Cyngor Celfyddydau Cymru
Arts Council of Wales

Arts Portfolio Wales Survey Highlights

2021/2022

Fran Wen, Ynys Alys, (Image: Kirsten McTernan)

Overview FY 2021-2022

The Arts Council of Wales provides core revenue grant funding to 67 Arts Portfolio Wales (APW) organisations. The Portfolio includes music, drama and dance companies, arts centres and theatres, galleries and community arts organisations.

Completion of the survey is a condition of grant and APWs are required to submit data twice a year; in November (reporting on April to September activity) and June (October to March). The survey primarily collects data on the arts events produced and the public engagement with these activities.

This report gives an overview of activity for FY 21/22, with comparisons to data from the previous financial year. Due to the pandemic, and the resulting closures and cancellations, comparing data to FY 20/21 is not an accurate representation of YoY change. Therefore, where possible, comparisons have also been made to FY 19/20.

BBC National Orchestra of Wales
(Image: Yusef Bastawy)

A year in numbers

In the funding year 2021-2022, Arts Portfolio Wales organisations delivered:

4,476 projects

resulting in

2,862,837 attendances

taking part in

48,449 events and sessions

with

12% of activity in Welsh

and

68% taking place face to face

vs

32% live or pre-recorded

These projects were supported by:

6,800 employees, volunteers, freelancers and trustees

at

67 APW organisations

involving

1,397 Welsh speakers

working across

22 local authorities in Wales

with

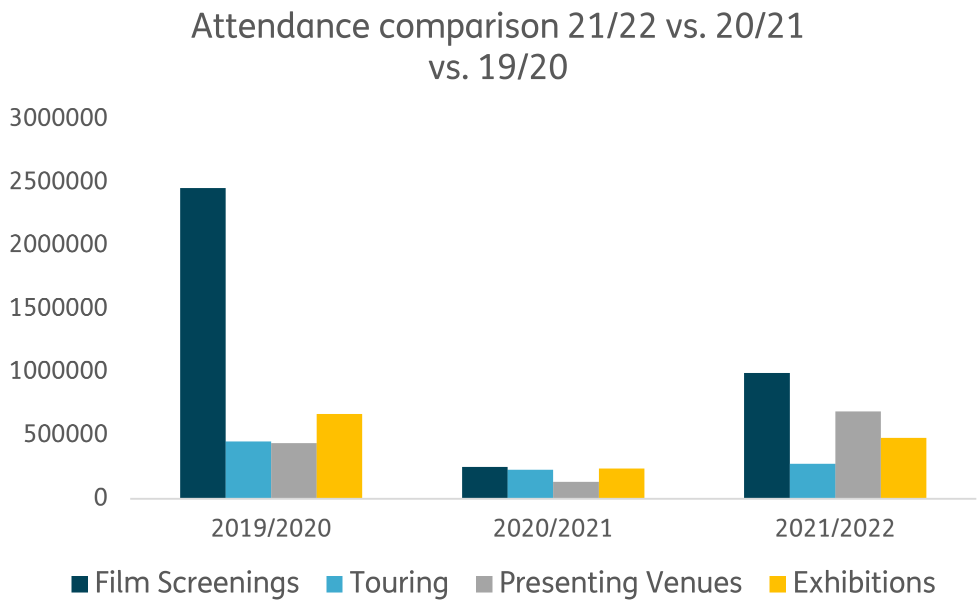
7% of participatory sessions

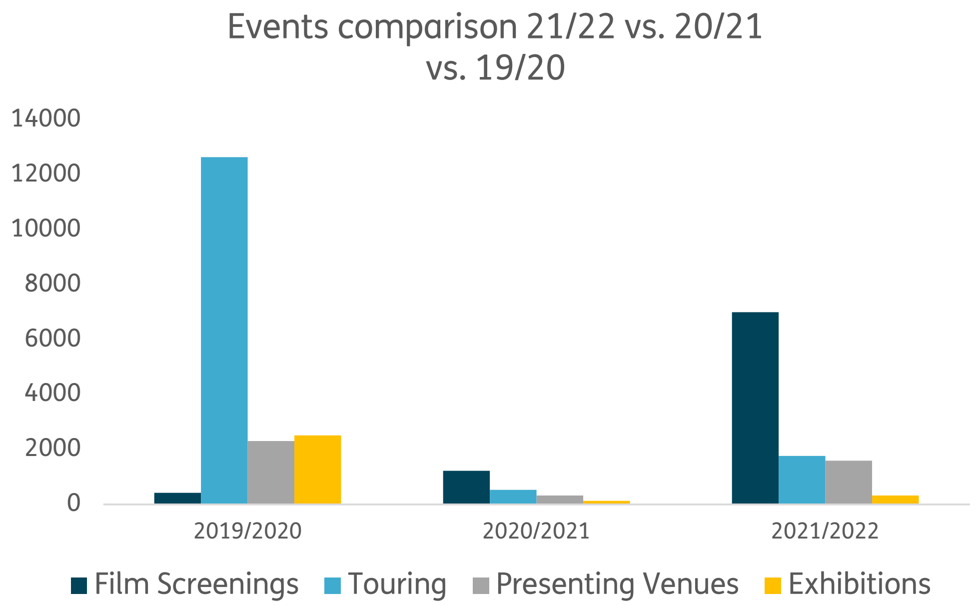
and

24% of events engaging specific groups

Events

- In 21/22, **10,676** events took place, increasing by **388%** since 20/21 and decreasing by **40%** since 19/20
- Two-thirds (**66%**) of events were film screenings, followed by **16%** performances by touring companies, **15%** performances at presenting venues and **3%** exhibitions
- The greatest YoY increase was seen in film screenings (**+474%** since 20/21)

