



Date: 19<sup>th</sup> November 2014 (r)

## Revenue Funded Organisations survey 2013/14

### Introduction

The Arts Council of Wales provides core revenue grant funding to 72 arts organisations. A full list of revenue funded organisations (RFOs) is included in appendix A. They include music, drama and dance companies, arts centres and theatres, galleries and community arts organisations.

Completion of the survey is a condition of grant and revenue funded organisations have to submit data on-line twice a year in November (reporting on April to September activity) and June (October to March activity). The survey primarily collects data on the number of arts events produced and presented and the public engagement with these activities.

This is a report on the activity returns from funded organisations for the financial year 2013/14 and where possible comparisons have been made to data from the previous financial year.

## Key Findings

Arts Council of Wales Revenue Funded Organisation's delivered over 17,900 arts events (exhibitions, performances and screenings) in 2013/14 attracting over 3.8m attendances. In addition there were over 68,000 participatory arts sessions with over 1m attendances.

There has been an increase in activity, both participatory sessions and presented events, delivered by RFOs in 2013/14, up by 5.3% year on year. Overall engagement levels have largely been maintained. Total attendances at presented events fell by -9.4% from 2012/13 to 2013/14, while total attendance at participatory sessions increased by 8.6% year on year.

### Exhibitions

There were 2,854 artists represented in 475 exhibitions during 2013/14. While the number of separate exhibitions on show increased by 1.7%, from the previous year the number of artists represented decreased -17.4%.

Overall, attendances to all exhibitions (visual arts and crafts) dropped from 1.8m in 2012/13 to 1.5m in 2013/14. This is a pattern reflected in craft exhibitions, which had an increase in the number of exhibitions (+17.3%) but a decrease in attendances of -17.6%

In line with a decrease in attendances to both visual art and craft exhibitions, the average number of attendances per exhibition has dropped from 3,798 in 2012/13 to 3,237 in 2013/14.

The vast majority of exhibitions were curated in house (75.8%) and increasing numbers of these exhibitions went on to tour other venues in Wales. The number of exhibitions curated by revenue funded galleries that toured outside the UK dropped however, from 6 in 2012/13 to 2 in 2013/14.

### Arts Participatory Activity

The number of participatory arts sessions not targeted at children and young people increased (9.3%) in 2013/14, with the number of attendances also increasing (7.3%). The average attendance per session however decreased from 18 to 17 people.

Overall, participatory arts sessions delivered by RFOs for children and young people also increased in 2013/14. The number of sessions delivered in schools saw a slight increase (0.7% compared with 2012/13) and regularly scheduled youth arts activity also increased (8.3%). However, the number of sessions delivered outside schools fell by -5.1%. Attendances to participatory arts sessions increased from 2012/13 to 2013/14 by a tenth (9.3%).

### Performing and Touring

Revenue Funded companies had 349 separate productions in performance during the year, 60 more than in 2012/13. Over two thirds of these were new productions, receiving their first performance, an increase of 19.3% year on year.

In 2013/14 a third (31.2%) of productions were new commissions and the vast majority of these (82.6%) were commissioned from artists based in Wales.

Over two fifths (44.9%) of new commissions were written in the English language and a fifth (21.1%) in Welsh. The remaining new commissions were either bilingual, in an 'other' language or where the language was not relevant.

The number of productions targeted at children and young people saw a decrease of almost a half (-47.5%) in 2013/14.

Attendances to performances in 2013/14 increased slightly by 0.6%, from 620,278 in 2012/13 to 624,254 attendances.

### Presenting Venues

Audiences at presenting venues decreased by over a tenth (-12.6%) year on year. 41 venues presented 4,774 performances attracting almost 1.3m attendances.

Music and drama performances accounted for 43.8% of all performances at presenting venues but operatic arts events saw the biggest increase in the number of performances between the two years.

Bilingual performances and audiences in 2013/14 increased by 13.2% and 49.5% respectively.

