

Report of findings prepared by
Fieldwork for the Arts Council of
Wales:
to establish baseline data and to
evaluate the current approach of the
Arts Council of Wales to supporting
creative professionals in Wales

Report prepared in partnership with Cardiff
Business School and WISERD, Cardiff
University

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Addenda

- A A statistical portrait of cultural occupations in Wales
- B Digging deeper – Qualitative research

Introduction

Commissioned by the Arts Council of Wales, this research study follows internal analysis undertaken by the Arts Council of Wales of its support for independent creative professionals currently working in Wales. Based on initial consideration of its findings, the Arts Council of Wales now wishes to progress planning that will underpin its overarching aim ‘to develop a more resilient and higher performing artist base in Wales.’¹

The Arts Council of Wales has identified approaches through which it plans to cultivate the aim, specifically:

- to improve the ways it supports individuals through grant giving, information resources and strategic initiatives
- to develop new talent and nurture internationally recognised artists
- to celebrate and make visible the practice of creative professionals making work in Wales.

This aim is embedded in the Arts Council of Wales’ strategy document, Inspire... Our Creative Strategy for Creativity and the Arts 2014 – 2019. The three cornerstones of Inspire are make, reach, and sustain. The Arts Council of Wales is committed to identifying means through which artists are supported to live and practice in Wales. Integral to Inspire is the ambition to further develop the sustainability of creative careers in Wales. Commissioning this body of research contributes explicitly to facilitating this ambition.

The intention of this research study was, therefore, to examine and establish further baseline data in which Arts Council of Wales strategic aims are rooted and against which subsequent policies and actions may be measured.

In endeavouring to map and define baseline data, this report sketches the nature of the artistic infrastructure in Wales. It outlines existing support and perceived gaps in provision, and it considers the sustainability of creative careers. In considering how future policy development and Arts Council of Wales support may be measured, this report defines the challenges of undertaking and sustaining artistic practice and creative careers in Wales. It identifies potential actions for alleviating some of these challenges, and it suggests methodology for collecting comparable data sets into future years.

The report is presented in distinct sections. Each section comprises a different component of research and review. Infrastructure mapping, quantitative analysis, consideration of existing baseline data, and qualitative research are each components that contribute to the overall line of research enquiry. Together the findings represent broad-ranging consideration of Arts

¹ As stated by the Arts Council of Wales’ internal Individual Artist Project group, cited in the invitation to tender (ITT).

Council of Wales' current approach to supporting creative professionals in Wales. Final recommendations are derived from the findings.

Addendum A, A statistical portrait of cultural occupations in Wales, has been compiled by Rhys Davies, a Research Fellow at Cardiff University.

Addendum B, Digging deeper – Qualitative research, presents the findings of extensive group and one-to-one research led by Dr. Dimitrinka Stoyanova Russell, a Lecturer in Human Resource Management at Cardiff Business School.

Fieldwork has led on the other aspects of the report and facilitated, supported and contributed to the work of Rhys and Dimitrinka through their research periods.

February 2016

Executive summary

Brief

This body of research taps into several faucets of information and analysis, each of which could be significantly further investigated. The brief for this body of research and review required:

- undertaking an analysis of the nature of the artistic infrastructure in Wales
- mapping existing support and identifying gaps in provision
- defining future success in the development and support of artistic practice
- developing baseline data with regard to the sustainability of individual practice
- establishing a mechanism through which data may be collected and evaluated into future years.

The significant breadth of the brief has led us to review and analyse specific fields of research to varying degrees. For example, section 6. Digging Deeper – Qualitative research, reveals detailed and informative data; it is not a body of research that has reached saturation point however. Section 5. Artistic Infrastructure, networks and connectivity, usefully maps geographical and artform networks and considers the components that contribute to infrastructure. It does not attempt to portray the minutiae of support mechanisms which individual practitioners find and create in order to sustain practice.

Taking the temperature of the creative swathe of a whole nation risks being an unwieldy and improbable task. Through a combination of significant quantitative analysis, qualitative research, and review of existing data, this report presents purposeful findings in which Arts Council of Wales aims may be rooted and against which future data may be measured.

Report

The report begins with a broad ranging statistical analysis of those working within cultural industries in Wales. Working with government data from the Annual Population Survey, section 3. A Statistical portrait of cultural occupations in Wales, presents us with an outline picture of numbers of individuals working in particular creative professions. Following this, section 4. Creative professionals data, reviews the range of creative practices currently within the Arts Council of Wales' remit and analyses figures relating to individuals that have benefitted from Arts Council of Wales support over a ten-year period. Combined, these sections offer substantial baseline data against which future research findings may be measured.

Section 5. Artistic infrastructure, networks and connectivity, maps the infrastructure of the arts in Wales. It recognises that this is a shifting landscape but identifies the types of provision that supports, or could support, individuals working in the arts and creative sector

to continue practice. Formal and informal networks are crucial to infrastructural support, again, these shift and afford varying degrees of support and connectivity.

Many individual practitioners and creative professionals contributed to the findings laid out in section 6. Digging deeper – Qualitative research. For everybody's time and interest and willingness to share we are extremely appreciative. This area of research afforded rich and vital nuggets of experience and information. The data collected and reviewed here brings integrity to the meaning and suppositions drawn from desk research.

Section 7. Year by year surveying, considers what data it would be pertinent for the Arts Council of Wales to continue collecting into future years and suggests methodology for doing so. Recommendations are then offered in section 8. All the recommendations are drawn directly from the findings of analytical research and from the evidential research. Many of the recommendations build on existing policy, others suggest alternative or new routes of developing support for the arts sector.

Findings

Overall, what the body of research outlines is a picture of an industrious and committed creative sector.

Perceived socio-political demands can disfigure this commitment however. There is a point of view that many individuals committed to creative practice have an inherent sense of social responsibility. Sometimes, public policy expectations can put pressure on individual creative professionals who feel the tension of having to deliver work that meets specific policy imperatives, rather than being free in their creative invention and output. Output which may well unfold to contribute to policy objectives without first having to meet pre-determined guidelines. Factors such as prioritising support for employment or project work in specific parts of the country, or specifying demographics of audience that must be reached through a publicly funded project, contribute substantively to the parameters and delivery of a creative initiative. There may be a case for public bodies responsible for disseminating public funding to be more discursive with practitioners about how practice contributes to social policy. Such discourse may serve to temper what can be perceived as prescriptive criteria.

Factors around geography, infrastructure and visibility are combining in a detrimental way in some areas. Practical issues such as limited public transport or lack of professional networks are a genuine challenge and have a bearing on the mobility of creative practitioners.

Research evidence reveals that this sense of dislocation, coupled with concerns about work being visible, affect areas in north Wales particularly.

With some opportunities being limited by these factors, there is a depth of creative application that is being lost. Fresh thinking, fresh ideas, fresh talent can be discouraged by impressions of creative practice needing to fulfil particular criteria or social imperative. With reconsideration of how political policy is translated into public funding of the arts, some of these factors could be countered and motivation for creative practitioners could be improved.

Fundamentally, clearer definition of creative professionals in the context of the creative industries would be helpful. There is a cry that art is being confused with industry and that

artistic pursuit is being shoe-horned into something as tangible as a career. Artists certainly feel they have a vocation, but not necessarily a career. There is also a profound belief that, by its very nature, art fundamentally nurtures and contributes to society..

Individuals follow creative vocations out of choice. It is undeniably challenging, for the majority, to sustain a livelihood and to develop creative practice. Quantitative and qualitative research highlights that the level of pay is generally very low. Individuals that manage to sustain livelihoods do so through passion, conviction, a sense of social responsibility, inherent creativity and, often, private support. Research highlights the current culture of not paying or inadequately paying artists. As a nation that seems to claim appreciation and want for creative and artistic input, this should not be an acceptable status quo.

Attention needs to be given to individuals. It is individuals that support organisations. It is individual practitioners that make organisations and public bodies tangible. Reminding ourselves that creative communities and creative contributions stem from individuals would root action in fertile soil.

Attention needs to be given to networks and to supporting greater connectivity. There is an infrastructure of organisations whose engagement in this could be enhanced but whose capacity is, arguably, over-stretched. What might currently be a somewhat fractured infrastructure could readily be consolidated. There are cross-sector interests and a will to connect, but there is seemingly insufficient capacity within organisations to prioritise this work area. Brokering and supporting connectivity over a longer-term would buoy organisations and individuals.

Accountability for spend of public money is vital. Belief in proven and experienced creative professionals in order to progress the creative ambition of our nation is also vital. Individuals often risk everything to benefit a wider community. A greater recognition that risk is part of creativity and of advancement would be advantageous.

Mobility is another key issue. Creative livelihoods can amount to portfolio careers. Salaried and short-term opportunities are limited. People need to travel, through jobs of work and across sectoral and geographic borders. People often choose to move to Wales. Enabling access to opportunities and potential collaborations throughout and beyond the country is fundamental to keeping talent here. Greater UK and international promotion of our creative practitioners would also help to further map opportunities, and livelihoods.

Commitment is the fundamental driver of the continuance of artistic practice, for individuals. Commitment and belief in the vocation often maintain practice, seemingly against the odds. Individuals grow and sustain creative lives through the most resourceful of means. Mutual support and support from organisations are keystones in the ongoing development of creative practice. Support shaped and provided through the Arts Council of Wales is valued by the sector. Value is often placed on the individual interactions that contribute to this support. Recognition of the everyday innovation of the sector and greater advocacy of its commitment and contribution to society would enhance this support further. Such recognition and advocacy likely exists at an individual level but promoting this publicly and on an institutional level would make a positive difference for practitioners.

What might future success look like?

Many of the Arts Council of Wales' aspirations are articulated in Inspire... Our Strategy for the Arts in Wales. These include:

'Fish are only as healthy as the water they swim in. Artists and arts organisations need a supportive environment to prosper. We'll play a clearer and more entrepreneurial role in identifying, nurturing and promoting our country's best creative talent across all kinds of art, media and interdisciplinary work.'