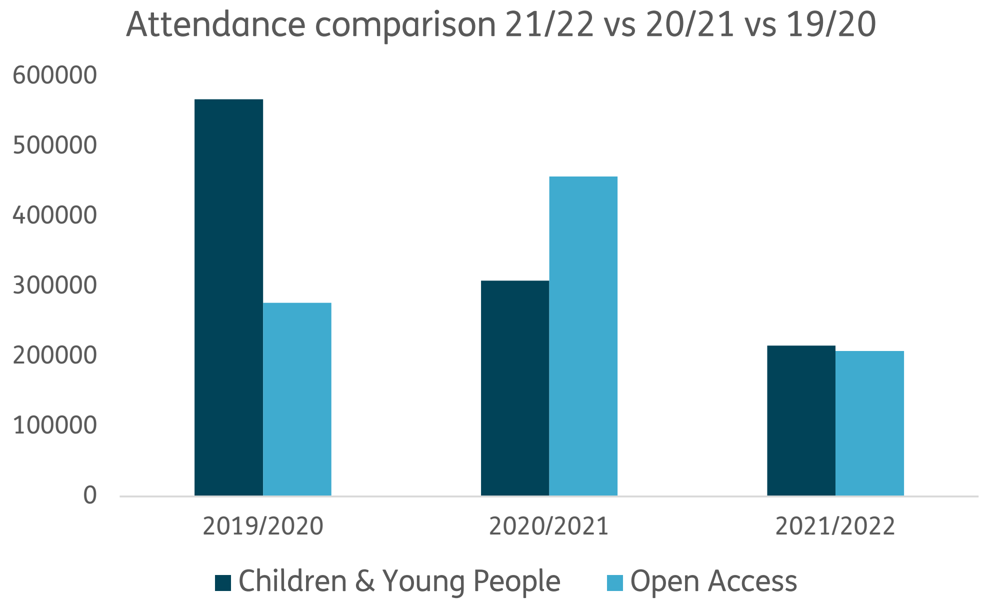


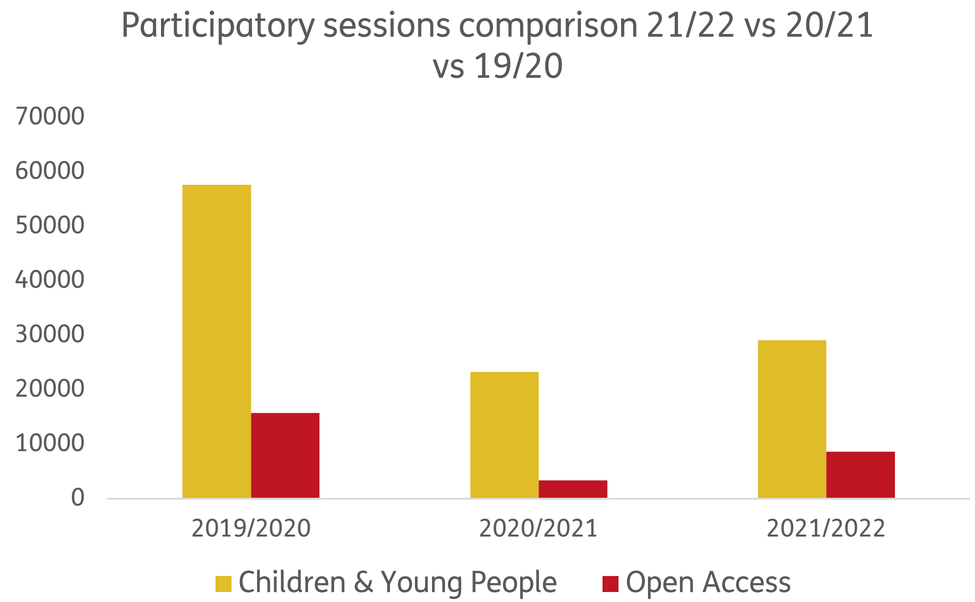


- Attendances to events have increased by **186%**, rising from **853,186** in 20/21 to **2.4 million** in 21/22
- **Exhibitions** saw the highest number of attendances, with **992,270** people (+**295%** vs 20/21)
- **Performances by touring companies** brought in the second highest number of attendances (**689,551**), the highest increase since 20/21 (**+416%**)

Participation

- In 21/22, there were **37,773** participatory sessions, increasing by **41%** since 20/21 and decreasing by **49%** since 19/20
- Around three-quarters (**77%**) of participatory sessions were aimed at Children and Young People (CYP), while around one-quarter (**23%**) were open access
- The number of CYP sessions increased by **25%** YoY, while open access sessions increased by **158%** since 20/21





- Attendances to participatory sessions have decreased by **45%**, since 20/21
- The biggest decrease (**55%**) was seen in **open access** sessions, while attendance to CYP sessions decreased by **30%**
- Decreasing attendance figures could be attributed to a return to in-person events, bringing in fewer participants than online/ digital events

Website and social media

Social media use

- Facebook, Twitter and Instagram are the most commonly used platforms for audience building and communications
- Facebook, YouTube, Instagram and Snapchat are the most commonly used platforms for hosting creative content

	Platform use: audience building and comms		Platform use: hosting creative content	
Platform	**Number of APWs**	**%**	**Number of APWs**	**%**
Facebook	60	87	43	62
Twitter	59	86	36	52
Instagram	57	83	41	59
SnapChat	1	1	1	1
YouTube	34	49	46	67
Vimeo	11	16	14	20
SoundCloud	3	4	13	19
Spotify	4	6	6	9
AM	12	17	14	20
TikTok	4	6	3	4

Platform	Average following	Average reach	Average impressions	Average engagements
Facebook	7,582	196,417	2,432,020	28,936
Twitter	9,372	n/a	302,974	14,231
Instagram	2,945	40,720	303,265	5,541

- Facebook is the most popular platform and has the highest average reach and impressions
- Twitter is where organisations have the highest average following and engagement
- Instagram has a smaller average following than Facebook and Twitter, but generates a strong average engagement rate (**3.2%**)
- Other platforms used include Zapar & LinkedIn

