

Agenda – Culture, Communications, Welsh Language, Sport, and International Relations Committee

Meeting Venue:	For further information contact:
Committee Room 5 – Tŷ Hywel	Lleu Williams
Meeting date: 24 November 2021	Committee Clerk
Meeting time: 09.30	0300 200 6565
	SeneddCulture@senedd.wales

In accordance with Standing Order 34.19, the Chair has determined that the public are excluded from attending the Committee's meeting in order to protect public health. This meeting will be broadcast live on www.senedd.tv

Pre-meeting registration

(09.00–09.30)

1 Introductions, apologies and substitutions

(09.30)

2 One day inquiry on arts and creative industries

(09.30–10.30)

(Pages 1 – 88)

Rebecca Nelson, Director of Finance and Accounting Officer, Arts Council of Wales

Diane Hebb, Director of Arts Engagement, Arts Council of Wales

Gillian Mitchell, Chief Executive, National Youth Arts Wales

Lorne Campbell, Chief Executive and Artistic Director, National Theatre Wales

Louise Miles–Payne, Director, Creu Cymru

Research brief



Written evidence from National Theatre Wales

Written evidence from Creu Cymru

Break

(10.30–10.40)

3 One day inquiry on arts and creative industries

(10.40–11.40)

Clara Cullen, Venue Support Manager, Music Venues Trust

Dyfrig Davies, Chair, TAC

Pauline Burt, Chief Executive, Ffilm Cymru Wales

Sara Pepper, Director of Creative Economy, Cardiff University

4 Papers to note

(11.40)

4.1 Letter from the Chair of the Legislation, Justice and Constitution Committee to the Chair of the Culture, Communications, Welsh Language, Sport, and International Relations Committee regarding the Welsh Language Tribunal: Annual Report 2020–21

(Page 89)

4.2 Letter from the Welsh Language Commissioner to the Chair of the Culture, Communications, Welsh Language, Sport, and International Relations Committee regarding support for the Welsh language and annual scrutiny

(Pages 90 – 97)

4.3 Additional information from the Welsh Rugby Union following the one-day inquiry on sport

(Pages 98 – 102)

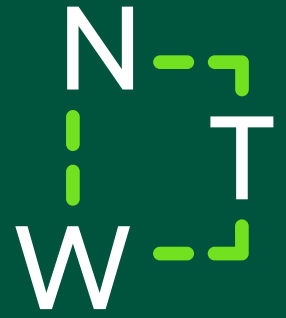
4.4 Additional information from Sport Wales following the one-day inquiry on sport

(Pages 103 – 108)


- 4.5 Letter from the First Minister to the Chair of the Legislation, Justice and Constitution Committee regarding the Inter-Institutional Relations Agreement: British-Irish Council Summit in Wales**
(Pages 109 – 110)
- 4.6 Joint letter to the Chair of the Culture, Communications, Welsh Language, Sport, and International relations Committee on issues facing arts venues**
(Pages 111 – 113)
- 4.7 Letter from the Chair of the Culture, Communications, Welsh Language, Sport, and International Relations to the Secretary of State for Digital, Culture, Media and Sport regarding the future of public service broadcasting and media in Wales**
(Pages 114 – 116)
- 4.8 Additional information from Museums Association following the one-day inquiry on Heritage, Museums and Archives**
(Pages 117 – 118)
- 4.9 Letter from Scottish and Welsh Governments to the Secretary of State for Digital, Culture, Media and Sport regarding Ofcom Chair appointment**
(Pages 119 – 120)
- 5 Motion under Standing Order 17.42 to resolve to exclude the public from the meeting for the remainder of the meeting**
(11.40)
- 6 Private Debrief**
(11.40–11.50)
- 7 General scrutiny: Consideration of draft correspondence**
(11.50–12.00) (Pages 121 – 126)
- 8 Response to Small Screen: Big Debate – consideration of draft report**
(12.00–12.30) (Pages 127 – 141)

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National Theatre Wales' Strategic Equalities Plan 2021-22



As a national theatre company, we think about identity a lot.




As a national theatre company, we think about identity a lot. There are 3 million people in Wales. We all experience the identity of this nation as differently as we experience our own. The identity of a country can be as complicated and contradictory as any person's.

It is our mission to make theatre matter to all kinds of people, all over Wales. We want to create incredible theatre, and the better we are at amplifying varied experiences of what it means to be alive in Wales now, the closer we get to expressing something new, vital and complex about our nation and our people.

To be a truly national theatre, making meaningful art that resonates around Wales and beyond, we must engage genuinely in countering the disparity of opportunity and access for theatre audiences and makers who have been excluded. It is our job to welcome everyone in Wales to theatre; as a joy, as an industry, as a means of expression and connection.

In the wake of the killings of George Floyd and Breonna Taylor, it was too easy for many of us in Wales to offer notional support to the Black Lives Matter movement in the US while not interrogating our own privilege or compliance, and the state sanctioned violence in our own communities.

As Wales sometimes struggles to assert its own identity and gain recognition for its language, history and culture, sitting as we do in the shadows of larger nations, we can be in danger of not examining the stark realities of inequality and structural oppression that exist within Welsh society.



Leaders in the Senedd have been presented with the disturbing picture in **Dr Robert Jones' 2020 report**. Black, Asian and minority ethnic people in Wales are more than twice as likely to be subject to stop and search as their white counterparts. In Wales' prisons, **research found** 14 white, 28 Asian, 41 mixed heritage and 91 black people per 10,000 of the population.

Disparity in opportunity does not only run along racial lines. Our disabled population lives in the highest rates of poverty in the entire United Kingdom, with **39% struggling to get by**.

In the Arts in Wales, 53% of Black, Asian and mixed heritage freelancers told the Wales Freelance Task Force that they had insufficient support at work, citing tokenism and poor representation. In the context of the pandemic, they lost more income than their white counterparts and were more likely to have insufficient income. While 43% of Deaf and disabled freelancers had insufficient support at work and reported being made to feel like 'irritations' rather than 'assets'.

National Theatre Wales is a part of the cultural landscape that has excluded and harmed people who experience racism and ableism. Our company has not always been a safe, welcoming and empowering place for these theatre makers, audience members and staff. We have to understand racist and ableist interactions and disparities as connected to systematic oppression and deeply-held attitudes to race and disability in Wales and the UK.

As we better comprehend Wales' complicated history, not least its place in imperial Britain, and the work that needs to be done for a fairer future for everyone who calls Wales home, we can acknowledge achievements and progress too.

Wales is enacting some of the most progressive legislation in the world, enshrining the **right to life**

and equity of future generations. We're the first British nation to commit to **teach and celebrate Black history** in every one of our schools. And NTW is the first national arts organisation in the UK to have been led by a working-class woman of colour.

Kully Thiarai is a highly esteemed theatre maker and cultural leader. We're extremely proud of the connections made, the work created, and the trust built under Kully's leadership, which challenged hierarchies and orthodoxies in how we make and nurture new work and talent in Wales. We want to acknowledge that the way in which Kully's stewardship of NTW was criticised and undermined in some parts of our industry – particularly the speed with which the condescension and aggression escalated – cannot be detached from her identity as a brown woman. It seems evident to us that white leaders, whose leadership is familiar and authoritative, get patience, respect and the benefit of the doubt where Kully did not. And it seems undeniable that this is indicative of racism and misogyny.

It is a continuing priority for us to reckon with some of our failings as a staff team in supporting Kully. We as a sector must face that Wales was not a welcoming place for her work to take flight, as it isn't for so many whose perspectives are informed by lived experiences which are different to the Welsh arts sector's white, middle-class majority.

Artists and audiences who were welcomed by Kully into NTW, especially women of colour, may be left wondering if they still belong here. We're committed to nurturing the work she began – to repairing relationships, rebuilding trust and working continuously to foster a safe space for all artists and audiences at NTW.


Kully's time and experience at NTW is referenced with her permission and our gratitude.

For many of us this year and last have forced reflection as life has been pared back by the pandemic, and the pain and brutality of existing inequalities has been laid bare. As a country, we're examining what our past means for our present and future. What kind of people and nation we're capable of being. As a national theatre company, we're examining our decision-making processes, to meet our responsibility to artists and audiences who experience racism, ableism and all kinds of prejudice and exclusion.


It is with a renewed focus on anti-discrimination that we are committed to the cultural life of all people in Wales, driven by an incredible wealth of Welsh talent, to tell stories which say something powerful about being alive, here, now.

We whole-heartedly believe that inclusivity and representation of a wide range of stories in theatre makes better, more insightful art, that is meaningful to a bigger, broader audience. We believe in theatre as an agent for change in society. And in culture as the space to grow and recover together.

We have much work to do, to embody these beliefs.



**We have much work to do,
to embody these beliefs.**



Terms We're Using in This Plan

Racialised individuals and communities, or racialised artists or theatre makers.

We're using the term to acknowledge that in Wales and the UK, Black and brown people (people of African and Caribbean heritage, of South Asian or East Asian or Southeast Asian heritage, those who have a Middle East or North African heritage, and people from other minority ethnic communities) are categorised by race like this, only because they're living in a white-led Welsh or British society. We first came across this term in the work of the **Esmée Fairburn Foundation**, who explain that "Racialised doesn't define people's identity, heritage or ethnicity, but the phenomenon that is happening to them."

Intersectionality is a framework for understanding how aspects of a person's social and political identities combine to create different modes of discrimination and privilege. The term was conceptualised and coined by Kimberlé Williams Crenshaw.



A Focus on Racial and Disability Justice




This action plan focuses on opportunity and agency for people who experience inequality or exclusion because of ableism and racism. With this plan, we aim to coalesce around clear, bold ideas that can be catalysts for real change. When we talk about people having lived experience of ableism and racism in this plan we want to be clear that people's lives intersect across these and other marginalised identities, and that we're striving to use an intersectional lens when considering the outcomes of our actions.

There was a striking demand from the UK Freelance Task Force for organisations to address inequality in the sector and reports, including **Wales Freelance Taskforce's Rebalancing and Reimagining**, attest that those most in need of meaningful opportunities, engagement and empowerment are arts professionals who experience ableism and racism.

This focussed approach will help us make bigger changes more quickly and presents us with the opportunity to bring new talent, potential and ideas into NTW, partnering with organisations in Wales and beyond to lay foundations for a thriving, diverse cultural landscape that we all want to be a part of.

This year we've changed the way we monitor diversity across our workforce, enabling people to more precisely identify their ethnicity, self-describe their gender and tell us meaningfully about their socio-economic background. This should give us firmer footing in understanding the people we're working with and the communities we're failing to reach.

We've committed to the Rebalancing and Reimagining recommendation that 20% of freelancers we work with be new to the company, we aim to meet that goal across each year of programming, and we're excited to see who we'll meet along the way. We've developed an Access Rider which invites every person to tell us what they need to do their best work



with NTW and, alongside organisations throughout the UK, we're committed to **The Seven Principals for inclusive recovery**, from the UK Disability Arts Alliance. Starting by renewing our company-wide training on the Equality Act and ensuring that our COVID mitigation measures are clear to everyone we work with, so that they can assess their risk and seek any required adjustments.

In a moment of standstill for the performing arts, we've redirected vital funds to artists at greatest risk of leaving the industry. Time = Money saw us award bursaries of £2,500 to 14 under-represented theatre makers. Springboard is more ambitious still, and will mean 10 artists who've experienced marginalisation each receive a bursary of £5,000 and a bespoke attachment to the company.

