

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

Meeting Venue:

Committee Room 3, Senedd

Meeting date: 8 February 2024

Meeting time: 10.40

For further information contact:

Lleu Williams

Committee Clerk

0300 200 6565

SeneddCulture@senedd.wales

Hybrid

Pre-meeting registration

(10.10 – 10.40)

1 Introductions, apologies, substitutions and declarations of interest

(10.40)

2 Culture and the new relationship with the EU: evidence session with other legislatures (1)

(10.40 – 11.25)

(Pages 1 – 22)

Kevin Brennan MP, House of Commons, UK Parliament

Baroness Bull, House of Lords, UK Parliament

Attached Documents:

Research brief: Culture and the new relationship with the EU

3 Papers to note

(11.25)

3.1 Baden-Württemberg: Shared Statement of Cooperation

(Pages 23 – 24)



Attached Documents:

Response from the First Minister: Baden–Württemberg: Shared Statement of Cooperation – 29 January 2024

3.2 National Contemporary Art Gallery

(Pages 25 – 35)

Attached Documents:

Response from the Deputy Minister for Arts, Sport and Tourism: National Contemporary Art Gallery – 29 January 2024

Welsh Government response: National Contemporary Art Gallery

3.3 Arts Council of Wales: Investment Review

(Pages 36 – 37)

Attached Documents:

Response from the Deputy Minister for Arts, Sport and Tourism: Arts Council of Wales: Investment Review – 24 January 2024

3.4 Welsh Government Draft Budget 2024–25

(Pages 38 – 41)

Attached Documents:

Letter to the Deputy Minister for Arts, Sport and Tourism: Welsh Government Draft Budget 2024–25 – 24 January 2024

Letter from PCS National Library for Wales and PCS National Museum Wales: Welsh Government Draft Budget 2024–25 – 30 January 2024

3.5 Legislative Consent: Data Protection and Digital Information Bill

(Pages 42 – 43)

Attached Documents:

Letter from the Legislation, Justice and Constitution Committee to the First Minister: Legislative Consent: Data Protection and Digital Information Bill – 31 January 2024

3.6 Allegations surrounding the Welsh Rugby Union

(Pages 44 – 55)

Attached Documents:

Response from the Deputy Minister for Arts, Sport and Tourism: Allegations surrounding the Welsh Rugby Union – 31 January 2024

Annex 1: Protocol for handling concerns about WG grant recipients and service providers

4 Motion under Standing Order 17.42 to resolve to exclude the public from items 5, 6, 7, 8, and 10 of the meeting

(11.25)

5 Culture and the new relationship with the EU: consideration of evidence

(11.25 – 11.45)

6 Six Nations rugby broadcasting rights: consideration of key issues

(11.45 – 12.00)

(Pages 56 – 60)

Attached Documents:

Key issues paper: Six Nations rugby broadcasting rights

7 Legislative Consent: Data Protection and Digital Information Bill: consideration of the draft report

(12.00 – 12.10)

(Pages 61 – 76)

Attached Documents:

Draft report: The Data Protection and Digital Information (No. 2) Bill

Legislative Consent Memoranda No.3

8 Consideration of the forward work programme for spring 2024

(12.10 – 12.15)

(Pages 77 – 79)

Attached Documents:

Forward work programme: Spring 2024

Lunch

(12.15 – 13.00)

9 Culture and the new relationship with the EU: evidence session with umbrella bodies (2)

(13.00 – 14.00)

(Pages 80 – 100)

Eluned Haf, Head of Wales Arts International

Tom Kiehl, Interim Chief Executive, UK Music

Ruth Cocks, Director, British Council Wales

Attached Documents:

Evidence from the Arts Council of Wales and Wales Arts International: Culture and the new relationship with the EU

Evidence from UK Music: Culture and the new relationship with the EU

Evidence from the British Council: Culture and the new relationship with the EU

10 Culture and the new relationship with the EU: consideration of evidence

(14.00 – 14.15)

Document is Restricted

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

29 January 2024

Dear Delyth,

I am responding to your letter of 20 December on Baden-Württemberg (B-W).

Wales's relationship with Baden-Württemberg is long-standing; the Statement you refer to updates our co-operation in a government-to-government form and focusses on future activity.

In accepting Recommendation 11 we specifically noted that, "*Each international relationship is different and developed in collaboration with international partners. Therefore, a templated approach to this may not be the most effective model for delivery. The Welsh Government will consider the findings of the Committee Report when developing, or adopting, a similar Shared Statement approach for other priority international relationships.*"

Our agreement with the B-W government does not follow a detailed or formal action plan. Instead, we have agreed to use our Statement as a platform to respond to opportunities as they arise across six priority areas:

- I. Bilateral engagement
- II. Trade and Entrepreneurship
- III. Science and Research
- IV. Education and Youth
- V. Culture and Communities
- VI. Environment and Climate Protection

In practice, each relationship with our partners is unique. We collaborate to produce a form of collaboration which best suits the needs of both partners and respective ways of working; some are short and strategic while others are longer and detailed.

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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.

Our officials are working with their B-W counterparts to develop a programme of activity for 2024-25 to ensure that the Statement is actively delivered. Once this programme has been agreed, we will be happy to share with you an overview of key events and activities.

As set out in a previous letter to the Committee on 7 December 2022, we do not publish the full details of the MOUs but, at the Committee's request, we have established a webpage which summarises each agreement instead.

I hope this response is helpful – I am copying to Vaughan.

Yours sincerely,

A handwritten signature in black ink that reads "Mark Drakeford". The signature is written in a cursive, slightly slanted style.

MARK DRAKEFORD

Dawn Bowden AS/MS
Dirprwy Weinidog y Celfyddydau, Chwaraeon a Thwristiaeth
Deputy Minister for Arts, Sport and Tourism



Llywodraeth Cymru
Welsh Government

Ein cyf/Our ref MA/DB/0022/24

Delyth Jewell MS
Chair
Culture, Communications, Welsh Language, Sport, and International Relations Committee

26 January 2024

Dear Delyth,

I am writing to provide a response to the Culture, Communications, Welsh Language, Sport and International Relations Committee report - The National Contemporary Art Gallery for Wales which was published on 15 December 2023.

I would like to thank members of the Committee for their consideration of the topic and for the publication of the report. I recognise the important work undertaken by Committees and welcome the report and recommendations therein.

The report made a total of nine recommendations. Officials have worked with the NCAGW project team to develop attached response to the recommendations made.

I will continue to keep the Committee informed of progress as the project continues to develop, deliver the NCAGW for Wales, and meet its key milestones.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Dawn Bowden', written in a cursive style.

Dawn Bowden AS/MS
Dirprwy Weinidog y Celfyddydau, Chwaraeon a Thwristiaeth
Deputy Minister for Arts, Sport and Tourism

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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.

Welsh Government's response to the recommendations in the Senedd's Culture, Communications, Welsh Language, Sport, and International Relations Committee report

National Contemporary Art Gallery for Wales, December 2023

Recommendation 1.

The Welsh Government should provide an estimate of the ongoing revenue funding for the NCAGW and clarify whether this will be new funding to the culture sector, or a reallocation of funding currently provided to other culture bodies.

Response: Accept in Principle

For the dispersed gallery model, the full business case (FBC) when submitted will contain an estimate of the ongoing revenue required to operate the dispersed network of galleries. The FBC will be submitted at the end of January 2024, prior to its assessment through the gateway process.

Discussions with the partners have focused on reducing the ongoing public sector revenue support required for operating the network, following the completion of the capital investment. Any ongoing funding for the galleries in the network would not be required until the capital investment has been completed at the end of March 2025.

The three partners and nine network galleries are working through funding cuts for 2024-25 and beyond, however, all delivery partners remain committed to this initiative whilst recognising that priorities may need to be re-aligned to accommodate it.

Given the current challenging financial position, any ongoing public sector funding required would need to be sourced from within existing budget settlements/baseline set at the time. (To note, Welsh Government do not have indicative budgets for beyond financial year 2024-25 and these would be subject to future budget setting processes.) This would be based on the agreed operating model post March 2025 which again, will be provided when the full business case is submitted. A 'lean' model has been the basis for its development, cognisant of budget pressures, as part of the NCAGW FBC.

As part of the modelling future operation and governance arrangements, a funding plan seeking to secure funding from a range of sources is also being developed to support the ambition of the NCAGW, to become more financially sustainable over the longer term.

Cost estimates relating to establishing and running an Anchor Gallery for Wales remain at an early stage. Realistic cost estimates cannot be provided until a site has been selected, a design agreed and an operating model developed. The development of a detailed business case containing this information will follow the selection of a specific site.

Financial Implications

No additional finance implications over and above the costs included in the approved outline business case (OBC) for the dispersed model. Any costs yet to be identified which are beyond the 2024-25 financial year will be subject to future budget setting processes.

Recommendation 2.

The Welsh Government should provide further information to this Committee on the steps it has taken since 2018 to quantify the likely demand for the NCAGW and new revenue opportunities.

Response: Reject

The evidence of need in 2018 and since has been drawn from a number of sources including the 2021-22 National Survey and the Arts Portfolio Wales Survey undertaken every six months. This evidence has been used to inform the development of the business case.