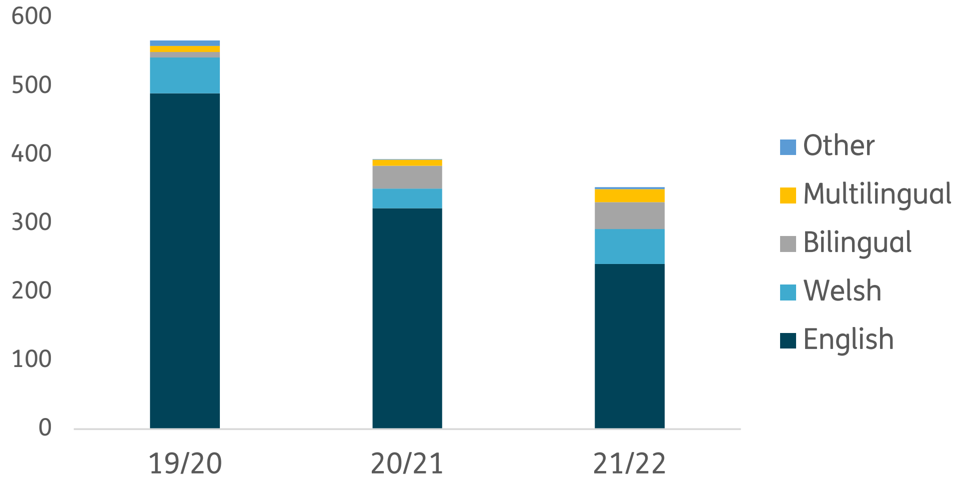
Website use

- Main features of APW websites are artistic content, video content and educational content
- Main reasons for visiting APW websites are ticket sales, artistic content and 'other'

Talks and Q&A

- In 21/22, there were **353** talks and Q&A sessions (**-12%** vs. 20/21 and –**40%** vs. 19/20)
- There were **95,518** attendances (**+37%** since 20/21 and **+181%** vs.19/20)
- There were fewer face to face talks & Q&As in 21/22 (**5%** of activity vs. **10%** in 20/21), implying a long-term switch to digital
- The number of Welsh language talks and Q&As nearly doubled (**14%** of activity vs. **7%** in 20/21)

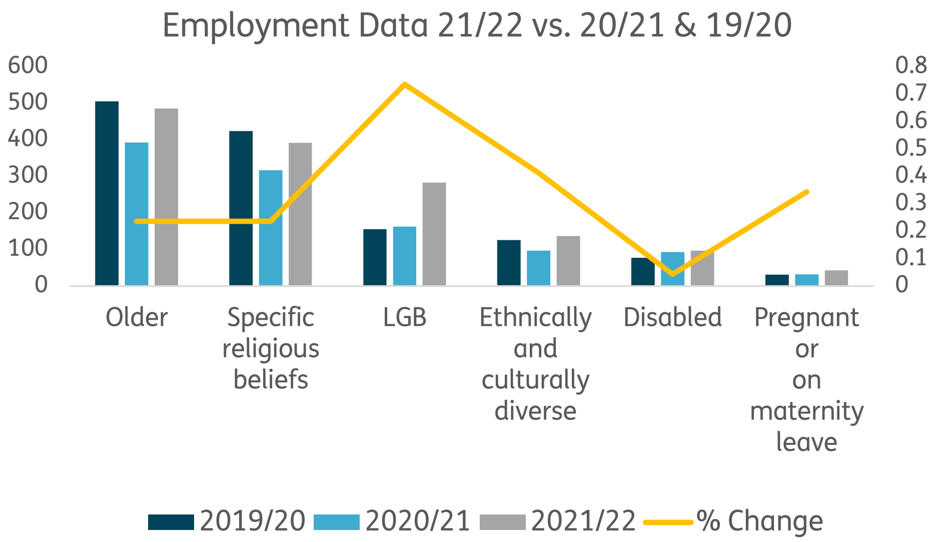
Talks and Q&A Sessions comparison by language
21/22 vs. 20/21 vs. 19/20




Wales Millennium Centre
Creative Associates

Employment

- In total, across all APW organisations, there were **2,188** employees (**+2.2%** vs 20/21). This figure remains lower than in pre-pandemic times (**2,403** in 19/20).
- The number of employees with protected characteristics increased in every group except for trans employees (**-66%**).
- The number of employees who identify as LGB saw the greatest increase YoY (**+74%** from **163** to **283**).



