations	394	538	404	462
Total	332	445	346	368

With these caveats in mind, it can be seen that median gross weekly earnings for those in cultural occupations as a main job are estimated as £462 per week. This compares to £365 per week for employees with main jobs in non-cultural occupations. Of those employed in cultural occupations, median gross weekly earnings are highest among those employed as Architects (£660 per week), Arts Officers (£615 per week) and Journalists (£558). Average gross weekly earnings are lowest among Actors (£231) and Musicians (£364). Relatively low earnings are also observed for employees among the various Skilled Trade Occupations. In terms of comparisons across different areas of the UK, it can be seen that those based in LSE earn considerably more than those based in other parts of the UK. This is demonstrated to exist among both cultural and non-cultural occupations. These earnings differentials will reflect a number of factors, including the greater availability of ‘top jobs’ in this region and the extra payments received by workers in order to compensate them for the unavoidable costs associated with living in the region. Abstracting from LSE, earnings in

Wales within cultural occupations appear to be broadly comparable to those received elsewhere in the UK.

Section 6: Under-Employment

A number of earlier studies have attempted to address issues surrounding the under-employment of those in cultural occupations. Many artists would like to spend more time on arts work, but were under-employed either because work was not available or because they had insufficient time left over after taking work in other income generating activities. One of the main problems facing creative artists is that they cannot earn enough from their principal artistic occupation and so have to seek other kinds of work to support themselves. There are a number of questions available within the APS that further elude to the under-employment experienced among those in artistic occupations. This section examines job search activities among those engaged in cultural occupations, the desire to work longer hours and involuntary part-time employment.

6.1 *Looking for an Additional or Replacement Job*

Table 6.1 shows the percentage employed in each of the detailed cultural occupations as a main job who indicated that they were looking for an additional job or paid business. The question therefore encompasses both employees and the self-employed. Considering all employees in cultural occupations, it can be seen that 7% reported that they were looking for an additional job or paid business, a figure identical to those employed in non-cultural occupations. Looking across the detailed occupational groups for employees, it can be seen that Actors (11%) were most likely to report that they were looking for a new or an additional job. Journalists (9%), Archivists (8%) and Graphic Designers (8%) are also more likely to report that they were looking for a new or additional job.

Overall, the incidence of those employed in cultural occupations in Wales who report that that were looking for a new or additional job (7%) is comparable to those observed elsewhere in the UK. Comparisons among detailed occupational groups reveals that within Wales, Journalists (12%), Actors (14%) and Arts Officers (12%) appear to be relatively more likely to be looking for a new or additional job compared to their counterparts in other areas of the UK. These findings may therefore be indicative of relative dissatisfaction with pay, hours or other aspects of work within these occupational groups within Wales.

Table 6.1: Looking for an Additional or Replacement Job

	Wales	LSE	Rest	Total
2431 Architects	<5%	5.9%	<5%	4.4%
2452 Archivists	<5%	9.7%	7.9%	8.4%
2471 Journalists	11.8%	10.1%	6.9%	8.8%
3121 Architectural Technicians	<5%	6.2%	<5%	4.9%
3411 Artists	<5%	5.6%	5.7%	5.6%
3412 Authors	7.6%	7.2%	9.2%	8.2%
3413 Actors and Entertainers	13.6%	11.9%	10.0%	11.0%
3415 Musicians	7.4%	5.7%	6.2%	6.0%
3416 Arts Officers, Producers and Directors	11.8%	6.8%	7.7%	7.3%
3417 Photographers	8.2%	6.8%	7.7%	7.4%
3421 Graphic Designers	8.3%	7.6%	8.6%	8.2%
3422 Product and Clothing Designers	8.1%	8.4%	6.2%	7.2%
5412 Upholsterers	<5%	6.9%	<5%	4.8%
5423 Print Finishers	7.5%	6.0%	6.0%	6.0%
5441 Glass and Ceramics Makers	<5%	6.3%	5.5%	5.5%
5442 Furniture Makers	<5%	5.4%	<5%	3.3%
5449 Other Skilled Trades	<5%	<5%	<5%	4.5%
Non-Cultural Occupations	6.2%	7.5%	6.6%	6.8%
Cultural Main Occupation	7.2%	7.3%	6.4%	6.8%
Total	6.2%	7.5%	6.6%	6.8%

6.2 Would Like to Work Longer Hours

Those people that stated they were not looking for a new or additional job were asked if they would like to work longer hours in their present job. Table 6.2 shows the percentage employed in each of the detailed cultural occupations as their main job who indicated that they would like to work longer hours. The question again encompasses both employees and the self-employed. Considering all those in cultural occupations, it can be seen that 10% reported that they would like to work longer. This is only slightly higher than the 8% of employees in non-cultural occupations who indicated that they would like to work longer hours. Looking across the detailed occupational groups for employees, it can be seen that almost one in four Actors (24%) and one in seven Musicians (17%) reported that they would like to work longer hours. Photographers (13%), Authors (12%), Artists (12%) and Archivists (11%) were also relatively likely to report that they would like to work longer hours.

Table 6.2: Under-Employment Among Cultural Occupations

	Wales	LSE	Rest	Total
% Who would like to work longer hours				
Main Job:				
2431 Architects	7.0%	6.5%	5.1%	5.8%
2452 Archivists	9.7%	8.6%	12.5%	10.8%
2471 Journalists	11.5%	7.9%	7.8%	8.0%
3121 Architectural Technicians	11.2%	8.6%	8.1%	8.4%
3411 Artists	10.1%	11.5%	11.6%	11.5%
3412 Authors	9.0%	11.2%	12.8%	11.9%
3413 Actors and Entertainers	18.2%	22.2%	25.4%	23.6%
3415 Musicians	16.7%	15.9%	17.5%	16.8%
3416 Arts Officers, Producers and Directors	9.2%	7.7%	6.2%	7.2%
3417 Photographers	6.1%	12.3%	14.2%	13.1%
3421 Graphic Designers	11.5%	9.3%	8.0%	8.6%
3422 Product and Clothing Designers	7.4%	7.2%	5.9%	6.5%
5412 Upholsterers	8.6%	7.8%	6.1%	6.5%
5423 Print Finishers	11.9%	9.0%	6.0%	7.1%
5441 Glass and Ceramics Makers	<5%	6.3%	8.5%	7.9%
5442 Furniture Makers	<5%	6.0%	7.6%	7.2%
5449 Other Skilled Trades	8.2%	8.1%	8.6%	8.4%
Non-Cultural Occupations	9.1%	8.4%	8.3%	8.4%
Cultural Occupations	9.7%	10.0%	9.7%	9.8%
Total	9.1%	8.5%	8.4%	8.4%

Overall, the incidence of those employed in cultural occupations in Wales who report that they would like to work longer hours is comparable to those observed elsewhere in the UK. Comparisons across detailed occupational groups indicate that Photographers in Wales are less than half as likely to report that they would like to work longer hours (6% compared to 13% for the UK). This finding may reflect the relatively low levels of self-employment within Wales among this group and the higher proportion who are employees in the public sector. The desire to work longer hours is also relatively low in Wales among Actors (18% compared to 24% for the UK). Occupational groups that are characterised by a relatively high proportion of workers in Wales wishing to work longer hours include Journalists (12% compared to 8%), Graphic Designers (12% compared to 9%) and Print Finishers (12% compared to 7%).

Further insight into the issue of under-employment among those employed in cultural occupations may also be gained by considering the incidence of full-time and part-time

employment within cultural occupations and the reasons why people choose part-time employment. Within the APS, the distinction between full-time and part-time employment is based on the self-classification of respondents as opposed to the application of a threshold level of hours to define what constitutes full-time employment. The respondent is therefore free to interpret the concept of what constitutes part-time work. This is likely to vary between different population sub-groups depending upon the norms and expectations of working hours.

6.3 *Part-Time and Involuntary Part-Time Employment*

Table 6.3 shows the incidence of part-time employment within cultural occupations. It can be seen that the incidence of part-time employment is actually lower for cultural occupations (22%) compared to those in non-cultural employment (26%). This may appear counterintuitive given the earlier analysis of working hours. However, it must be noted that part-time employment within the UK is concentrated in a range of relatively low skilled occupations outside of the cultural sector. Cultural occupations are concentrated within areas of the occupational distribution that are generally characterised by relatively high skill levels and full-time employment. The incidence of part-time employment within cultural occupations is high given the occupational groups in which cultural occupations are located. Significant variations are observed in the incidence of part-time employment among the detailed occupational groups. The highest incidence of part-time employment is observed among Actors (43%), Musicians (40%), Authors (37%) and Artists (34%). The incidence of part-time employment within these occupations is therefore much higher than the average for the UK (26%).

Of those people who indicate that they worked part-time within their main job during the survey reference week, the APS asks whether this was because the individual was unable to find a full-time job, did not want a full-time job, or for some other reason. Table 6.4 shows the incidence of involuntary part-time employment within cultural occupations and compares this to that observed among non-cultural occupations. Overall, only 4% of those working in cultural occupations as their main job report that they are involuntarily employed on a part-time basis because they were unable to find full-time employment. Indeed, involuntary part-time employment is low across a majority of cultural occupations. However, there are two noticeable exceptions to this. Firstly, 11% of Actors are involuntarily employed part-time, which represents over a quarter of those who are employed on a part-time basis. The next highest incidence of involuntary part-time employment is among Musicians, where 7% are involuntarily employed on a part-time basis.

Table 6.3: Part-Time Employment within Main Job

	Wales	LSE	Rest	Total
% Working Part-time				
2431 Architects	22.8%	10.9%	14.6%	13.2%
2452 Archivists	23.9%	33.3%	28.2%	30.1%
2471 Journalists	29.8%	21.8%	24.7%	23.2%
3121 Architectural Technicians	19.1%	13.0%	11.2%	12.0%
3411 Artists	29.4%	32.0%	36.6%	34.3%
3412 Authors	33.0%	33.5%	40.6%	36.8%
3413 Actors and Entertainers	45.5%	39.2%	45.6%	42.7%
3415 Musicians	39.2%	31.8%	46.9%	39.9%
3416 Arts Officers, Producers and Directors	21.3%	13.1%	15.2%	14.1%
3417 Photographers	19.3%	17.2%	22.1%	19.9%
3421 Graphic Designers	14.0%	15.1%	14.4%	14.6%
3422 Product and Clothing Designers	20.5%	23.3%	19.4%	21.1%
5412 Upholsterers	17.8%	28.3%	17.8%	19.7%
5423 Print Finishers	12.4%	15.2%	10.8%	12.1%
5441 Glass and Ceramics Makers	14.0%	22.1%	21.4%	21.3%
5442 Furniture Makers	11.7%	11.6%	10.7%	10.9%
5449 Other Skilled Trades	18.7%	20.4%	18.7%	19.1%
Non-Cultural Occupations	27.2%	24.7%	26.7%	26.2%
Cultural Occupations	23.7%	21.6%	22.6%	22.2%
Total	27.1%	24.6%	26.6%	26.1%

In terms of comparisons across the UK, across all cultural occupations the incidence of part-time employment in Wales (24%) is slightly higher than that for the UK as a whole (22%). Within Wales, Architects (23%), Journalists (30%) and Arts Officers (21%) exhibit relatively high levels of part-time employment than their counterparts elsewhere in the UK. However, this higher level of part-time employment does not appear to translate in to high levels of involuntary part-time employment. Indeed, the incidence of involuntary part-time employment among Actors in Wales (8%) is lower than that observed for the UK as a whole, a finding which is consistent with the earlier analysis of under-employment. In contrast, Arts Officers in Wales exhibit a relatively high incidence of involuntary part-time employment (6%), a finding consistent with both the relatively high proportion who reported that they were looking for an additional or new job and the higher incidence of under-employment among this group.