And 'If showcasing internationally is to become a more prominent aspect of Welsh creative practice, then we must ensure that our support structures deliver work that can stand comparison with the best of international work.'

These are important ambitions. In the cauldron of creativity and the turbulence of public sector economics the shape and extent of future success is difficult to pin down. There are practicalities about working lives, though, and about the direction of travel, where lines can be drawn more readily through expectations and environment. There are areas in which the Arts Council of Wales can clearly prioritise its support and action. We've sought to address many of those through the recommendations in section 8.

Future success should at least be a professional ecology in which creative professionals and individual practitioners:

- Believe that their livelihood has improved, with less dependency on income from employment that isn't arts related (cf. recommendations 4 and 5)
- Have enhanced opportunities to take or sell their work outside of Wales, combining wider UK and international activity with a rich mix of home-based creation and public reach (cf. recommendation 12)
- Are able to secure the resources, and relationships, needed to better develop and realise the best work they can create (cf. recommendations 1, 2, 3 and 6)
- Are able to access comparable levels of investment to their contemporaries in other parts of the UK (cf. recommendations 2 and 5)
- Believe their work, and the nature of their vocation, is better understood by public agencies and development organisations (cf. recommendations 11, 13 and 14)
- Have better access to professional support and mentoring through networks with longevity to them and shorter-term opportunities that are task or career development based (cf. recommendations 7, 8, 9 and 10).

The wider ecology of the arts should be seeing:

- A higher proportion of graduates and early career artists studying in Wales able to develop and continue their working lives in Wales (cf. recommendations 6, 7 and 10)
- Richer synergy between the working lives of experienced creative professionals and early career practitioners (cf. recommendations 7 and 9)
- Broader public appreciation of the arts and the contribution individual practitioners make to a diverse cultural landscape (cf. recommendations 4, 11 and 12).

A statistical portrait of cultural occupations in Wales

Section summary

This section describes the methodology behind the statistical portrait of cultural occupations in Wales and draws out some of its lead findings. The full statistical portrait is given as Addendum A.

The main source of data for the portrait has been the Annual Population Survey (APS)². The APS data consists of information collected through the quarterly UK Labour Force Survey (LFS) and additional APS 'booster' surveys conducted to allow for more detailed regional analysis than would otherwise be possible. The LFS is the largest regular household survey conducted in the UK, collecting information on personal characteristics, household structure, economic activity, health, education and training and earnings. Among those in employment, detailed information is collected on jobs held including occupation, hours worked, earnings and contractual status.

Data is shown on selected creative occupations using Standard Occupational Classification (SOC) codes. The portrait includes a number of occupational codes that are additional to the Arts Council of Wales' immediate remit. These have been included to give a broader sense of how arts occupations compare to the wider creative economy, eg. how the livelihood of a musician compares to an architect.

Despite its size, to provide information on people in Wales undertaking creative occupations, it has been necessary to merge APS data over a ten year period (2005 to 2014). In order to highlight information about how Wales compares to other parts of the UK the portrait provides information for the following geographic areas:

- Wales
- London and the South East (LSE)
- Rest of the UK (Rest)

and gives a column that then gives the total figure for the UK.

Table 3.1 presents information on the size and composition of those cultural occupations in Wales selected for inclusion into the analysis. 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

² The Annual Population Survey data incorporated in this section is produced by the Office for National Statistics and is accessed via special licence from the UK Data Archive, University of Essex, Colchester. None of these organisations bear any responsibility for the analysis or interpretation undertaken here.

activity within LSE where these occupations account for 4.4% of those in employment, more than twice the level observed in Wales.

Table 3.1
Size and composition of cultural occupations in Wales selected for inclusion

	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, Writers and Translators	9.0	10.3	7.9	8.9
3413 Actors, Entertainers and Presenters	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, AV and Broadcasting	8.8	9.0	9.0	9.0
3421 Graphic Designers	9.7	10.7	12.3	11.5
3422 Product, Clothing and Related 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

In undertaking the analysis based upon the APS data, 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. However, the value of the analysis is that, by using a single source of data it is possible to consider:

- How do the experiences of the labour market differ between those in different cultural occupations?
- Which groups appear to exhibit the greatest degree of disadvantage?

- Do the experiences of those engaged in cultural occupations in Wales differ compare to those elsewhere within the United Kingdom?

The analysis of APS data reveals that:

- 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, Writers and Translators, Actors, Entertainers and Presenters, 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 Higher Education (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 one-in-four 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 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, Producers and Directors 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, Producers and Directors 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.

Charts

These charts are intended to give a flavour of some of the findings in the statistical report.

Chart 3.1

Women, DDA Disabled and non-White

% as a total of those employed in cultural occupations

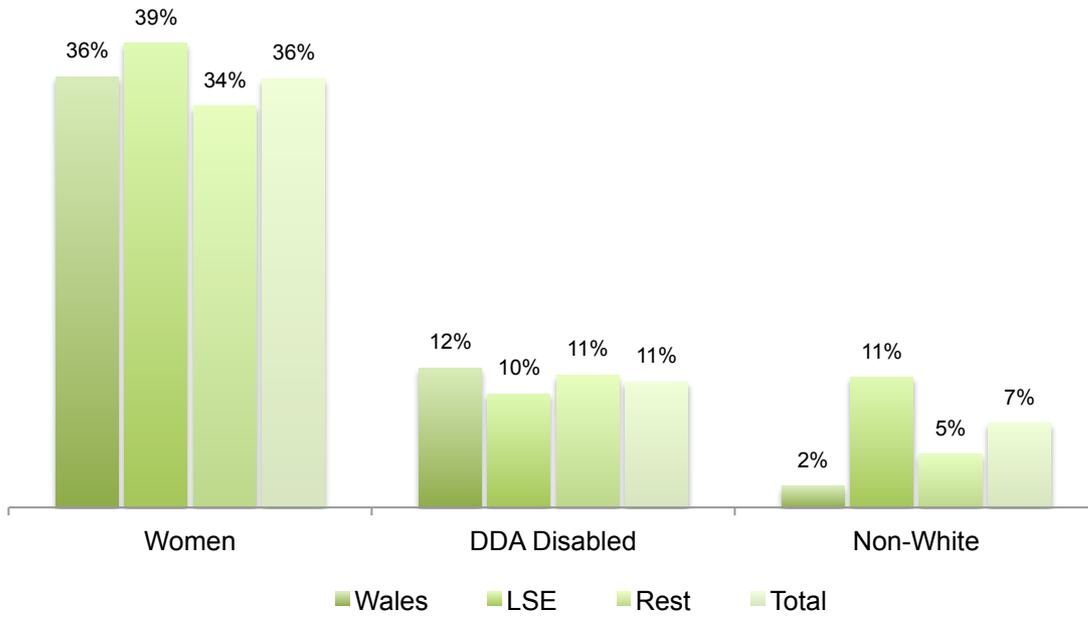


Chart 3.2

Age Completed Full-time Education

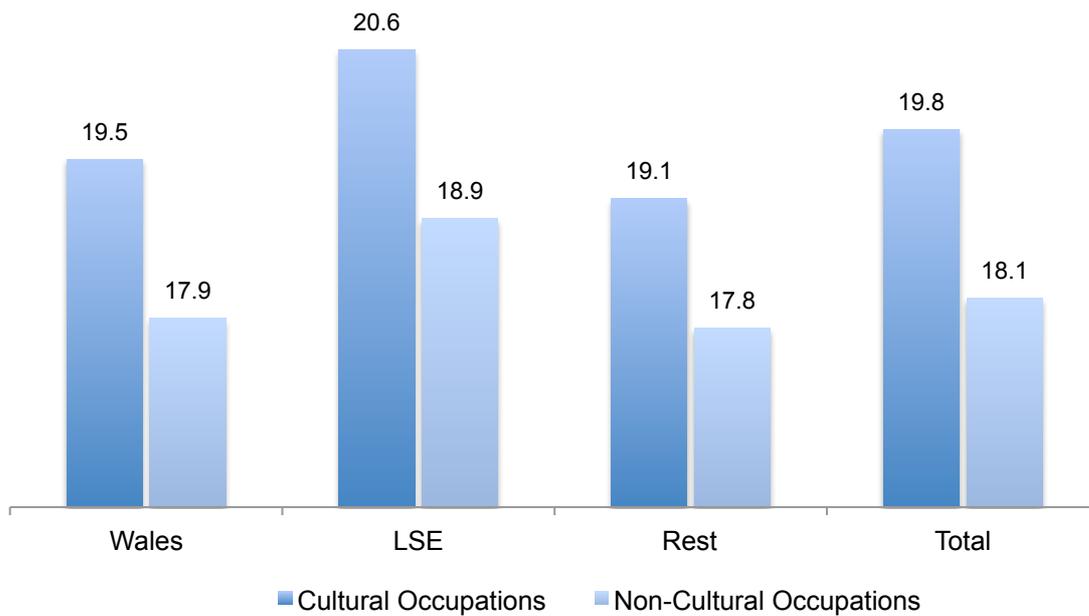


Chart 3.3
Median Gross Weekly Pay in Main Job



Note: These earnings reflect the week in which the LFS was conducted. They do not represent weekly earnings over a year and people may only have been employed for short periods.