We are currently developing a decision-making framework within NTW as part of our desire to be a more accountable and transparent organisation and to ensure that our process of commissioning, programming, assigning resources and pursuing projects remains consistent with our values. We want to put anti-racism and anti-ableism at the heart of this framework, so that we're assessing the potential impact of our decisions on people with protected characteristics.

All of this work, and that ahead of us, will change the ways we're able to talk to our audience and the industry. Throughout this plan, it will be the crucial job of our Audiences Department to communicate the work we're doing; profile the artists, their work and stories and the opportunities at NTW, to reach new people and amplify the change we're making. Better representation (onstage, backstage, in our boardroom, online), effectively and meaningfully communicated, will allow us to speak authentically to audiences who may not have yet seen themselves or their experiences reflected through our work. The positive impact this can have on how our audience perceive us; as relevant, engaging and important

to them, is a core ingredient in our drive to grow and strengthen our relationships with audiences throughout Wales.

Our team is passionate and optimistic about this plan. We're building on strong foundations of the renowned, inclusive work our Collaboration department has undertaken throughout the company's first decade. We're excited to welcome new voices and experiences into NTW and programme our most diverse, ambitious and extraordinary work yet. As we necessarily bear witness to the dehumanising experiences of people who are subject to racism and ableism, we are striving to be a national theatre fuelled by the excellence, joy and vision of all Welsh theatre makers, producing work which allows artists both complexity of and freedom from 'identity'.



Ambitions for Representation and Opportunity in 2021-24



We believe that prioritising authorship and visibility of underrepresented artists is paramount for a thriving theatre sector. Read [where we are now](#) for details of our progress to date.


Our ambition is that between 2021 and 2024, across the following areas of our work, at least 15% of people will be Deaf, disabled or neurodiverse and at least 25% will be racialised individuals.

- = **Lead artists**, traditionally a writer or director, sometimes a musician, designer, performance artist etc, the people whose ideas and sensibility drive a production
- = **Performers**, including actors, musicians and dancers
- = **Participants**, people in communities all over Wales who volunteer to be part of our productions and the varied work of our Collaboration department, including TEAM Panel
- = **Theatre makers in development**, producers and artists of all disciplines who join us for development opportunities including residencies and bursaries.

Commissioned Writers and Other Artists

Commissioning individuals with a wide range of life experience, heritage and relationships to Wales, will mean extraordinary programming in the years to come. Of all new commissions in the coming year, at least;

- = 25% will be by artists who are racialised individuals
- = 25% by artists who are Deaf, disabled or neurodiverse individuals
- = 25% by artists who are individuals from a socio-economically disadvantaged background.



For the first time, we're setting out our ambition to diversify our core staff and Board of Trustees.

Our Core Team

National Theatre Wales Employees, working on a permanent or fixed-term basis.

In 2019-20 20% of our team were racialised individuals, rising to 22% in 2020-21.

In 2019-20 3.5% of our team identified as Deaf, disabled or neurodiverse, rising to 10% in 2020-21.

In the period 2021-24 we aim for 25% of our team to be racialised individuals and 15% to be Deaf, disabled or neurodiverse individuals.¹

Our Board of Trustees

In the financial year 2020-21, 30% of serving trustees were racialised individuals, which was 15% in the previous financial year. There has been no one identifying as Deaf, disabled or neurodiverse on the board in either year.

This year we will appoint two new trustees who have experienced inequality or discrimination because of racism and/or ableism.

¹ As a Cardiff based company, we're looking at the population of Wales' most diverse city, and at our knowledge of the industry, to determine these ambitions. stats.wales.gov.wales suggest that 20.7% of Cardiff's population are Black, Asian and minority ethnic (year ending 31st March 2020) and that 19.7% of Cardiff's working age population is disabled (year ending 31st March 2013).



Objectives



All of the following actions are in pursuit of our main three objectives.


In relation to racialised, Deaf, disabled or neurodiverse individuals, we aim to;

- = create safe and viable career pathways for artists and arts professionals**
- = build trust between NTW and people who experience inequality and exclusion because of racism and ableism**
- = increase representation of these communities within National Theatre Wales and its Board of Trustees.**



Actions / Theatre Makers

Evaluate and further develop Springboard, making a consistent offer to underrepresented artists every year until 2024.



Of the artists awarded, we will ensure at least;

- = 25% are artists who are racialised individuals
- = 25% are artists who are Deaf, disabled or neurodiverse individuals
- = 25% are artists from a socio-economically disadvantaged background.

Time = Money, and then Springboard, have been specifically developed to connect with theatre makers who've felt excluded from the arts because of who they are, and may be most at risk of leaving the industry in the climate created by the pandemic. This need will not vanish as the industry returns to work.

Outcome Increase NTW's knowledge of and relationships with cohorts of early-career theatre makers, with lived experience currently underrepresented in the industry, seeding for future collaboration.


Responsibility Artistic Director, supported by Producing and Creative Development Departments.

Timeline Evaluation of Springboard in November 2021.
With a view to call-out for new initiative by March 2022.



Actions / Theatre Makers

Recruit a Creative Associate from an underrepresented community.



The Creative Associate will work closely with the Artistic Director, taking a lead on artist development initiatives and contributing to NTW's strategy for commissioning and project development. They'll also develop their own project for production.

Outcome Puts lived experience of racist or ableist inequality at the heart of the company's decision making. Investment in an artist and potential future cultural leader.


Responsibility Director of Operations and Artistic Director.
Supported by the Casting Associate.

Timeline Develop job description by end of October 2021, concurrently working on plans to support this individual and their development.
Appointment by end of December 2021.



Actions / Theatre Makers

Collaborate with Artistic Associates who are Deaf, disabled, neurodiverse or racialised individuals.



Fixed-term roles to formalise relationships with artists who offer their advice, insight and support in developing and commissioning artists who experience inequality or exclusion because of racism and ableism.

Outcome Lived experience of racist or ablest inequality at the heart of the company's decision making.


Responsibility Artistic Director and Casting Associate.

Timeline Initial appointments by end of December 2021.



Actions / Theatre Makers

Explore the most effective ways to resource theatre makers experiencing racism and ableism to sustain and grow their networks and support systems. Implement them.



Outcome Improving connectivity for artists who may have been excluded from the industry and creating opportunities for safe spaces, peer to peer mentoring and support.

Responsibility Creative Associate and Casting Associate.

Timeline Findings by the end of January 2021. Work underway by March 2022.

Working with Young People

We are currently working towards completing a comprehensive strategy for working with young people. To ensure this has anti-racism and anti-ableism at its heart, we are recommending that the below actions be included.

Outcome: A shared understanding across all areas of the company's practice, of how we will engage and inspire the theatre makers of the future.

Responsibility: Collaboration, Audiences, Development and Production Departments.

Timeline: Strategy to be completed by March 2022 for implementation into business plan.

Actions specific to race and disability, for inclusion in our Young People Strategy;

= Design NTW's offer of work experience, placements and apprenticeships. Within which, positions will be strategically reserved for people who are racialised, Deaf, disabled and/or neurodiverse.

Outcome: Counter underrepresentation in key professions including technical production, sound and lighting design and stage management.

= Create a free ticketing programme for young people from communities currently underrepresented in the Welsh theatre industry and audiences, in collaboration with other national organisations and arts companies in Wales, taking inspiration and advice from [Black Ticket Project](#).

Outcome: Greater inclusion in our audiences. Fostering belonging in communities who have been excluded from the arts. Inspiring future theatre makers.

= Devise an [Agency](#) legacy project, which builds on the success of our work with 15-25 year olds in Riverside, Butetown and Grangetown in Cardiff.

Carefully selecting communities, not only geographic, to ensure that we're able to work with young people from underrepresented communities. For example, exploring the potential of a Wales-wide digital version of Agency for young Deaf, disabled or neurodiverse people.

Outcome: Providing a performing arts offer for young people that is inherently inclusive of those underrepresented at traditional youth theatres and stage schools. Connecting NTW to young cohorts. Welcoming young people who experience inequality or exclusion to the theatre industry in a way which focuses on their empowerment, authenticity and ability to create change.

Working Practices

Review Recruitment Processes.

Our review will cover our recruitment philosophy, processes and documents identifying and removing barriers to access. This may include actions such as;

- = Advertising with specific new arts networks and targeted social media in advance of general communications
- = Working with recruitment specialists with a focus on underrepresented candidates for key managerial and leadership roles
- = Interviewing all candidates who are Deaf, disabled, neurodiverse and/or racialised individuals who meet the essential criteria
- = Consider whether roles need to keep set hours or whether greater flexibility might work just as well, encouraging those with caring responsibilities to apply
- = Increase the number of open recruitment processes for freelance roles as well as proactively inviting underrepresented freelancers to connect with the company
- = Overhauling our approaches to application and interview processes including:
 - = Removing 'not for me' language such as acronyms, elitist industry terms and overly wordy text
 - = Developing a warmer and more approachable voice across all our Company documents, and through additions like the 'Day in the Life' sections in our job advert template
 - = Reducing the amount of time involved in applying for roles by focusing on a cover letter/video application and CV only
 - = Invite different forms of job applications including video and audio
 - = Asking applicants to speak about their aspirations rather than 'testing' them on their knowledge of NTW or the sector, or on how well they can match their experiences to the job description
 - = Providing candidates with interview questions in advance, and relaxing interview conditions (especially for entry level roles and at stage 1 conversations) by using smaller panels, sharing biographies of panellists in advance and (when face to face contact resumes) choosing coffee shops rather than the Board Room
 - = Working with panels in advance to challenge preconceptions about who might be the 'best candidate' for the role. We will require panellists to undertake implicit bias training and an Implicit Association Test and reduce reliance on matrix scoring to 50% or less. Instead, we will encourage them to look for potential over proven experience in the exact field, especially for entry level roles. This includes valuing experiences, skills and personalities currently lacking at NTW rather than those which are familiar and 'will fit in easily'.

Outcome: Increase representation amongst applicants and the NTW workforce.


Responsibility: Director of Operations with company-wide support, especially from Audiences Department.

Timeline: Work ongoing until the end of October 2021, which connects to our work on retention, wellbeing and staff development.



Working Practices

Identify ways to offer all engaged arts professionals who experience inequality and exclusion because of racism and ableism the opportunity to connect with networks or mentors who share that aspect of their lived experience.



Outcome	Create safer spaces, promote connectivity and mitigate the risk of people feeling 'othered' at NTW.
Responsibility	Associate Director and Casting Associate, with support from the Director of Operations.
Timeline	By the end of December 2021, as part of our work on retention, wellbeing and staff development.



Accountability



This plan is approved by the board of trustees who oversee the governance of National Theatre Wales. It is shared with our main funder, Arts Council Wales, and publicly with you, the artists, participants and audience who make our work possible and meaningful. Each year, we'll update you on our progress and renew our ambitions.

We'll publish stats like those on the following pages, that give an insight into the people who make up NTW. These stats help us understand these numbers in relation to our workforce as a whole, but we recognise that people's identities intersect and people can identify as both racialised and Deaf, disabled or neurodiverse.