Table 6.4: Involuntary Part-Time Employment (Main Job)

	Wales	LSE	Rest	Total
% Working Part-time Because No Full-time Work Available				
Selected Occupations				
3411 Artists	<5%	<5%	<5%	<5%
3412 Authors	<5%	5.7%	5.7%	5.6%
3413 Actors and Entertainers	7.8%	10.2%	11.2%	10.6%
3415 Musicians	5.2%	5.6%	8.8%	7.2%
3416 Arts Officers, Producers and Directors	6.0%	<5%	<5%	<5%
3417 Photographers	<5%	<5%	5.0%	<5%
Non-Cultural Occupations	4.1%	3.3%	3.6%	3.5%
Cultural Occupations	3.4%	3.6%	3.6%	3.6%
Total	4.1%	3.3%	3.6%	3.5%

Annex 1: Details of Annual Population Survey Data Sets

Year	Details
2005	Office for National Statistics. Social Survey Division. (2015). <i>Annual Population Survey, January - December, 2005: Special Licence Access</i> . [data collection]. 5th Edition. UK Data Service. SN: 5396, http://dx.doi.org/10.5255/UKDA-SN-5396-4
2006	Office for National Statistics. Social Survey Division. (2015). <i>Annual Population Survey, January - December, 2006: Special Licence Access</i> . [data collection]. 7th Edition. UK Data Service. SN: 5686, http://dx.doi.org/10.5255/UKDA-SN-5686-3
2007	Office for National Statistics. Social and Vital Statistics Division. (2015). <i>Annual Population Survey, January - December, 2007: Special Licence Access</i> . [data collection]. 5th Edition. UK Data Service. SN: 5990, http://dx.doi.org/10.5255/UKDA-SN-5990-3
2008	Office for National Statistics. Social and Vital Statistics Division. (2015). <i>Annual Population Survey, January - December, 2008: Special Licence Access</i> . [data collection]. 4th Edition. UK Data Service. SN: 6281, http://dx.doi.org/10.5255/UKDA-SN-6281-3
2009	Office for National Statistics. Social and Vital Statistics Division. (2015). <i>Annual Population Survey, January - December, 2009: Special Licence Access</i> . [data collection]. 5th Edition. UK Data Service. SN: 6515, http://dx.doi.org/10.5255/UKDA-SN-6515-4
2010	Office for National Statistics. Social Survey Division. (2015). <i>Annual Population Survey, January - December, 2010: Special Licence Access</i> . [data collection]. 3rd Edition. UK Data Service. SN: 6810, http://dx.doi.org/10.5255/UKDA-SN-6810-3
2011	Office for National Statistics. Social Survey Division. (2016). <i>Annual Population Survey, January - December, 2011: Special Licence Access</i> . [data collection]. 4th Edition. UK Data Service. SN: 7060, http://dx.doi.org/10.5255/UKDA-SN-7060-4
2012	Office for National Statistics. Social Survey Division. (2016). <i>Annual Population Survey, January - December, 2012: Special Licence Access</i> . [data collection]. 4th Edition. UK Data Service. SN: 7275, http://dx.doi.org/10.5255/UKDA-SN-7275-4
2013	Office for National Statistics. Social Survey Division. (2016). <i>Annual Population Survey, January - December, 2013: Special Licence Access</i> . [data collection]. 5th Edition. UK Data Service. SN: 7537, http://dx.doi.org/10.5255/UKDA-SN-7537-5
2014	Office for National Statistics. Social Survey Division. (2016). <i>Annual Population Survey, January - December, 2012: Special Licence Access</i> . [data collection]. 4th Edition. UK Data Service. SN: 7275, http://dx.doi.org/10.5255/UKDA-SN-7275-4

Annex 2: Mapping Between SOC2000 and SOC2010 within Cultural Occupations

SOC2000 Major Group	SOC2000 Unit Group	SOC2000 Unit Group Title	SOC2010	SOC2010 Unit Group Title
2. Professionals	2431	Architects	No change	No change
	2452	Archivists and Curators	No change	No change
3. Associate Professionals	3121	Architectural Technologists and Town Planning Technicians	No Change	Architectural and Town Planning Technicians
	3411	Artists	No change	No change
	3412	Authors and Writers	No change	Authors, Writers and Translators
	3413	Actors and Entertainers	No change	Actors, Entertainers and Presenters
	3414	Dancers and Choreographers	No change	No change
	3415	Musicians		
	3416	Arts Officers, Producers and Directors	No change	No change
	3421	Graphic Designers	No change	No change
	3422	Product, clothing and related designers	No change	No change
	3431	Journalists	2471	Journalists, Newspaper and Periodical Editors
	3432	Broadcasting Associate Professionals	Group split up	Now 2471, 3413 and 3416
	3434	Photographic and Audio-Visual Equipment Operators	3417	Photographers, Audio-Visual and Broadcasting Equipment Operators
	5. Skilled Trades	5211	Smiths and Forge Workers	No change
5411		Weavers and Knitters	No change	No change
5412		Upholsterers	No change	No change
5491		Glass and Ceramics Makers, Decorators and Finishers	5441	Glass and Ceramics Makers, Decorators and Finishers
5492		Furniture Makers and Other Craft Woodworkers	5442	Furniture Makers and Other Craft Woodworkers
5493		Pattern Makers (Moulds)	5449	Other Skilled Trades not elsewhere classified
5494		Musical Instrument Makers and Tuners	5449	Other Skilled Trades not elsewhere classified
5495		Goldsmiths, Silversmiths and Precious Stone Workers	5449	Other Skilled Trades not elsewhere classified

ADDENDUM B

**Findings of qualitative research into
sustaining creative practice and
careers in Wales**

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I REASONS TO WORK IN WALES

A key theme explored in both the focus groups and the interviews were the reasons professionals had to working and pursuing a career in Wales. For the majority of the interviewees pursuing a career in Wales was a matter of conscious choice. The answers pointed at a range of possible reasons, both personal and professional.

1. A number of respondents explained that they had **come to study in Wales** and had decided to stay on.

- Some were drawn by the **reputation of the course**:

“that was quite a, it was quite an established course and it was quite well known, so my draw was specifically to come to that course.”

(established, craft)

The links between educational institutions and reputation of the place for a specific art form was highlighted by interviewees. Wales was said to have wider reputation for certain art forms (eg. craft) but not for others, unlike Scotland for fine arts and literature.

- The **liking for the place** was another reason stated for people who had come to study and stayed on.

“I came to Cardiff to do a post-grad and I thought it was fantastic, it was a long time ago and a lot has changed, but I, yes, I didn't want to leave.”

(established, visual arts)

“I've lived in Edinburgh and Bristol and London, but come back here because it's, I think it's a brilliant place to live actually and a brilliant place to make work as well.”

(mid-career, performing arts)

The above reasons suggest the importance of local educational institutions both as a way to attract talent to Wales (through building and promoting specific courses) but also as a provider of creative community members and resources. Important in the latter seem to be the link between the educational institutions, practitioner community and the labour market. An effort to provide clearer opportunities to graduates for continued work in Wales will keep talent here. Promoting the image of Wales as a place for learning creative subjects, combined with ensuing opportunities is an important element of this.

2. A sense of **belonging to the local creative communities** and **ease of knowing local creative professionals**; importance of being grounded in a particular area to build work

- Respondents emphasised the need for one to belong to a creative community and regarded local creative communities as a positive aspect of their work in Wales. Moreover, this was one of the benefits of and reasons for working in Wales. Such communities were regarded as ‘easier’ to join, and friendly.

“I’ve found is actually I like being part of Cardiff, you know and there’s a really nice community here, it’s not too big, but actually you tend to know people more easily, and people actually I think, whereas in London you just have a lot of people, yes I’m doing this, I’m doing that, and then my friend is like, you’re not doing that, but here actually I feel like people are actively like trying to do something, start their own businesses and you can see it’s quite fresh, I think.”

(early career, lighting design)

“well actually I am Welsh, or what am I doing here then? Maybe on some level there’s that kind of clique as well, what am I do, what is the point of all this? Is it about belonging with this community or is it about actually me and what that means to me, who am I therefore and where do I need to be therefore to express that? So I think that’s been something that I’ve been jostling with and sort of left the argument quite a long time ago really. Yes.”

(established, performing arts)

3. **Personal reasons** were another key factor for people to pursue careers in Wales. Among these **were being in a relationship, having a family**, or having strong connections with a place of birth or long-term family/friends; **Wales as home**

- An important and common reason was the presence of **family in Wales**, which provided both grounding but also was a source of support. This was a common reason for both staying on but also for returning to Wales from studies elsewhere for those originally from Wales (see the section on early career professionals, especially II.4) . Our respondents had studied in London, Edinburgh, England.

“I left simply because I didn’t really want to live in London any more, and I wanted to move back to where I’d kind of grown up, so I did that. Came back to my old, and, started a family, got a job at Theatre [name] which is our kind of local theatre.”

(mid-career, curator)

“I’ve thought of leaving Wales lots, yes, but I feel like I’ve got very strong family roots here, and my husband moved into Wales...”

(established, curator / project manager)

4. **Links with specific teams of professionals** was another reason for people to consider working in Wales. Respondents mentioned being a part of a team or initiative as an ‘anchor’ to their presence in Wales; being in the safety net of networks (mainly for recent graduates) who felt this gave them more grounding into the creative field

- In certain areas the professional community exerts specific efforts of keeping people locally by providing jobs and opportunities:

“I think what you're saying about people keeping you in Wales is true as well. Once they know they're onto a good thing, they'll keep employing you so that you don't move away to London, even if you think your skills will be useful there.”

(early career, stage management/media)

- Some organisations have been good at addressing skill shortages and at **targeting specific groups** to enable transition

“We had Theatr Genedlaethol Cymru up with us last week, just doing like a taster session, stage managers, because there's a, you know, there's just not many of them out there that speak Welsh, that, you know, so you know we recognise we've got five young people that we want to invest in to support them to develop into stage managers, and it's really interesting, as part of that process, and it was just like an introduction really, that a few of them decided yes, I really want to be a stage manager, and a few of them said, I really don't want to be, it's real interesting, but it's that angle and I think we as organisations being, in a much more secure place really, we've got a, I think we've got a responsibility to offer emerging artists those opportunities, skills and resources, you know, in kind, to experiment, we do that quite often. We've got a studio-run project as well, which is all about empowering young people who are unemployed at the moment, to enter the creative industries and to think in an entrepreneurial way.”

(mid-career, arts management)

Personal links and welcoming communities are a major draw to creative professionals to Wales. Efforts to provide continuous employment to skilled, especially early career professionals, are important. They are common for places outside the main clusters of practice such as London. Companies, especially small companies, are mindful of the skill drainage and this creates a more favourable employment environment. Support for them might encourage early career practitioners to establish their career here, and support the sustainability of building creative careers in Wales.

5. Seeing the **impact of one's work and the meaningfulness of work** as a reason to stay in Wales. Respondents highlighted reasons such as aim to have a positive impact on the community, or engage with environmental issues. This group of reasons were highlighted by established professionals, mostly those outside of Cardiff.

“I think it's the sense of impact, yes difference you can make, and the meaningfulness of the work you do...the sense of uniqueness and impact and relevance you are, you're having, I think it really, there's a sense of loyalty, I think toward the art sector and toward the organisation we work for, on the very personal level.”

(mid-career, community dance)

“here in West Wales it's like almost the opposite, you know you're really invested here and you feel like you're really making a difference to your own life as well as the others around you, you know?”

(mid-career, curator)

“At the moment that's [working in Wales] by choice. Most of our work is in Wales at the moment. And yes, because you know, travelling can get tiring, it is nice to work, you know we're doing a lot more, you know within this area, because there's, partly because of creating a building, and so that, you know you, we had to make a choice really, you can't, you've got to stay with it, to make it, see what it is, and what its purpose is and how it's going to develop and function and what it is you've created. I think it's my best work of art, the building.”

(established, performing arts)

6. Wales is perceived as **less competitive in terms of funding**

“I think funding is more accessible in Wales. Because there's just less competition as there are fewer people, so I think your opportunity to see funding is much greater.”

(early career, design)

The sense that the funding opportunities in Wales might be more accessible, including for start-ups which is important for the early career professionals, and that communities are more open and can be used and promoted to attract and retain talent.

7. One can stand out more easily because there are **less practitioners, this is linked to better opportunities for development** of one's creative practice

As an early career respondent explained, “I think it's figuring out the best way to expose yourself and your practice to people that are going to be influential and in some ways I think the visual arts, that feels less so in Wales, that you could expose yourself, but going back to what you said about being a graduate amongst 2,000 in London” while also acknowledging that “It's a balance, you know, you've got the nice aspect of being within a smaller community of creative people, but you've also got that aspect of, what am I missing out on, from being in Wales as opposed to other places.”

(early career, visual arts)

“I think I can be quite honest and say that, if I was in London, I might be anonymous with the mass of lighting companies, quite creative lighting companies, whereas here there aren't that many, so it gives me maybe a bit more of an opportunity to stand out a bit more, you know probably would, in a massive London, because I'm a bit small.”

(early career, design)

8. **Creative link to the uniqueness of Wales as place**

“I very much feel that Wales is my home really, and I think, I just, I love the opportunities that occur in Wales, and I think that's because of its current landscape and its history, much more unusual projects that can occur as a result.”