Chart 3.4
Public sector employment

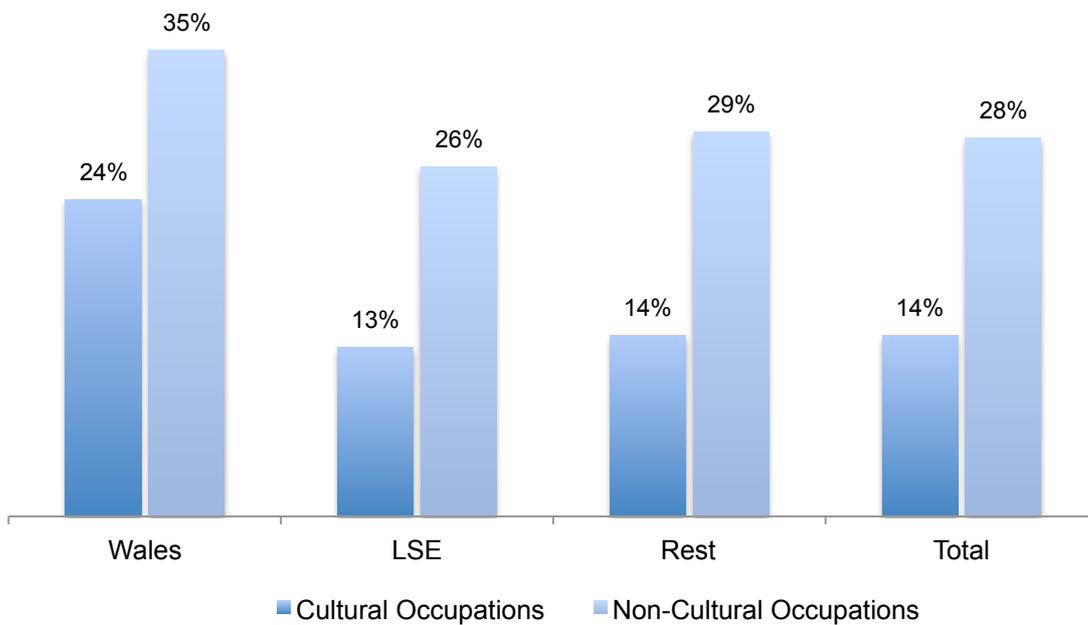
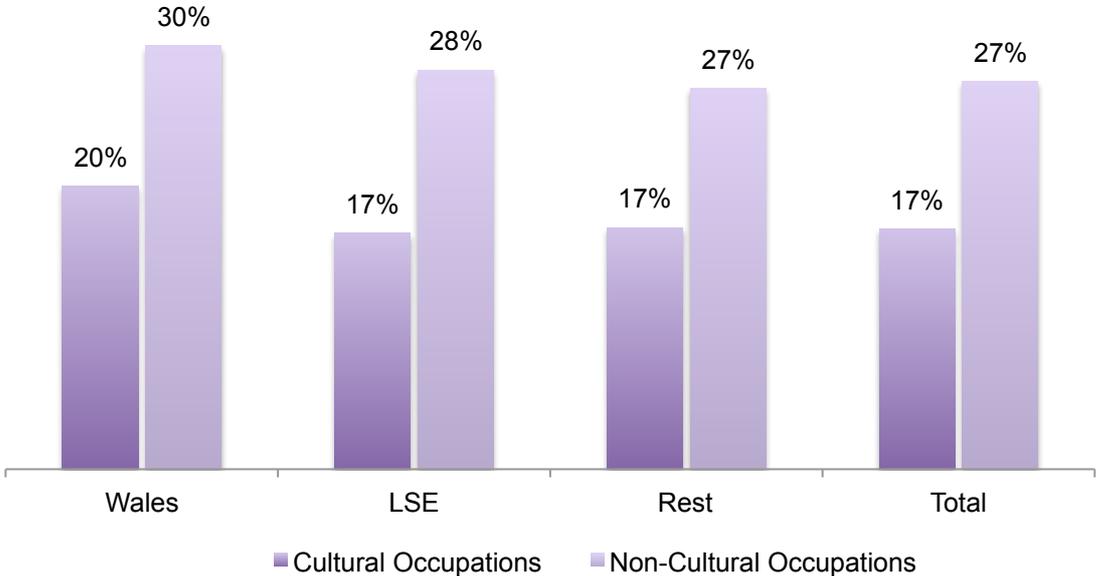


Chart 3.5
Levels of CPD in the last three months



Creative professionals data

Section summary

This section addresses the question of who represents a creative professional, gives a snapshot of the overall extent of employment within the creative industries and provides data on the number of awards made to individuals by the Arts Council of Wales between 2005/06 and 2014/15. Taken together with section 3. A statistical portrait of cultural occupations in Wales, this section contributes to establishing a baseline data set against which future surveying may be reviewed.

Analysis of Arts Council of Wales awards data for its core open access schemes identifies a group of 1,185 practitioners who were awarded a total of just under £11million in financial support during the ten years from 2005/06 to 2014/15.

There is increasing demand for the financial support being made available and the number of applications submitted to Arts Council of Wales rose sharply in 2013/14 and 2014/15. For the first time over the five years from 2010/11 to 2014/15 a higher percentage of applications were rejected in 2014/15 than were approved.

Source data

Data from a number of sources has been used for this section. The desk analysis involved has been based principally on Arts Council of Wales and Welsh Government data, with additional references to the UK Government's Department for Culture, Media and Sport (DCMS) and Crafts Council reports.

Defining creative professionals

There is inevitably some variation of definitions across government and public bodies and institutions as to definitive categorisation of creative professionals. In collecting government data, categorisation can embrace many occupations. For individuals working with creative practice any definitions will be highly nuanced.

The arts sectors within the remit of the Arts Council of Wales, as noted on its website, www.artscouncilofwales.org.uk, are broad. These include commercial work, eg. pantomime; voluntary arts, eg. brass bands; niche markets, eg. Irish language theatre; and ephemeral manifestations, eg. sonic and visual installations. Arts Council of Wales' remit is currently very wide-ranging and, by its nature, is open to indeterminable interpretation.

Defining creative professionals within this context therefore relies on self-categorisation to a certain extent, by individuals. As such, there will invariably be some movement and blurring of any definitive descriptions or data applied to creative professionals.

For the purposes of this report, and in discussion with Arts Council of Wales colleagues, creative professionals are recognised to be individuals whose work has a cultural outcome working at a professional level in the arts. This includes artists and practitioners across all artforms, curators, creative producers and cultural entrepreneurs. It encompasses sole practitioners as well as those with creative, artistic and cultural content roles within organisations.

Creative is defined as able to create, new and original, resourceful. Creative is used to anchor categorization and analysis therefore and not to limit it.

Individual creative professionals within the scope of Arts Council of Wales

The Welsh Government's Priority Sub-Sector statistics identify the following number of people employed and self-employed within the creative industries:

Table 4.1
Creative Industries employment in Wales, 2014

Employment area	Employees	Thousands	
		Self Employed	Total Employment
Advertising and Marketing	2.7	*	3.3
Architecture	2.6	0.7	3.3
Crafts	*	*	*
Design: Product, Graphic and Fashion Design	*	1.9	*
Film, TV, Video, Radio and Photography	4.5	3.1	7.6
IT, Software and Computer Services	10.9	3.4	14.3
Publishing	2.1	1.9	3.9
Museums, Galleries and Libraries	3.5	*	3.6
Music, Performing and Visual Arts	2.3	5.9	8.2
Combined	29.7	18.0	47.7

* denotes sample size is too small or data item is disclosive

Taking this data and utilising the creative intensity percentages used by the DCMS in its more detailed analysis of the creative industries it becomes possible to estimate the number of people working in different sectors. As an example, use of the creative intensity percentages suggests there were between 4,900 and 5,700 people in employment in the Music, Performing and Visual Arts sector in 2014.

One of the areas that it is hard to collect consistent data about is the Crafts sector. In contrast to the data in table 4.1 which suggests a very small pool of people, the Crafts Council's report *Making it in the 21st Century* (2004) assessed employment as 32,000 makers in England and Wales, 8% of whom it identified as being based in Wales. This gives a figure in the region of 2,500.

The Crafts Council's more recent publication *Measuring the Craft Economy* (2014) sought to look more broadly at the impact of the craft sector. It assessed the number of people employed both in craft businesses and those individuals working in craft occupations outside the craft industries. The report identified that 26% of craft employment in Wales is within craft industries, 5% within other creative industry sub-sectors and 69% within non-creative industries. Across all three areas total employment reached 4,500.

The underlying approach has to acknowledge that arriving at a definitive quantum of the number of creative professionals working in Wales is always going to be difficult. As well as the sheer cost and challenge of getting information from a large enough group of people, the difficulties will include reasons as diverse as self-identity and the ebb and flow of practitioners into and out of Wales. The latter is an issue that is particularly acute during training and early career phases. What is clear is that there are many more creative practitioners working in Wales than are supported by the Arts Council of Wales.

Individual creative professionals currently supported by Arts Council of Wales

In the ten years between 2005/06 and 2014/15, the Arts Council of Wales awarded a total of 1,972 grants to 1,185 individuals through its core schemes. During this ten year period:

- 754 individuals received a single award (64% of the overall number of recipients)
- 238 individuals received 2 awards (20% of the overall number)
- 188 individuals received between 3 and 7 awards (16% of the overall number)
- 5 individuals received 8 or more grants (10 being the maximum any individual received).

It should be noted that the Arts Council of Wales holds grant history on its systems and uses this data as appropriate in its assessment of new applications.

Awards made by the Arts Council of Wales are clearly benefitting a wide group of practitioners, but there is also a smaller number whose careers and livelihoods are dependent, or at least benefitting from, repeat investment over a number of years. This could easily reflect a pattern of work that comprises two or more phases; perhaps research and development, or development and delivery. But it also underscores the importance of the public sector to the livelihood of individual practitioners, in a similar way to the importance of the public sector to the viability of creative companies and organisations that receive RFO investment.

Grant awards made by the Arts Council of Wales

Over the ten years from 2005/06 to 2014/15 the Arts Council of Wales invested £10,999,690 in its open access schemes for individuals. A total of 1,972 awards were made to 1,185 individuals.

The number of individuals supported represents, at most, 20% of the number of creative professionals working within the Arts Council of Wales' fields of interest who have been working in Wales over that period.