Where We Are Now

2020-21



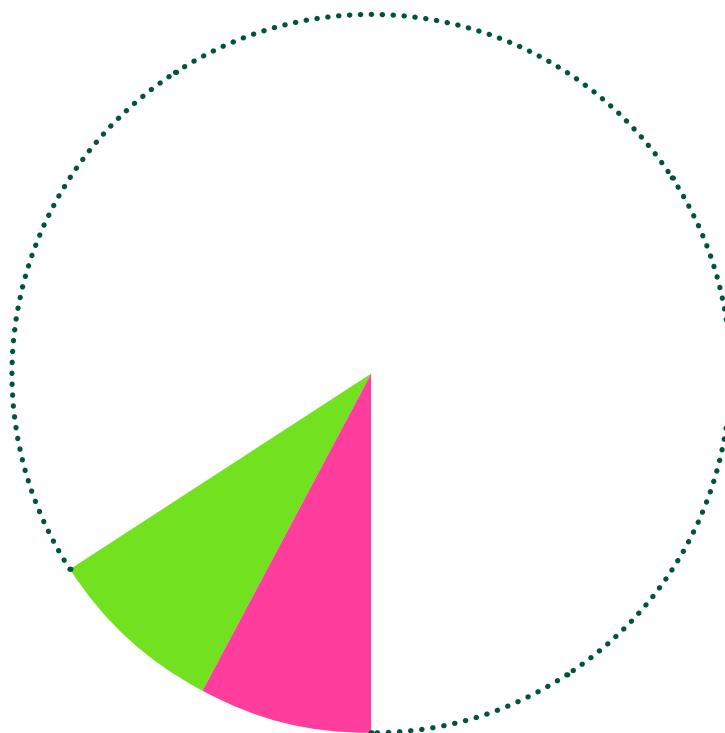
This was not a usual year and activity has been majorly curtailed by the Coronavirus pandemic.

There is substantial work to be done in ensuring that the artists who lead our productions are more representative of Welsh society. We believe that our plan for new commissions, including the focussed work of Time = Money and Springboard, will enable us to work with our most exciting and representative cohort of lead artist in the coming years.

We're pleased to have continued progress and increased representation of racialised, Deaf, disabled and/or neurodiverse individuals amongst our theatre makers in development and performers on our stages.

Where We Are Now

Lead Artists



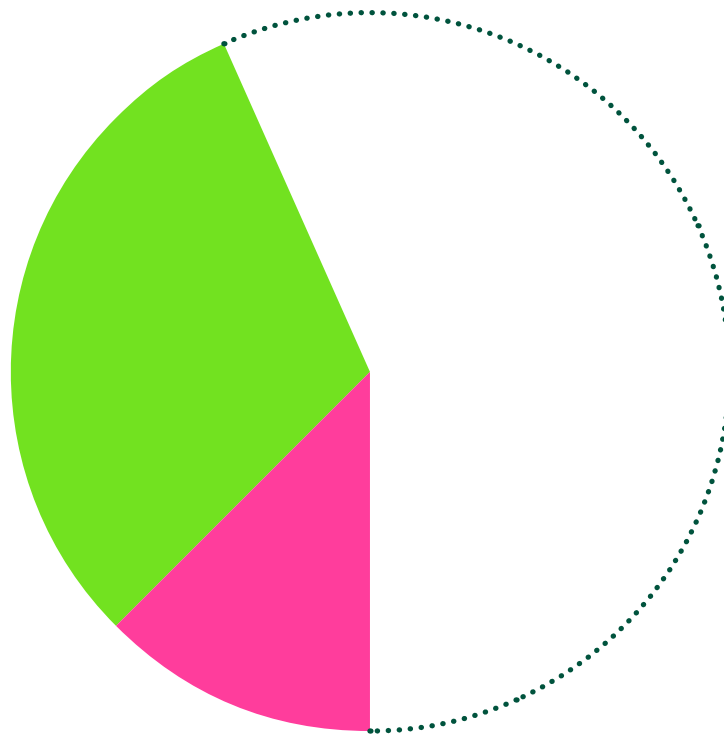
= 8% of our lead artists in 2020-21 were racialised individuals.

= 8% were Deaf, disabled or neurodiverse individuals.

Our 2017-20 average was 12% racialised individuals and no lead artists who are Deaf, disabled or neurodiverse individuals.

Where We Are Now

Performers



In 2020-21...

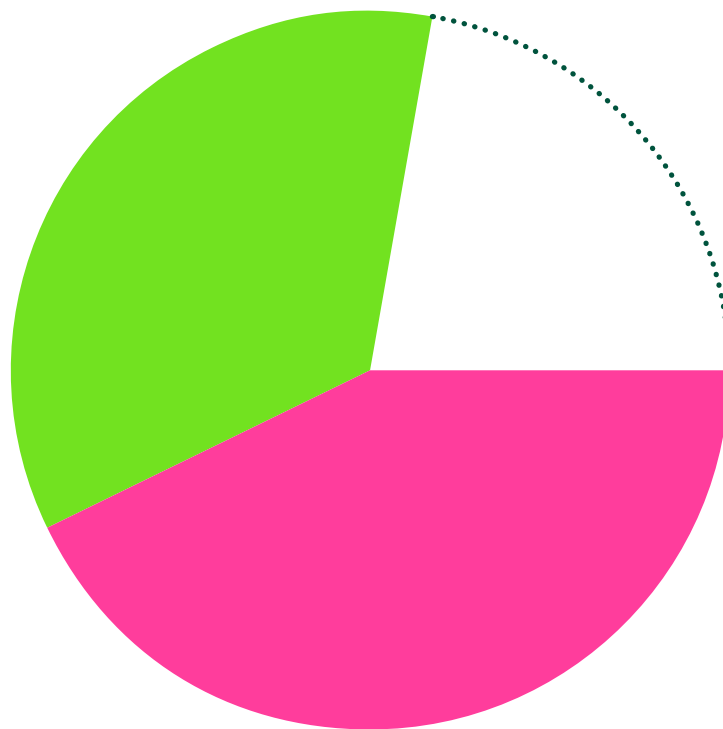
31% of performers in NTW productions were racialised individuals.

12.5% were Deaf, disabled or neurodiverse individuals.

Our 2017-20 average was 18% racialised performers and 10% Deaf, disabled or neurodiverse performers.

Where We Are Now

Theatre Makers in Development



Time = Money saw us working with a cohort of early career theatre makers.

= 35% are Deaf, disabled or neurodiverse theatre makers.

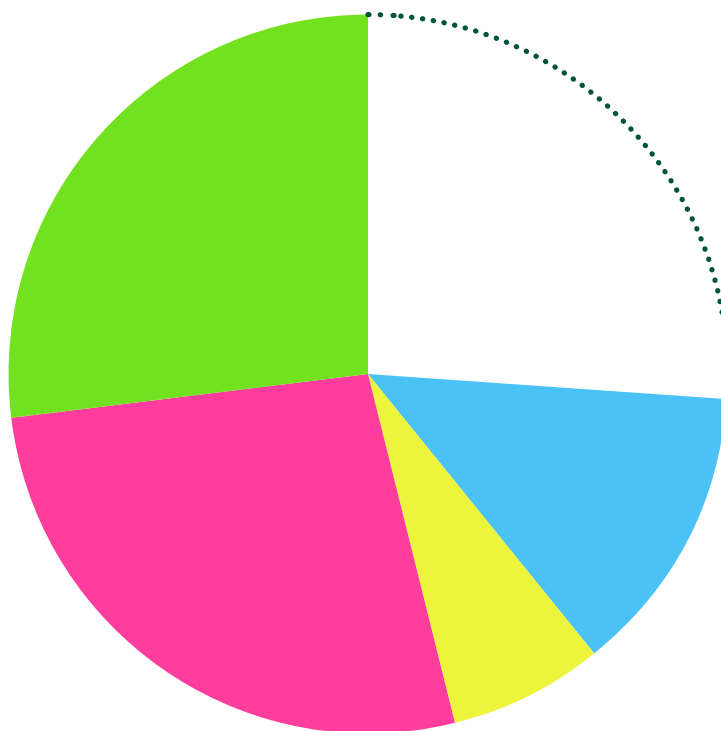
= 43% are racialised theatre makers.

Looking forward, we're in the process of awarding Springboard bursaries, we'll be working with these artists in the 2021-22 financial year. This cohort is 30% Deaf, disabled or neurodiverse individuals and 50% racialised individuals.

Our 2017-20 average was 22% racialised theatre makers and 3.5% Deaf, disabled or neurodiverse theatre makers.

Where We Are Now

TEAM Panel



TEAM Panel support, question and advise us on all aspects of our work, and a TEAM Panel member sits on our board. Panel gives TEAM a voice at the very core of NTW. Of our current Team Panel;

- 27%** are Deaf, disabled or neurodiverse individuals.
- 27%** are of Asian heritage, including Pakistani Welsh and Indian Welsh.
- 7%** are of Black African heritage.
- 13%** are of mixed or dual heritage, including Black African and White.

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 nationaltheatrewales.org

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Company Registration No. 6693227
Charity Registration No. 1127952

**Welsh Governments Culture, Communications, Welsh Language, Sport and International Relations
Committee one day inquiry
Creu Cymru Evidence**

The current and long term impact of the COVID-19 pandemic on the arts and creative industries;

We've consulted with our members and wider sector. The road back to re-opening our theatres and arts centres has been extremely challenging. We were one of the last sectors to fully reopening and there are still theatres who do not have the resources to open. We are now facing additional challenges with the introduction of Covid passes covering theatres, cinemas and concert halls. This has added additional costs for venue and seen audiences cancel bookings.

It's really hard to make and create, while balancing health and financial risks.

Normal feels a very, very long way away. We can't get back to what we did as we are still firefighting where we are.

Welsh theatre is far more than entertainment. It is beneficial to mental and physical health; it informs and educates.

Overall, the impact has been immediate and devastating; the medium and long-term consequences see threats to economic, social and cultural wellbeing in communities all over the UK, including:

- With all theatres closed for over 18 months, **box office income and ancillary trading was at zero.**
- Fixed costs remained high during restrictions, including listed building overheads at £70,000 to £100,000 on average per month.
- **Major Risks** towards progressing the goals outlined in the Wellbeing of Future Generations Act 2015 – not least 'A Wales of vibrant culture and thriving Welsh Language', 'A Healthier Wales and 'A Wales of Cohesive Communities'.

It's impacted in numerous ways. The first one is obviously financial – loss of income caused by social distancing, cancelled events, lower turnout from a nervous audience, additional costs to staff and deliver covid mitigations. Being open does not equal a return to pre-covid numbers, it's a complex picture.

Artistically it has impacted on the confidence of companies to tour until they're sure it will be viable or not at risk of cancellation (ie if another lockdown came into play). Differences in rules and regs across the UK creates difficulties for organisations developing UK wide tours.

The people in the sector are brilliant, resilient and agile, but we've also lost people to other industries, as they didn't get sufficient support during lockdowns. The arts is struggling to recruit in key areas, TV and film can outbid us on technical and creative talent, and there isn't enough to go around.

Whilst as a sector we want to pay more, there isn't the money, the only option available to many will be to increase prices to fund staffing to deliver activity – this will directly impact access.

Staff wise theatres and performing companies are struggling to recruit – particularly theatre technicians and for hospitality/catering. This is then heightened when they are losing core staff to isolation. But with finances so tight any additional recruitment has to be considered very carefully. This places a lot of additional load and stress on the core team.

Short term the focus is on staying open on a day by day basis, trouble shooting and dealing with whatever crisis hits – longer term there are questions about financial models if restrictions stay in play. For example as a venue who had worked really hard to be less reliant on core funding (at 18% prior to Covid) and to develop our commercial income –the pandemic obviously had a huge impact and income levels have taken a massive hit.