(mid-career, visual arts)

“it's actually part of my story: I'm from Wales, I design in a studio, in a chapel, and things like that, so it's part of my story.”
(early career, textile)

“I enjoy Welsh culture, and the sea, and the landscape, and I like working here.”
(mid-carer, writing)

- Working in Wales was regarded in a markedly positive way. A number of respondents described working in Wales as a ‘privilege’ or ‘blessing’: in terms of opportunities but also in terms of identity. **Welsh language** is an important aspect of this. For some, working in the Welsh language is one of the sources of motivation for working in Wales

“I also think that it's the one thing I'm aware of every day I think, I'm very, very privileged in being able to have the career that I have because I speak Welsh and if I think, one of the reasons I'm able to have a sustainable career here isn't just because of the multiple medium with which I work but also because I grew up speaking Welsh so there's a lot of opportunities. So I often hear Welsh people, Welsh speaking people complaining that they've got it hard, and actually I think we've got a lot of, you know a lot of things to be grateful for, within the creative industries, because of the language.”
(mid-career, theatre)

9. Cost of living

“because of the price of living and those kind of things if you want to start a family, you're not going to move to London and expect to be able to buy a house or anything like that, so, I think that's one of the things that I've stayed in Wales for a lot recently is my partner is here, we can afford to live together here in like luxury basically, compared to our friends who are in the same situation in London.”
(early career, stage management/media)

“all my friends who are working also have day jobs that very few people are supporting themselves just on dance in London just because it's such an expensive city to live in. Whereas Cardiff, it's a cheaper city, so your expenses are less anyway.”
(mid-career, choreographer)

- There was recognition that choosing to pursue a career in Wales is a choice beyond simple professional decision, it is a more holistic pursuit; a life choice: ‘Much more than the work’. This is particularly so for those outside of Cardiff.

The findings suggest that choosing to pursue a career in a creative field in Wales is motivated by both personal and institutional factors. Focus on educational institutions for attracting talent, providing skills and generating communities is important. Promoting further links between these and the practitioners' communities may be a fruitful way of enhancing

Wales and working in Wales seems to be important for the creative identity and creative practice of artists/creative professionals. It serves to both attract and keep talent locally. Welsh language is not necessarily an aspect of this. Celebrating Wales as a place with creative practice and energy is essential for development of creative communities and increasing career opportunity.

II GRADUATES AND EARLY CAREER CREATIVE PRACTITIONERS

1. In line with the respondents from other sub-groups, early career practitioners agreed that **networks were essential for finding work and sustaining a practice** in Wales. For them, the most important networks were the ones cultivated during and within their studies.

“I’ve settled down here with my fiancée, so it’s that, in addition to, I’ve built up a, working with Made in Wales, I volunteered throughout my course with them, and now I have a role within the team, so it’s something that’s anchored me to [this place] in particular, and hopefully I’ll be able to pursue more.”

(early career, visual arts)

“...and then later on, one of the people who directed a show at university while I was there, asked me to work for them as soon as I left, so that sort of made me stay, and since then, it sort of snowballed, and you’re like, oh I think I might move, and then someone else offers you work, so you stay, and that just keeps happening, so hopefully it keeps happening.”

(early career, stage management/media)

A recent graduate summarised some of the pragmatic aspects of their decision to stay in Wales after graduation:

“I would want to move, but the expense of living elsewhere means that I would spend the vast majority of my time working full time in something else I didn’t want to be doing and not writing. I’d be starting over again so it would all backfire eventually. So being here and developing a body of work, and developing contacts here, and so the idea is you’ve got to develop a reputation in one place, and then conquer another.”

(graduate, writing)

2. Staying on is related to the facilities and the **access graduates have to the support from peers, and to facilities and equipment**. Staying on for an MA (often in education) is a common trajectory

“Quite a few of my class have stayed on, because like, I think it’s safer, it’s got all the facilities.”

(graduate, film)

“A handful, a handful of us are staying over the MA, I think everyone went, right we’re going to go out into the real world but then everyone panics and signed up for the MA, because it’s like, we can’t do that yet, but yes, so like, maybe, yes, about 10 out of 80 probably, I know have stayed.”

(graduate, creative writing)

“.. you know it seems to be that there’s this catch 22 that because I’m at university, I’m not taken seriously as an artist, but actually I need to be at university to get the support

at the moment, to help me even put things in a kiln. So a lot of the awards and things I go for, they're saying, you can't be an undergraduate, but at the same time I'm obviously not your average undergraduate, but it's kind of being held against me that I'm there, but that's the only way at the moment I can support actually working..." (mid-career, career change, craft)

3. **Family support** was another aspect that motivated and enabled early career professionals to stay or return to Wales.

"I knew I wanted to do my own practice, but then it was just so exiting, and I thought actually if I come back to Wales, I could have the opportunity, maybe Arts Council funding, I was actually, it actually swayed me, possibly to do with the support of like family networks and things like that, you know, when I first moved home I did actually move in with my family to save money." (early career, textiles)

4. **Practitioners who teach are a really valuable resource**, offering insight and contacts

"I really agree with you about how the lecturer chooses the part time practitioners as well, that's, my most valuable insights from my course were from the tutors who had another career in visual arts, or you know a lot of experience behind them from having an entire career. So that should be encouraged really..... most of my tutors are like, writing down addresses for me, this is where you want to get the cheapest paint from, you know things like that that are actually going to help you continue on a practical level." (early career, visual arts)

5. Graduates need **places to meet and places to create**

"I think there's almost that lack of somewhere you could go, everyone gets booted, students graduate and then they get cut out, almost, and it would be nice if there was a pub or somewhere within the university where maybe they could have access to resources, you know a bit of research material, access to that, you know it does take time, you know it's not going to happen overnight. You know have maybe a membership to a little club or something where you can go meet and you can mix." (early career, textile)

"There's not really a culture of shared studio spaces and things like that, there just isn't that here, so it tends to be more people working independently and then you bump into people and you're like, oh you do the same thing as me? [name] and I bumped into each other in London, you don't meet in Wales, but we recognised each other from being Arts Council funded, which is the funny thing." (early career, creative lighting)

“What I need at the minute would be rehearsal space, like some sort of regular, sort of a, when you think of like groups, where you can meet regularly, that would be really cool, and yes, just some way to actually produce the work in order to put it on, because it's all, it's fab like people say oh you can, you can come and perform here for free, but if you have nowhere, or you can produce a piece, or like readings of stuff and that's great, but unless you actually have somewhere you can produce your work, and it's sort of that, and it is having somewhere more permanent to do that, rather than, like you said you know, oh we've got a room upstairs in the pub for a week, or we've got someone's garden if it's not raining, stuff like that. But just to have a sort of, like a base, would be really, really helpful, and if there was some sort of, you were saying about having affordable spaces.”
(graduate, performing arts)

6. Graduates **need support showcasing their work**

“From a script point of view and if you work in theatre, like I've written a play, which I'm proud of, and I'd love for it to put on the theatre in places like, and in higher institutions that I could send it to and they would be able to afford the scale all over... there's none of that anyway, that I can find. I think the Sherman used to do it.”
(graduate, creative writing)

“So we could make that thing, we could make our own platforms and make our own voice and carve out our path easily if there was just a place to exhibit.”
(graduate, creative writing)

“Small scale performance venues would be amazing... but there's very few, like small affordable places where you can go. Like it's a 40 seat theatre, we'll book it for two nights and we'll see how it goes. But yes that's I think something that's lacking in Cardiff.”
(graduate, creative writing)

“I think we need to kind of collectively as a creative community, so form the culture, like I think because if you live in Bristol, it's such a cultural artistic city and everyone knows it's got this huge reputation, and I think if we could do something similar, to what they've done.”
(graduate, film)

“I'm finding it quite hard to find outlets for my work, and the support to even do an exhibition, and I seem to have built up quite a large body of work... I think my main frustration is this outlet thing really, and also how to viably sustain it after I've finished university.”
(graduate, visual arts)

- A good example of a successful facilitation of transition from graduate to professional in dance was given, one which does not exist anymore

“the graduate showcase was only a, I think it was like a six week project, you auditioned as a dancer, and then you just got a weekly wage for the six weeks, but you had a performance opportunity, and that was where a lot of dance companies saw you perform, so, yes, it's really important, because otherwise you just get seen at auditions and I think you, it's very different, it's different seeing someone in an audition to how it is seeing someone on stage.”
(mid-career, choreographer)

7. Short courses can **facilitate learning and networking** benefits

“[Welsh Independent Dance], they also used to run a project called Summer Inspirations, so that was for the Summer. It was a couple of weeks of training and it was dance training but there was also, I remember doing first kind of, it was that the Arts Council ran a day of how you apply for, how to apply for Arts Council funding, what they offer for individuals, and there was also a session they ran that was kind of about, you know, how to tour your work, how to kind of present your work, how to kind of approach venues, how to put together a marketing pack, how to do that sort of side.... That was really useful.... yes, that was really essential.”
(mid-career, choreographer)

8. Opportunities in specific areas

There are areas of skills shortages, such as stage management, where graduates could make a smoother transition to work.

“In stage management there's not very many stage managers in Wales as far as I can tell at the moment, because I keep getting asked to do work and I've told everybody that I'm not working any more, and they still, oh can't you fit this in like, here because we're really desperate? And I'm wondering where all these graduate are, I'm guessing they're moving straight out... because there's a stage management course in Royal Welsh College, like are they studying there and then going straight back to Scotland or London? So I don't know, because there doesn't, they don't seem to be here, and there's plenty, I feel like there are plenty of jobs for them, I mean maybe other people are having different experiences, but I was never out of work.”
(early career, stage management/media)

Consider how vocational links can be made between such courses and professional venues and organisations. If graduates can't see that there are opportunities locally then they are being instantly lost from the country.

9. Some **opportunities which were deemed valuable** are no longer available. This was emphasised particularly with regards to dance.

“[Welsh Independent Dance] used to do a graduate showcase, so that was for newly graduated, you had the opportunity to work with two choreographers. Create a piece

and it had a very small tour, and they also ran a program called Dance Bites, and that was for emerging choreographers to create some work, so doing those things, kind of then, it was like a kind of catalyst for applying for Arts Council funding, getting other commissions, getting other work... it kind of got replaced by Coreo Cymru, but that's a whole entire different setup and it's not, in my understanding it's not kind of geared to new choreographers.”

(early career, choreographer)

“Cardiff was quite unique in having Welsh Independent Dance, an organisation that was really, it did support emerging, already established choreographers as well”

(mid-career, choreographer)

10. **Funding can anchor** graduates in Wales

“You had a small amount of money and some studio space to create something. But then what I did with that piece, I carried on working on it, did a platform in London, and then I applied for some Arts Council funding to carry on with that work, and I got the funding. So then stayed in Cardiff after that.”

(mid-career, choreographer)

11. Important to **involve industry professionals** on ongoing basis to go and see showcased production of early career practitioners

“And the willingness of people who are higher up to come and see the work. I think we've got that a little bit in Wales already, like there's a lot of...they'll come, they'll send people out, but just to maintain that, if there was all these small spaces, to make sure that, you weren't just putting it on for a group of your mates, so there were industry professionals there observing the work that you were making and making sure that if it is good, that it's being taken forward in some way”

(early career, performing arts)

12. Bringing more **professional workshops** to Cardiff, also as a means of cultivating relationships with young talent

“I'd be very happy to have these workshops in London being brought here, if I could be going to playwriting workshops here, rather than going off to Soho for a workshop, or going to Bristol for a workshop, or going to London “

(graduate, creative writing)

“To go, to just one panel for an hour, and you're sat there, and people leave straight away, you can sometimes catch one, and pull them back and be like hi, but generally they get up, they leave and then you're just kind of like, oh great, I spent 60 Pound again, night, and you've not been seen, you were just another face in the crowd.”

(graduate, creative writing)

III WORK OUTSIDE OF WALES

1. **Necessary for recognition** in Wales

“I think people ought to make a reputation for themselves having left Wales, to have gone somewhere else and then still be, you know, referred to as a Welsh artist because that's where they originate.”

(established, arts management)

Also see quote at point 6.

2. **Essential for developing** professional fields

“I mean we would really like to go to some of the big international public festivals, because I mean, to represent Wales maybe, you know there isn't another sort of professional public company, with our sort of experience and it's very, you know, there is Wales Arts International, but it doesn't do it, it would be great, I think that is something the Arts Council could do, they could actually, it's very expensive, so if you go to Edinburgh, I mean you can get grants to go to Edinburgh Festival, which is interesting, where all the Welsh venues go, to choose things to put on in their venues, they all go to Edinburgh”.

(established, performing arts)

3. A way to be **paid properly?**

“But you do kind of want to make international connections. I think yes, Wales just generally is a bit of struggle in that your people are quite low paid, and I think there's low expectations, even as a freelancer to get paid properly.”

(mid-career, curator)

4. Importance of **European networks** Immense importance of **international exposure**

“It was important to see Welsh artists work on it, on an international level, and in order to do that, it didn't just necessarily have, because otherwise you'll have the odd, you're touring in Wales and you're only allowed a small amount of that touring outside of Wales, and actually often that type of thing isn't necessarily sustainable, depending on what you're wanting to do with your work. It can be a bit tricky sometimes.”

(mid-career, theatre)

“I think that internationalism element is quite interesting, and I think it's healthy, because it's really important, people must see it as a plot to kind of, fly away in order to come back.”