Information is given in this subsection on:

- General grant giving to individuals
- Creative Wales Awards and Creative Wales Ambassador Awards
- Geographic spread of Creative Wales and Creative Wales Ambassador Awards
- Value of Creative Wales and Creative Wales Ambassador Awards
- Overall awards made as a percentage of applications received

General grant giving to individuals

Excluding Creative Wales Awards and Creative Wales Ambassador Awards, details for which follow, over the ten years from 2005/06 to 2014/15:

- 1,800 awards were made with a combined value of £8,003,352
- Expenditure rose from £537,155 in 2005/06 to £975,722 in 2014/15. The highest expenditure in any one year was £1,732,899 in 2013/14
- The number of grants awarded each year increased from 121 in 2005/06 to 233 in 2014/15. The highest number awarded in any one year was 327 (2013/14)
- The average grant value decreased from £4,439 in 2005/06 to £4,188 in 2014/15. Had grant awards increased at the same value as the change in the Retail Prices Index (RPI) the average award would have increased to over £5,400³
- The median grant value fell from £4,000 in 2005/06 to £3,000 in 2014/15
- The highest value award made was for £40,350 (2012/13) and the lowest was £200 (2008/09)

Table 4.2 identifies the total value of grants made over the ten year period, plus the average, median, maximum and minimum awards each year.

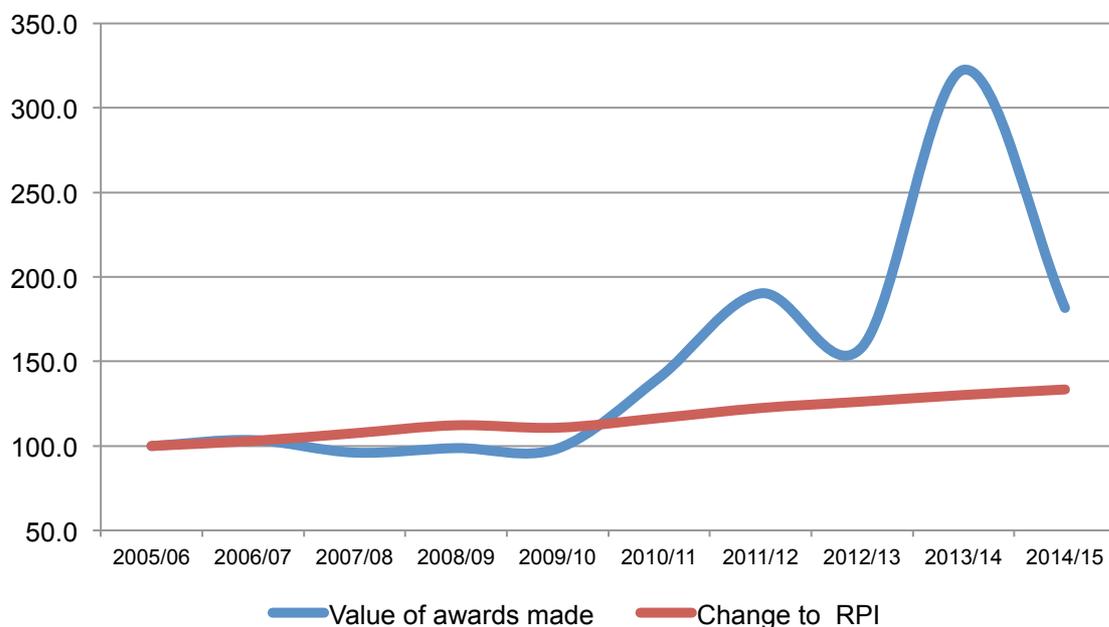
³ The RPI figure for the first quarter in each financial year has been used to calculate this change in RPI. The same approach is used for any other reference to RPI change in this section.

Table 4.2
Value of awards made to individuals, 2005/06 to 2014/15

Year	Awards made	Total value of awards	Average	Median	Maximum	Minimum
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
Overall	1,800	8,003,352	4,446	3,000	40,350	200

Chart 4.1 shows this spend indexed against the change in RPI over the same period.

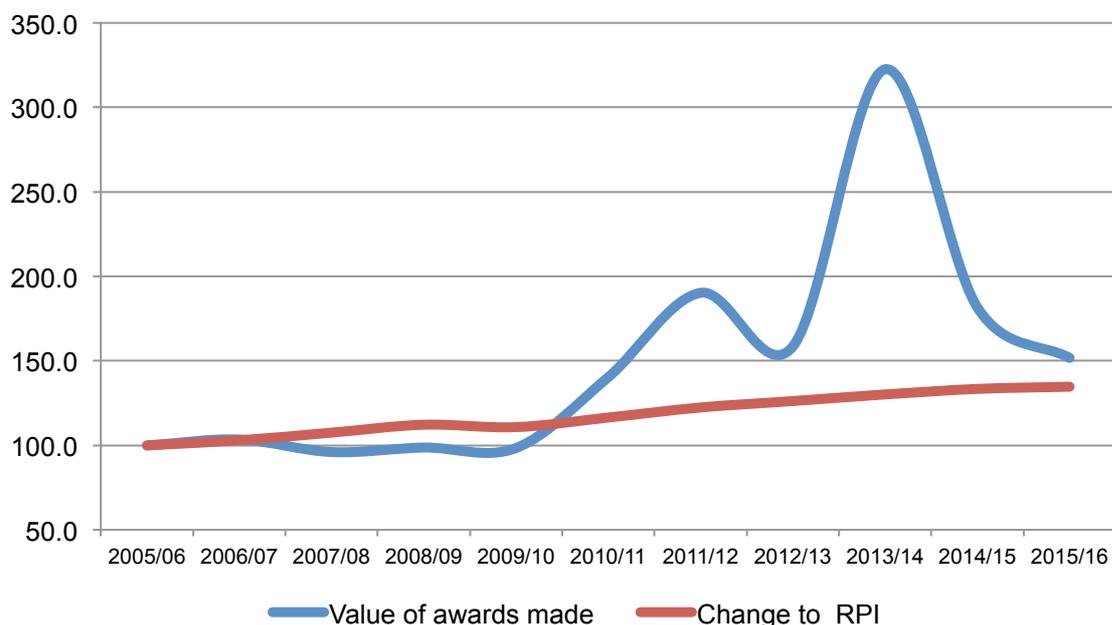
Chart 4.1
General grant awards to individuals from 2005/06 to 2014/15 indexed against RPI



For 2015/16 the planned comparative expenditure as referenced in the Arts Council of Wales' Operational Plan is £815,000. Chart 4.2 adds this figure to the data in Chart 4.1 and shows investment falling, but still staying ahead of the change to RPI.

Chart 4.2

General grant awards to individuals from 2005/06 to 2015/16 indexed against RPI



Creative Wales Awards and Creative Wales Ambassador Awards

Creative Wales Awards were made in nine of the ten years from 2005/06 and 2014/15. During that period a total of 158 Creative Wales Awards were given to individuals. By region and artform this comprised:

Table 4.3:
Creative Wales Awards 2005/06 – 2014/15

Number	Region	Artform	%
15	North		9.5%
49	Mid and West		31.0%
94	South		59.5%
62		Performing arts	39.3%
		29 drama	
		19 music	
		14 dance	
30		Craft	19.0%
48		Visual arts	30.4%
16		Literature	10.1%
2		Combined arts	1.3%

The total value of Creative Wales Awards made over the period was £2,651,618.

Creative Wales Ambassador Awards have been granted since 2009/10. During the period 2009/10 to 2014/15 a total of 14 Creative Wales Ambassador Awards were given. By region and artform this comprised:

Table 4.4
Creative Wales Ambassador Awards 2009/10 – 2014/15

Number	Region	Artform	%
1	North		7.1%
6	Mid and West		42.9%
7	South		50.0%
3		Performing arts	21.4%
5		Craft	35.8%
3		Visual arts	21.4%
1		Literature	7.1%
2		Combined arts	14.3%

The total value of Creative Wales Ambassador Awards made over the period was £344,720.

Over the ten year period 2005/06 to 2014/15 investment in Creative Wales Awards and Creative Wales Ambassador Awards fell from 35.5% of the overall expenditure on individuals to 24.7% in 2014/15. It is noted that planned comparable investment for 2015/16, as referenced in the Arts Council of Wales’ Operational Plan returns expenditure to 35%.⁴

It has not been possible to determine detailed differentiation of creative practice from the data. For example, whether any awards have been given for scriptwriting within the drama category, or whether elements of design may be included in the craft category. Although several entries, across artform categories, refer to use of digital technologies, it is not straight-forward to discern percentage elements of Creative Wales Awards recipients that might be working exclusively in digital media, eg. artists producing in film, musicians producing for the web. Further consideration around the reach and expectations of Creative Wales Awards may be beneficial or, perhaps, wider promotion of their current scope and potential across the breadth of the sector.

⁴ This is based on the budget lines Advanced Study in Music Awards, Creative opportunities, Creative Wales Awards, Creative Wales Ambassador Awards and International Opportunities as found in Appendix B of the Operational Plan.

Geographic spread of Creative Wales and Creative Wales Ambassador Awards

Taking the data available from Welsh Government employment statistics for 2014, table 4.5 below compares the geographic spread of Creative Wales Awards and Creative Wales Ambassador Awards recipients against the figures for employment across all sectors of the economy and against the Creative Industries more narrowly.

Table 4.5
Geographic comparison, 2005/06 – 2014/15

Region	Creative Wales Awards	Creative Wales Ambassador Awards	Employment across all sectors	Creative Industries employment
North	9.5%	7.1%	22.0%	22.6%
Mid and West	31.0%	42.9%	26.0%	23.3%
South	59.5%	50.0%	52.0%	54.4%

With Creative Wales Awards – where there have been a higher number of recipients over the ten years and the sample is therefore larger – the table clearly shows North Wales significantly under represented geographically. More detailed analysis also shows that there are five local authorities⁵ over the ten years where practitioners haven't benefitted from either a Creative Wales Award or a Creative Wales Ambassador Award.

Fluctuation with the Creative Wales Ambassador Awards is potentially more acute as the sample size is smaller. Worth noting, though, is that North Wales is again under represented.