Attendances and participation numbers in Wales have been severely impacted by Covid in recent years and remain lower than the UK as a whole. Surveys carried out by the Arts Council of Wales indicate that engagement numbers continue to be negatively impacted by the cost-of-living crisis.

The 2021-2022 National Survey asked respondents whether they had participated in arts activities in the previous 12 months. In total 8% of respondents had participated and this indicates gives an indication of the low level and therefore the need. The Arts Portfolio Wales Survey gathers information on the number of arts events run every year and how many people have attended or taken part in the activities. The most recent iteration of this (12.05.2023) is available online.

One of the spending objectives for the project is “To increase the audiences attending contemporary art across Wales by 3% year on year, achieving a 30% increase by March 2035.” Therefore, the focus is very clearly on increasing demand and participation from the very low levels recorded over time.

To support this, annual attendance figures as well as participation numbers will be a key feature of monitoring across the gallery network.

In terms of revenue opportunities, the FBC will again include an assessment of the opportunities for securing additional revenue as stated in the evidence presented during the Committee’s inquiry.

New revenue opportunities are being given consideration as part of developing a robust funding plan for an agreed operating model post March 2025, as part of the delivery of the NCAGW FBC. Through this piece of work, there are some positive indications around future revenue opportunities. However, generating this as an income stream this will likely require a dedicated development resource.

Developing revenue income streams are a long-term and ongoing activity which requires a robust prospect pipeline to be built into the operating model. In the current financial climate, NCAGW is likely to face significant competition for revenue income over the shorter-term.

As this information will be continually updated in the development of the business case and monitoring of implementation and future reporting, separate reports to the Committee on this element, should not be required.

Financial Implications

No additional financial implications during the current budget period. Any costs yet to be identified which are beyond the 2024-25 financial year, will be subject to future budget setting processes.

Recommendation 3.

The Welsh Government should provide further information to this Committee relating to an assessment of the impact of the proposal on existing exhibition programmes.

Response: Accept in Principle

Collaborative planning is integral to the NCAGW model and structures are being explored and embedded operationally to ensure that planning is cohesive and coherent regarding exhibition programming.

The lead in time for exhibition programme planning for cultural and heritage organisations averages a minimum of 18 months to three years or sometimes longer. Current exhibition programmes were set in motion several years ago and, as such, are not influenced by this new initiative.

Going forward, partners are working together to share creative programming and scheduling, across exhibition, learning and wider engagement activities. As the NCAGW exhibition programme develops, impact assessments will be undertaken.

As part of the current delivery phase, the project will commission Benchmarking and Impact assessments that will further identify the opportunities for growing impact and ensuring the model and the work around it makes the most of timetabling, maximising the public offer.

The Full Business Case will include plans to commission additional surveys to take place in years five and ten of the next phase of the NCAGW project, to assess its wider impact with the general public in Wales.

Financial Implications

No additional financial implications during the current budget period. Any costs yet to be identified which are beyond the 2024-25 financial year will be subject to future budget setting processes.

Recommendation 4.

The Welsh Government should return to the Committee early in the parliamentary summer term of 2024, with an update and more detailed plans. In particular, the Welsh Government should clarify the net amount of new gallery space that is to be created.

Response: Accept in Principle

One of the spending objectives is “To ensure provision of 2,000 – 3,000 square metres of permanent or temporary exhibition space across Wales by March 2025 that comply with UKRG standards to display a Welsh national collection of contemporary art and find innovative ways to display contemporary art in outdoor settings.”

Therefore, the project is not simply about creating a net amount of new gallery space but includes ensuring that the gallery space that exists is brought up to and complies with the UKRG/GIS standards.

GIS guidelines are a set of minimum benchmarks and requirements for the display and storage of works from the national collection that can be insured under the government backed scheme, for works that are otherwise not economically insurable.

By investing in gallery spaces and by using capital investment to bring spaces up to GIS standards, the model will provide secure and climatically controlled environments into which works from the national collection can be safely and securely programmed.

The additional space that is being brought up to GIS standards as part of this initiative is 2,455 square metres across Wales. Together with the exhibition spaces at Amgueddfa Cymru, this means that after the capital investment programme is complete, the NCAGW will have up to 3,000 square metres of permanent or temporary exhibition space across Wales, of a consistent high quality, to display the Welsh national collection of contemporary art, as specified as the preferred option in the OBC.

In terms of a potential Anchor Gallery, the criteria set for candidate sites included:

- 7,500m² as a minimum requirement to 12,000-15,000m² as the maximum, with at least 2/3rd gallery space; and
- at least one single gallery of 1,000m² with the potential to extend further in the future.

Financial Implications

No additional finance requirement over and above the requirement stated in the OBC. Any costs yet to be identified which are beyond the 2024-25 financial year will be subject to future budget setting processes.

Recommendation 5.

The Welsh Government should provide this Committee with progress updates every six months on the delivery of the NCAGW. This should include whether key timelines and milestones are being met.

Response: Reject

During the last six months, the NCAGW Project Team has focused on strengthening the governance structure for NCAGW which has included expanding the Project Board to include independent members and setting in a place a sub-group structure drawing upon a wider group of stakeholders.

As well as improving governance arrangements for the project, a more robust process is now in place regarding oversight with the NCAGW Project Board actively monitoring project progress and risks at its monthly meetings.

While delivery of the NCAGW model is now making good progress, committing to a six-month update to the Committee is not felt to be the most pertinent approach for project at this point in the delivery timeframe.

Therefore, it is proposed that any updates are provided in line with planned project reporting against the delivery of agreed project milestones or targets such as those to be included in the Welsh Government Award of Funding letter.

A written update from the Chair of the Project Board can be provided following the formal submission of the FBC and its successful review. Further updates can then follow as milestones are achieved.

Any reporting should be timed to reflect the delivery of key milestones and should not increase the reporting burden on delivery partners who we recognise have a great deal to deliver before April 2025.

Financial Implications

No additional financial implications during the current budget period. Any further costs beyond the 2024-25 financial year, will be subject to future budget setting processes.

Recommendation 6.

The Welsh Government should develop a clear communications plan to encourage sector wide support and advocacy for the NCAGW.

Response: Accept

In addition to wider stakeholder sub groups, the NCAGW Project Board maintains a Communications Sub-group comprised of suitably qualified representatives from each of the partner organisations. It has a formal meeting schedule with Welsh Government representatives in attendance as observers.

In November 2023, the NCAGW Communications Sub-group oversaw the appointment of an external agency, who will develop and deliver an outline communications plan for the NCAGW. Communications workshops with a range of stakeholders took place in November and December 2023 and a draft Communications Plan was presented to the NCAGW Project Board at its January 2024 meeting.

It is anticipated that the active delivery of the plan will commence with a formal announcement in March 2024 around Welsh Government's capital investment, following successful submission and review of the project's FBC.

The delivery of the agreed Communications Plan will continue until the end of the current delivery phase to March 2025 and has summarised campaign objectives as including but not limited to the following:

- To explain, increase awareness and understanding of the NCAGW and the unique dispersed model;
- To support project objectives to increase attendances at galleries across Wales from its current baseline;
- To raise awareness, understanding of and affinity for the role contemporary art can play in people's lives in communities across Wales
- To drive an increased footfall to NCAGW galleries and increase engagement with the national contemporary art collections via digital platforms;
- To advocate for the NCAGW on UK wide and international platforms; and
- To build connections and opportunities for contemporary artists in Wales.

The development and delivery of the NCAGW Communications Plan is a discrete piece of work but which runs alongside, is informed by, and supports the development of the NCAGW brand. Branding development is a bespoke work package which commenced in December 2023 and is due for first phase sign off by April 2024.

Financial Implications

No additional financial implications, over and above those costed in the approved OBC. Any costs for activity beyond the 2024-25 financial year, will be subject to future budget setting processes and a business-as-usual model.

Recommendation 7.

The Welsh Government should produce a clear plan for widening engagement with the visual arts sector, including public, third and private sector providers to ensure that the widest range of views and experience are considered in the planning and design of the remaining elements of the NCAGW.

Response: Reject

The governance model for the current phase of the NCAGW has been considerably strengthened during the last six months, including the co-option of three independent members to the Project Board. One of the co-opted members is a practising Welsh

visual artist who will continue to influence forward planning of the model at Project Board level.

In addition, a formal Project Board Sub-group structure, each with its own formal terms of reference, was created in Autumn 2023. Two of these, the Gallery Sub-group and the Stakeholder Sub-group will continue to be at the centre of ensuring that wider engagement is maintained across NCAGW. Membership of the latter includes a mixture of co-opted members from public and third sector organisations including tourism, with other members being recruited via an open call process.

The creation of a NCAGW Project Team in August 2023 has considerably improved wider engagement across the project and the NCAGW Creative Director and Project Director actively engage with opportunities to increase the diversity of views and experiences that might influence the current delivery phase. These opportunities have to date ranged from hosting stakeholder workshops to sector presentations. This is an ongoing activity designed to inform and raise awareness about NCAGW as well as provide an opportunity to influence its development and delivery in its current phase.

Given this work and that of the Communications Plan, both of which address the key issues, a separate plan for widening engagement is not considered necessary at this point in time.

Financial Implications

No additional financial implications over and above those included in the OBC. Any costs beyond the 2024-25 financial year will be subject to future budget setting processes.

Recommendation 8.