### Broadcasts

Sixteen revenue funded organisations made a total 2,651 broadcasts of their work in 2013/14. The majority (89.0%) of these broadcasts were made online.

Two fifths (21.3%) of all broadcasts made by revenue funded organisations were made through the medium of Welsh.

### Films

There were 9,551 film screenings during 2013/14 attracting 362,427 attendances. This is a 9.0% increase in the number of screenings from 2012/13.

Fourteen revenue funded organisations streamed 829 'alternative content' film screenings to the general public in 2013/14, attracting 59,861 attendances. Dance was the art form to see the highest number of this type of film screening (216 or 26.1%).

### Protected Characteristics

In total there were 3,487 targeted events, generating attendances of 339,408 and 9,216 targeted sessions attracting attendances of 117,445.

Events targeted at those in the protected characteristics groups accounted for 19.5% of all revenue funded organisation events and 8.7% of all attendances during 2013/14.

Participatory sessions targeted at those in the protected characteristics groups account for 13.5% of all participatory sessions and 10.9% of all attendances.

## Employment in the arts

The portfolio of revenue funded organisations employed 6,024 people (including volunteer staff) during 2013/14.

The number of paid employees fell -3.4% (from 4,851 in 2012/13 to 4,688 in 2013/14).

## Contents

Section One: Overview of Totals	6
Section Two: Exhibitions of Visual Arts and Crafts	8
Section Three: Participatory Activity for Children and Young People	14
Section Four: Participatory Activity	21
Section Five: Broadcasts and Streaming	24
Section Six: Film Screenings	26
Section Seven: Performing and Touring Companies	29
Section Eight: Live Performances at Revenue Funded Organisations	
Venues	37
Section Nine: Services to the Arts Sector	41
Section Ten: Employment Data & Boards of Management/ Advisory	
Committees	44
Section Eleven: Protected Characteristics	46
Revisions and Changes	61
Terms and Definitions	62
Appendix A: Revenue Funded Organisations 2013/14	63
Further Information	64

## Section 1: Overview of totals

In 2013/14 a total of 17,912 arts events were run, generating attendances of over 3.8 million, as well as 68,038 participatory arts sessions resulting in just over 1 million attendances.

### Attendance

The events run by revenue clients include 475 exhibitions of visual arts and craft, 9,551 film screenings, 3,112 performances by touring companies and a further 4,774 performances at presenting venues.

Over 1.5 million attendances were made to exhibitions of visual arts and crafts and 1.3 million were made to performances at presenting venues.

Attendance	2012/13		2013/14		% Change	
	Events	Attendances	Events	Attendances	Events	Attendances
Exhibitions	467	1,773,567	475	1,537,772	1.7	-13.3
Film Screenings	8,763	340,187	9,551	362,427	9.0	6.5
Performances by Touring Companies	2,336	620,278	3,112	624,254	33.2	0.6
Performances at Presenting Venues	4,947	1,485,368	4,774	1,297,923	-3.5	-12.6
<b>Total Attendances</b>	<b>16,513</b>	<b>4,219,400</b>	<b>17,912</b>	<b>3,822,376</b>	<b>8.5</b>	<b>-9.4</b>

Source: ACW survey of Revenue Funded Organisations

Base: 72 organisations

In terms of attendance, there has been an increase of almost a tenth (8.5%) in the number of events since 2012/13, from 16,513 to 17,912. This increase has reversed the decrease (-10.2%) experienced in the number of events from the previous reporting period. The number of attendances to events in 2013/14 has experienced a decrease of a tenth (-9.4%).

### Participation

There were almost 44,966 participatory sessions run targeted at children and young people and 23,072 sessions run as general participatory sessions (not specifically targeted at children and young people).

The participatory sessions resulted in 668,986 attendances by children and young people, while 400,031 attendances were made to general participatory sessions.