(established, ceramics)

“It's also being able to network outside of Wales as well, and bringing what you've learned back to the networks.”
(mid-career, arts management)

“A big literary star from Wales will only, would only ever exist and is able to attribute a large portion of their success to their engagement with an international publishing industry.”
(mid-career, writer)

5. Careers in Wales and in England are **separate**

“I also feel in a sense I have dual careers, one in Wales and one over the border as well, and they're actually, sometimes feel that they're exclusive actually, I sometimes feel the crossover between the two of them isn't as easy as it should be, and sometimes, having to, you know, I had to kind of start again over the border having kind of established myself in Wales.”
(mid-career, theatre)

- Building a career in England can be **challenging if one is located in Wales**

“I think it's quite hard as an artist, in terms of your practice, to kind of make this shift beyond the border. I think it's really tricky, and it's a, and I think, and I even think the challenge for visual artists actually is a bigger one.”
(mid-career, visual arts)

- There are **restricted opportunities to apply for funding** in England for creative professionals and companies based in Wales, this can be divisive

“You know why don't you do more work in England and I think there's, you can complain about people, you know being too local, and things about Wales when you're in Wales, but when you go to England, people often go, oh you're a little company from Wales... I think it's sometimes difficult to work in the other country next door, when you're based in Wales. And similarly, we had feedback from a recent application that said oh yes, we couldn't show any national practice, because most of our projects happen in Wales, and it was for a budget in Wales. I find that bloody irritating, bloody irritating. So you know that's just, you know what you have to work somewhere else to be professional”.
(established, arts management)

“I've been here for [many] years, I'm still thought of in Wales as somebody who is English. But if I'm in England, and they know I live in Wales, they, you know, and there was something I couldn't do the part for the other day, because I live in Wales, that's outrageous. So I think there is that sort of, there is a divide, but you can't always see, and it's because the funding is separate; because this funding, to work with lasers, in Oxford, because it was, the Arts Council of England, they only wanted applications from within England, it was crazy. “
(established, visual arts)

“You can only use like 10 % of your Arts Council grant to be not in Wales. So that makes touring in England really hard, you have to get separate Arts Council England funding..... it's hard for companies outside of Wales to come into Wales, the Arts Council England, people who are funded by Arts Council England to tour in Wales, and it's hard for us to tour outside, so that means that, that in Wales you are limited by what you're seeing locally, to just being Wales based work, and it means that, yes, as a Wales based artist it's hard to get your work outside.”
(mid-career, choreographer)

6. Links to **institutions outside Wales are imperative** for career development

“The only, the great development recently with the Arts Council is that they've got this fund to take Welsh work up to Edinburgh, from the theatres, and that to me was a massive step forward, because before then, the only way I got my work out of Wales, but also, the only way I got taken seriously in Wales, because to take, often to be taken seriously in Wales, you have to prove yourself outside Wales, and then they go, ooh, ooh, London wants him, therefore you must be important.”
(mid-career, theatre)

7. Difficult in certain areas such as literature **because of the dominance of the subsidised model**

“Geographical distance to London, culture, confidence, and a, there is, the Welsh model is talked about in London... they...will look less favourably at Welsh writers because they know about this model, and in particular any Welsh writer who tries to find a London agent, with boasting of success amongst the Welsh publishing scene, they don't, they take it with a pinch of salt.”
(mid-career, writing)

8. **Poor perception of Wales**; can be regarded as parochial

“When I was studying in [city], I was finishing my masters, an ex-tutor of mine, he said what are you going to do now? I said I'm going to move back to Wales, and he said, don't do that because you'll rot.... Perception, but actually you know, it did kind of worry me, really, and it didn't encourage me at all, but you know I moved back, and I found that as long as I'm willing to travel, I'm fine.”
(mid-career, visual arts)

9. **Need for promotion of Wales in other places, both geographic locations and industry forums**, greater promotion of what already exists and is being created by and produced by companies in Wales

“[what is needed is] more promotion of Wales and what we can do I guess, to other places, and not just London, like across the world if you want. But I think we're trying

really hard to get stuff done, but there's only so many companies in Cardiff or Wales who need those things made, so where all these, there's hundreds of companies doing what we do in London, there's only one in Wales But we can't make it sustainable because there's not enough other companies in Wales who need it, so where are all those companies in London getting their work from, and why aren't they asking us? I guess it's about reputation, but I don't know, is there something that the government can do or whatever, to promote Wales in other countries and what we can do. Because I think Wales has got this sort of, a little bit of self-doubt about what we can do and we don't shout about our stuff all the time, and we don't make computer games, we go to these games staff evenings, and everyone is struggling with the same thing because there are a lot of them like, oh I've made this game and I'm not really sure about it, and it's great, but they're not willing to be like, oh, this game, the people are not willing to listen, because they're like, Cardiff? There's no games industry in Wales, well there is, so something about promoting that in other places.”

(early career, stage management/ media)

“I can imagine just wanting to go, isn't this amazing we've got artists going out in this incredible kind of international platform, how do we, so those are the points where I think we can be quite closed minded in Wales. We can be quite parochial, we can be a little bit, we don't have an internationalist outlook and I think actually that's where, in a way, the Arts Council, I feel, could be, I get that actually then funding for artists to go and have exhibitions in Venice is very difficult, but it feels like it's quite closed sometimes.”

(mid-career, visual arts)

- **There is, arguably, a much wider market internationally for work from Wales** than there is in the UK; **recognition of this is vital**, as greater support for international exposure could lever the potential to open up markets

“Last year, we performed a piece in the Edinburgh Fringe, and it was performed through a medium of Welsh, and it was quite a sort of, it was a production for young people, but it was quite heavy, and you know it was a bit of a challenge, would we get an audience, you know as a Welsh language production? And it didn't have, we would try to think more creatively about how we, how we presented the piece to the audience rather than just you know having translation on a screen. Anyway, it went down really, really well, we got sort of, you know, good audiences, capacity of about 80% for the whole week, which is really good in Edinburgh. And it was, but it was interesting when you're looking at the profile of the audience, they were mainly international audiences rather than English people. Or, and you know it's also hard to find people from England, and they said oh, yes, I'm not going to understand, it's like that barrier straight up, I'm a monoglot, I'm not going to understand, I'm not going to go waste my time trying to decipher this piece, you know, but where we got Italians in, Germans, French, you know, from all over the world, who aim more to enjoying the arts through another medium, so it was very interesting actually with that, it was the first time that we visited Edinburgh and performed there, just to profile the audience and how people perceive, or how, you know, how you engage with people, who, you know, they know before we start playing they're not going to understand the actual text, but people think a bit differently to you know engaging, so and with children, and especially as well I think,

you know we've done pieces with no language at all, so you know they've got much more potential internationally, but you do feel, as a minority language, that there is a much wider market internationally than there is in the UK.”

(established, arts management)

- **Welsh language could be made more of in terms of working internationally**, it could afford greater leverage

“we're a company that work through the medium of Welsh, so all our production are through the medium of Welsh, so I think that's really important in terms of the identity of Wales and how we're perceived internationally as well.”

(established, arts management)

- **Advocacy and promotion of work from Wales, outside of Wales**, in a UK / international context is important and is not adequately recognised and provided for

“we set-up the magazine really very specifically to show some of the stuff that's going on in Wales, alongside what's happening internationally, it's international facing and distributed right from the get go, without particularly saying that this is from Wales, this is from somewhere else, just to actually show that, actually this is good for, better than just to put it in context, because there's been no opportunity, the arts periodicals in Wales are quite inward facing,”

(established, journalism)

- **Creative practice from Wales should be better promoted by the Arts Council of Wales, across the UK and internationally.** The Arts Council of Wales has a role to **advocate beyond Wales in order to increase demand** for the arts in Wales elsewhere. Positively advocating Welsh cultural assets and product through bold showcasing overseas would bring **confidence in what Wales has to offer**

“What is in the mindset of the Arts Council is that if something internationally somehow reflects upon them directly then it's great, but there doesn't seem to be an interest in celebrating what artists do beyond Wales.”

(mid-career, visual arts)

“If you think of something that happened which I think is really exciting with what happened with Artes Mundi this year, I don't know if you're aware of Artes Mundi, it's an international art prize and exhibition which is really prestigious, and has grown in prestige in Wales, and I was so excited in this year's Artes Mundi to listen on the radio after the big announcement the winners. The next morning on Radio Four, Will Gompertz I think it was the art critic, was going, yes, Artes Mundi is giving you know the Turner prize a run for its money. For me that's so exciting for Wales, because we are just expanding our sense of, you know, kind of like yes, people are looking to Wales, looking to the visual arts scene here. But those moments [are rare], like my Venice experience was the moment where the opposite is happening and it's a shame, it's a real shame, there's some kind of closed- mindedness.”

(mid-career, visual arts)

10. **No commercial infrastructure in Wales in certain areas** (visual arts, publishing).
This is seen by some as preventing the development of professional scene and reputation/careers outside of Wales

“We did look at the Books Council funding, but they could only, the way that that's setup is that you get the same subsidy every year, for four years, and then, because you're utterly reliant on it, you go back in and you get the same funding again the next four years. We said can we have a massive injection at the front, and then can it go down to nothing, and then if we're not actually self-sustaining by the end, then you should sack us anyway, and you know, the next lot should be allowed to have a go. And I think that is the whole, across, particularly the arts, the visual arts, there's no underpinning kind of commercial infrastructure, lots of galleries that stick things on walls and sell them, but there is no commercial infrastructure.”
(established, journalism)

“I was just thinking Scotland has a very good arts reputation or it's seen to have outwardly as well respected, and why is that not happening for Wales? And I've wondered, always wondered why, you know why would you, why would you not see a Welsh artist really represented in the Turner prize? You know usually it's because the Turner prize, it's galleries, isn't it, that the galleries, Scottish galleries who will represent an artist and then nominate them at the Turner prize, but there are no galleries like that in Wales, that represent specific artists who could then potentially you know, so I'm not terribly familiar with how it works, but I think a lot of Scotland's kind of status has come from Glasgow art school and the fact that artists who have come out of there, are represented by certain galleries, in Scotland, and that they are represented in the Turner prize you know there's kind of like flow; and yet there seems to be this disconnection for Wales.”
(mid-career, visual artist)

“Because I believe that the free market is the main driver of quality in a product, and I believe that if we're talking about a creative industry, I think that a professional should view their work as a product, and should be willing to critique it like a product, and I believe that generally if you look at all arts, without exception, most of the stuff that sells best is also the best art, and that's my belief.... But I do think that often we take that other argument and say that, you know there are some creative forms of expression that are too important to subject to the free market and should be protected from the free market”
(mid-career, writing)

Creative links, showcasing and practicing outside of Wales is essential for building reputation, and improving career viability. Therefore enabling international exposure of creative professionals is important for enabling sustainable careers in Wales. Promoting Wales is an element of this.

IV NETWORKS

1. SOCIAL ASPECT

- Key for **developing reputation**

“You're responsible for contacts and everyone, and again, it's about, if you can get people to come and see what you're doing, then they're more likely, if they like what they're seeing, they're more likely to then book it or to offer further opportunities.”
(mid-career, choreographer)

- Important for support; **informal collaborations**

“If we get funding, we try and open up our morning class so that it's free to anyone who is, wants to come and do a warm up in the mornings. So I've been doing that and I know quite a few others who do that.”
(mid-career, choreographer)

- **Events are important for networking**, for meeting people and socialising but also for maintaining familiarity with a particular creative scene

“I don't feel I have enough time to network, I know I always have to prioritise things, so two years ago I invested a lot in networking and I did a lot in international networking and going to see a lot of work.”
(mid-career, community dance)

“Well you just go, you just go to the openings, you go, you know, you get invited to the openings, you go there and you meet people, you chat to people, ... you know you go to those openings, you get to know people.”
(established, curator)

- Networking **beneficial for professional development**

“The networking is a really essential part of the work at many, many levels. I use it partly to do my own professional development.”
(mid-career, community dance)

- Networks in Wales **supportive**

“Cardiff particularly but Wales generally, is very, very supportive. We're small enough to all know each other, you can have these spats and your rivalries and things, but generally speaking you can surround yourself with people who will support you, not necessarily means you'll find anything, but you know just make you feel like it's worth getting up in the morning and carrying on. And I think it's easy to forget that and I don't know how you quantify or qualify it.”
(established, journalism)

“That's the other really nice thing about the Wales dance scene, is it's actually a really supportive environment and scene. I think much more so than a lot of other cities I've kind of worked in or been placed in. “

(mid-career, choreographer)

“I feel we could call on each other, to you know read a script maybe, I could get formal notes and that kind of stuff, but also recently that's been formalised so now I work as a dramaturg with for instance my productions and [company] as well, so that's, you know that, it's become formalised in the Arts Council funding, they can actually slip their budgets to have like a creative, we'd be, we call it different things all the time, creative associate, dramaturg, it depends, you've got mentor, that kind of stuff, so that has come from the grass roots kind of, that supportive environment.”