Value of Creative Wales and Creative Wales Ambassador Awards

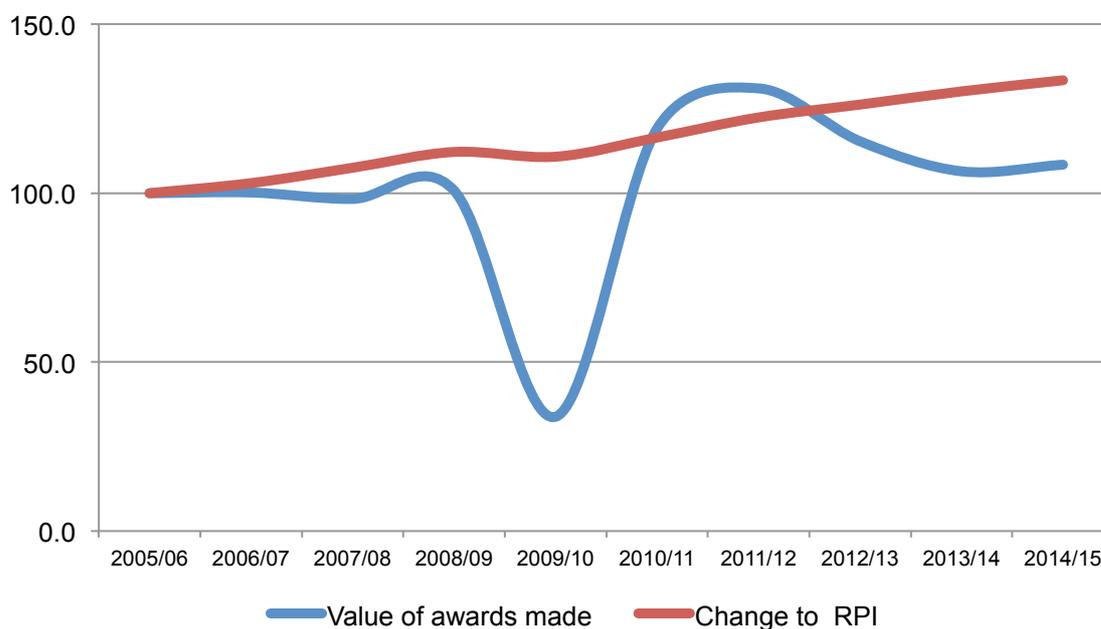
As a comparison against the information in chart 4.1 for general awards, chart 4.6 shows Creative Wales Awards and Creative Wales Ambassador Awards indexed against the change in RPI over the period 2005/06 to 2014/15.

To note, 2009/10 was the year that Creative Wales Ambassador Awards were introduced and no Creative Wales Awards were made that year. Creative Wales Awards and Creative Wales Ambassador Awards both ran from 2010/11, although no Creative Wales Ambassador Awards were approved in 2012/13.

⁵ Blaenau Gwent, Merthyr Tydfil, Neath and Port Talbot, Torfaen and Wrexham.

Chart 4.6

Creative Wales Awards and Creative Wales Ambassador Awards from 2005/06 to 2014/15 indexed against RPI



Overall awards made as a percentage of applications received

One aspect of the grant process that has changed in recent years is the percentage of successful applicants being approved, with 2015/16 the first year in which the proportion of awards approved was lower than the number rejected. Table 4.6 below identifies the number/percentage of individuals awards made, their value and the number/percentage rejected for the five year period 2010/11 to 2014/15.

Table 4.6
Analysis of applications received 2010/11 – 2014/15

Year	Applications received	Awards made	%	Value	Applications rejected	%
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%

Without a full process audit it is difficult to determine why there was a 72% increase in the number of applications received in 2013/14. The higher level of awards made that year must, to some extent at least, relate to the higher level of expenditure approved with a 104% increase in expenditure against the previous year.

The transition to the point where more applications were rejected than approved in 2014/15 occurred when the same volume of applications continued to be received, but expenditure reduced.

Artistic infrastructure, networks and connectivity

Section summary

The aims in looking at the infrastructure and the active networks in Wales have been to map the routes of support potentially available to individual practitioners and to identify areas where support is lacking, or limited.

By their nature networks evolve and shift in response to their membership, activity interests and the wider public policy agenda. They also range from being very local and very specific in interest to international in reach and purpose. The networks listed in this section include those that are local, regional, national, and some international. Networks identified include both those that offer organisational interest and those initiated by or shaped by individual practitioners.

Networks contribute to the artistic infrastructure in Wales. A network such as Creu Cymru is active in its support of and connectivity to venues throughout Wales. A network such as engage is active in providing connectivity for individuals based throughout Wales. The geography of place has an impact on the physical capacity to network, as referenced very strongly in section 6. Digging deeper - Qualitative research, chapter IV. Qualitative research also highlighted the shortcomings of social media networking. Some networks, such as the National Theatre Wales Community, are very active online. Individuals are responsive to this means of support, though physical networking is overwhelmingly felt to be the most beneficial to building and sustaining practice.

The portfolio of organisations revenue funded by the Arts Council of Wales (RFOs) makes a major contribution to the artistic infrastructure nationally. Some of these organisations are active in their direct support of individual practitioners, such as g39 and Literature Wales. Research shows that individuals highly value organisations that afford developmental support for practitioners. This support is not perceived to be widespread across the national infrastructure of organisations however.

Important to note is that some of the organisations comprising the Arts Council of Wales portfolio are currently substantially funded by local authorities, such as Ruthin Craft Centre. In addition, organisations outside the Arts Council of Wales portfolio are integral to the artistic infrastructure in Wales. This includes the higher education sector, and the National Museum Wales network of venues.

There are inter-connected issues that have surfaced through desk based and qualitative research that raise a key question about the existing and potential role of infrastructural organisations in Wales. A key issue is the perceived lack of networking in rural and north Wales, where qualitative evidence shows that there is less peer-to-peer interaction. This

raises the question about what role, if any, the established infrastructure should play in remedying this and enabling greater support for individuals.

The artistic infrastructure in Wales

The portfolio of organisations receiving revenue support from the Arts Council of Wales continues to dominate the landscape of the arts in Wales. In turn the Arts Council of Wales' investment secures an infrastructure that gives a sense of presence and longevity, with portfolio organisations vital collaborators in the task of developing and sustaining public reach and engagement. Investment in the portfolio organisations by the Arts Council of Wales for 2015/16 totalled £27,007,391.⁶

Within this, the Arts Council of Wales' recent investment review announcements suggest support for physical infrastructure will be further consolidated. Between 60% to 70% of the proposed new portfolio will have physical premises that are the main, or an important part of, their public or sector-facing interaction.

In addition local authorities currently support a number of larger venues, important in their public reach, that aren't revenue funded by Arts Council of Wales. With ongoing reductions to local government budgets, some of these venues are anticipating either cuts to their running costs or negotiating shifts in how they are managed. The outcome may significantly change the fabric of arts reach. Such venues include the New Theatre Cardiff, St David's Hall, Swansea Grand, Glynn Vivian Art Gallery, Theatrau Sir Gar and Venue Cymru. These venues are also eligible for, and do receive, lottery funding through project grants delivered by the Arts Council of Wales. Lottery funding supports projects and shorter-term initiatives rather than affording infrastructural support.

The National Museum Wales network is playing an increasingly engaged role in supporting contemporary cultural practice. Hosting initiatives such as Artes Mundi and the Cardiff Children's Literature Festival is a contributory factor. So too is the programming of major contemporary exhibitions such as *Fragile?* (2015) and *Silent Explosion* (2016); the redevelopment of the contemporary galleries in National Museum Cardiff supporting this growth in capacity.

"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, National Museum Wales Director General, 2011

The commissioning of individual practitioners by St. Fagan's National History Museum and the National Slate Museum, either for artistic interventions or public engagement activities, has expanded the points of cultural interest for attracting audience. The National Waterfront Museum is an active member in the Swansea Creative Learning Partnership. It has increased its engagement in presenting artistic practice over the last ten years, exhibiting international visual arts work through collaboration with Locws International, for example, and exhibiting student work through collaboration with Mission Gallery. Since the advent of free

⁶ This represents 84% of the grant-in-aid the Arts Council of Wales received from the Welsh Government, 90% after the Arts Council of Wales' own running and capital costs are extracted.

admission to the National Museums network in 2001, audience numbers have increased across museum sites. Between 2000 and 2010, visits increased by an average of 51%.⁷ Consequently the number of visitors engaging with contemporary cultural practice, through the museum network, will have increased.

That organisations outside the Arts Council of Wales portfolio have the will, expertise and resources to invest in artistic practice is as integral to nurturing and brokering public relationships with the arts as it is to supporting the sustainability of professional practice.

The last decade has also seen a concentration of resources in national organisations. National Theatre Wales has been created, Wales Millennium Centre receives revenue investment, Literature Wales has developed its national reach and interaction. The sense of purpose driving BBC NOW, Theatr Genedlaethol Cymru and Welsh National Opera has been revitalised. Their aspirations and achievements as creative organisations all depend on the richness of their relationships across Wales, and their understanding of, and commitment to, Wales' wider international potential.

“...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, BBC NOW Director, 2016

Talent

Investment in the nurturing of new talent is a long-standing and well-respected facet of the arts in Wales. When the network of venues and institutions was less well established in Wales, reputation lay more squarely on the mix of individual practitioners and independent companies who made their work, and their names, here. For example, Mike Pearson and Cliff McLucas initiating Brith Gof, 1981 – 2001; Ned Thomas establishing Planet, from 1970 – today; Old Library Artists, from 1988; Tom Gilhespy internationalising Lake Vyrnwy Sculpture Park, from 1999. Artistic experimentation and creative social enquiry drove much of the energy that forged distinctive artistic practice.

Today, organisations have very active initiatives focussed on developing the practice of new and emerging practitioners. National Theatre Wales' WalesLab programme is a strong example of this, as is Oriel Davies' new Open Space initiative. Each have benefitted from additional funding from UK foundations, such as the Esmée Fairbairn Foundation

Many other organisations, including Arts Council of Wales supported revenue funded organisations, are involved in supporting practitioners through their day-to-day work. Established organisations actively and consistently supporting individual practitioners include Ruthin Craft Centre, which has presented makers in UK and international showcases for many years, and Rubicon Dance through its ongoing lead role in professional development for the community dance sector. There are many other good examples.