Participation	2012/13		2013/14		% Change	
	Sessions	Attendances at Participatory Sessions	Sessions	Attendances at Participatory Sessions	Sessions	Attendances at Participatory Sessions
Children & Young People	43,971	612,093	44,966	668,986	2.3	9.3
General	21,143	372,642	23,072	400,031	9.1	7.3
<b>Total Participation</b>	<b>65,114</b>	<b>984,735</b>	<b>68,038</b>	<b>1,069,017</b>	<b>4.5</b>	<b>8.6</b>

Source: ACW survey of Revenue Funded Organisations

Base: 72 organisations

Overall participation in the arts is showing an increase in the number of sessions run, up 4.5%, there was also an increase in attendances made to these sessions of 8.6%.

Participatory activity run for children and young people showed an increase in both the number of sessions (2.3%) and attendances to these sessions (9.3%) in 2013/14. General participatory sessions increased from 2012/13 by 1,929 to 23,072 in 2013/14, attendances to these sessions also increased by 7.3% to 400,031.

## Section 2: Exhibitions of Visual Arts and Crafts

### Exhibitions

Of the 72 revenue funded organisations in 2013/14, 38 held visual art and craft exhibitions in 2013/14 and 36 in 2012/13. This includes professionally curated shows and displays of participants' work. The total number of exhibitions during 2013/14 has remained relatively stable at 475, a very slight increase from the previous year when it was 467(+1.7%). The increase is due to craft exhibitions experiencing an increase of 17.3%, while there has actually been a decrease in visual arts exhibitions of -2.4%.

The two tables below show the breakdown of visual art and craft exhibitions by type for each year:

Visual Arts Exhibitions by Artform	2012/ 2013	2013/ 2014	% change
<b>Totals</b>	369	360	-2.4
<b>Multimedia/ Mixed Media Exhibitions</b>	115	134	16.5
<b>Site Specific Exhibitions</b>	15	10	-33.3
<b>2D Exhibitions</b>	77	96	24.7
<b>Photographic Exhibitions</b>	54	75	38.9
<b>Digital Media Exhibitions</b>	14	25	78.6
<b>Sculpture Exhibitions</b>	12	5	-58.3
<b>Other Visual Art Exhibitions</b>	82	15	-81.7

Base = 38 organisations in 2013/14 and 36 in 2012/13

Craft Exhibitions by Artform	2012/ 2013	2013/ 2014	% change
<b>Totals</b>	98	115	17.3
<b>Multi Media/ Mixed Media Exhibitions</b>	20	24	20
<b>Ceramic Exhibitions</b>	25	39	56
<b>Textile Exhibitions</b>	16	15	-6.2
<b>Jewellery Exhibitions</b>	14	20	42.9
<b>Glass Exhibitions</b>	2	2	0
<b>Other Craft Exhibitions</b>	21	15	-28.6

Base = 38 organisations in 2013/14 and 36 in 2012/13



## Individual Artists

In total there were 2,854 artists represented in the exhibitions mounted during the year 2013/14. This represents a decrease from the previous year of -17.5% (from 3,459 artists). Of these artists, a high proportion had trained or were currently practising in Wales, 69% in 2013/14, a slight increase from 65% in the previous year.

The number of exhibitions which focused on the work of community artists had decreased slightly between the two years, from 69 in 2012/13 to 60 in 2013/14.

## Origin of Exhibitions

The table below displays information about the type of exhibitions mounted during the year in comparison to the previous year. It shows that while exhibitions which were organisations' 'own origination' have decreased slightly, in both years there were more exhibitions by groups of artists than individuals, with a decrease of -11.1% in individual shows.