(mid-career, theatre)

“It's quite unique in Cardiff that a lot of venues will give the studio space in kind, so you don't have to pay for rehearsal space, they'll give it in kind.... I think they're kind of revenue funded by the Arts Council, so it looks good for them that they're supporting artists.”

(mid-career, choreographer)

- **Supporting people** rather than supporting the work

“That's what I think that Wales lacks, you have the funding but there isn't necessarily the advice and support network that you get in England. There's not as many schemes in terms of how to run a business and that kind of thing. So you get the kind of funding and the money, but there isn't necessarily enough network support. “

(early career, textile)

“It's a relationship with the quality of the work... people are supportive for other people... whereas my experience in London is it's all about the work and it kind of gets moved from that, it's a bit more removed from the person.”

(mid-career, choreographer)

2. SPATIAL ASPECT

- Spaces enable social network development, **there is a need for spaces in order to physically meet**. Examples of spaces which function as venues for developing creative practices and networks were repeatedly cited, specifically The Abacus, Chapter was cited but with an emphasis on it having greater potential

“So I guess when you start doing the first gig, they, people start seeing you, and then in Chapter all the dance artists try and support each other, try and go and see each other's work and stuff, so then I guess relationships just start building after performances, just conversations of like, oh so where do you train?”

(mid-career, dance)

“The visual arts has Axisweb, which is an artist network, there's artist newsletter but they, because you're going down one line of an industry, people aren't necessarily working together like they would do physically in studios, where for instance at the Abacus, we've got a production company, we've got various artists that all work within their own specialisms, and all coming together out of chance, just because we, you know have our own links to people who run the Abacus and that secure the space. But the reason that there aren't very many of those kinds of studio spaces I think is because it's very difficult to open those spaces. The guys that run the Abacus are a pair of recent graduates, who came together through a creative charity, and they managed to secure that old bus station office. I don't know if you guys know the bus ticket office opposite the train station, and very luckily we've worked there since sort of last summer, but now we're coming to the stage where the council still owns the building and we could be turfed out at any stage now, because they're knocking it down for the BBC building, which is, that's how things evolve, but I think it's difficult for people to just branch out and go, 'I'm going to open up studios in this empty building', or 'I'm going to use this empty shop', because there's no platform for that, you have to really punt on it.”

(early career, visual arts)

“and so that's the difference really, places that are grass roots, like the Abacus, we, like you say you have low rates, we pay very, very low rates so that we can, you know, use the space and we get very little out of it, apart from the fact that you're in that community.”

(early career, visual arts)

“I think what's lacking, for people like ourselves who want to find a space that can be used communally for the better and everyone to grow businesses and careers, you can't really find those venues, it's all sort of, you know, corporate.”

(early career, visual arts)

“It's strange that there isn't more, because it's known that if a space is being used, it's less likely to be vandalised, it's less likely to be broken into, so there's loads of empty spaces that could be used for things, and they bring economy into that derelict place, and it's really weird that it always falls upon young people with aspirations, who really probably haven't got the means to do it, that they make it happen anyway, rather than, you know, corporations and companies that probably have got the means to do it, it falls on the people who are like struggling to do it, to make it happen.”

(early career, stage management/media)

- There are **evolving models for good practice** and for enabling the development and growth of practice

“We've been really lucky at [the company], because we share an office with a company called [name], and they actually have an office in the business in focus building in Cardiff, so we work in their office, for very minimal rates, because they're our sister company. So we share work with them. If they get offered a commission that we can be part of, they give it to us and vice versa, and it's a really creative environment, we've just got a table about this big and we all sit around it with our computers and work like

that, so everyone is talking and you know, asking advice and ideas, and if someone can't do something there's someone else in the room who can do it, and stuff like that, and because we're moving towards the digital end, that's really useful, because digital is such an unexplored area, that if it was just me, and maybe I work with [name] if it was just us, I think we'd be a bit scared, because we don't know everything about it, we're trying to make our way through it, and the guys at [the sister company] do similar stuff, so we sort of bounce ideas off each other. But I think that shared work space is really important and you know there's not enough of it. The same goes for like rehearsal space, there's no building that you could go to, where there's three floors of rehearsal spaces, or companies that lease spaces. That would be amazing if you could know that there was a subsidised place that you could take your small start-up theatre company to and know that you can rehearse it on a safe place, that it's got the right equipment, because people end up rehearsing in pubs and that's fine, and people get it done, but it's not, if there was a more professional environment, they're just going to foster more professional attitudes and make more professional work, and I know that [sister company] are buying a new building, and we're going to move with them, it's going to, it's a pub at the moment, but it's going to be three floors of office spaces for creative businesses.....in Cardiff Bay. So it's just by the police station, so they're going to renovate the building, we'll have one floor for us and [our sister company], and then there will be two other floors for other creative businesses. Obviously because it's their building, they'll get to pick and choose who they are, but hopefully it will become a hub, a place for creative people to be, and even if it's just like drop in for a cup of tea because there will be, like there's a living room space that other businesses can come to, to share ideas, because everything is merging. Like [they] are a branding agency, but they also make websites. We make pervasive street games, but we also make Apps, so you can't really pigeon hole any more, so people want to be in other people's companies and you can't really do anything on your own any more, you always have to invite someone in to help you.”

(early career, stage management/media)

“Places like Indy Cubes, places you can get online with really good connection, like I don't know if this is helpful to you guys, but we go to a club called Games Den Wales, which is about the gaming industry in Wales, which is very small, but it's growing really quickly and we've got some really great games companies in Wales, I'm talking about computer games now, and they, a lot of the people who are there, go to Indy Cubes to work, because of the internet connection, because they need high speed internet connections to be able to do the work that they do, and they need somewhere quite to be able to edit and all those kind of things, so even if it's not studio space, if it's a space that you can feel like you're working in.”

(early career, stage management/media)

- Being **based in North and West Wales is perceived as a disadvantage**, there is a lack of impromptu opportunities

“I always feel like being in North Wales can be really hard, I lost heart, because when you talk about time, you really want to go and see a production, but where do I find the time? It's always a sacrifice.”

(mid-career, community dance)

“It means there's extra work to do, you've got to work that little bit harder to go to those openings.... two hours to Cardiff... two hours back, that's a long day, and what, for an evening opening, an evening event or something.”

(mid-career, visual arts)

“I think being based over here, being based up here is definitely a weakness. I really, because I, you don't get to just, you go to an event, and you don't get to just happen to walk, to walk across to someone really highly positioned in the Arts Council of Wales, or other sectors, or your minister of culture.”

(mid-career, community dance)

“I think what's lacking in North Wales is a lack of performing arts, but you know visual arts as well, it's a lack of spaces that people congregate you know. For example I love Chapter, because I go, you go to Chapter, you kind of see loads of people, and as I say, you know, just a short conversation could start something really exciting off, which could, you know, and it's all about working in partnership, these things, I mean, it's something that we've done for many years, but I think it's not, some people are quite frightened of it, and you know, it can be quite daunting and you know, you've got to sort of set out the partnership quite clearly from the start, but I think it's, you know, the way forward, definitely, for organisations, individual artists to work together in partnership, and that can only happen when you've got those networks in place.”

(established, arts management)

“The geography I think is a really important element of it. But also I think people work in isolation as well, and it's difficult for people to come out and, even when there is a network and something happening and you've been invited, sometimes it's difficult for some people I believe, because naturally the location is too far, even though, you know, on paper it looks you know, North Wales is quite compact maybe.”

(mid-career, venue management)

- There is a perceived **need to lobby in Cardiff** about what's happening elsewhere in Wales

“It almost feels like you need to be where the funders are, so that you kind of, they know your face, you know you can go for a coffee together, it sounds like really cynical, but it's almost like you need to be able to cultivate those relationships, particularly for film if anything, so that's centred in Cardiff. It's like if you're not down there, it's almost like, you know, you're not known, and yes, sometimes, it's just, if you bump into people, then you know they might mention, oh, did you know that such and such, and then that will kind of be the thing that catalyses you to go and, you know, look at that fund or whatever.”

(mid-career, curator)

- Young people are drawn to Cardiff, particularly as there are perceived to be **fewer new business start-ups in North Wales**

“you don't see the emergence of new companies in North Wales like you see in Cardiff, you know, there are so many really good new fresh companies starting up, theatre companies in Cardiff, you know because that's where the young people are drawn to.”
(established, arts management)

- Being based in Wales and outside Cardiff can bring a sense of isolation

“I do feel cut off, I don't feel connected in any way to anything going on in England.”
(early career, writing)

“I think it is, yes, I do feel that being right out here in West Wales and you know you're, we're not known to the Arts Council as sitting around the table, you know, and we're, we do feel a bit marginalised because we're outside, so far out of Cardiff.”
(established, performing arts)

- Participation often comes with **significant efforts, specifically around travel**, and in itself this requires dedication

“And I still think that when it's in Cardiff or in the South, you make an extra effort to go to them.”
(mid-career, venue management)

“For community dance we've created a similar network, it's one per region roughly. So we're all very far apart from one another but we realised there was a lot of expertise and good practice to share, so we needed to. I often find I'm, very often they are in Cardiff, and I'm always, more or less the one coming from far away. You know what, I'm losing motivation as well because I'm thinking they're always there and I'm always the one coming down.... So I stopped going to meetings, not all of them, but I just keep, because I don't have the time basically to just go for a two hour meeting regularly, because it takes my whole day to go.”
(mid-career, community dance)

“If there's stuff happening in Swansea or Cardiff ... it's a real, like commitment to try and get to stuff, that's happening in those places.”
(mid-career, curator)

- Balancing networking **more difficult when one is based in the regions**

“You can be involved in so many of these organisations, and I just feel I could easily be going from one meeting to the other and that's actually doing my job. And it's just about having that sort of balance, isn't it, of yes, the importance of networking, but you know having to do your job as well, even though it's part of it, I understand. But you know the distance involved with lots of these meetings, makes it even more difficult.”
(established arts management)

- There is **less support of network organisations** by the Arts Council of Wales than in the past

“That whole network that supported artists in a very indirect way and direct way, that's gone, and so now it's all led by markets, so you've got freelance people managing projects. It's open to complete chance, you get something, and whereas, because we were subsidised at the time with the revenue grants, we felt honour bound to advertise all the opportunities. Things don't get advertised. You just get a phone call saying, oh would you be interested in.”

(established, visual arts)

- **Events are a way to engage people** in geographically fragmented areas

“What we see is in Cardiff there's a buzz, there's a hub, there's things going on in, it could be in a pub, it could just be a reading, it could be work in progress, it could be, you know it's just that bubble it's just happening, there's so many things going on, where you can just drop in, you are going to see somebody. It tends to be in North Wales, they tend to be sort of 'events', you know, it's not that, it's kind of underground kind of working the development scene if you like, and that's something that would really like to develop because we had some readings recently in a gallery, you know we develop six young writers every year, they're mentored by a professional dramatist, and they're just really readings of their work by professional actors, and you know, every time we do these, we get loads of people coming, because people are really interested and it's about audience development as well, it's about getting that audience involved in your work from the beginning. Getting feedback to the work, for emerging artists, but it's also about creating that sort of, that buzz, that vibe, you know, just really small scale events, that don't cost the earth. You don't have to apply for like 30,000 pound project funding, you know, it's just a couple of thousand pounds, set it up and get people involved. And I think, you know, what you get back from that is huge, in terms of the development for the individuals.”

(established, arts management)

- A few **specific examples of networks** were cited positively

“There is a really fantastic network, Creu Cymru, I'm a member of with [organisation], and that's you know for, organisations to come together, theatres for example come together in Wales to share what's out there, what predictions going on and touring predictions coming in, to unload, to network, to share, and that's fantastic, I find really valuable, and it's basically South Wales and North Wales, and Mid Wales, but you do find that there are less people attending the North Wales meetings.”

(mid-career, venue management)

The importance of infrastructural networks was repeated, alongside a notion that the Arts Council of Wales no longer revenue funds networking bodies across the sector. Some organisations previously funded by the Arts Council of Wales were cited as having provided support and opportunities through their networks. There is not felt to be adequate networks to support national infrastructure.

Physical spaces, venues are deemed crucial in the provision of places where people can meet, informally or formally, to network. Shared spaces are important for social

and professional exchange as well as for sustainability of practice, and development of practice. There were comments that there are inadequate shared spaces in Cardiff. Comment that there is ongoing need for rehearsal and working spaces, there is barely any provision of these at all and that this is a key component to encouraging practice.

The limitations of social networking were discussed. What also came up was the recurrence of practitioners from Wales meeting outside of Wales, eg. at events in London, rather than having opportunities to meet closer to home.