Volunteers

- In FY 21/22, **1,235** people volunteered at APW organisations (**+34.6%** vs 20/21). This figure is nearly double what it was pre-pandemic times (**705** in 19/20).
- The majority (61%) of volunteers were women, with a large portion of people over 50 (39%).

Freelancers*

- The total number of freelancers was **2,808**, over a fifth (**21%**) of whom are Welsh speakers.

Governing Bodies

- In total, 569 people sat on boards of management (**+66%** vs 20/21). This figure is higher than what it was in pre-pandemic times (**355** in 19/20).
- Over a third (**35%**) of trustees were Welsh-speaking.

*This is the first year data on freelancers in being collected, so it's not possible to show YoY comparison.

**We did not receive employment, freelancer, volunteer or governing bodies data from one APW organisation, so this includes the totals of 66 APWs

Training, workshops or events

Overview

- In 21/22, **656** projects (**+11%** since 20/21 and +**12%** vs 19/20) were classified into training, workshop or events (**69%** training/ workshop vs. **27%** event, vs. **4%** newsletter/ resource)
- This was made up of **5,182** sessions and **160,298** participants/ attendances/ recipients of newsletters

Language

- **116** sessions took place in Welsh
- The % of projects taking place in English or 'Other' has increased, while the % bilingually, multilingually and in Welsh have decreased YoY

Platform

- Over half (**58%**) of projects were live digital, followed by face to face (**34%**) and pre-recorded digital (**8%**)
- Face to face projects increased by **30%** YoY