Type of Exhibition	2012/13	2013/14	% Change
Own origination	369	360	-2.4%
Received as touring	100	105	5.0%
Individual artist	261	232	-11.1%
Group of artists	201	230	14.4
Exhibitions received as touring: Originated in Wales	95	75	-21.0%
Exhibitions received as touring: Originated in UK excluding Wales	16	20	25.0%
Exhibitions received as touring: Originated outside the UK	1	7	600.0%
Collaboration with another venue	50	47	-6.0%
Own origination: Toured to another venue in Wales	11	20	81.8%
Own Origination: Toured to another venue in UK excluding Wales	17	11	-35.3%
Own Origination: Toured to another venue outside UK	6	2	-66.7%
At External sites (located at site other than main venue)	71	59	-16.9%

Base = 38 organisations in 2013/14 and  
36 in 2012/13

While there has been a very slight increase in the total number of exhibitions mounted by the 72 revenue clients, attendances have decreased by 13.3% since 2012/13. In 2013/14 there were 1,537,772 attendances compared to 1,773,567 in

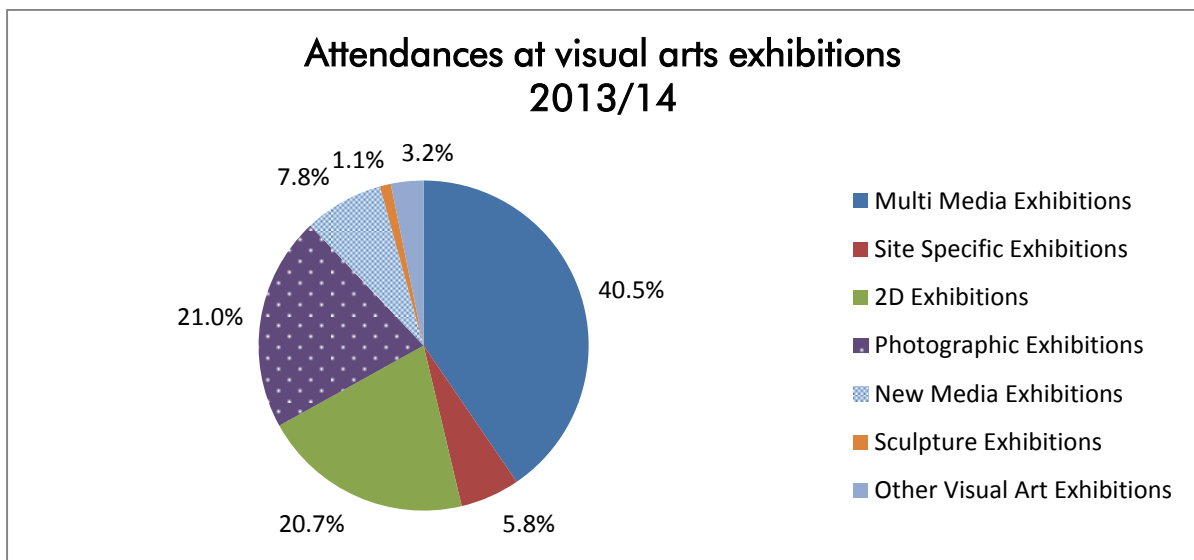
2012/13<sup>1</sup>. This is a pattern reflected in craft exhibitions, which had an increase in the number of exhibitions (+17.3%) but a decrease in attendances of -17.6%

### Attendances at Visual Art Exhibitions

There were 360 visual arts exhibitions during 2013/14, a slight decrease from the previous year of -2.4%. This is also reflected in attendances which decreased by -11.3% from 1,221,465 to 1,083,083. However, this is due to a number of factors, one of which was a key revenue funded gallery being closed during this period of time.