⁷ National Museum Directors' Council, Review of the first ten years of free admission to National Museums 2011

Higher Education

The HE sector is a substantive infrastructure in itself. It draws individuals to Wales. It is an employment resource for creative professionals. There is much alignment of aims and activity across the creative and HE sectors and much overlapping of networks, incidental and deliberate. For students, HE institutions comprise their support network. For graduates this shifts dramatically. (See Addendum B, section IV). There is significant capacity to consolidate inter-relationships and network building across creative and HE sectors. Examples of partnership working exist, the Textiles Technology Project at Coleg Sir Gâr for example. Good practice such as this can be used to encourage stronger crossover between learning and professional networks.

Sustainability and resilience

As evidenced throughout section 6. Digging Deeper - Qualitative research, where there is less certainty is in the transition from start-up to sustainability. There are not clear routes to develop viable, year round companies and practitioner led infrastructure. Prospects of a theatre or dance company, or an artists' collective joining the Arts Council of Wales revenue funded portfolio within the next few years are remote. The current status of the 2015/16 Arts Council of Wales Investment Review is that 5 organisations lost revenue funding and 4 organisations gained it. A total of 67 organisations are expecting to receive revenue funding from April 2016. The 2010/11 Investment Review resulted in 32 organisations losing revenue funding, with a total of 71 organisations then receiving revenue funding from April 2011. Expecting to receive revenue funding has never been a certainty, but there have been visible and clear trajectories that project companies and organisations had followed that gave hope and promise to those starting up. There is a need to recalibrate expectations of being able to sustain an artistic career and to consider how to ensure that the existing infrastructure invests in talent.

Sustaining a year round practice or presence is a difficult thing to achieve without either a solid commercial base or year round investment. Embedding relationships with the established infrastructure is one potential approach to at least securing resource and practical support. Initiatives that support commissioning, production and artist development by presenters are to be encouraged.

Any drive for sustainability has to see practitioners reasonably paid for their creativity, talent and experience. Just as employees working for established, and publicly funded, organisations expect to be paid a reasonable wage for the work they do, so should they expect to remunerate the practitioners who provide the work that represents the white heat of their artistic interface and achievement. Low fees, box office splits or only enough to cover train fares and basic accommodation are not enough to build trust and allegiance between different parts of the arts sector.

Better achieving that – as the Arts Council of Wales has stated it wants to do – will mean creative professionals are able to secure both a healthier immediate livelihood and the enhanced levels of earned income that are expected when applying for project funding. The Arts Council of Wales has already signed-up to the Paying Artists Campaign to demonstrate

its commitment. With the philosophical position won, what needs to be worked at is how that desire gets translated into concrete change.

Network and support mapping

Overview

As a devolved nation that has had a distinct funding structure for many decades Wales benefits from networks in three ways.

- Local, regional and national networks rooted in Wales, with wide recognition of the value they bring to day to day practice and organisational development
- Wide engagement in UK networks
- Access to a range of international networks.

Within Wales, some networks work very effectively on a national basis, others are built around local interest and demand. Many formal networks are based around established organisations, eg. Creu Cymru and engage Cymru, and worth noting is the number of national networks that run regional sub-networks in order to encourage engagement, such as Royal Society of Architects Wales and engage Cymru.

International networking is a more complex field to analyse. With a few exceptions, eg. ASSITEJ in the performing arts field, many of the best networking opportunities aren't facilitated through formal membership associations, but through the dialogue and contact that is achieved at showcase and platform events. Tanzmesse or Prague International Book Fair are examples. These are highly regarded peer to peer events that operate within a sophisticated international environment.

In the visual arts field, the cycle of biennial and triennial events remains central to that. In the performing arts field events such as CINARS, the Australian Performing Arts Market and Aerowaves' Spring Forward platform offer rich opportunities to meet international contemporaries.

Characteristics and motivations

Most networks are also referenced geographically or by their field of artistic or infrastructure interest. Most also seem to have either a set of values that draw people together, or focus on nurturing relationships and opportunities and therefore there is clear organisational or personal benefit to being involved.

There are different motivations that seem to drive different networks. We've called these:

- Embedded, usually where recognition of original impetus has been superseded
- Collectively driven
- Individually driven

Most networks are either embedded or collectively driven, but many have started because of the commitment and influence of a small number of start-up individuals.

Networks ⁸

Wales

National

ArtWorks Cymru	http://artworks.cymru
Composers of Wales	http://www.composersofwales.org
Creative Network	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
National Theatre Wales Community	http://community.nationaltheatrewales.org
Producers Place	https://lucidevent.wordpress.com
TYA Cymru	http://tya-uk.org
Visual Artists Wales	https://www.facebook.com/VisualArtistsWales/
Visual Arts and Galleries Wales	a membership without a collective website
Voluntary Arts Wales	http://www.voluntaryarts.org/basic-page/wales/
Wales Association for the Performing Arts	http://waparts.org.uk
WARP (Wales Artist Resource Programme)	http://www.g39.org/warp/website.cgi
Yr Academi Gymreig/The Welsh Academy	http://www.literaturewales.org/the-welsh-academy/

Regional

helfa gelf	http://www.helfagelf.co.uk/en
North Wales Dance Collective	http://www.dancecollective.co.uk
North Wales Family Arts Network	http://www.familyarts.co.uk/networks/
North Wales Potters	http://myweb.tiscali.co.uk/rikthepotter/nwp/
South Wales Potters	http://www.southwalespotters.org.uk

Local

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

⁸ This is not a fully comprehensive list of currently active network organisations, it is as full a list as this desk research allows

South East Wales Orchestral Consortium

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

Swansea Creative Learning Partnership

a partnership of organisations with Communities First without a collective website

Swansea Family Arts Network

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

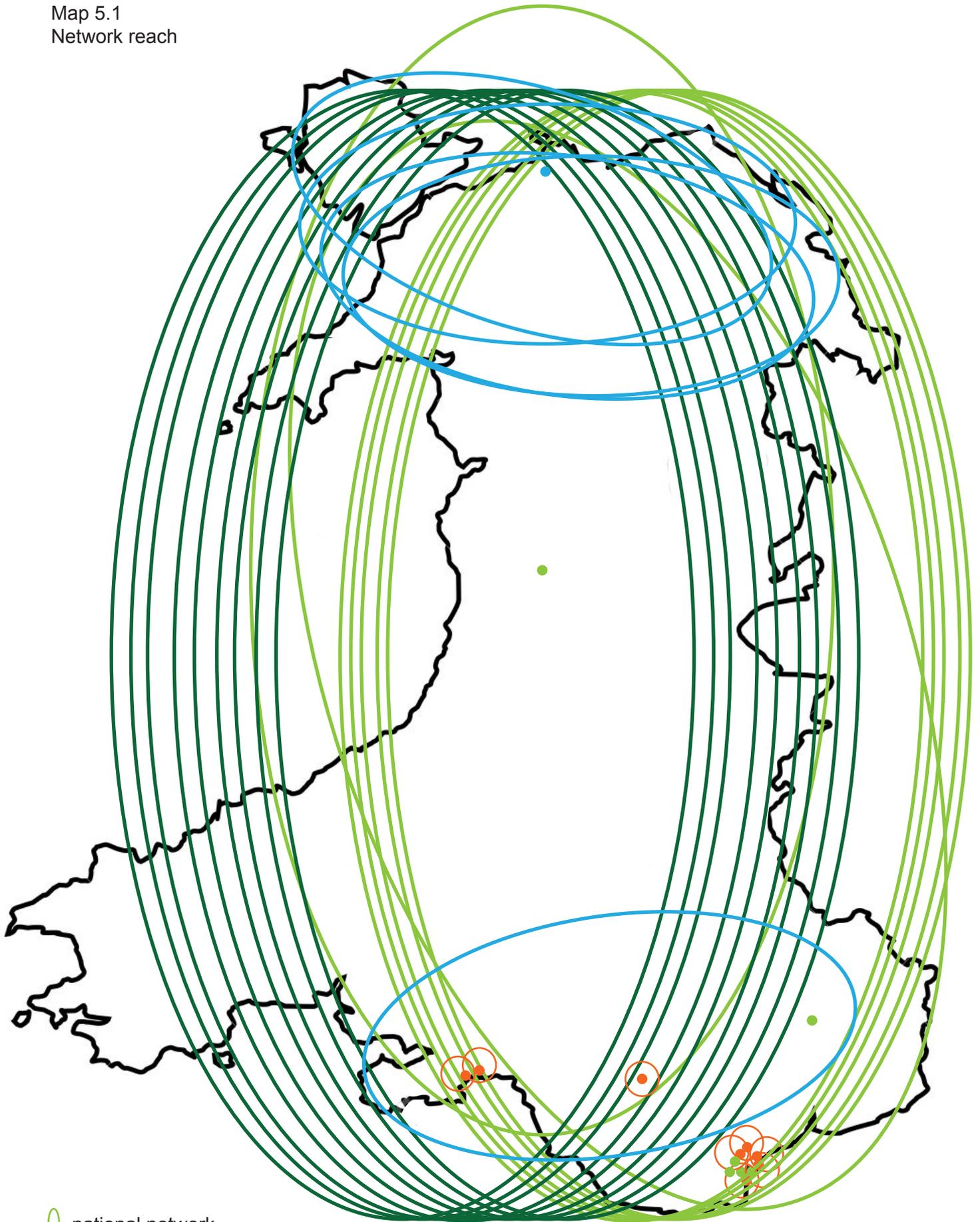
What Next? Cardiff

<https://whatnextcardiff.wordpress.com>

What Next? Valleys

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

Map 5.1
Network reach



- national network
- geographic base of national network
- national network without base
- geographic base of regional network
- regional network
- geographic base of local network
- local network