The Welsh Government should take steps to ensure that the branding and marketing teams and the tourism sector work closely to align plans for the NCAGW and ensure it is embedded into tourism campaigns.

Response: Accept

The development of the NCAGW brand and its marketing and communications planning is underway but not yet complete. The Project Team are aware that a fuller alignment with and integration into relevant tourism campaigns to support visitor engagement across the localities of the dispersed gallery network would be beneficial.

The NCAGW Project Team and external agencies currently supporting the delivery of NCAGW branding and communications, began a formal meeting schedule in January 2024 with the relevant government departments and other public sector organisations specifically to support this purpose. At the same time a senior representative from Visit Wales has been invited onto the NCAGW Stakeholder Sub-group.

It is anticipated that as the NCAGW exhibition programme further develops, from early to mid-2024 onwards, the gallery network will commence working more closely with local tourism initiatives. For example, this may include local authority visitor engagement strategies to maximise the opportunities created by NCAGW and to drive footfall from tourists at each location during peak periods.

Financial Implications

No additional financial requirements over and above that agreed for the OBC. Any cost for activity beyond the 2024-25 financial year, will be subject to future budget setting processes and a business-as-usual model being implemented.

Recommendation 9.

The Welsh Government should provide further information to this Committee relating to the plans to provide assurance that the NCAGW is environmentally sustainable.

Response: Accept in Principle

The capital investment programme will be delivered in-line with environmental standards and allows for the gallery network to further improve approaches to environmental sustainability over time.

On an individual basis, the National Contemporary Art Gallery for Wales gallery network and each of the project partners maintain their own up-to-date Environmental Policies and Procedures, all of which support Welsh Government's ambitions around net zero and sustainability targets. For example, a number of the gallery partners in the network are local authority organisations and conform to local authority environmental plans.

All the partner organisations maintain a continuous cycle of further developing sustainable working practices across all departments. Amgueddfa Cymru, also by way of example, agreed a new Sustainable Procurement Policy in 2023, to which all NCAGW procurement through Amgueddfa Cymru, such as sourcing materials for conservation purposes, will comply.

Once the capital investment programme has been completed, the model for the NCAGW will reduce and shorten visitor journey times by making the national contemporary art collection more available and accessible, closer to where people live, work and stay.

However further work around the environmental sustainability of the NCAGW model will be carried out over the next period to create a stand-alone strategy or statement of principles with regard to its environmental sustainability.

Financial Implications

No additional financial requirements over and above that agreed for the OBC Any costs for work beyond the 2024-25 financial year, will be subject to future budget setting processes.



Llywodraeth Cymru
Welsh Government

Ein cyf/Our ref DC/DB/00035/24

Delyth Jewell MS

Chair

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

24 January 2024

Dear Delyth,

Thank you for your correspondence of 16 January about the Arts Council of Wales' Investment Review and its decision not to fund National Theatre Wales from April 2024. I am not in a position to meet at this time.

Under the arm's-length funding principle, the Investment Review is an issue for ACW and the Welsh Government does not interfere in its funding decisions. I maintained close contact with ACW throughout the Investment Review process through existing arrangements and was briefed at key stages about progress. My officials have also been in contact with ACW on your behalf to address the issues you raised in your letter.

ACW took a number of steps throughout the development, application and assessment stages of the Investment Review to ensure the process was equitable and appropriate. ACW undertook an extensive consultation process on the proposed new approach to the Investment Review, the application process and the appeals process. ACW sought to get as broad a range of representations as possible with consultation sessions held on Zoom and opportunities for the sector to respond via an online survey and email. Throughout this period, ACW actively promoted the consultation, through a variety of networks, social media, newsletters, and direct mailings and received circa 80 responses.

Whilst, for fairness and transparency considerations, ACW applied the same application and assessment process to all applicants, the approach and proposals were designed in a way to accommodate organisations of all sizes, resources and experience of investment Reviews. ACW published its [Investment Review Consultation Response](#), its [Investment Review 2023 Guidance](#) and its [Appeals Process](#) ahead of the opening for applications on the 9th January 2023.

ACW also offered support during the application window, with the opportunity to have a guided conversation with an ACW Officer. Whilst these conversations did not provide any further detail than the published Guidance, they were available to assist applicants on specific questions. ACW also maintained FAQ's to further assist organisations and ensure that all potential applicants had access to the same information at the same time.

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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.

Organisations were also able to submit applications in a number of ways, through Welsh, English, or BSL and also in written, audio or video format.

ACW undertook a robust assessment process in line with the published guidance, focused on six principles: Creativity, Widening Engagement, Welsh Language, Climate Justice, Nurturing Talent, and Transformation. ACW also applied five balancing factors to take a wider view. Following the announcement of indicative funding decision in September, an independent appeals process then opened to organisations who were unsuccessful which concluded in December.

ACW arranged for its internal audit service provider to undertake their own scrutiny of its proposals through a series of internal audits throughout the project. These examined a number of areas, including the Investment Review Guidance, the Appeals process and the assessment process, details of which were also included in the published Guidance. These internal audits were commissioned to provide the Council with an independent opinion and additional assurance on the key stages of the Investment Review. All audits returned a rating of Substantial Assurance.

I understand that not everyone is satisfied with the Investment Review decisions, and should NTW not be content, they have been advised that they could consider taking the matter to the public ombudsman. It would not be appropriate for the Welsh Government intervene in the process.

I am aware that of ACW's commitment to undertake strategic interventions across a number of disciplines from 2024. The Strategic Interventions are a direct response to the learning gathered and decisions made as a part of the Investment Review process. I welcome ACW's commitment to undertaking a strategic intervention on English language theatre.

In line with ACW's published Guidance, organisations that were unsuccessful in their application to the Investment Review 2023 would still be eligible to apply to ACW through its published lottery programmes for funding for specific project activity.

Additionally, there is Transition Support available to current Arts Portfolio Wales organisations, including National Theatre Wales, who were unsuccessful in their application this Investment Review. This support includes both financial support and the offer of additional and specific advice and expertise to help the organisations adjust to no longer receiving their core annual funding.

National Theatre Wales have been made aware of both of these options and ACW is awaiting a response to its offer to meet with them to discuss their options going forward.

Yours sincerely,



Dawn Bowden AS/MS

Dirprwy Weinidog y Celfyddydau, Chwaraeon a Thwristiaeth
Deputy Minister for Arts, Sport and Tourism

Vaughan Gething MS
Minister for Economy
Dawn Bowden MS
Deputy Minister for Arts, Sport and Tourism
Welsh Government

Welsh Government Draft Budget 2024-25 - Royal Commission on the Ancient and Historic Monuments of Wales

Dear Vaughan and Dawn,

Further to our [letter](#) on 18 January 2023, we are writing to you with concerns regarding the Draft Budget settlement for the Royal Commission on the Ancient and Historic Monuments of Wales (RCAHMW). We received [correspondence](#) from the RCAHMW on 10 January 2024 which caused us great concern.

As you will be aware, the RCAHMW has a number of statutory functions. It is required, for example, to provide a record of historic building and archaeology in Wales, and it also has statutory duties under the Public Records Act relating to the National Monument Record of Wales. These are roles that provide important records which sit alongside the work undertaken by Amgueddfa Cymru and the National Library of Wales. The proposed reduction of 22 per cent in their budget, in line with CADW, is of significant concern to us. In their letter they noted that:

A more equitable reduction in our budget of 10 per cent would still leave us struggling, but it would buy us the necessary breathing space to avoid precipitate decisions and enable us to work with Cadw and others to plan for an orderly strategic solution to the future of the heritage sector. If we cannot secure an improved grant settlement, we will need to take immediate steps to reduce our headcount from 28 to 20 in order to avoid running out of money just before Christmas 2024.

As you will be aware, the RCAHMW is working on important projects at the moment including:

- The CHERISH climate change project which secured €6million worth of funding;
- Compiling the dossier of evidence that resulted in awarding UNESCO status to the slate landscape of northwest Wales;
- Working with the Foundation for Jewish Heritage to transform the Merthyr synagogue into a heritage centre;

- Delivering the Welsh Asian Heritage Project (which is funded by the Welsh Government's Anti-racist Wales programme)– a pioneering project which is collecting, displaying and archiving important stories which reflect a contemporary Wales;
- Working on a community archaeology project at Pendinas hillfort.

Many of these projects feed into a variety of government objectives and strategies, which cut across both your departments, as well as others including International Relations and Climate Change. We believe that the proposed reduction in their budget is going to severely affect their ability to continue delivering their work. This could, in turn, affect the delivery of government aims and objectives.

As outlined in the Royal Commission's letter to our Committee, the proposed budget reduction will have an extremely negative effect on their workforce. Without any changes to the proposed budget settlement, they will have no choice but to reduce their staffing headcount by 29 per cent (from 28 to 20). We would like to know why they have been singled out for such a reduction, when compared with other bodies like Amgueddfa Cymru, the National Library and the Arts Council of Wales.

Given their status as a protected institution, and the vital role they play in delivering many government objectives, we would ask that you reconsider the proposed reduction in their budget from 22 per cent to 10 per cent. This would provide parity with their partners in the wider sector.

We would also ask what financial assistance you are able to provide for a voluntary redundancy programme.