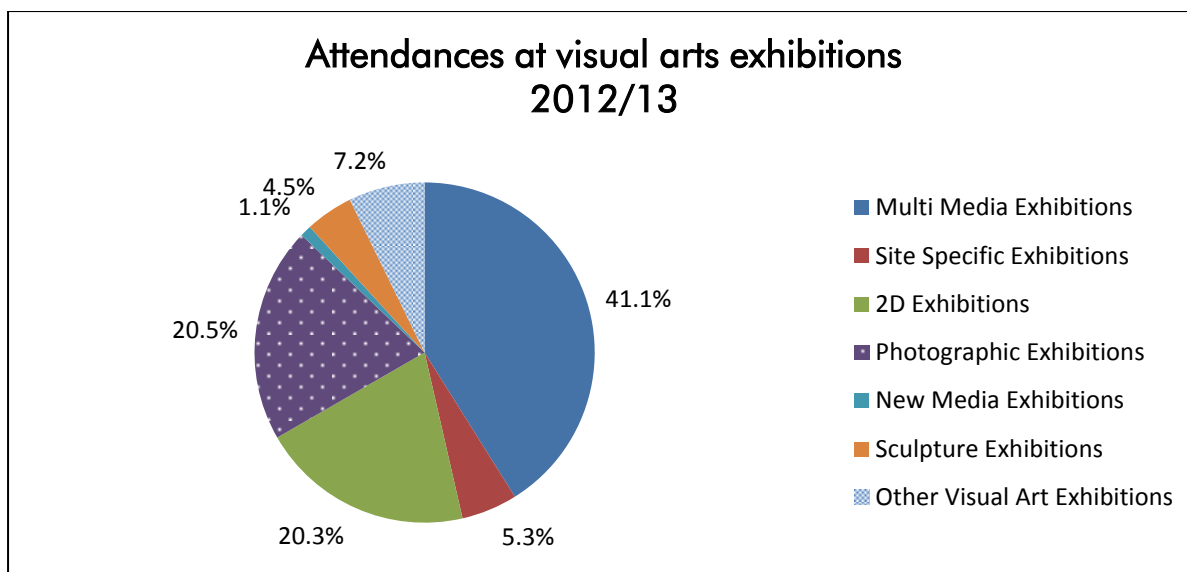
The breakdown of attendance by exhibition type for visual arts exhibitions is displayed below for 2013/14 and for 2012/13.

The two pie charts below show attendances made to visual art exhibitions by artform:



Base = 38 organisations in 2013/14 and 36 in 2012/13

<sup>1</sup> One major exhibition is a bi-annual event and did not run during 2013/14 which may have impacted on the attendance figures. It will run again in 2014/15 and so this may have some influence on future attendance trends. As well as this, the high profile Adian Avion exhibition toured during 2012/13 which also would have impacted on the attendance figures decreasing in 2013/14, finally some of the major arts centres also changed the way they count gallery visitors with the aim of producing more accurate attendance figures.