Whilst many organisations flipped to digital and opened themselves up to more audiences during lockdowns, the majority are now returning to business as usual, so those audiences not yet ready to return to venues (or for whom that was never a reality) are now seeing creative experiences removed, leaving them marginalised. Many are counteracting that by driving forward innovative hybrid theatre models that are inclusive and developed intentionally to engage audiences and artist both in a theatre and digitally from home.

The sector is exhausted, and we must make sure that we aren't collectively burnt out.

We're hugely grateful for the support of the Arts Council of Wales and the Cultural Recovery Fund, as well as the Freelance Fund – without that theatres, performing companies and freelancers would have really struggled.

Our plans for recovery;

Many are taking a cautious and gradual approach to re-opening, guiding by risk assessments and safety of staff teams and participants.

We are beginning to plan, assimilating our lockdown learning in new and exciting projects. We are supporting our members, creating as many opportunities as possible and giving more thought to our relationships with the wider sector and how we can support them more.

We are innovating, not rushing back to what was, but exploring what should be.

It's really hard to take risks at the moment, even saying you are going to open a venue or produce a show feels like walking a tightrope.

The theatres who are open are trying to build things back up again slowly, bringing audiences with them and getting them used to coming back to the venue and feeling safe there. Dealing with the requirements of local authorities and any other governing bodies such as Universities for risk assessment mitigations which, in some areas, are very strict, has been challenging, but we appreciate why it's there and venues have worked with them to develop plans. It's hard to predict, it's hard to plan but we're constantly adapting.

Any current and future impact arising from Brexit on the arts and creative industries;

Touring post-Brexit is no doubt proving to be a challenge. Paperwork for Carnets (export documents) takes time.

Venues and festivals planning to invite European artists to Wales to perform, are yet to see how the UK process will impact how attractive that work is, depending on the countries from which artists will be travelling. As many of the theatres and companies are small / mid-scale the resource required to research and understand processes is challenging, before they even get to starting the processes themselves. Small performing arts companies and venues run incredibly leanly, additional administrative burdens may yet prove unachievable – exacerbated by the challenges of working to ever changing Covid guidance (overseas as well as in UK).

There are obvious financial implications of theatres and performing companies with cost rises including inflation rises mean additional costs for food and drink for example.

Recruitment of hospitality staff (many traditionally employed a lot of EU individuals, often linked to student intake), unreliable supply delivery, the future is uncertain. For example, Aberystwyth Arts Centre had planned to buy an outdoor stage this year, but were forced to hire as there was a delay in delivery of aluminium to build it. The funding was just for 2021, so that opportunity to invest has gone.

The food and drink supplies are unreliable, which when dealing with a large catered event with a fixed menu can cause issues.

Our priorities for the Committee and the Welsh Government during the Sixth Senedd

We would like to see the Committee monitor of how the Cultural Strategy is developed and making sure key communities are consulted as part of the process. This includes, theatres, producing companies, freelancers, participants, communities and audiences.

We would like to see an increased understanding of the arts and cultural sector, and interest in the variety within, it can be easy to only see the big companies and their work, but often the most significant changes are created by smaller theatres and companies, with their communities. We would like emphasis to be placed on an inclusive recovery, where, rather than a rush to re-build what was, a refreshed sector built on equity, access, inclusion and mutual respect can flourish. It would also be valuable to explore how the arts intersects with other areas of society, they don't exist in a bubble – where are the arts supporting other agendas, social care, health and well-being, loneliness.

We would categorically support conversations with the Committee and Welsh Government in terms of setting out long term policy and direction. Creu Cymru members represent virtually all of the nation's professionally run venues, performing companies and individuals, at a diverse range of scales. We can provide the Committee with a unique insight into the performing arts scene in Wales and work together to ensure the arts sector is one that is sustainable, inclusive and accessible.

Our priorities for the forthcoming Welsh Government Draft Budget 2022-23.

Sustainable and equitable funding for the arts and creative industries, that focuses on impact, engaging and innovation.

An acknowledgement of the financial impact of the performing arts and what they bring to Wales, and that it is a sector that pays back investment many times over.

We would like the budgets to reflect that things are not back to normal. As a sector we have worked with and supported all the mitigations requested of us – but it's had a big impact, and continues to do so. Things are not bouncing back quickly, and with Covid passes in place now, it feels like we could be affected for some time yet. To enable theatres and arts organisations to continue to provide a service to the communities of Wales that is fair and equal, and in order for us to continue the vital work of For the Benefit of All, and delivering our Cultural Contracts, we may need additional support to help bridge this period of uncertainty. The Arts can do so much to help communities recover and move forward from the trials of the last 18 months, and we would hope to see the Arts Council of Wales and the wider sector being supported by Welsh Government and working in partnership together.

NOTES

- The creative industries is one of the fastest growing sectors, with an annual turnover of over £1.9 billion. It employs over 58,000 people, 52% more than ten years ago. Whilst a large percentage of this is within the media industry, performing arts is a major part of this and Wales' global competitiveness in Film and TV is threatened as a result of the absence of talent and script development that theatre provides.
- In Wales, 75% of people attend or participate in arts culture or heritage activities three or more times a year.
- According to the Audience Finder Ticketing Data report 18/19, theatres and arts centres in Wales received £34,875,258 total ticket income
- In the same report it noted 3,101,588 attendees to performing arts activity (not including popular music / rock concerts and cinema).

**Y Pwyllgor Deddfwriaeth,
Cyfiawnder a'r Cyfansoddiad**

**Legislation, Justice and
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Delyth Jewell MS

Chair, Culture, Communications, Welsh Language, Sport,
and International Relations Committee

5 November 2021

Dear Delyth

The Welsh Language Tribunal: Annual Report 2020-21

At our meeting on Monday of this week, we considered our second regular monitoring report in which we consider and review key topics that are within the remit of the Legislation, Justice and Constitution Committee. You will be aware that certain matters related to justice fall within the ambit of our responsibilities and, as such, we considered an update on the Welsh Tribunals.

Annual reports for the period 2020-21 have now been published for most of the Welsh Tribunals. The reports discuss how the tribunals have managed the impact of the coronavirus pandemic, as well as setting out information on spending, operation and performance.

Given your Committee's remit, we agreed that we would draw to your attention the latest annual report of The Welsh Language Tribunal.

At this week's meeting, we also took evidence from Sir Wyn Williams, President of the Welsh Tribunals, on the subject of his Third Annual Report for the period 2020-21, and I take the opportunity to draw this report to your attention.

Yours sincerely,

Huw Irranca-Davies

Huw Irranca-Davies

Chair



Comisiynydd y
Gymraeg
Welsh Language
Commissioner

Delyth Jewell MS
Chair of the Culture,
Communications, Welsh Language, Sport and International Relations Committee
Senedd Cymru

SeneddCulture@senedd.cymru

4 November 2021

Dear Delyth,

Thank you for your letter dated 8 October 2021. Here are more details regarding a number of matters raised during the Culture Committee meeting on 29 September 2021.

Changes to the funding for agriculture

The agricultural industry makes an important contribution to the viability of the Welsh language. The Farmers' Union of Wales' analysis of Census 2021 data shows that the agricultural sector is the sector with the highest percentage of Welsh speakers¹. Government figures show that 4 of the 6 counties with the highest proportion of Welsh speakers are also 4 of the 6 counties with the highest proportion working in agriculture, forestry and fishing (namely Gwynedd, Anglesey, Ceredigion and Carmarthenshire)². The Farmers' Union of Wales also draws attention to the importance of the industry maintaining the Welsh language in counties where the percentage of Welsh speakers is lower across the population³. At the same time, we see that Welsh farms tend to be small in size, 45 hectares on average with 54% of Welsh holdings less than 20ha in size⁴.

¹ Farmers' Union of Wales, [Farming in Wales and the Welsh language](#) (July 2017), p. 6.

² [Securing Wales' Future Summary \(gov.wales\) \(2019\), p.11](#)

³ Farmers' Union of Wales, [Farming in Wales and the Welsh language](#) (July 2017), p. 9.

⁴ [Securing Wales' Future Summary \(gov.wales\) \(2019\), p.28.](#)



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We acknowledge that there is a climate emergency and support the Welsh Government's objective to address this significant challenge. Therefore, we understand the Government's emphasis on sustainable land management. Our understanding is that the Government's intention is to replace the Basic Payment Scheme (BPS) and other EU agro-environmental schemes with a Sustainable Farming Scheme (SFS). Through these schemes, farmers will be rewarded for environmental results, mainly better air quality, reducing carbon emissions and improving the quality of the soil.

We are concerned about the impact of these proposals on smaller family farms which sustain a number of Welsh language communities. We foresee that the proposals will be more advantageous to large landowners. As family farms have less land in general, it is possible that they would not be able to designate a proportion of their land for projects which will have environmental results without it having a detrimental impact on their ability to produce food. That could threaten the continuity of those smaller farms, possibly leading to the failure of farms which would in turn lead to merging farms; creating larger farms and as a result reducing the countryside population and undermining communities where the Welsh language is still thriving. Recently, we have seen articles in the media about farms being bought by large companies outside Wales as places for them to plant trees⁵ in order to offset their carbon emissions, thereby reducing the environmental, social and economic advantages to Wales. It is a concern for us that the proposed funding arrangements will contribute to more situations such as these.

Therefore, we have concerns about the impact of the schemes on the continuity of the Welsh speaking agricultural community, and on the viability of rural communities more generally. We did not feel that the recent Welsh Language Impact Assessment in the Agriculture (Wales) White Paper⁶ adequately addressed this challenge, as it did not acknowledge the possibility that the policy could be more harmful than positive for the Welsh language. We feel that the funding schemes need to be reconsidered so that they are more mindful of the nature of farming and agricultural communities in Wales, for example by targeting subsidies in a way which would help family farms to survive. If the Government continues with this scheme, we believe that financial support should be provided for wider social and economic advantages, including positive results for the Welsh language, as well as environmental advantages.

My office has conveyed these concerns to the Minister for Rural Affairs and North Wales, and Trefnydd in the Welsh Government and held a meeting with Senior

⁵ ['Coedwigoedd newydd yn dinistrio cymunedau gwledig' - BBC Cymru Fyw](#)

⁶ [Agriculture \(Wales\) White Paper \(gov.wales\)](#)



Officers from the department during November 2020. We have responded to the Welsh Government's consultations on these proposals and wrote formally to the new Minister in July this year. However, a meeting has not yet been arranged to discuss our concerns.

International Work – International Association of Language Commissioners (IALC)

The Welsh Language Commissioner has been a prominent member of the International Association of Language Commissioners ([IALC](#)) since its establishment in 2013. The main aim of the association is to support and promote linguistic rights, equality and diversity across the world and support language commissioners so that they can uphold the highest professional standards in their work. It has 11 members – including the Basque Country, Catalonia, Flanders, Ireland, Kosovo and a number of minority language Commissioners in Canada. It also provides advice and guidance to countries across the world where the discussion on linguistic rights is in its infancy.

Meri Huws, the former Commissioner, was chair of the association between 2016 and 2018 and the office of the Welsh Language Commissioner was also responsible for the secretariat between 2015 and 2018. I am currently Deputy Chair of the association and I will become Chair during spring 2022.