V ARTS COUNCIL OF WALES

1. Feeling of **being supported**

“I’ve been hugely supported by the Arts Council of Wales, who are very, you know I think, possibly, I’m amazed that it still can give out what it can because I think like in England it’s much more competitive, there’s more artists and people competing with each other for this kind of funding, and as much as, you know, Wales is wonderful, it’s a great place to live, but it’s also less populated, so we have better chances at things, you know, sometimes I feel, you know, are we supposed to pick holes at the Arts Council for funding things like that, and I can’t do that, I think I can’t, because I’ve been so supported.”

(established, craft)

“Investment by the Arts Council in my practice as an artist did feel very important”
(established, visual arts)

“I’m indebted to the Arts Council. But I am, I really am”
(established, curator)

- **Graduates look to the Arts Council of Wales for support** and nurture and, potentially, funding

“Arts Council funding is fantastic when you are trying to launch something off the ground that’s, like you guys with a business or you know, you run a production company, but as an individual, I would say one thing it’s lacking is in helping graduates, in particular, to sustain themselves.”
(early career, visual arts)

2. **The Arts Council of Wales should support art**, the Arts Council of Wales has money that no-one else has, ie. funds that are specifically for art

“Really, really fundamentally I’d like to make the work, that won’t sell at all, all the time, but I can’t, because it won’t sell, because I make installations.... But I make about one big installation every year that won’t sell, and I need funding for.”
(mid-career, visual arts)

3. Positive about Arts Council of Wales funding, it can relieve financial pressure, it can **enable creative development and learning**

“I have to balance the things that pay and the things which don’t, but it’s never, overall has never felt like a career, but that investment by the Arts Council in my practice as an artist did feel very important and I didn’t do what I said I was going to do, and went off in all sorts of different directions, and when it came to an end, it was quite hard to say, it’s been brilliant because, you know they took a lot of economic pressure off.”

(established, visual arts)

- **Creative Wales awards are important** for mid-career professionals

“One of the most amazing things I think they've done for me was a Creative Wales award... because of the freedom it gave, and such an incredible award, it is, it's a reward of trust, it's an award, you know it's a sign of trust. It's a great philanthropic act, a great act of freeing.”

(established, writing)

4. As an individual, the **process of applying for funding** can be overwhelming, to the extent that many are deterred; where there is support from Arts Council of Wales officers this is appreciated

- There is a need for differentiating grants and easing paperwork for individuals, possibly giving consideration to alternative means of expressing need and accounting for output

“Just from company to individual, the fact that you're asked to do the same amount of [paper]work, but you're not supported, you're not setup as a company, but you're kind of being asked to operate as a company.”

(mid-career, choreographer)

“And it's the same form for like having 25 grand as having 3 grand, and I really think they need to simplify it. So I felt quite demoralised doing it... I would have preferred someone to have given me an interview, film it or something. I think they should think about, you know how people learn and express differently, for me although I'm a writer, that kind of form was really, really difficult.”

(early career, writer)

- **Knowledge of individuals** or project groups, and the intentions behind funding applications, is key to maintaining the integrity of Arts Council of Wales support

“Sometimes the fact that I change the wording, so there's some pots of money for research and development, and I think everyone's idea of what research and development is, is different. So we've applied in the past for this pot of money, with a certain idea, and then they come back and say, ‘that's not research or development, what is that?’ So then we've just reworded the form, given it back to them, and then, oh yes, how are we going to develop it further?”

(early career, stage management/media)

5. Views regarding the **allocation of funding and the policies driving funding** decisions inevitably vary; with the desire to see greater mutuality in the dissemination of funding expressed by some of the more experienced practitioners

- Smaller grants should be available to individuals

“I know that they give out like 25 grand and that somebody could go in, do something and they don't have to show anything for it. And for 3 grand I had to like, you know, show a lot of evidence and so maybe something in between that, where I think they probably do it and I just don't know about it. But they should definitely have a separate form for, you know, 3 grand and a 20 grand application. And make it more, you know, get people involved, because if you have a look at it, it's really difficult, the way it's written, what I come to understand it's a special kind of language you need to use to, with those forms and if you have that, great well done to them, but most of us don't.”
(early career, writer)

- There were cases given for **supporting fewer people with more money**

“Instead of awarding say, I don't know the figures, but let's just say for example that they've got a pot of 150,000 Pounds. Rather than award 3,000 to 50 writers, that they should award 50,000 to three writers, and that all the writers should be young, they should all be unpublished, and that the money is not given to them to just have, but that it funds a complex mentoring scheme which includes hiring a London agent for this person, and hiring a freelance editor with connections to the London scene. Travel expenses and so the objective becomes can we mentor this person's project to full commercial publication on an international stage, rather than giving a few of them 3,000 Pounds to take a month off or something.”

(mid-career, writing)

- There is **need for larger projects and larger project grants**

“You've got the core funded companies, and then there's a huge gap, for people like, you know myself, where you know it's all or nothing, and it's quite difficult then to have a journey as a self-employed artist I guess, to understand that for instance with this building that we want to create, I know for a fact that the Arts Council in North Wales thinks it's great and it should be happening and all of that, but we couldn't actually apply for any funding beyond 5,000 Pounds from the Arts Council, even though we are tried and tested professionals, we're not going to make a mockery of anything that we're given, we have a track record, we want to do this idea, but there isn't any confidence to kind of go, we're going to give you this, we're going to help you, or gather people to help you, because you're doing the work for us, actually, you're doing something that is missing, ... It makes my life very interesting, you know, with an eight year old and all that, but it's just odd, there's an oddness about how bureaucratic that thought process is and how there isn't more evolution in how it's tiered, you know, that it shouldn't just be yes you can have a project funding for this one play, or, we give you, I don't know, 30,000, well I don't know how much money people like Theatre [name] get for instance, but whatever their yearly funding is, there's a huge gap from where we are in the middle of all of that, and that needs to be addressed big time.”

(established, performing arts)

- Current funding structures mean **the work all comes at the same time**

“And the funding structures as well means that all the work comes at the same time, so you apply, and now the funding is coming out now, like in the last two weeks and the

next two weeks, so everyone will work their arses off until Christmas, and then you'll do a panto, and then, January until April, you won't have any work, because everyone is waiting for the next round of funding to come through, or like the theatre season or whatever, and everyone knows they can work over Christmas, but none of them wants to work over Christmas, and if you've got a family or whatever, you don't want to go and do a panto on Christmas eve. It's really hard, because you know you have to work that Christmas season.”

(early career, stage management/media)

- There is **limited provision to fund writing for theatre in the Welsh language**, on a large scale

“There's no Welsh language provision now for developing new writing on the scale that there used to be, and the level of ambition that was allowed. Somebody used to actually go, we're going to take a risk on this and give it a big show; now you've got to kind of start off very, very small and kind of work your way up. I probably would have given up in the current circumstances, now I think. And also there's not, there's not that, there's no longer those tiers, like Script Cymru provided tiers of development.”

(mid-career, theatre)

- There is **no funding available for commissioning music**

“If you want to apply as an individual, there's no money if you want to commission music.”

(established music)

- There is a significant **focus on audience numbers and on participation** and this somehow gets linked to measuring quality of work, this is not so, **these are not indicative factors in assessing the quality of work**

“So sometimes I think it's a catch 22, it depends on the funding, it depends on the, on the agreement with the venue, and the Arts Council is all about numbers, not only about figures in money, but also in participants, audience and everything.”

(mid-career, dance)

- The remit and independent positioning of the **Welsh Books Council** is brought into question

“Yes, I think the Arts Council could, I think the Arts Council would, is in a very good position to ask questions or lobby about the existence of the Welsh Books Council, and to question its value to the English language, and to question its right or its role meddling with certain genres, fiction, non-fiction, biography, travel, you know certain strands of literature which should have a commercial weight. I think yes the Arts Council could question why the Books Council funds this and not that, and why the Books Council funds the English language literature at all, and you know anything new, you know why new English language literature is funded by the Books Council I don't quite understand, I think that poetry or academic critic or history I can understand. So I think the Arts Council could actually bring to public scrutiny the, you know could make

politically charged statements about the Welsh Books Council or could look more at it and ask why, why the Welsh Books Council does not belong under the Arts Council and is not subject to the Arts Council's, yes, and I think the Arts Council also, could advise, because the Arts Council has a very successful track record in my opinion in peddling certain Welsh products to the world.”
(mid-career, writing)

6. The Arts Council of Wales should be looking at **long-term investment**

- Better consideration of who is committed to a career in Wales. There are dangers of grant tourism, **the Arts Council of Wales needs to know the artists and the work**, Arts Council of Wales officers should know who's committed to Wales and who's moving here temporarily just to apply for money

“It's about on what level are we supporting artists? Whether they are, whether our money has gone into it or not, because what surely the remit of the Arts Council is to really enable a potential of artists to flourish in the broader sense. So, and especially those who make a commitment.”
(mid-career, visual arts)

- **Companies do not necessarily achieve investment** in the growth of that company when having to always use short-term contracts

“What's quite difficult is, when you want to invest in freelancers, where you're not actually guaranteed of getting that back, you know, to the organisation, so that in itself is addressed, because we've seen that happening where you've invested, (I know because I have been in the same situation), with apprenticeships, or training schemes in an individual, but you're not able, because of the size of the organisation or how it's funded, to be able to employ that individual. So you know, you're not necessarily getting that investment back every time.”
(established, arts management)

- There is **need for longer-term funding** in order to enable continuous development; a more holistic approach to the ways through which creative practice is developed would be more beneficial, potentially more sustainable

“You can't forward plan when you know you're having to apply every year for the actual stuff that you're supposed to do.”
(established, performing arts)

“I mean you're always busy with newly graduated drama students coming and wanting to set-up theatre companies, and we could help them to a certain extent but it would, as you say, it would be production by production and that's not a way to actually build a sustainable career.”
(established, performing arts)

“I've got a second show which was funded by the Arts Council, but the sustainability of it now, we want to do another, we want to do a Christmas show again this Christmas, because Chapter arts centre, they want us there for a week, but in order for me to do it, I can't just have a nice time for a week, I have to, you know, it needs to grow, and in order to grow it needs to grow beyond Wales, and so therefore we're just looking at like a week I think in London and a week here, but I've got to go to Arts Council England to fund the project now; instead it should be something that [is recognised] to have proved itself, it really has, and it should be evolving in order to be sustainable. And that's just, it's not a possibility at the moment, and it, and you talk about exhaustion as well, because I know I've done the hard work now, you know, the tour is exhausting, I've done the four or five week tour, two or three times now, and actually it's not sustainable for me as an artist any more. So I need to find ways of actually doing less of it, but the model doesn't allow me to do that, because you have your, you know it's, it's a question isn't it about what they're funding. Are they funding quality or, (and it's not that these things are good or bad is it, but sometimes I feel it's to do with, you know with the audiences and having the audiences, there's certain types of audiences, and I think certain types of work, that's great and that's actually what it should be for, but there are the different types of work that can't be categorised as that), and it should be about quality and maybe taking risks and actually not about having as much, you know, as many people in Wales as possible, it needs to have a kind of broader approach to, you know on a case by case basis. But as you say, like the resource, you know it must be shared, how do you do that? Because case by case basis takes a huge amount of resources, to analyse them, to have them look, to have [Arts Council of Wales officers] come and watch every piece of work.”

(mid-career, performing arts)

“Nothing is guaranteed, you know, and it's always on an annual basis that we are funded as well, from the Arts Council, from local authorities, so yes, that long term planning, which is essential in the creative industry is quite difficult in the climate that we're in. “

(established, arts management)

- There was a strong feeling that the Arts Council of Wales should better **follow-up the work** that it supports; especially taking an interest in the development of work facilitated through Arts Council of Wales funding

“If the Arts Council give you development money, they need to see what you've developed, they need to be, bear witness, to what you've developed, it could be completely awful, you know whatever, but they've sat there, and they've somehow been part of that journey.”

(mid-career, performing arts)

“So they'll not even capitalise even for themselves, as that kind of parochialism is real, it's a shame for us as artists, but they're missing out as well, on being able to brush up their badges.”