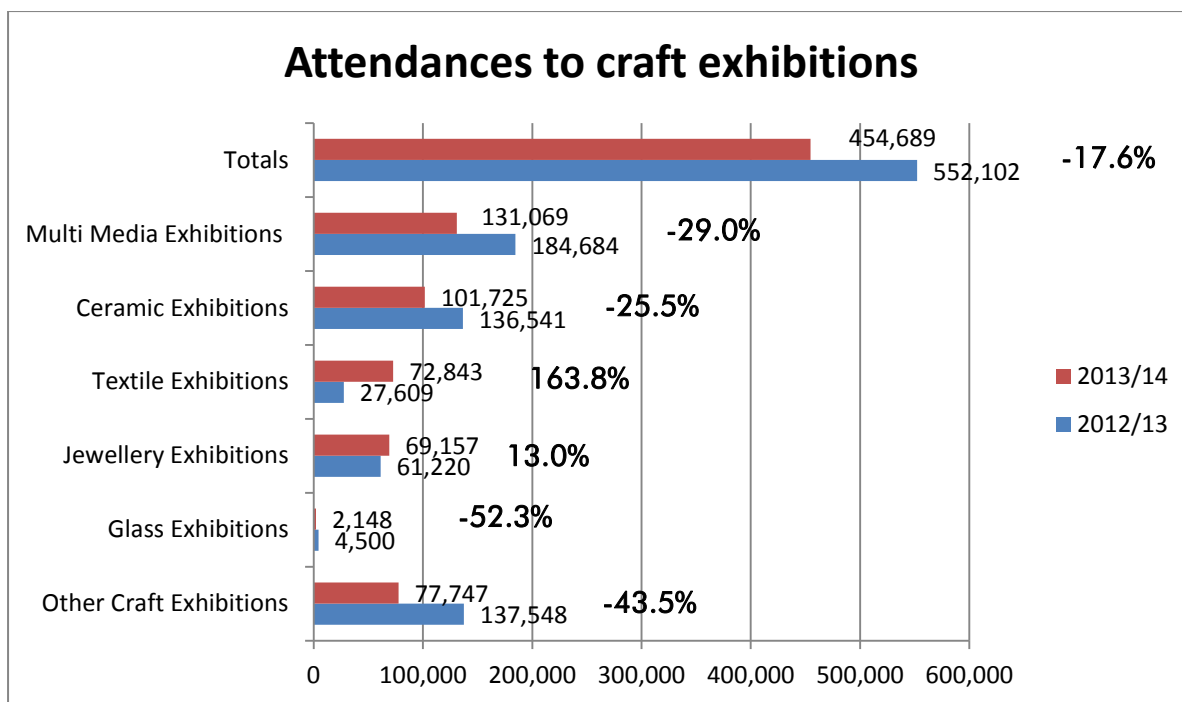
Base = 38 organisations in 2013/14 and 36 in 2012/13

When comparing the two charts they show a decrease from 2012/13 in attendances at sculpture exhibitions from 4.5% of all attendances to 1.1%. However, this goes hand in hand with a decrease in this type of exhibition of -58%. New media exhibitions have increased between the two years from 1.1% to 7.8%

#### Attendances to Craft Exhibitions

Overall attendances at craft exhibitions have decreased over the two years from 552,102 to 454,689, a decrease of -17.6%. The decrease can be attributed to a decline in Multi Media/Mixed Media and Ceramic Exhibitions, -29.0% and -25.5% respectively. However, there have been increases in all the other craft artforms.<sup>2</sup>

<sup>2</sup> As stated earlier the decrease in attendance figures to craft exhibitions is in part due to a change in the way some of the arts centres now count their visitors.



Base = 38 organisations in 2013/14 and 36 in 2012/13

#### Attendances per Exhibition

In line with a decrease in attendances to both visual art and craft exhibitions, the average number of attendances per exhibition has dropped from 3,798 in 2012/13 to 3,237 in 2013/14.

	Exhibitions		Attendances		2012/ 2013	2013/ 2014	% Change
	2012/ 2013	2013/ 2014	2012/ 2013	2013/ 2014	Average Number of attendances per Exhibition	Average Number of attendances per Exhibition	
<b>Totals</b>	<b>467</b>	<b>475</b>	<b>1,773,567</b>	<b>1,537,772</b>	3,798.8	<b>3,237.4</b>	<b>-14.8%</b>
Visual Arts Exhibitions	369	360	1,221,465	1,083,083	3,310.2	3,009.6	9.1%
Craft Exhibitions	98	115	552,102	454,689	5,634.0	5,634.8	-29.8%

Base = 38 organisations in 2013/14 and 36 in 2012/13

## Literature to accompany Exhibitions

In total there were 1,553 separate titles published during 2013/14, with 99% of these published bilingually.

## Exhibitions targeted at specific groups

As well as the protected characteristic groups the Arts Council of Wales monitors levels of activity and work in the arts among Welsh speakers. The data shows that in 2013/14, Welsh speakers curated 2.3% of all exhibitions and this accounts for 1.8% of all attendances.