In addition to quarterly meetings attended by the Commissioners and the Ombudsmen who are members of the association, an annual programme of meetings and webinars are arranged for officers in order to share good practice. The relationships formed through these activities have proved extremely useful as we can contact officers from the offices of other Commissioners as needed to ask how they deal with specific situations, and we receive similar requests from them in turn. The association's first volume, [Constitutional Pioneers: Language Commissioners and the Protection of Official, Minority and Indigenous Languages](#), was published in 2019 under the editorship of one of my senior officers, Dr Eleri James. I can arrange for a copy to be sent to you as Chair of the Committee if that would be of interest to you?

Several international conferences have been held by the association since its establishment where successful practices have been shared and opportunities provided to discuss and see the language policies of the various countries being implemented. In May 2017 the [conference was held in Cardiff](#) on the theme of 'iaith gwaith'. Presentations were given by representatives from a number of national organisations in Wales and speeches were made by other members of the association on the impact of technology and strategic planning on the bilingual workplace. My office was extremely grateful to the predecessor of this Committee for



the practical support it gave that conference, specifically the use of the Senedd estate, and the welcome given to members of the association over lunch.

There is no doubt that members of the association benefited from visiting Wales. To quote Rónán Ó Domhnaill, Ireland's Language Commissioner in the committee's evidence session in the Fifth Senedd:

“We do look to Wales as a good example of how to get things done, especially within the International Association of Language Commissioners. The Welsh Language Commissioner has been a huge part of that organisation, a former chair of the organisation, and they've had groups from Nunavut and from Kosovo and from Canada over to view the workings of the office. The main success, I suppose, as I would see it from an outside view looking in, is that they have moved to a system of standards [...]”

There is no doubt either that Wales has a lot to learn from countries across the world. Sharing good practices and hearing about the policies and approaches of other countries through the association has certainly been valuable to us as an organisation over recent years. I am eager to ensure that other organisations in Wales can benefit from the fruitful relationship which exists between us and other members of the association. To this end, I would like to organise an international conference in Wales as soon as the situation allows. Of course, organising such an event has implications in terms of resources, and I would appreciate if the Committee could consider whether there is potential for it to collaborate with my office to support such an event.

During September this year I had the privilege of presenting evidence to the Committee on the Irish Language and the Gaeltacht in the Dáil. After the evidence session, I was asked to explain the Working Welsh scheme and I explained that the scheme had been extended to Scotland during the past two years. I was asked to contact the authorities in Ireland to ask whether they had any interest in extending the scheme to Ireland. Since the meeting I have discussed the scheme further with Ireland's Language Commissioner who has referred me to Foras na Gaelige which is responsible for promoting Irish in the Republic and in Northern Ireland. We are currently awaiting a response from Sean O Coinn, the Chief Executive of Foras, to the suggestion.

Other international work: protecting and standardising place names

You will also be aware of the Commissioner's specific responsibility to recommend standard forms of place-names in Wales. Other countries in Britain and beyond have



similar responsibilities and we share information and best practice with them regularly. As a result of the cyber attack which affected my office, we lost the editorial database which was the basis of the [List of Standardised Welsh Place-names](#). This has led to new discussions with colleagues in Ireland, for example, to ensure that we plan new provision based on international best practice. It is worth emphasising that the provision in Ireland, and the legislative protection given to Irish names, exceeds our current arrangements in Wales. This could be a fruitful area for the Committee to consider further.

Widening access reports

As soon as I am in a position to express an opinion without prejudicing any ongoing cases, I will write to the Committee to comment.

Stepping forward: Assurance Report 2020-21

The assurance report for 2020-2021, “Stepping Forward”, notes a number of factors which impacted organisations' ability to undertake their duties due to the COVID-19 pandemic.

One of my main findings is that compliance with the standards and language duties was mainly affected when bodies did not have sufficient arrangements in place *before* the pressure of the pandemic hit them i.e. better resilience was seen by organisations which were already complying well. Those bodies where Welsh is not a central consideration in planning services found it more difficult to comply as they were too dependent on translation services which came under pressure as the pandemic took hold.

It is also a concern that some bodies decided not to provide Welsh language services as they did not mainstream the Welsh language, deciding to move key members of staff to new roles due to the impact of the pandemic. This led to some citizens in Wales seeing a significant deterioration in their ability to source information about the pandemic in Welsh.

We also saw the impact of changes in ways of working during the pandemic – especially where there was a shift to digital services. The inability of software such as Microsoft Teams to enable simultaneous translation during meetings had a significant detrimental impact on bodies' ability to conduct external and internal meetings in Welsh. I am concerned that such a change of practice will have a long-



term detrimental impact and I am eager to continue working with the Government to ensure that digital developments enable the use of Welsh and support bodies to comply.

It is, perhaps, too early to fully understand the impact of the pandemic on bodies' compliance with their duties as well as its impact on the use of Welsh. However, the findings of this period highlight some areas such as digital developments and it will be vital that we continue to monitor these over the coming years.

Any impact on dealing with complaints and statutory investigations as a result of that?

Early in the pandemic – in March 2020, I decided that I would defer the consideration of complaints or of the opening of investigations regarding the compliance of Health Boards and NHS services in Wales whilst they were under pressure. I also decided to give each body the option of delaying investigations if resources were not available to respond. That situation continued until the end of August 2020, when I started conducting investigations and dealing with complaints again.

I also used my discretion where it was sensible not to conduct investigations in every case where the pressure of the pandemic had led to failures to comply.

By October 2020, the statutory system had fully restarted. However, there was also a fall in the level of complaints during 2020.

Your opinion on how organisations have adapted to the need to provide bilingual services digitally at short notice.

The response has been mixed with some bodies showing innovation and responding positively to the challenge as change was forced upon them. Some bodies have adapted in some circumstances but not others, and unfortunately a number of bodies have taken a step backwards in terms of Welsh.

A number of bodies report that they are now providing more online services and, as a result, have been able to increase information or reach in terms of Welsh, including new services such as apps or a chatbot on websites.

Homeworking and subsequent changes to telephone service arrangements is one example of where changes have enabled better arrangements in terms of providing Welsh language services.

However, there have been challenges as bodies adapt, and difficulties have arisen where a relevant software does not support the use of Welsh and where bodies have not planned thoroughly to purchase systems which support Welsh. This supports the



general argument that bodies which have embedded Welsh well in arrangements and decisions are more likely to ensure compliance across their developments. Bodies which do not plan well are more likely to find that they cannot adapt.

The COVID-19 pandemic has led to a significant change in terms of the number of people who work, with many staff who work for public bodies now working from home. Could you give the Committee a general narrative on how organisations can increase the use of Welsh in the workplace in this new work environment, and whether organisations are using the resources available to them to develop the workforce's Welsh language skills?

Our self-assessment surveys showed a difference of opinion in terms of the impact of the pandemic on opportunities for people to use Welsh at work. Some bodies reported that the shift to homeworking has led to less opportunities for staff to speak Welsh informally in the office – and that this has had the biggest impact on people who used those informal conversations to improve their confidence. Some bodies reported that previous patterns continued, and others stated that they had provided other opportunities for people to use Welsh informally.

The report finds that a change to online provision with regard to Welsh lessons and the development of Welsh skills has led to an increase in the numbers of staff who are now learning the language. Flexibility in terms of time and resources has boosted these numbers. I believe that further innovation in this area, shared learning resources and open, flexible drop in sessions, could see this increase continue. However, the need to give people an opportunity to practice at work and with their peers is vital to enable people who are new to Welsh to be confident speakers.

I agree that we need to ensure that work continues to promote the opportunities which are available to increase Welsh language skills. We also need to continue to promote the availability of software which supports Welsh.

In order to better understand whether there has been an impact on opportunities to use Welsh at work during the period, I have added a question to the Welsh speakers' survey this year, and in years to come, in order to see if there is a change. I will report on the finding from the survey next year.

One of my strategic objectives for my period as Commissioner is to consider improving the climate within public bodies which are subject to the Welsh Language



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Standards to encourage the use of Welsh internally and to move towards encouraging more bodies to operate in Welsh at a team, department or whole organisation level. I am currently working with my officers on how to plan a strategic project to address this; taking into account the way people are working now, we need to think about possible innovation in this area. I am more than happy to appear in front of the Committee again in the future to discuss this matter.

Yours sincerely,

Aled Roberts
Welsh Language Commissioner

5th November, 2021

C/O:

SeneddCulture@senedd.wales



Tanwen Summers

Senedd Cymru
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Dear Committee Members,

Thank you kindly for the opportunity to discuss, alongside other Welsh sport's governing bodies, the following subjects:

- The effect of the COVID-19 pandemic on the sports sector;
- Any impacts on your sector as a result of Brexit; and
- Your priorities for the forthcoming Welsh Government Draft Budget.

Our written submissions are set out below.

In addition, please also find below a summary of our policies and resources in the women's game on the subject described, as promised.

Our understanding was that the focus of the discussion with the committee was to be round the points listed above, however the initial question posed about the Six Nations deal with Amazon Prime Video took a significant amount of the allocated time. We hope the committee understand the WRU's position on this subject; that our broadcast rights are negotiated centrally by the Six Nations; it remains a key priority for the WRU to support and promote the Welsh language at all times, hence the provision for Welsh language commentary by Amazon Prime Video; and that broadcast rights remain one of the main drivers of income for Welsh rugby in general. Meaning we will always be in favour of maintaining a free and competitive market place in this area, whilst being mindful of the need for access to our game. It should also be noted the Six Nations Championship remains on free to air for the next four years.

The effect of the COVID-19 pandemic on Welsh rugby

We would like to reiterate to the committee the degree to which the Covid-19 pandemic has amounted to a direct and unprecedented and existential threat to both the professional AND the community game in Wales. Put bluntly, our turnover fell in real terms by 60% and for much of the pandemic people could not play our game.

THIS IS OUR GAME. THIS IS WELSH RUGBY. DYMA'N GÊM NI. DYMA RYGBI CYMREIG.

Each facet of Welsh rugby is utterly inter-dependent on the other. In simplistic terms, players (both male and female) flow up from the community game and the income flows down from the national teams, stadium and professional sides.

Ordinarily, this inter-dependence is a strength. However, the realistic chance of one or more party 'failing' during the pandemic put the whole game in jeopardy.

We cannot yet properly measure nor predict the long-term impact on participation. We currently have in place an adapted season that has reflected the evolving guidelines on participation sport. Registration numbers are very encouraging but, conversely, we are seeing more games cancelled due to COVID-19. We will maintain a watching brief.

Welsh rugby clubs provide an invaluable service to the people of Wales. It is not a stretch to say their existence benefits the physical (participation) and mental (social cohesion) health of the nation. Community club funding was protected throughout the pandemic by the WRU's policy of ringfencing allocated money to this area of the game. This meant our professional game suffered most acutely. Should restrictions return to the professional game, particularly those that would limit attendance at matches, our ability to continue to do this would be threatened.

There was a significant tension when rugby was either not allowed at the community level or truncated in a phased return that was in keeping with Public Health Wales guidelines. Our approach was to balance the health benefits of participating in the game with the broader health crisis facing the nation. The game wanted to 'do the right thing' – we are proud of the efforts of all our volunteers at all our clubs, but this approach was not without its challenges. We exist to promote rugby and stopping people from playing the game was extremely difficult with, for example, understandably vexed parents arguing passionately with the WRU about the unintended consequences of children not having access to sport. Through a mix of government and WRU funding we have the same number clubs as we did pre-pandemic. We regard this as a huge success story and the clubs themselves deserve significant recognition for the work that went into their survival. Some clubs still face real challenges, but we would like to acknowledge that government support, through various grants and schemes, proved vital to their continued existence.