Dim Byd 'tha Chdi,
Fran Wen a Ifan James

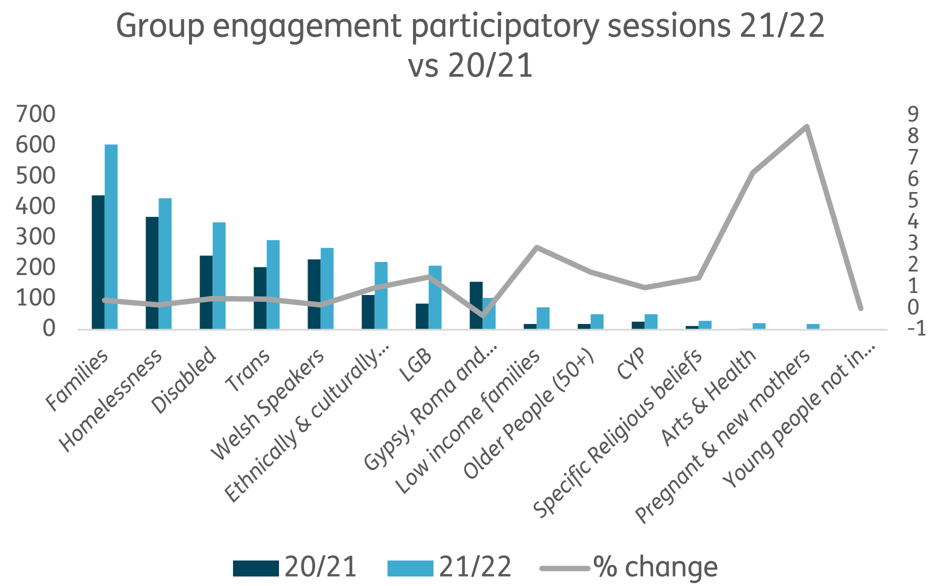
Group engagement

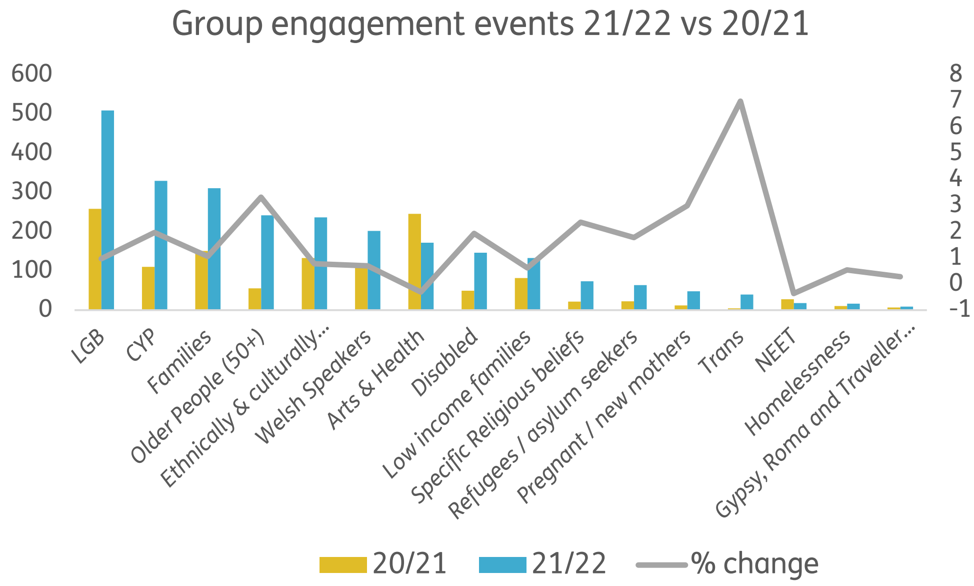
Participatory sessions

- Under one tenth (**7%**) of all participatory sessions engaged specific groups (no change YoY)
- Families was the group most engaged (**606** projects, **+38%** YoY), followed by Homelessness (**430**, **+17%** YoY) and Disabled (351, **+45%** YoY)
- Projects aimed at engaging at Welsh speakers made up **1%** of all participatory projects

Events

- Around one quarter (**24%**) of all events were aimed at engaging specific groups (**-36%** YoY)
- LGB was the group most engaged (**510** projects, **+97%** YoY), followed by CYP (**330**, **+197%** YoY) and Families (**311**, **+106%** YoY)
- Projects aimed at engaging Welsh speakers made up **2%** of all projects
- Arts and Health and NEET were the only two groups which were less engaged YoY