(mid-career, visual arts)

“There still doesn't seem to be a plan for successive things.”
(mid-career, journalism)

- **Balance between long-term planning and enabling short-term responsiveness**

“You've got to plan so far ahead, at the moment, that's how it feels, I know because of the investment review; but it would be great to [allow for] spontaneity too.”
(mid-career, arts management)

7. Varying and considered views of **dealing personally with the Arts Council of Wales** both on individual and organisational levels

- There is **increased bureaucracy** and increased scrutiny

“I think, when you speak to people in general, you do feel that people are quite stretched, because you just have to prove yourself all the time, it's all based on evidence results, you know, and even though the Arts Council likes, you know, to portray themselves being yes, we want people to take risks and, they do, but up to a point, do you know what I mean? You know, so it's, you still have to deliver, yes, and get all the paperwork and the amount of bureaucracy is absolutely ridiculous, if that's a huge change I see in the last 12 years, it's beyond, because I've spent, I try to remember, you know, when I started off, and the contact with the Arts Council wasn't, you know, very regular, but the, the financial information, the, you know the governance side of things, and plus everything else, and it's quite sort of heavy, it was very heavy, I think isn't it, you know maybe for a 3,000 pound grant, you know the application process, monitoring, the reporting. I understand why they're doing it, but sometimes I do ask myself who actually looks at it, you know.”
(established, arts management)

“I guess there's a certain rationalisation within the grant process that Arts Council of Wales has gone through and it was easier for artists, until the recent review.”
(male, established, writing)

- There can be **ready dialogue** with the Arts Council of Wales

“Things have changed within the organisation I think. Now this ship is quite clear, they don't produce too much documents and too many, you know, and I understand why they're going through the investment review as well, because it's public funding and you know, I totally understand the need for that. I think there's much more conversation now, there's so much more dialogue than there used to be, and much more, you know, I'd happily pick up the phone and talk to anyone, in the Arts Council, whereas maybe that might be a personal thing, but you know there was a time when you know it was like oh my God, or I didn't know them, I know them, I know the individuals with the organisation now, they are much more approachable I think. Because at the end of the day they depend on us don't they? “
(established, arts management)

“I think, they are more, in recent years, more interested in what creative professionals have to offer, and it's not about them telling us what to do, but it's about you know, actually you telling us what you want to do and we'll try and support you. I think that's been quite a fundamental change in their approach.”

(established, arts management)

- There can seem to be a **decisive approach** to process and policy

“The clarity I find is when in the last five years, since the last review, when they started the process of, you know the last investment review, the first one that it really felt like that, yes there was a clear vision and they really stuck to it and the process was very clear and explained why, and since then it feels like every time they said we're going to do this they've stuck to it.”

(mid-career, community dance)

- There is a **call for greater specialism and artform experience across the Arts Council of Wales**

“I think the visual arts officer and the music officer and the performance officer, they have to represent more, they have to almost bid for people, for it [the artform] themselves.”

(mid-career, visual arts)

- The Arts Council of Wales is **preoccupied with governance**

“All the thing of administration and management, creative production, [I've been doing it] for so long and still I find that I have to justify so hard why I need to be paid.”

(mid-career, community dance)

- A greater level of **personal contact would be valued**

“It would be nice if you had somebody from the Arts Council appointed to you. I know they're busy, but somebody who would be, not a mentor, because they're trusting that you're professional enough to take the money and do what you said, which I have, but it would be really nice for a human, you know to have human contact, and someone to say how is it going or what do you think? You know not just forms, forms feel like the clock is ticking, rather than being valued.”

(early career, writer)

- There is a sense that the **North Wales office has become disparate**

“The office in North Wales has lost its status in a way, because a lot of staff they, you know they're not based [there], they work from home, you know, I'd never think of going to the North Wales office.”

(established, arts management)

“I think that we have to work harder really to engage with the Arts Council, because we're based in North Wales.”
(established, arts management)

8. There is **need for a wider understanding of what it means to support artists**

“Your choice to continue working in the arts means you are continually subsidising the arts by continuing to choose to make work, that you know, enables these institutions to continue functioning; because if we all decided, let's go get an office job somewhere, well, [we] would not be generating culture, so I do feel there is a step, more steps to be made in terms of a wider understanding of what does it mean to genuinely support artists, and for me, that was a really tiny thing, which probably wouldn't take a massive amount to go, let's put some kind of press release, let's do an article somewhere, let's sort of pick this up, but maybe people massively pushed, but I think it's more the will to do, the will to understand, it is not there.”
(mid-career, visual arts)

- There is an increased **pressure on artists to have to justify their practice through social impact**

“I feel like it is an increasing pressure for artists, having to justify themselves, in terms of their social impact, in terms of what they're putting in... And we have to, I really feel we have to challenge this, because that space for creativity, for art for its own sake, art for its own sake, art and creativity has this incredible social function as well, like both, and everything in between. Like it's not one or the other, it's got to be all of it, that's how you, that's why the arts are so diverse, why it is so nuanced, why it has so many applications and functions. But we are in danger of losing the art for its own sake.”
(mid-career, visual arts)

- Affording the time to update skills is a challenge, the desire to update skills is evident, but **affording to take the time** to do so is an entirely different issue

“I think, with the training grant from the Arts Council, you can get money to do the training course, but you can't pay yourself for the time to do it.”
(mid-career, choreographer)

- There is **not acknowledgement of the comprehensive needs of professional practitioners**; as well as artistic prowess, sustaining a career in the arts relies on production, administration and promotion, all essential components

“There's pressure isn't there, to invest in the artistic element of the projects, yes fine, yet you need that sort of producing side to enable things to happen, and you know, that's not invested in... for example if you go for project funding, you can't include any overhead costs, so you can be in a situation where you've got a really hectic schedule and programme but then you don't have the extra support to actually make that happen.”
(mid-career, performing arts)

“I think you're under a lot of pressure, I find, to sell your shows, and to make sure there's an audience, and so that you're having to spend a lot of time not only creating the work, but kind of turning into this, this advocate and marketing genius, having to promote it or finding someone to work with who will do that. “

(mid-career, choreographer)

9. Greater **advocacy of creative practice is needed**, in order to support greater understanding and discernment. It is strongly felt that creative practice from Wales should be better promoted by the Arts Council of Wales (see section III)

- **The Arts Council of Wales should be an active advocate** of the arts to government, as well as to other public bodies, and to wider society; the Arts Council of Wales needs to speak out against the monetised arts agenda and ensure a re-focus on art

“The Arts Council needs to be reminded constantly that there are things that if it doesn't do those, then there's nobody else probably that's going to do it. And so that's the second thing, they have a role that only they can do. The Arts Council has got money ring fenced for the arts, they should always keep their eye on that ball, and keep that ball in the air.”

(established, musician)

- There is a need for **arts specific business advice** and for recognition from those delivering business advice and running business-related opportunities that **the arts sector does not operate in the same way as other industries**

“One thing, if you take over, what was it, the 50,000 pound threshold, you have to go on the Sell2Wales website. But of course as an artist you need to have, you have the public liability insurance, you need to have other kinds of indemnity, professional indemnity, and safety policy and an employers liability, even though you're not an employer, all these things that you have to sign up to before you can apply for these things, rather than going through a commissioning body, you know, so you then end up with companies that are having to do the commissions, rather than individuals, because individuals don't fit that model. So that's something that's really broken down over the last 10 years.”

(established, visual arts)

“Because when you set-up a business, you're sent off to your local authority schemes, and these are all about job creation; and when you say you want to work in the arts, it's not for profit, and it's just, it's like you're doing a hobby, it's not taken seriously, so there's a big gap between what you can access, in terms of developing a business model, and you know being in the arts. So I think there is a big thing there about you know, mentoring and advice on the nitty gritty of setting up a company because there is an awful lot of stuff to do with administration, and all that stuff, and that's the same for artists, but there's not necessarily somebody there who goes through all of that specifically, you know, insurances. Our insurance costs us a fortune and there's two of

us, why does our insurance cost us a fortune? Because we work in the arts, and we work on large projects ...”
(established, curating)

10. Need for **ongoing mentoring provision**, across career spans

“I think there are quite a lot of opportunities for graduates or artists who are starting out, and for mentoring, or for advice, ...but I don't always feel I'm at that stage any more, and what I sometimes really yearn for as an artist, somebody who has been working in the arts for 20 years and working as a visual artist for 10 or 12 years, is some kind of mentoring or training or like coaching or for someone that goes, 'ok, there's a whole lot of stuff you already know, where are you in your practice and career? Where do you want to go next? How are you going to do it?' “
(mid-career, visual arts)

“...building that in, and actually I think building [mentoring] into the Creative Wales process.”

(established, visual arts)

- There is a wider opportunity for mentoring for arts businesses needed; some positive experiences of mentors outside the arts sector were cited

“And I think you know with the Arts Council, they tend to think you know, the impression is to be more entrepreneurial and, it's not about administering grants any more, it's about thinking about how your business, you know, adapting a business model to the climate, and you know opportunities and so yes, the person that I have working with me, he's set-up businesses in, you know all over the world and so he comes from a totally different place.”

(established, arts management)

11. Need a more **integrated approach to developing work in English and Welsh**

“We need a more nuanced approach to bilingualism, I think in terms of Arts Council funding and what that means in terms of developing Welsh language work, because I don't think the policy of equality is now actually developing the best work in both languages. I think it takes away from the English language drama production, because of where the money is being spent, and I think there's a more integrated way of developing work in both languages, which would allow the two things to flourish.”
(mid-career, theatre)

12. **Support risk taking**, particularly by proven organisations and individuals, in order to enable development and innovation in practice

“The personal risk is there, but it's not acknowledged I think, by the Arts Council of Wales, as such, particularly when they put so much emphasis on governance, that takes away the power in a way, or the control of an organisation.”
(mid-career, community dance)

“It's not about playing safe, so it's about taking risks with different projects. I understand it's different when you've got, you know, a company rather than an individual.”
(established, arts management)

“I find I have to take risks in order to secure a job or commission some work, you know, pitch an idea which I'm not even so sure I can even achieve and it used to be quite stressful and anxious kind of going through that process, but now with the Arts Council, they've kind of recognised that and they want to encourage risk and innovation, and you know things like the research and development grants are absolutely fantastic for addressing that.”
(mid-career, visual arts)

There was specific and concerned discussion around the current focus and remit of the Arts Council of Wales. This was driven specifically by the call for the Arts Council of Wales to discern between the creative industries and the arts. By shoe-horning the arts into creative industry models, the essence of what art is risks being forsaken. The value of art for art's sake was a rallying call across interviews and groups, and the hope that Arts Council of Wales does not lose sight of art, as a cultural and social driver, was keenly expressed.

In a similar vein, there was widespread concern for the balance between artistic integrity of work and on participation, audience numbers, and engagement. There was consternation that Arts Council of Wales may lose sight of artistic practice.

That Arts Council of Wales does not have a music policy was mourned, hand-in-hand with noting that there is understood to be no Arts Council of Wales funding available for musical composition.

Arts Council of Wales as an advocating body was called for, in advocating for the arts and also in advocating for specific use of public money to fund the arts. The example was cited of National Lottery funding being used to support elite athletes, yet the same argument not being used to fund elite artists.

The call for Arts Council of Wales to take and showcase practice from Wales to overseas audiences and platforms was strong and consistent across forums. There was recognition that this happens a little bit, but a belief that it should be prioritised and better considered and structured.

VI CREATIVE CAREERS AND EXPERIENCES IN WALES

Creative practitioners discussed in length the realities of their working lives, which have significant implications for the sustainability of their careers. The tensions, difficulties, coping strategies and generally the realities of developing a freelance career in the creative areas in Wales largely mirror the challenges creative professionals face elsewhere, as extant research has shown.

1. **Portfolio careers** are widespread

- to survive as an artist you have to have very many strings to your harp

“I do some work to commission. I also do residency projects. If I have exhibitions which I do fairly regularly, they end up costing me money, so that's, they're kind of positive in terms of profile, and negative economically. But I also still work in the field of public art.”

(established, visual arts)

“It's very difficult to make a living, impossible within Wales to make a living in theatre, therefore I slipped more and more into radio, into television, and now I also lecture. Therefore in order to make a living as a freelancer, one has to do many different things and that is basically how I make my living.”

(established, writing)

- Portfolio careers in the performing arts are possible across different genres

“Oh yes, you can make a very good living in Wales, though increasingly it's becoming more and more difficult... The media in Wales is massive really when you think about it. ... There is a massive media within this country. Theatre is small and still is, you know it doesn't offer a consistency of employment, but if you marry that with television, and then marry that with radio, because we produce one radio 4 play a week I think out of Cardiff, which is substantial. And also you know there's something like 30 hours of radio drama in the Welsh language or something, don't quote me on that figure, but it's quite high. So if you think of, you know just those which are the paid possibilities, there are lots of possibilities for work within this nation. “

(established, writer)

- **Artists as entrepreneurs**

“There's the feeling that there's a lot of kind of sponging artists out there, who do this, but actually, what they are, is amazing entrepreneurs, who will just find all sorts of inventive ways, of not only staying alive, but doing, often doing amazing work as well.”

(established, music)

2. It is a **struggle** to survive day-to-day as well as **to maintain artistic practice; trying to develop practice is even harder**. Invariably there are periods of feast and famine for creative practitioners.

- Many **artists rely on support from family** to enable creative practice

“I have a partner who works and we have a child of eight and a child of five, so I've always been a stay at home mum, who writes in between.”