Preserving the stories of our historic built environment and archaeological history is as important to telling the story of Wales as is protecting the national collection. We would urge you to reconsider the budget settlement for the RCAHMW as a matter of priority.

I look forward to receiving your response.

Yours sincerely



Delyth Jewell MS

Committee Chair

Croesewir gohebiaeth yn Gymraeg neu Saesneg.
We welcome correspondence in Welsh or English.

Dear Delyth Jewell MS

We write to you jointly as PCS union representatives at Llyfrgell Genedlaethol Cymru - National Library of Wales and Amgueddfa Cymru – Museum Wales regarding the serious difficulties facing our organisations if budget cuts announced by the Welsh Government in December 2023 are implemented.

Cuts in government grant aid of 10.5% equates to around £3 million of cuts for the Museum and £1.3m of cuts for the Library which would be devastating to our organisations, their staff and their ability to achieve their objectives that benefit Wales in multiple ways. Museum Wales is operating with a known £1.5 million ongoing budget gap to bridge each year so this only compounds the situation, whilst the National Library faces a similar deficit and has been suffering from an almost total recruitment freeze for several months before the cuts were even proposed.

Both institutions have suffered from chronic underinvestment over many years according to the Welsh Government's tailored reviews and have also had to cope with funding cuts and restructuring programmes with a view to reducing costs prior to this latest announcement. What will be left of Wales' flagship cultural and national institutions if these cuts are imposed?

The implementation of these cuts to the National Library of Wales and Museum Wales is likely to mean:

- Compulsory redundancies in both institutions, on statutory redundancy terms in the case of the Library.
- A reduction in Amgueddfa Cymru's and Llyfrgell Genedlaethol Cymru's capacity to collect, conserve and display objects and memories of cultural importance and significance to the people of Wales and beyond.
- Much reduced outreach, including a reduction in Llyfrgell Genedlaethol Cymru and Amgueddfa Cymru's ability to work with diverse and disadvantaged groups and communities.
- At both institutions a reduction in lending their collections to Welsh regional bodies.
- A reduction in educational resource production and promotion, which would have a huge negative impact on the ability of schools to introduce the Welsh History elements of the new Curriculum.
- Diminished capacity to deliver on the wellbeing and other Future Generations Acts goals, which the Museum and Library are committed to deliver.
- Stoppage of almost all recruitment.

- Worsening terms and conditions for staff in both organisations as part of the attempt to deliver savings.
- The loss of rare, valuable, specialist skills that could not easily be replaced.
- Reduction of already reduced services.
- Stoppage of services we now offer
- Possible closure of one or more sites to Museum Wales with obvious impacts on local economies, historical amenity and collections retention
- Possible loss of copyright status for the National Library – the only copyright library in Wales
- Reduced accessibility two days a week to Museum Wales sites and their collections for visitors - moves to renege and overturn historically agreed weekend working agreements with museum staff, which would inevitably reignite disputes between staff and the museum, like that of 2014-16 when there was recurrent strike action.
- The possible introduction of entry charges at Museum Wales sites
- Negative impacts on the regional and wider Welsh economy as each institution contributes a significant amount to Wales's economy. Every £1 spent on the culture sector contributes £4 to the wider economy. For example Museum Wales contributed around £83 million in 2020. The National Library and the majority of Museum Wales sites are in what was the West Wales and the Valleys Objective 1 area– i.e. amongst the poorest areas in Europe.
- Negative effects on Welsh language provision and on the viability of the Welsh language in areas around the Museum and Library sites – The National Library is one of the most prominent workplaces which operates mostly through Welsh whilst at the Museum 57% of staff have Welsh language skills.

We ask you to do all you can in your position to lobby against and oppose these cuts which if implemented will make Wales a poorer place in every conceivable way and will see both institutions cease to fully function.

Yours sincerely

Sara Weale, Chair, PCS LLGC/NLW

Ann-Marie Hinde, Co-Secretary, PCS LLGC/NLW

Jeff Smith, Co-Secretary, PCS LLGC/NLW

Kirsty Williams, Secretary and acting Co-Chair, PCS Amgueddfa Cymru - Museum Wales

Lee Thomas, Treasurer and acting Co-Chair, PCS Amgueddfa Cymru - Museum

**Legislation, Justice and
Constitution Committee**

Welsh Parliament
Cardiff Bay, Cardiff, CF99 1SN
SeneddLJC@senedd.wales
senedd.wales/SeneddLJC
0300 200 6565

Rt Hon Mark Drakeford MS
First Minister of Wales

31 January 2024

Dear Mark,

Data Protection and Digital Information Bill

As you are aware, the Legislation, Justice and Constitution Committee has been considering and reporting on Welsh Government legislative consent memoranda laid before the Senedd relating to the UK Government's Data Protection and Digital Information Bill (the Bill).

At our meeting on 22 January 2024, during which we agreed our report on Memorandum No. 3 on the Bill, we discussed the provisions in the Bill relating to direct marketing for the purposes of democratic engagement (clause 114 in the Bill as brought from the Commons). As we understand it, the UK Government does not consider that this clause engages the legislative consent process in Wales, and legislative consent memoranda laid before the Senedd to date have not included reference to this clause as a relevant provision.

We also discussed a report in the Financial Times which referenced a letter sent by the then Minister for Data and Digital Infrastructure, Sir John Whittingdale, to a Member of the UK Parliament reportedly confirming that the UK Government in future may temporarily 'switch off' some direct marketing rules in the run-up to an election.

Given our consideration of the legislative consent memoranda and our broader interest in constitutional matters, we would welcome your views and further details on a number of matters:

1. What is the Welsh Government's assessment on clause 114's engagement with Standing Order 29 (if any)?
2. Has the Welsh Government made any assessment on the provision's potential impact on devolved Welsh elections?

3. Clause 114(5) of the Bill provides that, before making regulations under this power, the Secretary of State must consult the Information Commissioner and any other persons the Secretary of State considers appropriate. Has the Welsh Government had any discussions with the UK Government about whether the Welsh Ministers would be consulted in relation to any impact on data use relating to devolved Welsh elections by regulations made under clause 114?
4. Is the Welsh Government aware of any UK Government plan to 'switch off' direct marketing rules in advance of a UK General election?

I would be grateful to receive a response by Wednesday 14 February 2024.

I am copying this letter to the Culture, Communications, Welsh Language, Sport, and International Relations Committee, and to the Local Government and Housing Committee.

Yours sincerely,

A handwritten signature in black ink that reads "Huw Irranca-Davies". The signature is written in a cursive style and is underlined with a single horizontal stroke.

Huw Irranca-Davies
Chair



Llywodraeth Cymru
Welsh Government

Ein cyf/Our ref DB-PO-0031/24

Delyth Jewell AS

Chair

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

31 January 2024

Dear Delyth,

The report of the Committee “Allegations Concerning the Welsh Rugby Union” published in June 2023 contained the following recommendation:

“Recommendation 4: The Welsh Government should review its protocols for responding to concerns raised with Ministers, Deputy Ministers and civil servants about inappropriate behaviour in organisations in Wales. It should report back to the Committee within the next six months on the outcome of this review and should set out what steps it will take as a result.”

In my response to the Committee on their report I said that the Welsh Government accepted this recommendation and that I would write back to the Committee within six months. I am sorry that I have not been able to write sooner. However, the review of protocols has now been completed and as a result the Welsh Government is introducing two significant changes to its arrangements for dealing with concerns raised with Ministers or civil servants about inappropriate behaviour in organisations in Wales.

The first change relates to the circumstances where the concerns are raised about an organisation which receives funding from the Welsh Government. As I explained when giving evidence to the Committee, there has always been an expectation that if a body receives public funding then it has a responsibility to live up to public values. This includes having proper processes in place for dealing with complaints about inappropriate behaviour and making sure that those processes are applied properly when concerns are raised.

As part of the review we are introducing revised protocols in the Welsh Government for dealing with concerns raised about grant recipients and service providers. I am attaching a copy of the protocol and, as the Committee will see, the protocol covers three types of concerns, one of which is allegations of poor behaviour or cultures. While we have certainly investigated where such concerns have been raised in the past, the new guidance is more detailed, strengthens the approach and will act as a reminder to grant officers throughout the Welsh Government of the process which should be followed. I hope that the Committee will welcome this new approach.

Canolfan Cyswllt Cyntaf / First Point of Contact Centre:
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Rydym yn croesawu derbyn gohebiaeth yn Gymraeg. Byddwn yn ateb gohebiaeth Gymraeg sy'n dod i law 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.

I thought that the Committee would want to see the new guidance itself but I would be grateful if the document is not made public since some of it relates to our procedures for combatting fraud, which need to be kept confidential.

The guidance has been drawn up, and will be overseen by, the internal group of officials who form the Welsh Government External Assurance Panel. This Panel includes representatives from the teams supporting each Additional Accounting Officer as well as specialist advisors from the Grants Centre of Excellence, the Corporate Governance Centre of Excellence, Internal Audit, Legal Services Division and the Third Sector Policy Team. It is chaired by the Director of Propriety and Ethics and the Welsh Government HR Director is also a member. The remit of the Panel is to advise Ministers and Accounting Officers on all cases where there are concerns about an organisation which is funded by the Welsh Government. The Panel can draw on the pooled professional expertise available to advise on cases brought to it and ensure that there is consistency of treatment of cases and lessons are being learned and promulgated.