	No. of Exhibitions	No. of Attendances	Average attendance per exhibition
Welsh speakers	11	28,050	2550
<b>As % of all exhibitions</b>	2.3	1.8	-

Base = 4 organisations 2013/14

During 2013/14, 10 exhibitions were specifically targeted at Welsh speakers and this generated attendances of 75,242 during the year. This equates to 2.1% of all exhibitions and 4.9% of all attendances to exhibitions.

	No. of Exhibitions	No. of Attendances	Average attendance per exhibition
Welsh speakers	10	75,242	7524.2
<b>As % of all exhibitions</b>	2.1	4.9	-

Base= 11 organisations 2013/14

## Families

In 2013/14 revenue funded producing companies ran 29 exhibitions specifically targeted at families which resulted in 49,101 attendances. The average attendance per exhibition was 1693.1

Exhibitions specifically targeted at Families 2013/14	Exhibitions	Attendances	Average Attendance per Exhibition
	29	49,101	1693.1

Base: 3 organisations in 2013/14

## Section 3: Participatory Activity for Children and Young People

68 organisations targeted 2,555 projects specifically at children and young people during 2013/14, a decrease of -14.1% from the previous year. Conversely, the number of sessions, and attendances to these sessions increased, from 43,971 to 44,966 (an increase of 2.3%) and attendances from 612,093 to 668,986 (an increase of 9.3%).

### Participatory activity for children and young people: in schools

Projects			Sessions			Attendances		
2012/13	2013/14	% change	2012/13	2013/14	% change	2012/13	2013/14	% change
1,191	1,023	-14.1	11,923	12,011	0.7	236,461	260,363	10.1

Base: 66 organisations 2012/13 and 68 organisations 2013/14

While the number of separate participatory arts projects for children and young people within schools has decreased by -14.1% over the two years. The number of sessions delivered has increased by 0.7% and attendances to these sessions have increased by 10.1%.

### Participatory activity for children and young people: outside schools

Projects			Sessions			Attendances		
2012/13	2013/14	% change	2012/13	2013/14	% change	2012/13	2013/14	% change
1,300	1,075	-17.3	13,072	12,401	-5.1	206,673	210,114	1.7

Base: 66 organisations 2012/13 and 68 organisations 2013/14

Participatory activity outside schools has experienced a slightly different pattern to activity within schools. While both projects and sessions have decreased over the two years (-17.3% and -5.1% respectively), attendances have experienced a slight increase of 1.7% in 2013/14.

Participatory activity for children and young people: Regularly scheduled youth arts activity

Projects			Sessions			Attendances		
2012/13	2013/14	% change	2012/13	2013/14	% change	2012/13	2013/14	% change
485	457	-5.8	18,976	20,554	8.3	168,959	198,509	17.5

Base: 66 organisations 2012/13 and 68 organisations 2013/14

In terms of Youth arts activities which are run on a regular basis, there has been a decrease in the number of projects of -5.8%. However, the number of sessions facilitated increased by 8.3% and an increase in attendances of 17.5%.

Participatory Activity in and out of school by artform	Projects			Sessions			Attendances			Average attendance per session		
	2012/13	2013/14	% Change	2012/13	2013/14	% Change	2012/13	2013/14	% Change	2012/13	2013/14	% Change
Dance	717	645	-10.0	7,539	7,238	-4.0	113,997	114,914	0.8	15.1	15.9	5.0
Drama	302	245	-18.9	3,806	3,704	-2.7	79,173	82,166	3.8	20.8	22.2	6.6
Combined arts	176	154	-12.5	4,436	4,907	10.6	72,171	42,825	-40.7	16.1	8.7	-46.4
Music	351	192	-45.3	2,408	2,406	-0.1	40,591	51,864	27.8	16.9	21.6	27.9
Opera	30	24	-20.0	261	360	37.9	7,689	26,269	241.6	29.5	73.0	147.7
Theatre Entertainment	18	19	5.6	119	268	125.2	9,174	16,119	75.7	77.1	60.1	-22.0
Craft	222	141	-36.5	714	504	-29.4	12,904	10,851	-15.9	17.9	21.5	19.1
Visual Arts	195	274	40.5	1,559	1,742	11.7	25,572	33,237	30.0	16.4	19.1	16.3
Literature	211	282	33.6	1,891	1,927	1.9	62,789	65,173	3.8	33.2	33.8	1.9
Public Art	9	11	22.2	255	105	-58.8	2,024	968	-52.2	7.9	9.2	16.1
Film Production	72	78	8.3	721	747	3.6	14,116	10,106	-28.4	19.6	13.5	-30.9
Other	112	33	-70.5	1,273	504	-60.4	3,650	15,985	337.9	2.9	31.7	1006.2
<b>Total</b>	<b>2,415</b>	<b>2,098</b>	<b>-13.1</b>	<b>24,982</b>	<b>24,412</b>	<b>-2.3</b>	<b>443,850</b>	<b>470,477</b>	<b>6.2</b>	<b>17.7</b>	<b>19.3</b>	<b>8.7</b>