Networks

UK

a-n The Artists Information Company	https://www.a-n.co.uk/
Arts Development : UK	http://artsdevelopmentuk.org
Arts Marketing Association	http://www.a-m-a.co.uk
Association of British Orchestras	http://www.abo.org.uk
Association of Independent Festivals	http://aiforg.com
Axisweb	http://www.axisweb.org
British Academy of Songwriters, Composers and Authors	http://basca.org.uk
British Arts Festivals Association	http://www.artsfestivals.co.uk
Contemporary Visual Arts Network	http://www.cvan.org.uk
Dance Consortium	http://www.danceconsortium.com
Dance Touring Partnership	http://www.dancetouringpartnership.co.uk
Dance UK	https://www.danceuk.org
Independent Theatre Council	http://www.itc-arts.org
International Curators Forum	http://www.internationalcuratorsforum.org
Live Music Now	http://www.livemusicnow.org.uk
Musical Theatre Network	http://www.musicaltheatrenetwork.com
National Association of Youth Theatres	http://www.nayt.org.uk
National Dance Network	membership forum without collective website
People Dancing	http://www.communitydance.org.uk
TYA UK	http://tya-uk.org
UK Theatre	http://www.uktheatre.org
Voluntary Arts	http://www.voluntaryarts.org
Without Walls	http://www.withoutwalls.uk.com

Not included:

National organisations within the amateur/participatory sector
Trade Unions

Networks

International

International networks that are known to have Wales based engagement

Established networks:

Aerowaves	http://aerowaves.org
IETM	https://www.ietm.org/en
ASSITEJ - International Association of Theatre for Children and Young People	http://www.assitej-international.org/en/
iamic - International Association of Music Information Centres	http://www.iamic.net
IKT International Association of Curators of Contemporary Art	http://www.iktsite.org
International Society for Contemporary Music	http://www.iscm.org
International Society for the Performing Arts	http://www.ispa.org
Opera Europa	http://www.opera-europa.org
Res Artis	http://www.resartis.org/en/

Informal networks:

National Theatres network	membership forum with no collective website
Theatre producers who produce work in indigenous minority European languages	membership forum with no collective website

Time limited projects funded by recent European Union funds that have Wales involvement and longer-term legacy or involvement to them

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

Interesting international networks that don't have any Wales based members

European Dancehouse Network	http://ednetwork.eu
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Digging deeper - Qualitative research

Section summary

Practitioners welcomed the opportunity to freely voice their views and to share experiences. There was some frustration that these collective experiences are something that the Arts Council of Wales has long had access to, but that there has been no forum through which to appropriately express them. Practitioners were keen to be heard. The diversity of the groups allowed for wide-ranging discussion and consideration.

Key, is that the function of the Arts Council of Wales is valued. There was much discussion though about the specificities of its role and remit, and expertise. Fundamental to this is the over-riding issue of discerning between the arts and the creative industries. By commissioning this research and by choosing to use specific words and language to describe practice and practitioners was, in itself, cause for major concern. Artists do not see themselves as a creative industry. Arts practice is not widely viewed as being commercially viable by necessity. Rather, arts practice is understood as being a creative process that enables research, development, and the making of arts work without attaching a commercial consequence to the practice. Used somewhat generically, a creative industry is understood to be the production or creation of something with a commercial consequence or commercial intent. There is concern that arts and creative industries are being confused in the setting of agenda and policies through public bodies and government departments.

Independent practitioners are struggling to sustain careers, and work exhaustively and inventively to do so. Practitioners do not feel valued, by the Arts Council of Wales or by the wider demographic. This is a widely held rather than comprehensively held view. There is felt to be a lack of understanding about creative life and about what it entails day to day and, to sustain it, year to year. Direct experience is unequivocal. Arguably, no amount of parallel professional experience or empathy can account for experienced lived. So there is not a question here of being able to bridge gaps in understanding by taking a different approach in how the Arts Council of Wales presents itself to practitioners, but there is a question about how a deeper level of understanding of creative life can be achieved. Exchanges, secondments, shadowing, partnering, sustained dialogue, might all be means for building real understanding and therefore, value.

The social perception of Wales, outside Wales, is believed to have a detrimental effect on the reputation of, and opportunities available to, practitioners. Compounding this is the lack of commercial infrastructure for the arts in Wales. Culturally, this shapes the way practitioners operate and expect to operate. There is a strong call for greater advocacy of practice in Wales across the UK and internationally. UK and international experience and employment raises awareness, raises the standards, increases development, increases the stature and capability of practice and practitioners.

The Creative Wales programme is lauded and valued by practitioners. Bureaucratic funding processes and criteria for artists to directly tackle specific, socio political agendas are brought into question. It is felt that funding administered by the Arts Council of Wales and Arts Council England could be better implemented through mutual agreement. Funding that does not allow cross-border activity is believed to be divisive and unhelpful.

Mentoring is key, throughout careers. Graduates and well-experienced practitioners alike called for further mentoring opportunities. Networking is implicit in this. Rural and urban bases have differing views on networking. Physical networking, rather than through social media, is still highly valued and sought. Spaces, be these studio or rehearsal or venue spaces, are regarded as important networking facilities. However, there is a profound inadequacy of such spaces.

Methodological note

The qualitative element of this study aimed to explore some of the subjective views and experiences of creative professionals in Wales. As such, its aim is to provide insight and seek elaboration, rather than establish universal or representative views. Some are also a part of specific conversational context and have been interpreted within it.

The sample was small and purposive, and the research might be used as a pilot to be built upon with future qualitative work. There are a variety of views expressed and the sample size did not allow for data saturation to be reached, i.e. to establish a fairly exhaustive set of opinions. There are certain contrasting views, as well as significant differences between sub-areas within the creative professions. Some of the considerations expressed are directly related to the career stage of the interviewees, as well as to their geographical location. It should also be noted that some of the respondents had a few specialisms. While this is typical for creative careers, such convergence might have impacted their views.

The data recorded during the focus groups and interviews has been fully and professionally transcribed. It was analysed thematically, using the initially agreed codes as guidance.

Data gathering

The data informing the qualitative research was gathered during:

4 x focus groups

11 x in-depth semi-biographical interviews

The focus groups were held in Cardiff, Cardigan and Bangor. Each focus group involved individuals working in various creative practices. The groups were differently informed by duration of experience and by demography. Factors that framed the discussions of the four groups are broadly defined as:

Cardiff group i

- mid-career and established creative professionals
- representatives of various artforms
- opinions and views based on longevity of experience and capacity to reflect on aspirations and experiences over a period of time

- urban base

Cardiff group ii

- final year students and recent graduates
- exploration of issues around the transition to a sustainable career
- exploration of aspirations and expectations
- urban base

Cardigan group

- established creative professionals
- representatives of various artforms
- opinions and views based on longevity of experience and capacity to reflect on aspirations and experiences over a period of time
- rural base

Bangor group

- mix of mid-career and established creative professionals
- exploration of transition to professional practice
- capacity to reflect on experience over time
- consideration of connectivity and networks
- crossover of urban and rural bases.

Presentation of findings

The full qualitative report is given as Addendum B.

The findings of the research are organised thematically in the report, around six main issues. These cover the initial themes, together with related sub-themes. The initial themes have been derived from the ITT, tender document and discussion with Arts Council of Wales officers. The related sub-themes have emerged from focus group discussions and from analysing the data.

Main themes:

- Reasons to work in Wales
- Graduates and early career creative practitioners
- Work outside of Wales
- Networks
- Arts Council of Wales
- Creative careers and experience in Wales

Beneath the six headings, the sub-themes are numbered. Analysis of the data collected within these sub-themes has been bullet-pointed and is supported by quotes. The quotes are accompanied by analytical highlights that draw attention to the issues and implications that may be of potential Arts Council of Wales interest.

The quotes are not attributed to specific individuals, instead, key relevant characteristics such as field of practice and career stage are detailed. Location was not included as, where relevant, the quotes make references to the regional aspects.

Overview of findings

The analysis and consideration of the data collected broadly reveals the following findings. These findings are extracted from the full report, in which they are supported and augmented by quotes and comment.

- The importance of local educational institutions both as a way to attract talent to Wales and as a provider of creative community members and resources. The link between the educational institutions, practitioner community and the labour market is important. An effort to provide clearer opportunities for graduates to continue work in Wales will keep talent here
- 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. Support for companies in providing such might encourage early career practitioners to establish careers here
- There is a sense that funding opportunities in Wales are more accessible than elsewhere in the UK
- The choice to pursue a career in a creative field in Wales is motivated by both personal and institutional factors. A focus on educational institutions for attracting talent, providing skills and for generating communities is important. Promoting further links between institutions and practitioner communities may enhance support networks and opportunities
- Wales and working in Wales seems to be important for the creative identity and creative practice of artists and creative professionals. Publicly and politically celebrating Wales as a place with creative practice and energy is essential for the development and increase of opportunities
- Physical and practical facilities are lacking across rural and urban Wales. Rehearsal spaces, studio spaces, and access to technical equipment (outside educational establishments) are needed to support development of practice
- Physical spaces, venues are deemed crucial in the provision of places where people can meet, informally or formally, to network. Shared spaces are important professional exchange and for development of practice
- Creative links outside of Wales are essential for building reputation and for improving career viability. Enabling international exposure of creative professionals is important for supporting sustainable careers in Wales

- The importance of infrastructural networks. 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
- The limitations and difficulties of social networking
- Concern around the current focus and remit of the Arts Council of Wales. This is 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
- 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 there is a risk of the Arts Council of Wales losing sight of artistic practice
- Concern that the Arts Council of Wales does not have a current music policy. This is specifically coupled with the notion that although developmental support for music may not be delivered by the Arts Council of Wales, that the responsibility for such should remain with the Arts Council of Wales
- Greater advocacy for the arts is needed, specifically with regard to the 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
- Greater consideration of and structured support for the showcasing of practice from Wales to overseas audiences is vital
- Sustaining a freelance career demands flexibility, undertaking temporary work and being willing to move. Artists sometimes move to rural locations in order to find affordable places to live. In chasing a livelihood there is precious little time available to be able to explore new work
- Recognition of funding availability for aspects of arts and career development. However, 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
- 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.