Alongside this change we are refreshing our guidance to grant recipients to ensure that they are aware of what we expect from those in receipt of public funding.

The second significant change relates to instances where the concerns relate to organisations which are not funded by the Welsh Government. As we discussed when I met the Committee last year, the scope for intervention in these cases is very limited and it is important that individuals who feel that they are not being treated properly by their employers should be encouraged to follow the avenues open to them to pursue their concerns, whether those are the internal processes or the statutory avenues.

Nevertheless, the Welsh Government recognises that it would be helpful to ensure that we have a consistent approach where representations or notifications are made to either Ministers or civil servants, and whether or not those notifications come directly when they are undertaking their official duties; and that appropriate professional advice is available to them at an early stage.

We will issue internal guidance to Ministers and civil servants that, if they are approached or become aware of concerns raised over inappropriate behaviour in an organisation which is not funded by the Welsh Government then they should seek advice promptly from the External Assurance Panel. The Panel will, in turn, be advised by the Director with responsibility for Equality and Human Rights, together with legal input. The terms of reference of the Panel will be amended to reflect this additional function and will form part of the annual report on the work of Panel which appears in the published accounts of the Welsh Government.

I hope that the Committee will feel that we have given proper consideration to this important recommendation and that the changes outlined here meet the concerns of the Committee. Since the report of the Committee was published there have, regrettably, been several other instances of concerns about culture and inappropriate behaviour being raised in respect of prominent organisations in Wales. The Welsh Government will keep its procedures under review in the light of those instances and will make any further changes which we think appropriate.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Dawn Bowden'. The signature is fluid and cursive, with the first name 'Dawn' written in a larger, more prominent script than the last name 'Bowden'.

Dawn Bowden AS/MS
Dirprwy Weinidog y Celfyddydau, Chwaraeon a Thwristiaeth
Deputy Minister for Arts, Sport and Tourism

By virtue of paragraph(s) vii of Standing Order 17.42

Document is Restricted

Agenda Item 6

By virtue of paragraph(s) vi of Standing Order 17.42

Document is Restricted

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CEU 05

Senedd Cymru | Welsh Parliament

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

Diwylliant a'r berthynas newydd â'r UE | Culture and the new relationship with the EU

Ymateb gan: Cyngor Celfyddydau Cymru / Celfyddydau Rhyngwladol Cymru |
Evidence from: Arts Council of Wales / Wales Arts International

Introduction

1. The Arts Council of Wales is the official public body responsible for funding and developing the arts in Wales. We are accountable to Senedd Cymru Welsh Parliament and responsible to the Welsh Government for the way the money they provide to fund the arts in Wales is spent. We are also a Lottery distributor for the arts in Wales.
2. This evidence is submitted by the Arts Council of Wales, informed by the knowledge and experience of Wales Arts International (WAI). WAI host the UK's mobility information point Arts Infopoint UK on behalf of the Arts Councils / Arts Development Agencies and the devolved governments of Scotland and Wales.
3. During the course of the membership of the European Union, the arts in Wales benefited significantly in 3 specific ways:
 - i. Freedom of Movement of people, goods and services
 - ii. Direct funding that co-invested in creating the capital infrastructure that is the backbone of the arts in Wales today as well as funding that encouraged transnational collaboration
 - iii. Participation and perceptions in terms of network and events to position and engage artists with partners in 27 countries and in international programmes with the rest of the world

The Committee is considering the impact of the UK's exit from the EU on the culture sector and would like to understand your views on the following:

The impact of the new relationship on artists and creative workers touring and working cross-border (including touring and working in Wales).

Freedom of Movement

4. From a freedom of movement perspective, for artists and creative workers from Wales working in EU countries, the impact of the UK's exit from the EU is that without freedom of movement, artists need to understand the regulations for whichever EU member state they are travelling to – both in terms of border entry/visas and any work permit regulations relevant to what they are planning to do and how long they are planning to stay.
5. This is made more complex when artists or companies are touring as there's a need to understand different rules in different countries.
6. The Schengen area rule of allowing maximum visitor stays of 90 in 180 days can be prohibitive for touring companies and individual creative workers. Anecdotally we have heard that has impacted in particular on the music industry and UK crew who would have previously been booked to work on lengthy European tours.
7. The existence of the Common Travel Area has gone some way to enabling the movement of people between Wales and Ireland to continue, which is helpful in the arts sector when working cross border on some short term and longer-term projects.
8. Equally, artists and creative workers from the EU who come to work in Wales have had to understand the new UK border entry requirements and routes that apply to them, as have some of the venues and festivals here. These have generally been through Permitted Paid Engagement; Creative Worker Sponsorship and also some festivals have looked at the Permit Free Festival route.
9. Overall, we are being told by the sector that there is an increased administrative and financial burden on especially individuals and smaller companies (as we have in Wales), due to the processes involved and the associated costs.
10. In a recent survey from [UK Music](#), almost one in three music creators who responded to the survey said their earnings had been affected since the UK's official exit from the EU, and 43% of those hit by Brexit said it was no longer viable for them to tour the EU.
11. These issues will also have an impact on emerging bands and musicians in particular, on the offers and opportunities to tour internationally.

12. Some organisations funded by the Arts Council of Wales have direct experience of the increased administrative and financial burden on them when touring in the EU, including NoFit State; Hijinx and National Dance Company Wales.
13. At a cultural level, there is a willingness to continue with collaborations between individuals and companies in Wales and the EU - but there is also a perception and sometimes a nervousness expressed that working with the UK/EU will be more problematic.
14. From a linguistic perspective, there is a significant loss in terms of multi-lingual projects coming into Wales supported by the Creative Europe programme. There is also a gap for the Welsh language in terms of the support available for collaborations between minority languages, through Territorial Cooperation projects (Interreg). Whilst there is good will from other minority culture within the EU, and a sympathy toward Welsh language and culture, it's both more expensive and harder in term of barriers for our artists to be involved in projects funded by the EU.

The impact of new trading arrangements relating to cultural activity

15. The new trading arrangements with the EU have had an impact on the cultural sector, in particular those who are moving goods temporarily. For example, those moving theatre sets and props; musical instruments and equipment; artworks for exhibitions etc.
16. In many cases, where goods are being temporarily imported/exported and not being sold, no customs duties are due. However, there is often confusion surrounding this temporary admissions process and whether an ATA carnet is needed or not.
17. The ATA Carnet is expensive, and not always applicable to artists, there can be low confidence with artists preparing to use a carnet. The performing arts sector used it regularly and for large scale sets of regular performances or larger organisations it is suitable. However, for smaller organisations or individual artists, including visual artists, or emerging artists – it is not always suitable.
18. Musicians in particular, need to be aware of travelling with an instrument containing protected materials such as ivory, will need a CITES certificate when crossing the EU-UK border. (this is applicable to props/costumes too)
19. BBC National Orchestra of Wales told us: *“we have to commit more resources (time and expertise) in relation to CITES requirements, cargo and freight. Similarly, there are*

additional costs where items need to be imported/exported – e.g. if we are ordering equipment from EU countries. This is usually an additional 20% of costs”

The availability of guidance and support for the sector relating to the new relationship between the UK and EU

20. Since the UK's exit from the EU, there is a number of places offering guidance and support for the cultural sector, but there are also gaps in that provision.
21. Wales Arts International/Arts Council of Wales leads on the [Arts Infopoint UK initiative](#), in partnership with Creative Scotland, Arts Council England and Arts Council Northern Ireland. Arts Infopoint UK has been supporting the sector in looking at some of the practical issues for artists – with a focus mainly on incoming to the UK, but also with outgoing mobility to the EU as many practical questions have been raised by the sector.
22. Arts Infopoint UK offers free, practical information to support and help artists, creative professionals and organisations to understand the rules and administrative requirements for creative visits to the UK. This support has been in the form of resources (webinars, online guides etc).
23. Some of the events and webinars have had a focus on practical aspects such as visas or carnets, whilst others have looked at international funding opportunities (eg the Four Nations International fund).
24. Arts Infopoint UK is part of a wider network of [Mobility Information Points](#) across the EU and beyond. This group sits under the umbrella of the artist mobility network [On the Move](#), which Wales Arts International/ Arts Council of Wales is a member. The other mobility points provide practical information for artists travelling to their countries. Seven of them are based in EU member states. In particular, **Touring Artists** in Germany and **Cultuurloket** in Belgium have developed guidance and resources specifically for post Brexit questions.
25. In parallel, many of the UK sector lead bodies have set up specific support and guidance for their members. The music industry in particular has been at the forefront of this. Those who have developed resources include **ISM** (Independent Society of Musicians); **MU** (Musicians Union); **Arts Admin**; **ABO** (Association of British Orchestras); **Xtrax** (Outdoor Arts); **Help Musicians UK**.

26. The UK Government has a page on their [website](#) for visiting the UK as a creative professional
27. **PEARLE** (Live Performance Europe) has several resources on their website that are useful for UK based creatives working in the EU.
28. Overall, there is guidance available but for example the Mobility Information Points do not exist in every country so it can take a lot of time for individual artists and companies to find the information they need. Support, in terms of the financial support needed to cover the costs of the additional administration is needed.