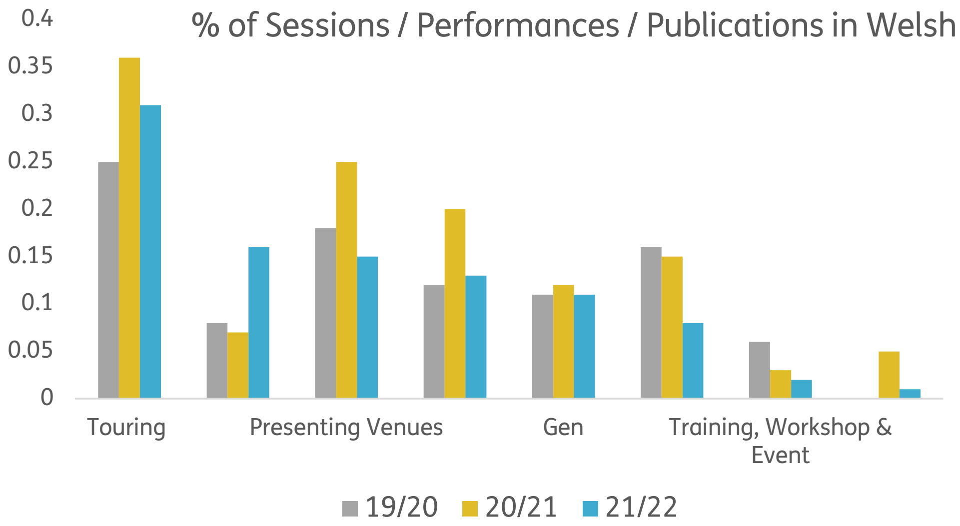
Welsh language

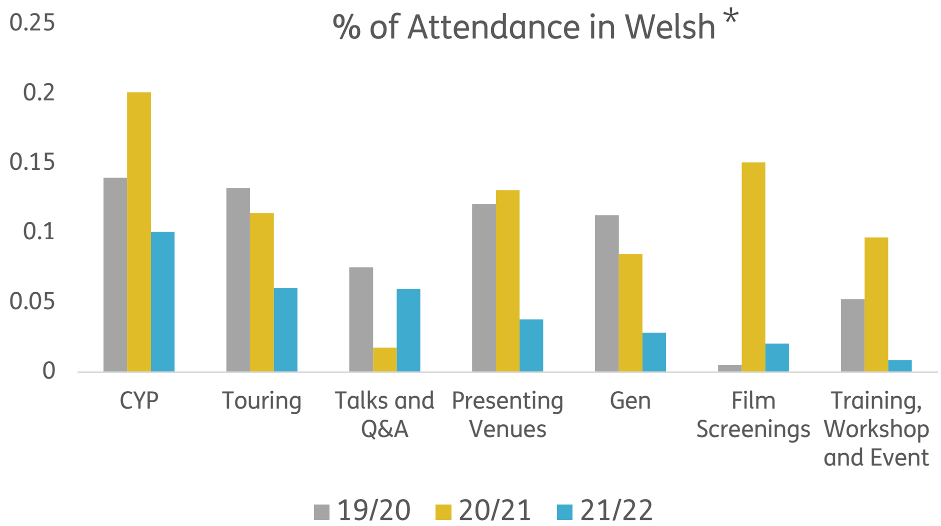
Sessions

- In all areas but Touring, the number of Welsh-language sessions has decreased since 20/21
- Nearly a third (**31%**) of all Touring Productions were produced in Welsh (**-5%** vs. 20/21).
- The area with the lowest percentage of Welsh-language output was Film Screenings (**1%**)
- Presenting Venues showed the biggest drop in Welsh sessions YoY (**-10%**).

Attendance

- In all areas but one, Welsh-language attendance has decreased since 20/21.
- The highest proportion of Welsh-language attendances was CYP (**10%**), also showing the biggest drop in Welsh YoY (**-10%**)
- The area with the lowest % of Welsh attendances was Training, Workshop and Event (**1%**)
- The number of projects **targeting** Welsh speakers has increased by one third YoY (**+33%**).





* Chart does not show exhibitions attendance for Welsh language, as this data is not captured.

Environment

EMS

- Just under one third of APWs (**29%**) have an Environmental Monitoring System (EMS) (**+7% YoY**), most commonly (**32%**) Green Dragon
- Over half (**53%**) of APWs do not yet have an EMS but are aiming at establishing one—most commonly (**22%**) Green Dragon
- One in ten (**10%**) APWs are not aiming at establishing an EMS—the most common reasons include size and income of organisation, operating as part of a wider organisation and limited resources and capacity

Environmental Policy

- Over four in five (**85%**) of APWs have an existing environmental policy
- Several organisations are currently in the process of developing a policy or are awaiting certification

Carlos Bunga, *Terra Firma*,
Glynn Vivian Art Gallery
(Image: Polly Thomas)

Covid

Impact on Organisations

- Two thirds (**64%**) of APWs reported ‘other’ impact of pandemic (incl. capacity, income, cancellations, additional costs & planning challenges, **+6%** YoY)

- One third (**36%**) of APWs highlighted impact of pandemic on staff (incl. additional duties, pressure of restrictions & recruitment challenges, **-33%** YoY)

- A tenth (**12%**) reported having to refund tickets to audience members

Furlough

- Around half (**51%**) of APWs reported putting staff on furlough during the first 6 month period of 21/22 (incl. staff on full and flexi furlough)

The Clockwork Crow,
Volcano Theatre Company, 2021

Mid Wales Opera, *La Bohème*,
(Image: Matthew Williams Ellis)