Year by year surveying

Section summary

This section covers proposals for the year on year surveying the Arts Council of Wales wishes to undertake. They have been drawn-up in discussion with Arts Council of Wales officers and represent a solid, and achievable, approach. We have made suggestions about potential questions for a year on year survey and the final approach is being developed by Arts Council of Wales officers.

The main approach identified is that an annual survey should be sent each April to grant recipients from the last three financial years. In addition, all past and future recipients of Creative Wales Awards and Creative Wales Ambassador Awards would be involved in surveying over a longer time frame.

Commentary

Useful information about the health and vitality of the arts sector can be gleaned from a variety of sources. At a macro level the Welsh Government publishes Priority Sector data, which includes the creative industries. Analysis of the Arts Council of Wales' grant management data can provide a range of information that can give year on year comparisons against key metrics.

Year on year surveying has the potential to identify and track views and opinions that can't be readily achieved through existing surveying, or the analysis of existing data sets. In particular it has the potential to garner specific views from individuals on the resilience of their livelihood and their future prospects.

The robustness of any survey will always be dependent on its sample size. With an average number of in-year awards in the region of 250 the sample sizes required, based on a range of confidence levels and margins of error, would be:

Table 7.1
Annual surveys, response rates required

Confidence level required	95%	90%	95%	90%
Margin of error	5%	5%	10%	10%
Cohort size	750	750	750	750
Sample size required	255	199	86	62
Level of response required	34%	27%	11%	8%

Survey approach

Following discussion with Arts Council of Wales officers about the direction surveying should focus on, and the organisational capacity to undertake year on year surveying, a five year survey is proposed that uses the same core questions each year. It is suggested that in April each year this is sent to individuals who have received grant support over the past three financial years, with the survey potentially augmented each year with additional questions around specific topics.

In addition, and using the same survey process, recipients of Creative Wales Awards and Creative Wales Ambassador Awards would be tracked over a longer period of time. This would give a longitudinal sample alongside the snapshot picture that the larger group of grant recipients would represent. The cohort from Creative Wales Awards and Creative Wales Ambassador Awards sampling would also grow year on year, with all Creative Wales recipients dating back to its inception included in the survey.

A split survey would also enable core questions to be asked over an extended period of time and enable short-term views to be sought. Supplementary data in one year might ask a series of questions about international networking and in another ask about engagement with professional development initiatives.

Measuring success

The questions we have recommended to the Arts Council of Wales return to the notion, as expressed in Inspire, that ‘The Arts Council’s role is to create the circumstances which allow artists to develop their craft and build sustainable careers.’ Essential to that is the long-standing desire to see Wales as a place where creative professionals can sustain resilient working lives.

The thrust of the survey, therefore, will focus on the economic livelihood of creative professionals, their sense of the stability and/or change to their working lives and their view of whether Wales is a good place to live and work. Questions will include areas such as:

- Whether income from working as a creative professional has changed
- Whether people think their current prospects are more or less financially stable, or whether they have stayed about the same
- Whether income has become more or less reliant on working within Wales, or whether it has become more reliant on working outside of Wales.

Taken over a minimum five year period the survey will help measure the extent to which the Arts Council of Wales’ ambition to see the income of individual practitioners increasing is being achieved.

Further measurements of success could stem directly from the implementation of the recommendations given in section 8. Recommendations.

Practical arrangements

We understand that the capacity on GIFTS (the grant management system used by the Arts Council of Wales) is limited in terms of adding any additional survey module. It should be readily possible, however, to conduct a straightforward survey using an online provider. Links to a survey could be sent to each grant recipient using their GIFTS email, with initial analysis then undertaken automatically online.

Language preference could be achieved either through separate Welsh and English surveys, the data from which gets manually combined, or through a provider that offers multi-lingual survey options.

Potential areas for future research

Stemming from this study, there are several potential ideas for shaping future research enquiry.

Possibilities include:

- Undertaking further in-depth interviews in order to achieve comprehensive insight. Reaching data saturation through this means would provide a complete overview of the status quo of individuals. This should, arguably, be undertaken by an independent body
- Longitudinal research outside the cohort of Creative Wales recipients, thus building up data along a career path that might include Creative Wales as an aspiration
- Repeat the quantitative analysis in five and ten years time. This will provide broad position and evolution but would require specific qualitative lines of enquiry in order to afford informative contextualisation.

Recommendations

Recommendation

Impact against which success can be measured

Investment

- 1 Investment in Creative Wales Awards and Creative Wales Ambassador Awards schemes should be enhanced and the suggestion already made to enable Creative Wales Ambassador Awards of up to £50,000 should be implemented with effect from 2016/17. Evolutionary practice should be more encouraged and mature artists in particular should be able to extend their research period over three years.

Enhanced quality of work with more practitioners able to research and develop ideas and working practices before embarking on making phases.

Practitioners better able to utilise the benefit of a Creative Wales award hand in hand with current practice.

Enhanced and increased partnerships that better integrate the work of individual practitioners and the network of RFOs.
- 2 The thresholds that individuals can apply to should be brought into line with Arts Council England and Creative Scotland, with the maximum large grant award increased to £100,000 and the maximum small grant award increased to £15,000.

More work created 'that can stand comparison with the best of international work' (Inspire... Our Strategy for the Arts in Wales).

More ambitious projects developed that achieve greater public impact and artform development.

Project quality enhanced with individuals better able to afford the range of professional support that would enhance the quality and achievement of their work.

More realistic payments made to artists and practitioners, thus better achieving an environment in which creative professionals are able to achieve a sustainable living.

Recommendation

Impact against which success can be measured

- 3 A rolling approach to applications should be introduced, with fixed deadlines only for specific schemes or initiatives.
- 4 The commitment to addressing the issue of fee and payment levels to individual practitioners should be prioritised further, particularly in the visual and applied arts and presenting sectors.
- 5 Involvement in initiatives led by UK bodies that creative professionals in Wales can't access, eg the Crafts Council's Hothouse programme, should be reviewed.

Application quality would increase.

Applications, and funded activity, would be better phased through the year.

As with recommendation 2, more realistic payments made to artists and practitioners, thus better achieving an environment in which creative professionals are able to achieve a sustainable living.

A reorientation of dependency with individuals able to secure higher direct income for their work.

Enhanced opportunities for creative professionals to participate in best practice initiatives and thereby increase personal creativity and career prospects.

Infrastructure and networks

- 6 Workspaces for practitioners continue to be in short supply. Their availability and accessibility makes a significant difference to the development of creative practice, inter-generational mentoring and involvement in formal and informal networks. Planning should be undertaken to properly map existing facilities and identify practical options for the development and management of new, and enhanced, spaces.

A higher quality of work being created.

Enhanced networking and increased collaboration.

Practitioner retention.

Recommendation	Impact against which success can be measured
<p>7 Mentoring programmes that crossover career paths and stages should be actively nurtured. Graduates would welcome experienced and/or industry mentors, experienced practitioners would welcome developmental support.</p>	<p>Higher quality work achieved through the development of ideas, processes or approaches.</p> <p>Enhanced income through better business modelling.</p> <p>Enhanced confidence and cohesion amongst practitioners.</p>
<p>8 Networks in rural and north Wales should be actively encouraged and their start-up facilitated, especially where they can be led by RFOs as lead delivery partners.</p>	<p>Enhanced peer to peer engagement leading to higher quality work.</p> <p>Enhanced collaboration between practitioners and organisations.</p>
<p>9 Opportunities that enable networking and mentoring around existing programmes, eg. Creative Wales, should be actively developed.</p>	<p>Better use of the experience already available in Wales.</p> <p>Add value to individuals' experience.</p> <p>Greater learning from shared experience.</p>
<p>10 A strategy to develop and sustain engagement between the Arts Council of Wales, Further and Higher Education institutions and RFOs should be developed, with RFOs required to report on their activity as part of the Annual Review process.</p>	<p>Enhanced crossover between student and professional practice, with graduates more aware of the professional sector.</p> <p>Better graduate linkage and therefore greater potential for graduate retention.</p>

Advocacy

<p>11 Enhance advocacy of the arts with a sustained public campaign.</p>	<p>Increased engagement in arts activities.</p> <p>Increased sector confidence and determination.</p> <p>Increased income generated by arts organisations through donations and public giving.</p>
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Recommendation

Impact against which success can be measured

- 12 Increase the promotion of practice and practitioners from Wales, both internationally and within the UK.

Enhanced invitations for practice to be taken outside Wales and for individuals to be involved in residencies and similar activity.

Increased commissions from outside Wales.

Enhanced income and economic resilience.

General

- 13 Encourage a growth of specialist knowledge across the Arts Council of Wales' officer base through a secondment programme, sabbaticals, or professional training.

An enhanced, and clearer understanding of artistic practice.

A richer dialogue between Arts Council of Wales officers, individuals and organisations that better shapes policy, improves investment decisions and increases collaborative solutions.

- 14 Review the relationship between the arts and the creative industries.

A more self-confident sector that recognises and is able to articulate more clearly the areas in which crossover exists between artistic practice and the wider creative industries and the distinctive areas that make the arts unique.

Enhanced awareness and understanding that can better shape public policy.

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Project team contacts

Ceri Jones

Fieldwork

ceri@fieldworking.co.uk

Chris Ricketts

Fieldwork

chris@fieldworking.co.uk

Dr Dimitrinka Stoyanova Russell

Cardiff Business School

StoyanovaRussellD@cardiff.ac.uk

Rhys Davies

Cardiff University

DaviesOR@cardiff.ac.uk

ADDENDUM A

A Statistical Portrait of Cultural Occupations in Wales

Rhys Davies

Wales Institute of Economic and Social Research, Data and Methods,
Cardiff University

November 2015

Corresponding author:

Rhys Davies
Wales Institute of Social and Economic Research, Data and Methods (WISERD)

Cardiff University
46 Park Place
Cardiff
CF10 3BB

Email: DaviesOR@cardiff.ac.uk
Tel: +44 (0)29 208 70328

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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

Dr. Dimitrinka Stoyanova Russel
Cardiff Business School
Cardiff University

Ceri Jones
Fieldwork

January 2016

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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.