The impact on access to funding programmes and networks

29. This is a complex, multi-layered issue, and further research work and data monitoring capacity would be needed to assess the impact of the exit from EU funds, especially the investment made into the arts infrastructure in Wales by EU Convergence & Objective Funds to compare with the UK Levelling up programme. There isn't currently a mechanism to do this.
30. The arts sector in Wales undoubtedly feels the loss of both Creative Europe funding and access to participation in these projects and networks. In addition, the Creative Europe programme now has a mobility strand (Culture Moves Europe) which artists from Wales are unable to participate in.
31. In a similar way in which the UK has agreed to associate to Horizon Europe (funding and research programme) the UK would be able to participate in the Creative Europe programme, as the programme currently includes non-EU members.
32. In 2020, The Deputy Minister for Culture, Dafydd Elis-Thomas and the Minister for International relations, Eluned Morgan, wrote to the UK Government at the time to urge reconsideration of UK participation in Creative Europe, suggesting Wales could request for third country regional membership.
33. Whilst a programme has been developed to support international study exchanges (Taith), no alternative to Creative Europe has been established either in Wales or across the UK. Wales Arts International continues to run the International Opportunities Fund programme, and the 4 UK Nations Arts Councils and agencies have set up the 4 Nations International Fund, but these are small funds where the ask is consistently way above what the funds are able to support.

34. Whilst it's difficult to establish the impact of what may have been invested should the UK still be members of the EU and Creative Europe specifically, for key organisations whose *raison d'être* is to network across the EU, like Literature Across Frontiers, the most successful recipient of Creative Europe in Wales, the impact on their ability to connect writers based in Wales with their European network has been significant. It's unsustainable that the already over-stretched public funding in the arts in Wales bridge the gap in activities previously funded by the EU.
35. When still members of the EU and part of the Creative Europe programme, the Creative Europe Desk in Wales was co-hosted by Creative Wales and Arts Council of Wales. This was a very useful model and something that Arts Council of Wales would be keen to explore as part of the new MOU with Creative Wales.
36. Arts Council of Wales invests in some initiatives to allow artists in Wales to continue to engage with European networks through our own membership of Culture Action Europe, IETM, Res Artis and On the Move and events such as WOMEX and Tanzmesse.
37. However, with increasing costs and reduced public funding available, there is a real threat to the participation of organisations from Wales in key European networks leading to perceptions of dis-engagement. Perceptions around the challenges to mobility of artists also endangers the position of Welsh artists to be considered / selected for work in the EU, where artists from member states are perceived to be easier to employ. Equally, this affects decisions on international artists touring Europe to consider twice coming into the UK.
38. Disengagement in European networks leads to a decrease in knowledge and intelligence within the sector in Wales of the opportunities that are available for artists in Wales to work internationally. Artists may be missing out in both the professional development opportunities and the investment from outside of the UK.
39. There is also a real impact in term of the wider cultural perceptions of Wales as a nation, which Welsh Government and the Arts Council of Wales are addressing through the co-funding for the cultural relations campaigns by Wales Arts International.
40. For example, perceptions of the UK in France have been at an all-time low. Running the Wales in France cultural programme during the rugby world cup was a golden opportunity to change perceptions, although much more is needed in terms of cultural diplomacy to counteract the negative perceptions of the UK in France. The UK-France spotlight leading up to the Olympics in Paris in 2024 will be one such opportunity as will be the six projects funded through the Wales in France Fund, a joint investment by Arts Council of Wales, British Council and Welsh Government.

41. Remaining connected via formal and informal networks is crucial for artists and organisations from Wales to continue to work internationally. Membership of many EU networks is open beyond EU countries, so there is the opportunity to join these networks. However, to actively participate in them and realise all the benefits, investment (time, travel costs etc) is needed. There is currently no support for this outside of WAI's International Opportunities Fund.

Any changes to the UK-EU relationship that might improve cross-border working for the culture sector

42. Many of the UK sector lead bodies, especially in the music sector, have been lobbying the UK Government for a visa waiver for the cultural sector when touring in the EU/UK and for the reduction in administration burden especially for the temporary movement of cultural goods.
43. Recent reports and recommendations include [Let the Music Move](#) from UK Music; [Paying the Price](#) from the ISM. While they are music specific, the issues cut across much of the performing arts sector.
44. Arts Infopoint UK partnered with On the Move for a webinar on EU/UK exchanges in the Visual Arts, resulting in [a policy paper with recommendations](#) on the EU side.

Any other views

45. Wales Arts International/Arts Council of Wales would like to reiterate the support needed for the UK to once again participate in the Creative Europe programme. It's disappointing that this isn't currently included in the Committee's Priorities and Strategy for the 6th Senedd 2021-26. Support for this would be of huge benefit to the cultural sector, offering new opportunities to artists, and signalling a willingness and commitment to restoring our confidence in cross UK/EU cultural collaborations.
46. As a longstanding member of the **On the Move** network, Wales Arts International/Arts Council of Wales will be hosting the 2024 General Assembly in Caernarfon 24-26 April 2024. This would be an excellent opportunity to join with the network's members and experts in cultural mobility to discuss some of the practical steps forward in our new relationship with the EU. This could be an opportunity for the Committee to engage with

the network whilst it is in Wales – meeting point 41 of the Committee’s Priorities and Strategy for international relations.

Arts Council of Wales / Wales Arts International

12 October 2023

CEU 08

Senedd Cymru | Welsh Parliament

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

Diwylliant a'r berthynas newydd â'r UE | Culture and the new relationship with the EU

Ymateb gan: UK Music | Evidence from: UK Music

Introduction

1. UK Music is the collective voice of the UK's world-leading music industry. UK Music represents all sectors of the music industry – bringing them together to collaborate, campaign and champion music. A full list of UK Music members can be found in Annex A.
2. Music represents the best of British to the world. The UK is the largest exporter of recorded music in the world after the USA and one of only three net exporters of music. Our musicians and songwriters define the global soundtrack and shape our global reputation. Around 1 in 10 of all tracks streamed globally are by a British artist.
3. A crucial part of this success is the UK's relationship with the EU, which remains a vitally important overseas market for British music creators. Even with a lack of international touring in 2021, music creators reported that 50% of their export income comes from the EU across all income streams.
4. The Trade and Cooperation Agreement (TCA) failed to cover many aspects of cultural touring, creating several new barriers and costs for UK musicians wishing to tour the EU. According to a 2023 UK Music survey, 82% of British musicians said their earnings had decreased because of Brexit. Meanwhile, 43% of musicians surveyed said it is no longer viable for them to tour EU nations.¹

¹ [UK Music, Brexit Survey 2023](#)

5. To combat these issues, UK Music is calling on the Government to agree to a Cultural Touring Agreement with the EU, potentially as part of the anticipated 2026 Trade and Cooperation Agreement (TCA) review. Key issues facing musicians that require resolution in any Cultural Touring Agreement include:

- Visas and Work Permits
- Carnets and CITES
- Merchandise
- Cabotage

Visas and Work Permits

6. Since the UK's departure from the EU, British passport holders have been categorised as third-country nationals. Consequently, they must abide by the Schengen area access rules which allow visa-free access into the Schengen area for a maximum of 90 days in 180.
7. The ability of UK citizens to work within this 90-day limit is at the discretion of each EU member state. And, even where a formal visa or work-permit is not required, individual countries may have additional restrictions. Artists and crew therefore face the expensive and time-consuming challenge of navigating multiple systems when touring Europe.
8. Three EU member states (Portugal, Malta, and Cyprus) may require work permits for musicians and performers. Following negotiations, 24 EU member states now allow some permit/visa free working. However, it is essential to note that the duration of visa-free touring varies from one country to another and often falls well below the 90 days in 180-day limit.
9. The restriction on UK nationals to spend no more than of 90 in 180 days in the Schengen area is particularly concerning. This timeframe includes both recreational and work-related activities and is insufficient for many in the sector. Performances often necessitate extensive rehearsal, touring, or extended runs, making this restriction particularly challenging for a range of professionals, from tour managers and bus drivers to caterers and opera singers.
10. It is now more onerous for European venues and festivals to book UK artists due to the associated costs and administration. As a result, UK artists and crew are increasingly losing out to EU based alternatives.
11. **Any new cultural touring agreement with the EU must include a visa and work permit waiver for musicians and music workers.**

Carnets

12. An ATA Carnet, often referred to as a “passport for goods”, is an international customs document that allows for the temporary importation of goods into a foreign country without paying duties and taxes.
13. Before Brexit, free movement of goods between the UK and EU meant that customs documents such as carnets were not required. However, they are now a necessity in the post-Brexit era. The requirement for a carnet has had particularly significant on musicians who need to transport equipment and kit for overseas performances and tours.
14. A carnet, required for unaccompanied instruments, costs c£300 per shipment alongside VAT and a security deposit. This acts essentially as a tax on touring. These costs can quickly spiral, particularly for orchestras, whose carnet costs can range between £2000 and £5000.
15. Beyond the cost, the process of acquiring a carnet is bureaucratic, rigid, and a time burden. Carnets must be sourced well in advance of any travel and need to be signed by border officials at a specific place (the process can take up to four hours). Inconsistent application of the rules by border guards also leads to many artists being turned away or delayed at the border.
16. Difficulties with border officials applying rules inconsistently have been noted at the link between Holyhead and Dublin which is one of the key links between Wales and the EU.
- 17. A cultural touring agreement with the EU must include a waiver on carnets.**