Schools rugby sits outside the remit of the WRU, with the exception of the 100 School Hub Officers part funded by the WRU. These Hub officers were re-deployed by schools to other non-rugby roles during the height of COVID-19. This is something we were more than happy to support. Anecdotally, we understand that less schools rugby is taking place and this is driven by the schools approach to the risk of playing games against other schools.

Whilst female participation in the community game continues to rise, the performance end of the game has been hard hit. We received exemptions for the Wales Women's team to play games, however top end club rugby was treated as non-professional. This resulted in the majority of players joining clubs in England in order to keep playing.



THIS IS OUR GAME. THIS IS WELSH RUGBY. DYMA'N GÊM NI. DYMA RYGBI CYMREIG.

WRU revenue took a huge hit. Even with government support, revenue was down 40% compared to the two-year average pre-Covid-19. Without government support, this figure is nearer 60%. A full Principality Stadium is key to our ability to generate revenue. This goes beyond ticket sales and has a knock impact on food and beverage, merchandise and, less obviously, sponsorship and broadcast income. The drop in revenue was most sharply felt by our ability to fund the professional teams in Wales (as it has been WRU policy to ringfence funding for our community game). We have a Professional Rugby Agreement (PRA) that models how funds flow to the professional game. This funding plummeted from c.£20m to c.£5m as a result of the drop in revenue caused by the pandemic. The professional clubs – in turn as important to their communities as employers and community ‘enterprises’ as the WRU – survived in large part due to the CLBILS funds.

As a venue, Principality Stadium generated £4bn of positive impact to the Welsh economy during its first 20 years in existence. With no match nor concert crowds for over a year there will have undoubtedly been a knock-on effect on the hospitality sector, particularly in Cardiff. Time will tell whether different restrictions in Wales to England will have an impact on our venue for non-rugby events. A promoter could look at an English stadium for a music tour if there are less restrictions in place, for example.

Impacts on Welsh rugby as a result of Brexit;

It is extremely difficult to distinguish between the negative impact of COVID-19 and the potential negative impact of Brexit. But the results described above remain the same.

Supply chain issues have occurred, but it is not possible to pinpoint the root cause. It is, as yet, unknown whether Brexit will have an impact on travelling Irish, French or Italian fans during our annual Six Nations competition. We do not traditionally rely on significant numbers of travelling supporters attending our Autumn Nations Series matches.

We know that the cross-border competitions in which we compete – the Six Nations for international matches and United Rugby Championship/EPCR from a region’s perspective – have faced some bureaucratic challenges. An example of this is the VAT.

Welsh rugby priorities for the forthcoming Welsh Government Draft Budget:

Finally, in terms of Welsh rugby’s priorities for the forthcoming Welsh Government Draft Budget, we would very much welcome support in our campaign to retain and improve participation in our community game throughout Wales – both male and female.

The summer camps we ran, free of charge, in the summer of 2021 proved to be hugely successful and popular. We targeted economically deprived and socially excluded communities and would welcome further discussions around this area to establish how rugby can help the wider society of Wales; including the health and well-being agenda.



**THIS IS OUR GAME. THIS IS WELSH RUGBY.
DYMA'N GÊM NI. DYMA RYGBI CYMREIG.**

In recent years we have worked with our clubs to ensure that their facilities serve the communities in which they are situated. We would welcome discussions with Welsh Government to explore how we can further this ambition of providing 'facilities for all'; possibly in line with other national sporting governing bodies such as the FAW.

Concerning the professional game in Wales, we have been in talks for many months about refinancing the CLBILS loan with government. The CLBILS loan was the basis upon which our regional teams survived the unprecedented impact of the Covid-19 pandemic, but which still weighs heavily on the resources of our regional game, given the repayment profile of any CLBILS loan.

But this life-saving loan is in real danger of becoming a mill-stone around the neck of regional rugby in Wales. If the terms of this loan continue – in contrast to similar funding models in England and Scotland which now carry much more preferential repayment terms – then there is a genuine risk to our professional game. The repercussions would be far reaching as the money simply does not exist to sustain our professional game and do so competitively, under current terms.

We are hugely grateful for the Welsh Government's engagement in this process and understanding of the issue, however, if no solution is forthcoming it should be noted that this will disastrously disadvantage rugby in Wales.

We cannot hope to compete with Scottish and English clubs, on and off the pitch, that have had access to government loans with repayment terms over a much longer time frame than those offered by CLBILS. It will not be a level playing field and the consequences for the game in Wales will be dire.

Finally, in this regard, it would be remiss of me not to again thank government for the c.£13.5m that professional rugby received as part of the Spectator Sports Survival Fund; without that, I very much doubt that all of our professional teams would have got through the pandemic.

To answer the specific question on the women and girls game posed by the committee:

The WRU ONside project is an ongoing campaign which aims to break down the barriers of the menstrual cycle and creating a safe environment for females to participate in rugby.

The campaign seeks to educate coaches around the menstrual cycle and the impact on training and performance. It provides information and resources about the menstrual cycle which are accessible and can be applied in practice by coaches, describing key symptoms and strategies to manage this to reduce negative perception and impact. The overall aim is to try and break down the stigma of periods and create a safe environment in clubs for discussion on the subject.



THIS IS OUR GAME. **THIS IS WELSH RUGBY.**
DYMA'N GÊM NI. **DYMA RYGBI CYMREIG.**

The WRU purchases 10,000 period products (Tampons & Pads) for all rugby clubs that provide a rugby service to females in Wales, around 85 clubs. We have also purchased a 'Fab Little Bag' dispenser for every club and two for those clubs involved in providing rugby activity so it can go in the changing facilities. Each dispenser has 100 eco-friendly 'Fab Little Bags' that allow for discreet disposal of used products and aims to avoid the need to flush or take products home. Some of these products will also be used in the WRU's poverty strategy project in the Merthyr Borough Council area.

We have also created video content advising on creating the correct environment for females in the game. Kit considerations like not having white shorts in playing kit and ensuring toilet facilities are accessible, clean and hygienic so females feel they can change their products in a safe environment.

We have worked alongside Dr Natalie Brown from Swansea University to develop 'Continued Professional Development' topics and courses for coaches currently coaching in the female game. We are also integrating elements of the Menstrual cycle 101 training into formalised WRU coach education training.

The information and content developed will also be placed online, on the 'WRU Game Locker', for availability to general public and as a reference point for coaches.

I would like to close by thanking you for the opportunity to share with the committee the impact of Covid-19 on our game and the wider sports sector. We have found that the various arms of Welsh Government worked collegiately with us throughout. From the conversion of the Principality Stadium to a surge hospital to the return of the community game, up to the re-admittance of fans for our game against New Zealand. For this, we are very grateful.

Yours sincerely



Steve Phillips
Group Chief Executive

Sport Wales Response

Follow up to Culture, Communications, Welsh Language, Sport and International Relations Committee One-day Sport Enquiry – 20th October 2021

Contents of this Briefing:

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Details of any financial losses or future funding streams that have been lost to the sector as a consequence of Brexit

Some high level examples:

- The loss of the Erasmus education programme is significant and also impacts on the sport sector. The recently established Masters Course at Swansea University on Sports Ethics and Integrity (a world’s first masters level course in this subject) has now moved to Leuven University for example.
- Certain structural projects benefitted from European structural funding e.g. Ebbw Vale Leisure Centre which was a project of significant scale, that would not have been possible through previous funding via Sport Wales.
- As we review the cumulative impact of covid and change in the UK-EU relationship we will also endeavour to review the financial consequences of this in more depth.

Information the project being undertaken with the Centre for Digital Public Services on how Sport Wales’ grant schemes might make more of an impact in certain areas.

In February 2021, Sport Wales approached the Centre to see how they could support us in developing our community investments system as well as our digital transformation journey. We recognised a need to involve people and understand their motivations when developing opportunities to be active.

The Centre uses the Agile model of delivery which has a number of stages (Discovery/Alpha/Beta/Live) and after some initial discussions, the challenge explored during the discovery phase was ‘how can Sport Wales increase the reach and impact of their community

investments', and a partnership approach meant that we worked together with a number of team members from Sport Wales and another set of team members from the Centre.

This new way of working for Sport Wales meant that we don't jump to solutions at the start, but instead started by discovering and understanding the needs of the users and the organisation through user research. It's only once their needs are fully understood that we then try out ideas to fulfil their needs through iterative and incremental delivery. The involvement of the user is constant and paramount to the success of any solution, whether there is a digital element or not.

Discovery started on 12 July and lasted for 8 weeks. We're already engaging and conducting research with both current users and non-users of the community grants through surveys and one-to-one interviews.

By the end of discovery, we had a clear understanding of which sports clubs, organisations or community groups should receive community grants, their needs and how Sport Wales and its grants can make a true difference to them. In practice, this means the user research will involve reaching out to successful applicants, unsuccessful applicants and those who never applied before (which are the trickiest to find).

A squad is a multi-disciplinary team, meaning there are a range of specialisms within the team to understand the organisational goals and blockers as well as understand the needs of users. The teams used a system of pairing two people on a piece of work, sharing knowledge on how to do it and allowing the other person to try it out.

Our methodology for Discovery

During discovery, we identified and researched 3 main user groups:

- current users that have successfully applied for funding
- current users that were unsuccessful when applying for funding
- potential users that haven't applied for funding who could be eligible

Over 8 weeks, we conducted:

- quantitative research and received 228 survey responses (including 5 responses in Welsh), from successful and unsuccessful Sport Wales community investment applicants
- qualitative research and we spoke to 59 current and potential users of Sport Wales grants, as well as 18 interviews with community partners and local authorities

The team also looked at the internal needs of Sport Wales, such as:

- the current application process, including the eligibility criteria and application form to see where it could be simplified while still meeting all compliance and regulatory requirements
- the current digital reach of Sport Wales to community groups
- the current insight and evaluation process for the community grants

Designing bilingual services

Recognising the importance of this, we undertook the discovery phase bilingually, including survey design, interviews and blog posts from the start. This prompted us to think about how our applications are currently received in Welsh.

Understanding users and their needs

This was a key consideration from the start and throughout the 8-week discovery period. The first exercise involved the team trying to understand who their users were. Secondly, they wanted to understand the needs and desires of the users identified. Reflecting on this standard made the team check and challenge from the outset.

What did we find out in Discovery?

We learnt a lot from the people who participated in Discovery, including:

- they would like more support upfront when making their application (including human contact)
- they wanted clearer information available prior to starting an application
- the application form to be shorter and simpler
- they would like a wider type of support which is not just funding
- they would like feedback on their application to be more detailed and specific, so they can understand and improve their application in the future
- some users don't have the necessary documentation in place for their club (i.e., safeguarding policies), and don't know how to get them; this is a barrier for them applying
- generally, successful users have a positive experience with learning logs – how the clubs share the impact of the grants with Sport Wales – but they would like different options to share learning other than in the current written format

We have seen limitations on the current reach and understanding of community investments and we should expand our digital reach, especially to engage with those who would most benefit from receiving grant funding in line with our organisational priorities.

The team also tested the users' emerging 'pain-points' with other Sport Wales colleagues and concluded that there is room for improvement on the end-to-end process, which would cater to the needs of the users, as well as the requirements of Sport Wales to distribute public funds appropriately.