(early career, writer)

- **A lot of the time spent as a self-employed practitioner is not creative**, it's about running a business

“You do need a lot of energy to go out and, you know, get business in.”

(early career, writer)

- There are perceived to be **very few salaried jobs in Wales**, therefore there are widespread feelings of pressure and anxiety around the number of jobs that are available

“There's just not that many salaried creative jobs in South Wales, and when I graduated I left because I didn't just, I don't think there is that kind of industry here.”

(early career, lighting design)

[on Western Creative Bursaries] “I feel from a Welsh perspective, that it's lacking in sort of an effort to let graduates stay in a place and have a, you know have a salaried job that they can get some experience behind them, because the point of the bursaries is people that can't afford to, you know do unpaid internships or you know work, get free experience, so and that's great, it's a really positive thing...”

(early career, visual arts)

- It is **not felt to be sustainable to only work in Wales**

“I'm reaching out a bit yes, it's not sustainable to just stay here, there's not enough paid work to stay just in Wales now.”

(mid-career, choreographer)

- It's a constant **balancing act, between artistic practice** and translating that into work

“I have to make careful choices I find, because as an artist not only have you got, well you're kind of, the business side of things to address and applications and so forth, but you've got to be dedicated at times to practical work, so it's kind of weighing up, do I go to this meeting or not, am I going to have a day being productive and practical or not?”

(mid-career, visual artist)

- There is perceived to be profoundly **less work in dance available** currently

“I worked all through college, I did a lot of waitressing all through college. But then I guess I've always tried to stick to dance, even if I started teaching kind of exercise classes or I went into a bit of commercial teaching and I did a little bit of commercial dance work, but I always tried to stay here, and it was, I think Cardiff was quite unique at that time... that there was enough, that there seemed to be enough work for the amount of [dancers] that were here. But I do think that with the cuts that have happened recently that it's a really different, it's a different case.”
(mid-career, choreographer)

3. The Welsh language is viewed as an asset, **for many Welsh speakers the opportunities for work are significantly increased**

“I'm very, very privileged in being able to have the career that I have because I speak Welsh and if I think, one of the reasons I'm able to have a sustainable career here isn't just because of the multiple medium with which I work but also because I grew up speaking Welsh, there's a lot of opportunities. So I often hear Welsh people, Welsh speaking people complaining that they've got it hard, and actually I think we've got a lot of, you know, a lot of things to be grateful for, within the creative industries, because of the language.”
(mid-career, theatre)

- The **Welsh language is recognised as an asset**, one that creates more opportunities in certain areas

“We're a really small pool, and this is what I was talking about, privilege, we're given lots of opportunity, lots of money all the time, and actually I don't think we should be having it. It's like we don't deserve it half the time I don't think.”
(mid-career, theatre)

4. Growing and developing a creative practice demands experience and **ongoing support and facilitation**, not only early-career support

- There is need to **enable business growth** in Wales, not just business start-up

“A lot of companies that I worked for when I was freelance, they received one pot every year to do a show, and then they go off and do other jobs, so they're not really growing their business, they're just doing this one show every year that's the same size, and it's not progressing really out of that, they do a tour, and then next year they pick a different script, ... and they do a tour and it doesn't really like grow their business or themselves. So maybe if there were more ways to grow your business across the sector, it would be more of an incentive to stay in Wales.”
(early career, stage management/media)

- There is need for more opportunities for mid-career professionals, with suggestion this can be best done by **creating a more professional environment, and professional infrastructure**

“So I think that actually, that the funding needs to move from using community work, into professional work.”
(established, music)

“I'm in my forties, so I'm not the next new thing, so I did find it harder still this time, going for the grant for my latest one woman show, because what am I doing now? “
(mid-career, visual arts)

“These people [reputable visual artists] in another country would be showing all over the world all the time, the position they're in now, they're big heavy-weight names, they should be out there shouldn't they, showing in the best galleries in the world.”
(mid-career, visual arts)

- There is **ongoing need for professional development** support

“And also about like updating your skills, I think there are a couple of really good, there's a company called Cult Cymru, who run subsidised courses, in all sorts of things. I've done a health and safety course and a first aid course, which I know are really important to have on my CV.”
(early career, stage management/ media)

- **Creative practice can be seen as contra to commercial viability**

“But I also think it's a, even in Wales, I hope so, balancing wanting to be creative and to be known creatively, but actually wanting to have a sustainable business, and it's trying to balance those two things, because obviously with the funding, I'm able to invest in the creative, but I'm also at the demands of my funding as well, you know I'm trying to achieve the goals that I've set out in the funding, but maybe, somehow they need to be merging a bit better, that I can be generating as a business, to actually just creatively do my own demands, to push forward and to be creative, because I mean you kind of have to water things down to become more successful.”
(early career, applied arts)

- Opportunities to share work are fundamental throughout creative lives, and to be able to present work without any specific context being attributable to it is often important to the **integrity of the work**

“I don't want to be just seen as a disabled artist either. I don't want to be, not that there's anything wrong with that, but I don't want to be sort of oh, she's good, she's quite good for a disabled artist, I don't ever want that kind of sort of labelling either. I want to be seen as an artist in my own right and not because I'm disabled. Even though that's something that obviously is become more of a passion, because I want to promote disability as an ability rather than a disability. You know I don't, I have identity issues with disability and that's another part of my work I'm trying to look at really, because I think a lot of people do who are disabled, they, I think they really struggle with the identity of it. Because everybody thinks you've got to be in a wheel chair and if you're not then you're some kind of fraud or you know, there's lots of prejudice in a lot of the things that go on. I do feel like I'm, how am I going to move from this position and

be taken seriously? And sustain it in any way, but at the same time I don't expect someone to just give me a load of money and go, look there you go, have a load of money, that's fine, you know, but at the same time it would be really nice to be able to just show my work..."

(mid-career, career change, craft)

5. **To benefit from public funding in Wales, you need to be good at writing applications**, not all artists are

"There are so many different sources, well opportunities are advertised these days. There's almost too many to keep up track. On all the different pages you're reading all the same opportunities over again and you forget which one you read and sometimes when you see the heading, you know, so you've got to be quite focused and self-disciplined I think to kind of, you know a lot of it, I say to people is, is not creative, it's running a business, it's promoting yourself online and developing your website, producing good quality applications, you know."

(mid-career, visual artist)

6. There is widespread **expectation that artists will work for free**

"But I think there is an expectation, you know that you will be really pleased to be asked to be published in a certain magazine or, and then they only give you a book, a copy of it, they don't pay you. So that can be quite difficult... Okay, so you wouldn't ask a plumber to come to your house and plumb your house and say oh well thanks, that was great, we'll tell all our friends. So that's a problem, and sometimes I do feel a little like that, but because it's so personally connected and you want your work out there, when somebody says they want to publish your poem or they want to publish... So for me I enjoy doing it, but of course I do sometimes think well, you know, we should get paid for that."

(early career, writer)

7. There is **very little mobility in Wales**, several individuals have been surprised at how long they have had to remain in the same job

"I think in Wales, because it is a small sector, it feels to me as though we need mobility... simply because there's no choice or very, very little choice, or very few opportunities arising, I would have never thought I'd be that long in the same job. My job has evolved, because I've made the organisation, organisations evolve a lot, so I still feel I'm learning, and I'm still being challenged, but it's really, it's quite strange; and you're thinking oh there's some people who've been in jobs for 20 years."

(mid-career, community dance)

"When people move, they generally move around Wales... and you know people will say, they will come here and then they never leave."

(mid-career, project management / curating)

8. Given the **lack of commercial infrastructure in Wales**, there is limited vocational drive, this has profound implications on developing a professional career

“I think it's the single biggest hindrance to writing in Wales, being a professional, is the lack of a commercial model for Welsh writers...But if a writer wants to write with an artistic intention of engaging with the concept of being Welsh, then there's not a commercial interest in that kind of thing, and so mainstream UK wide or worldwide publishers are not interested in Welsh literature, and so what happens then is that literature goes to Welsh publishers, and then the general industry model for Welsh publishing is about receiving grants, rather than selling books.”

(mid-career, writing)

- The **transition** from a salaried job to a sustainable, independent career in the arts **is difficult**

“The level that you go in at on salaries are so much higher than you can achieve just with being at university you need so much more experience before anyone is willing to say that they'll pay you every month to do something. So you do have to try and sustain yourself on freelance work, which if you're lucky is great, because you end up getting paid a lot of money, but if you're not lucky, then you do have to take bar jobs, and I worked at a retailer for a while, but then you've got to make that decision that if you do get offered the job you're willing to blow off your employment completely and so not come into work, and they get really angry at you, and you're like, oh I don't care.”

(early career, stage management/media)

“So small public art commissions that just help that kind of stepping stone between being in university and kind of the working world, and so I think without being able to develop a portfolio first, it might have been a lot more difficult and I know maybe other people my age are probably, it's taken them a few years, going maybe an alternative route, before they've kind of settled into an arts practice and started applying for commissions, whereas I went straight into it”.

(mid-career, visual arts)

- Gathering **work experience** during studies is felt to be crucial

“I think it's quite a crucial point that you said, that you did those things, while studying, and that afforded you the freedom to do it, because I know, I did a lot of volunteering while I was studying, and it is that freedom of, well for most people, having the student finance to be able to just keep you going, and I think for people that maybe, for whatever reason couldn't or didn't get that experience while they studied, it's almost impossible to do it after graduating.”

(early career, visual arts)

- There is a social **perception in Wales of the arts being incommensurate**

“When I joined the international networking, I feel I'm networking with people who do understand the reality of things and the cost of doing these kinds of ambitious projects, so in a way you're on the same line. I find that particularly in the local networking... I get people saying, oh, it's fab what you do, can you come and do it for us? And then

we talk budget and then, oh no. I said what do you expect? You want that quality? It has a cost, it does take a long time to actually pull off these projects and it takes expertise, yes, it does take money, and I often find it really frustrating to have, to be confronted with that, because actually people are not prepared to pay.”
(mid-career, community dance)

9. There is a call for **more bursaries to support graduates** in Wales

“There's the Weston Jerwood creative bursaries, they've been out this year, I don't know if anyone's seen them, but they're 40 salaries paid for by Weston Jerwood that have been sort of distributed across the UK, but there's actually only five in Wales, and they're all in Cardiff, so I feel from a Welsh perspective, that it's lacking in sort of an effort to let graduates stay in a place and have a, you know have a salaried job that they can get some experience behind them, because the point of the bursaries is people that can't afford to, you know do unpaid internships or you know work, get free experience, so and that's great, it's a really positive thing, I'm not complaining that there's five in Cardiff, because that's a nice field to apply for a variety, but that seems to be a once in a career opportunity that doesn't come around a lot, and the competition that you face from that, is the previous cohort of students, and this year's cohort of students and your year's cohort, and it just, I think it can be, it makes you quite anxious to know how many people are going for this, such a select amount of jobs that are actually allocated for graduates, which of course are linked to developing your own career and maybe starting your own businesses and companies, that kind of thing.”

(early career, visual arts)

- In some respects, Wales is seen as offering more opportunities

“We are simply a smaller pond, so I don't, it would be impossible for something like the Creative Wales fund which exists for artists, within the Arts Council of Wales, to apply, and take time out to develop their practice, I can't imagine, it's not possible in England for something like that to exist, you know, you would have to make proportionally hundreds of grants available and there isn't the money, so I think those things are absolutely wonderful, and it's like I would kindly echo that sense of gosh sometimes you're aware that working and living in Wales comes with really amazing opportunities on one hand.”

(mid-career, visual arts)

10. Careers in the arts come with **a sense of responsibility**

“So I think for me as well it feels like the responsibility, being and working in the arts full stop, I think it feels to me that I've got a responsibility to work within the arts, that's what I'm trying to say, to make it happen, and to seek opportunities, especially with the work we do with young people on different projects.”

(mid-career, venue management)

There was overwhelming sense that sustaining a freelance career demands flexibility, undertaking temporary work, relying on sound self-initiative and being willing to move. Artists sometimes move to rural locations in order to find affordable places to live and to pursue livelihoods. Time is a precious commodity for a freelance practitioner, time to develop work, time to research. In chasing a livelihood there is felt to be precious little time available to have the space to explore new work.

There is recognition of funding availability for aspects of arts and career development, but there is a strong sense that a more professional environment for the arts needs to be established in order to foster sustainable, professional careers.

Support networks are inadequate or non-existent. Experience is often viewed as being more valuable than training, but finding opportunities to both share and to gain from experience are few and far between. Examples of this were given, and include the lack of forum from which individuals can benefit from recipients of Creative Wales Awards; the lack of forum from which benefit can be drawn from the experiences of those who have undertaken the Clore Leadership programme.

There is a perceived lack of direct experience in bodies that purport to offer support and advice to independent practitioners, including local government and the Arts Council of Wales.