CITES and Musical Instrument Certificates

19. Certain instruments contain parts of plants or body parts (e.g., rosewood and ivory) from endangered species whose export is controlled. These instruments now require a CITES (Convention on International Trade in Endangered Species) permit (known as a Musical Instrument Certificate), in addition to a carnet, to enter the EU.
20. CITES require a check in on entry and exit, which can only be done at certain Designated Ports of entry, effectively barring some artists from certain forms of transport into the EU.
21. For example, many artists use the Eurostar as an entry point into the EU, but Eurostar St Pancras is not a Designated Port for CITES instruments which cuts off an economic and more ecological route for musicians. The penalties for not sticking to the rules can be severe. A CITES breach can carry up to a seven-year jail sentence. In addition, instruments can be seized and destroyed.
- 22. The Government should expand the number of points where documents like carnets and Musical Instrument Certificates can be checked, including making Eurostar St Pancras a CITES-designated port. Border force training on these documents should also be improved.**

Merchandise

23. For smaller bands and artists, selling merchandise can be the difference between a tour being viable or not. The sale of CDs, t-shirts, and other merchandise at gigs is a vital revenue stream. However, increased costs and new bureaucracy are making this increasingly difficult.
24. Artists need to register as an exporter, secure an Economic Operators Registration and Identification (EORI) number, and register for VAT in each market visited. One band, Tankus the Henge, told the BBC that the additional costs resulted in them missing out on £2,500 worth of merchandise sales on their tour of France in summer 2020.
25. These costs are enough to deter many artists from touring. One artist surveyed by UK Music said that additional costs on merchandise make touring the EU “not commercially viable, even for artists with an average audience of 1500 people”.
26. The impact also extends to artists shipping merchandise sold online. Frequently, merchandise is delayed and held up at customs, while additional import charges lead to postal fees that consumers are unwilling to pay.
- 27. The Government should work to streamline processes around exporting merchandise and VAT registration, as well as working reduce additional charges on merchandise being imported to the EU.**

Cabotage

28. Cabotage refers to the practice of transporting freight between two places within the same country by foreign-registered trucks. Previously, EU rules allowed UK trucks to operate freely in the EU, but new restrictions are in place following Brexit.
29. Before the UK left the EU, the UK was the centre of the European event haulier industry. This position is now under threat as many UK companies relocate or lose out to EU competitors not bound by the same cabotage restrictions on movement.
30. New cabotage rules mean UK trucks are allowed to make three stops in the EU: one initial movement, and two onward ones. Therefore, many tours cannot use UK flagged trucks, or will have to reroute their truck back to the UK every three stops, at huge time and financial cost.
31. Many orchestras work as ‘Own Account’ operators running their own customised vehicles to ensure the safe transport of valuable instruments. This activity now faces additional restrictions, leaving specialist vehicles idle while orchestras rack up prohibitive bills renting EU based alternatives. Some orchestras are paying up to £20,000 for replacement EU flagged vehicles.

32. In the long term, this threatens the viability of the current number of UK based specialist touring hauliers. Many are now choosing to base themselves in the EU, leading to specialist equipment and opportunities going as well, with large tours preferring to be based in the EU with the UK as a leg of the tour, as opposed to the UK being a base.
33. In May 2022, the UK Government announced new measures to support events hauliers in moving their vehicles more freely between the UK and EU. The new rule, called 'dual registration', allows the five biggest haulage firms to set up dual bases in EU and UK. However, this change is only available to the largest operators who have the resources to set up a European base, re-qualify their drivers, and split their fleets between the UK and EU. Most haulage companies are unable to take advantage of this, and it therefore fails to provide an adequate solution to the problem.
- 34. A Cultural Touring Agreement should include an exemption from cabotage restrictions for registered specialist event hauliers travelling in the UK and the EU.**

Senedd Cymru | Welsh Parliament

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

Diwylliant a'r berthynas newydd â'r UE | Culture and the new relationship with the EU

Ymateb gan: British Council | Evidence from: British Council

British Council

The British Council is the UK's international organisation for cultural relations and educational opportunities. We support peace and prosperity by building connections, understanding and trust between people in the UK and countries worldwide through Arts, Education and English

The British Council works for all four nations of the UK. Our office in Wales has been open since 1944. The British Council works closely with a wide range of stakeholders across the Welsh creative sector, including the BBC National Orchestra of Wales and No Fit State, a contemporary circus company based in Wales, and it is through interviews with colleagues in these organisations, as well as our wider UK and overseas network, and research and insight teams, that we have gathered information relevant to this inquiry.

We will respond to:

- the impact of the new relationship on artists and creative workers touring and working cross-border (including touring and working in Wales);
- the availability of guidance and support for the sector relating to the new relationship between the UK and EU;
- the impact on access to funding programmes and networks.

The impact of the new relationship on artists and creative workers touring and working cross-border (including touring and working in Wales)

The United Kingdom's departure from the European Union (EU) has impacted companies in Wales in several ways. For creative workers touring, they now face a complicated landscape of carnets, tax liability uncertainty, health insurance costs, 90-day visa limits, delays at borders and in processing A1 forms. They also bear the additional cost of staff to navigate and manage this new level of administration.

Carnets:

When the UK was in the EU, orchestra members could carry instruments throughout the EU with no checks. Now companies must provide a 'passport' for each piece of equipment they are touring

with, all of which has to be logged and coded.

- BBC National Orchestra of Wales meanwhile have had to bring in costly experts to certify the type of wood that is used in each instrument under the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) treaty, incurring additional costs of fumigating instruments.
- In an interview with No Fit State, they spoke of how preparing their carnet for a recent tour took six people three weeks to prepare, covering approximately one thousand two hundred individual items and estimated the total cost as 28,000 GBP in human resource and insurance against indemnities for ferry handlers or provision of false information that could lead to accidents.

90 Day Visa limits:

The 90 Day Visa limit (a UK citizen can now only spend a maximum of 90 out of every 180 days in the EU without visas and work permits) has had a tangible impact, not only on the length of tours, but also on the ability of staff to attend key networking events in EU countries or even take personal holidays in the EU if they've been working there within the 180 day limit.

- For example, No Fit State said, *'we were forced to turn down bookings for summer 2023 with an estimated loss of income of circa £120,000 and a reduced gross profit on the tour of circa £40,000'*.

Employing EU Nationals:

Inbound workers have been affected too. Whilst many companies in Wales would like to work with EU nationals to prepare or as part of their tour, this now has visa and insurance implications that were not previously a requirement when the UK was part of the EU.

- No Fit State estimates that the cost of health insurance alone for an EU national to work for their company is 1,305 GBP, noting that regardless of whether the employee is working for a month or a year, they have to pay the full rate. Furthermore, they estimate that their touring has witnessed a 40% reduction in profit margins from a combination of the extra costs associated with non-EU membership and increased human resource to navigate the complexities.

Tax Liabilities:

Since the UK's departure from the EU, companies have expressed that they struggle to navigate the different rules and tax implications between different EU countries.

- BBC National Orchestra of Wales had tax withheld from the German authorities when they invoiced for a recording, which wouldn't have previously happened. Despite the BBC submitting documents to the German federal tax office, the Orchestra are yet to get tax back. The BBC had to put in a withholding tax exemption form and these are taking 9-12 months to process.
- With regards to income tax, it is not clear what liability the Welsh organisation has with regards to working in EU countries. For example, No Fit State travelled to both France and the Czech Republic to work on partner festivals and could not find an agreement that outlined the requirements on income tax. Since the exit from the EU, there isn't an

overarching agreement that addresses this for cultural work and so organisations are having to look into individual agreements for each country. In the end, No Fit State had to enlist the help of a local Member of Parliament to try to get an answer on tax exemption.

- For the Czech Republic, No Fit State had to look at documents going back to 1990 between the UK and Czech Republic to understand what the tax agreement was.
- So far, no tax has had to be paid by the touring company, but the uncertainty and extra resource needed to be compliant and find out the regulations takes a toll, as well as EU partners feeling that it might be easier to work with non-UK partners.

The availability of guidance and support for the sector relating to the new relationship between the UK and EU:

Although the Arts Councils have set up the information points and British Council has directed artists with questions to these, cultural organisations feel that there is still not a singular hub which can clarify the latest rules and regulations as these are not formally agreed post-exit with individual countries.

Companies state that between various organisations and websites, there is a lack of clarity, and it is up to the individual to try to understand what agreement the UK government has in place with the country in question.

The impact on access to funding programmes and networks:

A loss of key funding opportunities since the UK left the European Union has been felt across many organisations both small and large.

Creative Europe:

One significant example of this is Creative Europe.

The EU has increased the budget of its flagship cultural development programme, Creative Europe, by 66% to €2.44bn.