We also explored any potential technical issues that are contributing to users' frustration. Overall, these related to the system's inability to display pertinent grant data in "real time" to support the decision-making process and a number of manual processes which ideally should be automated.

What did we learn from speaking with other organisations?

As part of Discovery, we also gathered insights from other organisations who provide grants. We spoke with six public sector organisations and seven third sector bodies and can summarise what we've learned in 4 Cs.

Communication:

- Changing the tone and feel of all communication to show that organisations are ‘passionate about investing in communities’ and are seen as supportive, open and approachable
- Shifting from language such as ‘criteria and being eligible’ to ‘come and talk to us – we are interested in what you are doing’
- Pre-empting user needs and provide engaging, valuable content through videos, cartoons and imagery to add value

Customer service:

- Automated – signposting, support at each stage and at the end
- Human contact – the ability to talk to potential applicants and work with opportunities with potential to get them to a place where they are ‘investable’
- A team and approach that emulates effective and valued customer service
- Providing constructive feedback to applicants
- Transparency around amounts invested and the process that applications go through

Connecting with communities:

- Ensuring applicants feel their community is understood and represented within a decision-making process
- Building and testing with users
- Working through partners that have trusted relationships to explore their role and try some different ways of supporting and investing

Confidence:

- Where funding organisations may have concerns about a project, taking a flexible approach to ensuring applicants address these concerns if an investment is offered

Our biggest challenge during discovery?

Reaching potential users was one of our main challenges. We didn’t know who they were and knew we would have to rely on community partners to bridge the gap and help us make connections.

We spoke with 11 community partners and also seven local authorities, who we felt may be a conduit for distributing grants or may reach/know potential users directly) and as a result, we managed to speak with three potential users. The conversations with them reinforced some of the feedback provided by current users and is incorporated in the needs from users.

What’s next?

The team presented the discovery findings and recommendations to Sport Wales and other stakeholders, alongside a proposal for the alpha phase.

In October 2021, an alpha phase begun for a 12-week period which will look at:

- Building, testing and iterating a prototype of an end-to-end application process that meets the needs of users and delivers organisational outcomes.

- Working closely with digital communications, partners and other organisations to test how the reach of Sport Wales can become more effective.
- Working through how changes to the technical system can meet the needs of the organisation and users to a greater extent – including working with the current supplier to reduce manual processes and understand how the system can be iterated to meet the insight and evaluation needs of Sport Wales.

Details of different funding models for capital schemes

The Sport Wales Board has agreed the distribution of £7m Capital Funding from Welsh Government and also approved the development of a more strategic long-term view for any potential future capital funding priorities, recognising not only the Sport Wales strategic intents but also our new investment approach and regional sports partnership priorities. The following has been confirmed for the current financial year. All figures are initial indicative commitments which may be revised based on need as the work progresses.

1. BeActiveWales – capital projects

We will invest in the Be Active Wales Fund for ‘on-field’ capital projects such as equipment, surfaces, lighting, etc. Many applications consist of minor capital requests and this will allow for further promotion of this opportunity and will also enable a wider reach of the fund into other priority areas of support. An initial £700,000 has been invested from capital funding to the scheme, in addition to the significant revenue funding already available to the public. More information can be found here. <https://www.sport.wales/grants-and-funding/beactivewalesfund> To date around £355,000 has been committed to successful applicants from capital project applications.

2. ‘Place 4 Sport’ with crowd-funder

Sport Wales has launched our ‘Place 4 Sport’ public application scheme, utilising a crowd-funding partner. This allows support to be made available to the types of sustainable schemes that haven’t been prioritised previously e.g. off-field developments such as changing rooms, enhancements, adaptations, etc. An initial £300,000 has been committed to this pilot project. Further details of the fund can be found here. <https://www.sport.wales/grants-and-funding/crowdfunder>

3. Artificial Training Pitch (ATP) collaboration scheme

There will be continued investment in the existing ATP collaboration scheme. A recent cross-party debate in the Senedd emphasised how important further developments of this nature are across Wales. The proposal is to review the operation of the collaborative group from hockey, rugby and football to consider related developments and ensure improved efficiency and transparency. An initial £2.7m has been discussed for this strand of work subject to other priority developments and likely project timescales.

4. Elite facilities review

The Welsh Government commissioned review by Consultants KKP, conducted in 2017, identified several key projects, but some have not been progressed because of financial constraints. It is

proposed to assess whether any of these, or other previously identified schemes, are still achievable and affordable, whilst reviewing wider need. An initial £2.5m has been committed to this strand of work.

5. Direct investment in specific inequalities specialist partner(s)

Certain specialist partners will be invited to contribute to a pilot scheme based on their available capacity, willingness, networks, etc. These specialist partners will utilise the knowledge and experience of organisations such as the Welsh Council for Voluntary Action and AKD (commissioned by all Home Country Sports Councils to set out recommendations on tackling racism and racial inequalities). Potential future expansion with other partners will be explored following a review of the initial learning and impact. An initial £200,00 has been committed to this strand of work.

6. Longer-term strategic plan for capital investment

An internal project group has been established, led by the Assistant Director for National Sports Facilities. This working group will review any relevant existing reports that have been produced previously, followed by gathering of further insight (if required), before testing with all partners in the sector. This is to build a clear picture of the maximum impact of future investments for both community and performance sport.

END

Huw Irranca-Davies MS
Chair
Legislation, Justice and Constitution Committee
Senedd Cymru

Llywodraeth Cymru
Welsh Government

SeneddLJC@senedd.wales

15 November 2021

Dear Huw,

Inter-Institutional Relations Agreement: British-Irish Council Summit in Wales

I am writing in accordance with the inter-institutional relations agreement to notify you of the thirty sixth Summit meeting of the British-Irish Council which I will be hosting in Wales later this week.

The Summit will take place in a hybrid format, with both virtual and in person attendees. The Minister for Education and Welsh Language and I will be representing the Welsh Government.

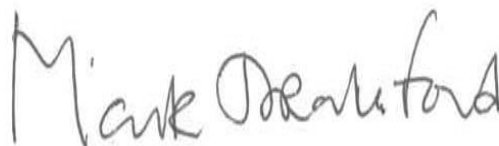
As well as the usual opportunity for a general update on issues, the Summit will focus on supporting early years education and childcare within Indigenous, Minority and Lesser-Used (IML) Language communities.

Prior to the Summit the Minister for Education and Welsh Language will host a virtual discussion for Ministers on IML Language acquisition in early years.

A communiqué will be agreed by the Council at the Summit detailing the discussions held at the Summit and at the Ministerial discussion of the IML worksector, and I will write again following the Summit to share these with you. I will also update the Senedd with a statement on the Summit next week.

I am copying this letter to the Minister for Education and Welsh Language, Chair of the Children, Young People and Education Committee and Chair of the Culture, Communications, Welsh Language, Sport and International Relations Committee.

Yours sincerely,



MARK DRAKEFORD

Bae Caerdydd • Cardiff Bay
Caerdydd • Cardiff
CF99 1SN

Canolfan Cyswllt Cyntaf / First Point of Contact Centre:
0300 0604400

Gohebiaeth.Mark.Drakeford@llyw.cymru
Correspondence.Mark.Drakeford@gov.wales

Rydym yn croesawu derbyn gohebiaeth yn Gymraeg. Byddwn yn ateb gohebiaeth a dderbynnir yn Gymraeg yn Gymraeg ac ni fydd gohebu yn Gymraeg yn arwain at oedi.

We welcome receiving correspondence in Welsh. Any correspondence received in Welsh will be answered in Welsh and corresponding in Welsh will not lead to a delay in responding.

Agenda Item 4.6

From: Dilwyn Davies
Sent: 12 November 2021 08:24
To: Jewell, Delyth (Aelod o'r Senedd | Member of the Senedd)

Annwyl Delyth,

I am writing to you following advice from my MS Elin Jones on a matter that affects a wider group of arts venues in Wales than those located in Elin's constituency of Ceredigion. Together with colleagues listed below and on copy for information, we wrote to the members of the Senior Management Team of Arts Council of Wales on 14 October highlighting the precarious and uncertain position many arts venues (particularly but not exclusively independents) in Wales are currently facing following the end on 30 September of the Cultural Recovery Fund 2 and furlough. The letter below is self-explanatory so I won't repeat the key points within it, but I would add that with the introduction of the COVID pass for theatres and cinemas on 15th November and its likely negative impact on audience access and attendance, our situation will become even more precarious. To be clear, I, for one, am certainly not arguing against comprehensive safety measures, and many of us are already exceeding Welsh Government guidelines around COVID to keep our audiences and communities as safe as possible, and to encourage them to attend cultural events with confidence. However both short and long term contingency planning for our business support and recovery have now become extremely urgent and essential issues that need addressing.

We have not yet received any concrete response from ACW, other than a note to say they are aware of the issues and are talking to Welsh Government. Elin Jones MS has also written to the Deputy Minister directly, and has received a response that notes awareness, noted below.

Elin has now suggested I write to you directly on our joint behalf as Chair of the Culture Committee of the Senedd for further discussion and possible representation with the Minister.

Diolch am eich amser, cofion gorau,

Dilwyn

on behalf of Dafydd Rhys (Aberystwyth Arts Centre), Andy Eagle (Chapter Arts Centre), Ben Lloyd (Torch Theatre), Dilwyn Davies (Mwldan), Jill Mustafa (Wyeside Arts Centre), Gwyn Roberts (Galeri)

Dilwyn Davies

Prif Weithredwr | Chief Executive

----- Forwarded message -----

From: Dilwyn Davies
Date: Thu, 14 Oct 2021 at 13:03
Subject: Financially vulnerable arts venues in Wales

To: Richard Nicholls , Diane Hebb

Cc: Dafydd Gwyn Rhys [dgr1] , Andy Eagle , Ben Lloyd , Jill Mustafa , Amanda Loosemore

TO: ACW Richard Nicholls, Diane Hebb, Rebecca Nelson

FROM: Dafydd Rhys (Aberystwyth Arts Centre), Andy Eagle (Chapter Arts Centre), Ben Lloyd (Torch Theatre), Dilwyn Davies (Mwldan), Jill Mustafa (Wyeside Arts Centre), Gwyn Roberts (Galeri)

Dear Richard, Diane and Rebecca,

We are writing to you to express our grave concerns at the financially vulnerable situation many venues in Wales are finding themselves in as their artistic activity resumes this Autumn. We know you are aware that venues have lost huge amounts of income during the pandemic, and building back a business recovery that is financially sustainable is a huge task that will take many months, if not years. Ironically those organisations who are most vulnerable and facing the greatest challenges are those organisations, primarily but not exclusively in the independent venue sector, who had, pre-pandemic, developed diversified, innovative, entrepreneurial business models based on high levels of earned income relative to public investment. This strategy has been encouraged for many years and has been applauded for maximising the impact of public investment in the arts.

We represent a small cross-section of such venues. We are portfolio clients and non-portfolio clients, independents but also a university venue, we are of differing scales, rural and urban, and all have diversified income streams, including in-house producing, national and international touring, extensive outreach and participatory programmes, cinema and live performance, recorded releasing and artist management. We are members and non-members of Creu Cymru and representative of a wider national picture.

Obviously, the Government support given to us throughout the pandemic via two rounds of CRF and furlough has been vital to keeping us all afloat as cultural organisations, and we are certainly not expressing anything other than huge gratitude and recognition for this exceptional support of the cultural sector.