- In Wales alone, a total of 2,575,369m EUR was awarded by Creative Europe between 2014-201. The fifteen beneficiary organisations partnered with contemporaries in 27 of the 41 countries participating in the Creative Europe programme.² This funding enabled them to diversify income streams, exercise creative independence, and challenge preconceptions around audience demand. It also allowed them to present work in new territories.
- A 2021 report commissioned by the British Council and supported by the Creative Europe Desk; of which Welsh Government, Creative Scotland, British Film Institute, and Arts Council England were also key partners, gave insight into the impact of the programme. 76% of respondents said they had worked in or delivered activities or products in European countries new to them, while 60% had done so in countries outside of Europe, as a result of Creative Europe. 31% of respondents also received an award or equivalent recognition for

¹ https://issuu.com/mediadeskuk/docs/creative_europe_in_wales_2014-20

² https://issuu.com/mediadeskuk/docs/creative_europe_in_wales_2014-20

their work.³

- Financially, there was also a positive influence. Many of the participating firms claimed to be more profitable (63%), more resilient financially (76%), more competitive in Europe (86%), and to have achieved higher turnover (77%).⁴
- *Hinterland* was a ground-breaking series which received over 1m EUR in grants from Creative Europe. It ran for 3 seasons and sold to 100 countries worldwide. One of the key impacts of this project was to bring new audiences into contact with the Welsh language, paving the way for the creation of other bilingual Welsh English dramas.⁵
- Located in Aberystwyth, the production found local support during filming from the community, University and authorities. An economic impact analysis commissioned by the production partner S4C revealed that the Aberystwyth economy benefited by nearly £1 million during one season of filming.⁶
- Ed Thomas, creative director at Fiction Factory, creators of *Hinterland*, said: “Without support from the MEDIA programme *Hinterland/Y Gwyll* would not have been produced... Celebrating and nurturing the diversity of culture and language across Europe is vital and our partnership has given a voice to a small country, its culture and its people.”⁷

Europe Beyond Access:

British Council has consistently been a regular participant, and leading partner, in Creative Europe cooperation projects. In 2018-2023, we were the lead beneficiary and partner of *Europe Beyond Access*, a large-scale cooperation project with a consortium of seven European partners, supported by 2m EUR of European Union funds.

- UK artists and cultural professionals participated as performers, speakers, workshop leaders, and expert advisors; invited to share the UK’s internationally recognised expertise in Arts & Disability.
- The aim of *Europe Beyond Access* was to support Deaf and disabled artists to break the glass ceilings of contemporary performance, and to internationalise the careers of artists across Europe. It was the largest Arts & Disability programme in the world, with a total of 2,037 artists and cultural professionals taking part in the programme. Of these, 169 were from the UK.
- Through the project the British Council established the European Arts & Disability Cluster – a networking platform for Arts & Disability companies across Europe. Included in this are Wales-based *Hijinx* and *Disability Arts Cymru*.
- Across the whole programme, 3.8m people engaged with the project events and films; either as face-to-face audiences or online. 1.5m of these experienced works made in a country

³ <https://www.bfi.org.uk/get-funding-support/funding-support-international-activity/creative-europe-desk-uk>

⁴ <https://www.bfi.org.uk/get-funding-support/funding-support-international-activity/creative-europe-desk-uk>

⁵ https://issuu.com/mediadeskuk/docs/creative_europe_in_wales_2014-20

⁶ <https://www.bfi.org.uk/get-funding-support/funding-support-international-activity/creative-europe-desk-uk>

⁷ https://issuu.com/mediadeskuk/docs/creative_europe_in_wales_2014-20

other than their own. 126 media articles and interviews were published and broadcast, representing a readership / viewer figure of 33,783,996.

- UK artists, experts and cultural professionals took part in programmes across 7 countries – often invited to share UK expertise in Arts & Disability which is internationally recognised. They took part as performers, as speakers, as workshop leaders, and as expert advisors.
- The Europe Beyond Access consortium has just been awarded funding for a second programme period, 2024-2027. British Council is not able to be a main partner of the consortium as the UK is no longer eligible to be a partner in Creative Europe.
- British Council has chosen to be an Associate Partner. For us this means not receiving EU funds, but instead making a financial investment into the project to secure our partnership. Unlike most UK arts organisations it is within our core objectives to maintain our presence in networks such as this, and so we will make a net financial contribution to the second generation of Europe Beyond Access.
- Through our negotiations with the consortium, we have ensured our investment will ensure that allow UK artists are able to apply for open calls in Europe Beyond Access the project. This is something that projects sometimes elect not to allow; – i.e., to limit open call opportunities to Creative Europe eligible countries only.

Impact of Loss of EU Structural Funds on Arts in Wales:

It is not only European funding via Creative Europe which has impacted the arts in Wales, but also the loss of the EU Structural Funds to Wales.

- The Structural Funds made a significant contribution to the Welsh economy over the past several years. Between 2014-20, Wales received almost £2.7 billion from these funds, and a significant part of this involved arts and culture projects.
- In addition, the Arts Council of Wales estimated that between 2006 and 2017, arts organisations in Wales received £18m from the European Structural & Investment Funds (ESF) and £6 million for rural art projects from the Rural Development Plan. Along with match funding, this investment has supported projects as diverse as training, apprenticeships, community projects and capital build schemes for arts centres, galleries and theatres.
- Projects supported by these funds included £1.7 million for Galeri Caernarfon and £15 million for Pontio, Bangor University's arts centre, as well as Aberystwyth Arts Centre and Mwldan, all of which are creating new opportunities for people in Wales to participate in cultural activities.
- The 'Reach the Heights programme' was a recipient of EU Structural Funds, through which the Arts Council of Wales (ACW) distributed over £10 million to 73 projects involving over 9,000 young people.

Loss of Networks:

Following the UK's exit from the EU, the creative sector feels the loss of the informal networks that arise from working on collaborative projects that being part of programmes like Creative Europe brought. Under Creative Europe, arts organisations and individuals worked collaboratively with peers on projects across the EU and felt the benefit of long-term, informal relationships that develop

through joint working. There is a concern that in 10 years' time the new generation, will not have the informal connections, gathered over years of collaboration, with their EU peers and therefore those networks, connections and insights could die out.

- The UK and British Council are still members of formal networks, but in some cases we have had to change our status. In the case of EU National Institutes for Culture (EUNIC), British Council is no longer a full member but has associate member status. This means at global level, the British Council will continue to participate in all activities organised by EUNIC Global: general assemblies (GAs), knowledge sharing workshops, webinars, regional meetings, etc. It will also continue to pay the same annual membership fee as before (€46,000) but it no longer has voting rights during the General Assemblies and cannot sit on the Board.
- **At Cluster Level**, the British Council is eligible to be an Associate Member **without a vote** by the existing members (this is not the case for local associate members) and signs the Cluster Charter. It can no longer hold the Presidency but can be **Vice-President** and it cannot mandate the diplomatic representation of the UK or other organisations to join a cluster on its behalf. It can vote on projects but not on the inclusion of new members.
- Significant international relationships were formed not just with populated areas but also smaller regions in the UK. Literature Across Frontiers, based in West Wales, developed significant partnerships through Creative Europe, enabling it to support and connect writers, publishers, universities, festivals, individuals, and practitioners through programmes like Creative Europe.⁸
- Literature Across Frontiers' Director, Alexandra Buchler, spoke about the legacy of their Creative Europe as "*significant: lasting connections have emerged from our projects; festivals for which our partnerships provided the first spark, formal and informal networks, growing audiences for writing in translation and collaborative development models. The intangible legacy is perhaps even more meaningful: the impact international experience has on writers' creative and professional development and their general outlook, a deeper understanding of other cultures and historical circumstances acquired by readers and audiences.*"⁹
- Events like the 2018 IETM (International network for contemporary performing arts), hosted by Wales Arts International in Llandudno, presented the opportunity to network and profile Welsh culture. Themed *Fields of Vision – other voices, rural places, global stories*, it was attended by cultural operators across the UK and Europe. Given the setting, it was an opportunity to continue conversations around working in rural areas at a European and international level. It was also a chance to unite for peer-to-peer support, inspiration and debate: an integral part of international working.¹⁰
- As referenced in the SQW report earlier, participating in EU programmes allowed UK organisations to develop connections with partners beyond Europe, opening doors to global collaboration. When asked if working in Creative Europe enhanced their hunger for working abroad, 60% of respondents said it had, and 73% said it had for working in the rest of the

⁸ https://issuu.com/mediadeskuk/docs/creative_europe_in_wales_2014-20

⁹ https://issuu.com/mediadeskuk/docs/creative_europe_in_wales_2014-20

¹⁰ https://issuu.com/mediadeskuk/docs/creative_europe_in_wales_2014-20

globe.¹¹

- To quote one respondent:

“Creative Europe support and networks has made us able to move from an “import and export” approach to European work. Without Creative Europe we would have toured work that we admired from Europe in the UK and promoted work from the UK to European festivals and venues, but we would not have been able to collaborate across borders on sharing ideas and challenges, developing artists, developing the art form, upskilling, making work, developing audiences, etc.”¹²

UK Expertise:

Many of the Creative Europe programmes in which British Council has participated or which it has led, have focused on areas of practice in which the European cultural sector acknowledges UK cultural sector expertise: Arts & Disability, Arts & Gender, Arts & Diversity more generally, community practice, and audience development.

Insight from our in-country teams, and informal conversations in Brussels, tell us that the UK experience and expertise in these areas is often missed, and that there is still great appetite to see the UK participate in these collaborative projects.

¹¹ <https://www.bfi.org.uk/get-funding-support/funding-support-international-activity/creative-europe-desk-uk>

¹² <https://www.bfi.org.uk/get-funding-support/funding-support-international-activity/creative-europe-desk-uk>

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