But now, we find ourselves off the edge of a cliff as of 1st October, with no further support available for what is now the most crucial part of the pandemic journey – meaningful economic recovery for our businesses and security for the employment of our staff teams whose experience, stability and commitment are critical to our survival. Despite many voices highlighting these vital issues, we have had no meaningful response from Welsh Government or Arts Council of Wales.

As organisations, we have built businesses that, aside from our artistic output, have been completely focused on the responsibility of entrepreneurship, business diversification and economic sustainability over the years in order to maximise the impact of the public money invested in us.

We are now balancing the imperative of economic recovery alongside job protection and our vital health and safety obligations to protect our audiences from COVID-19 transmission. To encourage audiences to return to our venues, we must take a long term view and provide them with safe and secure environments to boost community confidence whilst also ensuring our businesses can survive financially.

The dilemmas are multiple. If we dispense with social distancing to focus on immediate financial priorities then we neglect our responsibilities to provide for and include the most vulnerable in society. If we maintain and encourage social distancing we might generate wider community confidence but we will also operate at an unsustainable loss in the short to medium term. We are aware that the public mood in Wales is, thankfully, far more cautious than in England, and perhaps even more cautious in rural areas. One of our venues is reporting evidence that only 14% of returning customers are comfortable with no social distancing in place at indoor events, based on post-attendance surveys for socially distanced cinema screenings.

The tension between safety, care, inclusion, encouraging audience confidence and reattending, and the financial imperative of generating profitable income is tangible. Add to that staff members of operational teams having to self-isolate as a result of close contact to protect others they work with and serve, and we have an extremely challenging and fragile operating environment.

In addition, we have all lost vital staff members during the past months, through necessary redundancy, concern at the uncertain future offered by our sector, or better opportunities elsewhere. Recruitment is currently very challenging. Some of us are now only able to offer what staff we have still employed the insecurity of ongoing zero hours contracts because we cannot guarantee we will be able to pay them under normal contracted terms.

What is urgently needed is a swift and targeted response to support the recovery of key vulnerable businesses in our sector in Wales. They should be easy to identify. Rather than a blanket grant handout, perhaps a more useful response would be the provision of a safety net and additional guaranteed support if and when needed to secure staff resources, allowing us to sustainably build our businesses back with confidence and security over a period of months, and to enable us to weather the uncertainty and challenges of the recovery.

We have been raising these issues with Arts Council of Wales, and to Welsh and UK Governments through our local MS and MPs. A letter from Dawn Bowden AS/MS, Deputy Minister for Arts and Sport dated 14 September 2021, sent in reply to Elin Jones AS/MS, states "I was concerned to read about the current circumstances outlined in your letter. This has been a particularly difficult period for the arts sector in Wales. The Welsh Government is in the process of exploring the options for future support and we will consider the need based on engagement and feedback from stakeholders."

Considering the significant and very welcome financial support given to our specific sector thus far, it seems all the more vital to find a way to intelligently and flexibly support business recovery through the coming months and years. It is impossible to switch overnight to an immediately economically sustainable business model without some kind of tapered safety net aimed at providing vital continued support to enable long term recovery.

With best wishes,

Dafydd, Jill, Andy, Ben, Gwyn and Dilwyn

Dilwyn Davies

Prif Weithredwr | Chief Executive

Rt Hon Nadine Dorries MP

Secretary of State for Digital, Culture, Media and Sport

17 November 2021

Dear Nadine,

Future of public service broadcasting and media in Wales

At its meeting on 13 October 2021, the Culture, Communications, Welsh Language, Sport and International Relations Committee of the Welsh Parliament heard from public service broadcasters about the challenges facing this sector.

The Committee heard that Wales' public service broadcasters are facing considerable pressure from global streaming companies, such as Netflix and Amazon for several reasons. These include the fact that these streaming companies are not subject to the same regulatory environment, and that public service broadcasters have considerably less financial resource to compete for the rights to content.

In particular, the Committee heard of the challenges facing public sector broadcasters in competing with international content streaming services for rights to broadcast live sport, including international rugby. At our meeting, the Chief Executive of S4C, Owen Evans stated the importance of sport to the channel. Mr Evans noted that "sport brings a great crowd to the channel... it's an opportunity for us to cross-advertise the content of S4C to an audience that doesn't often come into contact with the Welsh language." This includes programmes for children and Welsh language learners.

The importance of sport, and in particular rugby, in Welsh culture was further emphasised by Rhuanedd Richards of BBC Cymru Wales, "in terms of the Six Nations, of the people watching television on that day, three quarters of them in Wales are watching rugby games. That's why it's important. It's important to our audiences."

Concern was also raised regarding the importance of national events (including sport) and ensuring that they continue to be broadcast by public service broadcasters. Phil Henfrey of

ITV Cymru Wales noted that “the tradition of public service broadcasting has been to cover a broad range of content” which would include programmes ranging from international rugby to coverage of the Royal Opening of the Welsh Parliament. Whilst international streaming content services might compete for rugby internationals, as Mr Henfrey noted regarding the Senedd’s Royal Opening:

“I don't see any global streamer competing for the rights for that, but all three of us as public service broadcasters will be giving that really close attention tomorrow and will be making it available to audiences in Wales for free and universally.”

In addition to the concerns outlined above, the Committee would also like to draw your attention to the conclusion of its predecessor committee. In its report, “**Exploring the devolution of broadcasting**”, the Committee was unanimous in its view that the supply of media content for Wales is inadequate. It noted “that the growth of global streaming giants has led to a boom in content, but within narrowly confined genres. It has done little, if anything, to provide more content specifically for Welsh audiences.” These are matters that warrant further discussion over the coming term.

Given the concerns raised during our meeting and during the last Senedd term, the Committee would welcome the opportunity to discuss your priorities for public service broadcasting. Would you be available to join our meeting virtually on any of the following dates:

24 November

8 December

15 December

2 February

16 February

The Committee is looking forward to welcoming you to one of our future meetings to discuss these issues. Should none of these dates be suitable, the Committee would be more than happy to seek alternative dates.

Yours sincerely,



Delyth Jewell AS

Chair

**Culture, Communications, Welsh Language, International Relations and Sport
Committee**



Agenda Item 4.8

From: Charlotte Lindus

Sent: 15 November 2021 15:47

To: Culture, Communications, Welsh Language, Sport, and International Relations Committee |
Pwyllgor Diwylliant, Cyfathrebu, y Gymraeg, Chwaraeon, a Chysylltiadau Rhyngwladol

Hi Tanwen

Please see below links:

<https://www.museumsassociation.org/campaigns/advocacy/la-funding-report/>

<https://www.museumsassociation.org/campaigns/advocacy/a-manifesto-for-museums-in-wales/>

<https://ma-production.ams3.digitaloceanspaces.com/app/uploads/2021/04/13104842/MCL-Wales-English.pdf>

<https://ma-production.ams3.digitaloceanspaces.com/app/uploads/2021/04/13104845/MCL-Wales-Welsh-Cymraeg.pdf>

<https://ma-production.ams3.digitaloceanspaces.com/app/uploads/2020/12/15104444/learning-and-engagement-manifesto-english.pdf>

<https://ma-production.ams3.digitaloceanspaces.com/app/uploads/2020/12/15104448/learning-and-engagement-manifesto-welsh-cymraeg.pdf>

Best,
Charlie

From: Culture, Communications, Welsh Language, Sport, and International Relations Committee | Pwyllgor Diwylliant, Cyfathrebu, y Gymraeg, Chwaraeon, a Chysylltiadau Rhyngwladol
Sent: 12 November 2021 15:32
To: Charlotte Lindus

Dear Charlie

The Committee wishes to thank Sharon for her time this week to attend the meeting. Members found the session very helpful.

During the meeting, Sharon agreed to share with Members research into support from local authorities for culture and arts sector, in particular museums.

We would be grateful to receive this by 26 November if possible.

My colleague Callum will be in touch regarding reviewing the transcript for any errors.

Many thanks in advance,
Tanwen

Cabinet Secretary for Constitution, External Affairs
and Culture
Cabinet Secretary for Finance and Economy
Angus Robertson MSP
Kate Forbes MSP



Agenda Item 4.9
Scottish Government
Riaghaltas na h-Alba
gov.scot

T: 0300 244 4000
E: scottish.ministers@gov.scot

Dawn Bowden AS/MS
Dirprwy Weinidog y Celfyddydau a Chwaraeon, a'r Prif Chwip
Deputy Minister for Arts and Sport, and Chief Whip

Lee Waters AS/MS
Dirprwy Weinidog y Newid Hinsawdd
Deputy Minister for Climate Change



Llywodraeth Cymru
Welsh Government

The Rt Hon Nadine Dorries MP
Secretary of State for Digital, Culture, Media and Sport

19th November 2021

Dear Nadine

We are writing to you to express our concern about the ongoing and prolonged process to select the next Chair of Ofcom and how this matter, along with the handling of other public appointments by the UK Government, might adversely affect the standing of the public service broadcasting system whose duty is to serve all the nations.

We wrote in similar terms to your predecessor to ask for assurances the appointment process at Ofcom would be carried out transparently and with due propriety and regard for the interests of all the nations of the UK. Unfortunately we did not receive a reply and, in the ensuing months, delays, changes and an apparent lack of transparency have caused us to lose further confidence in the process.

Given the significance of the role of the Ofcom chair both in leading the regulator and in overseeing the public service broadcasting system, in particular how the BBC fulfils its public purposes for all the UK, it is natural the devolved nations have a strong interest in how the chair is selected and how our interests are protected.

We are extremely concerned about the perceived lack of impartiality and transparency of the current appointment processes at Ofcom. Appointment processes that are tarnished, or perceived to be so, might impact on the authority of Ofcom to regulate public service broadcasting for the benefit of all the nations.

Having written to your predecessor to highlight our expectations for a fair, impartial and transparent appointment process, we now feel the need to go further.

We would ask that we are brought in to the current Ofcom Chair process and given a role that ensures the selected candidate is someone who can work impartially and independently in the interests of all the nations. Involving the devolved governments would return credibility to an appointment process that has been tarnished by delays and questions about the real independence of those involved.

We regret that UK processes including public appointments being run by your department are failing to show due respect for the role and rights of the devolved governments. Another public appointment process in which we have a role is that of appointing the Nations' members to the BBC Board.

The manner in which these appointments are being conducted is also falling below the standards we expect. There has been an unreasonable and unexplained delay, for instance, in the appointment of the BBC Scotland member. The nations have a clear role to jointly appoint Nations' members, as set out in the BBC's Royal Charter, and we do and will continue to exercise our right to approve these representatives. However, it is unfortunate these delays and a continuing failure to show true partnership in these appointments imply the UK Government is not respecting the rightly-recognised rights of our devolved nations.

Given the importance of public service broadcasting to our nations and the real impact for our nations of any decision on selecting the Ofcom Chair which is not transparent or impartial, we urge you to involve us fully in the process as is right to protect a system which is so important to the public in Scotland and Wales and all the UK.

We are copying this letter to the relevant committee at the UK, Scottish and Welsh Parliaments to highlight the level of our concern in this important matter.

We look forward to receiving your reply.

Yours sincerely,

Angus Robertson MSP, Cabinet Secretary for the Constitution, External Affairs and Culture

Kate Forbes MSP, Cabinet Secretary for Finance and the Economy

Dawn Bowden MS, Deputy Minister for Arts and Sport, and Chief Whip

Lee Waters MS, Deputy Minister for Climate Change.

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