Base: 66 organisations 2012/13 and 68 organisations 2013/14

The table above displays the number of projects, sessions and attendances for participatory activities run in and outside school combined. It shows that as with the general trend outlined earlier, there has been a decline in participatory activity projects run for children and young people of -13.1% over the two years. The number of sessions run declined less steeply with a decrease of -2.3% and attendances to these sessions reversed the trend with an increase of 6.2% over the two years.

In line with the increase in attendance, the average attendance per session has increased from 18 to 19, an increase of 8.7%.



Some of the artforms which have shown interesting changes in levels of activity over the two years are outlined below:

- During 2013/14 **Theatre Entertainment** was the only artform to experience an increase in activity across the board for children and young people's participatory activity both in and outside of the school setting. While the number of projects showed an increase of 1 from the previous year the number of sessions run more than doubled, an increase of 125.2%. Attendances to these sessions also experienced an increase from 9,174 to 16,119.
- There were fewer **Opera** projects being run for children and young people during the year, a decrease of a fifth (-20.0%). However, despite this decrease, more sessions of these projects are being run, 360 compared to 261 in the previous year, and attendances to these sessions have increased from 7,689 to 26,269 (241.6%).
- **Public Art** projects for children and young people increased from 9 to 11 (22.2%), however, both sessions and attendances experienced a decrease of over a half, with sessions down by -58.8% and attendances down -52.2%.
- In 2013/14 the number of **Music** projects initiated decreased by almost a half (-45.3%) from the previous year. However, the number of sessions run as part of these projects only decreased by 2 (-0.1%) in total and attendances increased from 40,591 to 51,864 (27.8%).
- Both **Combined Arts** and **Film Production** experienced increases in the number of sessions run for children and young people in 2013/14, combined arts up by 10.6% and Film Production up by 3.6%. Attendances to these sessions however both fell, combined arts by two-fifths (-40.7%) and film production by a quarter (-28.4%).
- The number of **Visual arts** participatory sessions for children and young people has increased over the two years from 1,559 sessions to 1,742 sessions, an increase of 11.7%. Attendances to these sessions have increased by almost a third (30.0%) from 25,572 to 33,237.

## Regularly scheduled Youth Arts Activity

	Projects			Sessions			Attendances			Average attendance per session		
	2012/13	2013/14	% change	2012/13	2013/14	% change	2012/13	2013/14	% change	2012/13	2013/14	% change
<b>Youth Arts</b>												
Theatre	116	108	-6.9	2,181	6,334	190.4	39,994	62,790	57.0	18.34	9.91	-45.9
Music	136	43	-68.4	9,405	5,603	-40.4	24,313	19,092	-21.5	2.59	3.41	31.8
Dance	216	258	19.4	6,901	7,839	13.6	87,825	99,636	13.4	12.73	12.71	-0.1
Performance Arts	17	48	182.4	489	778	59.1	16,827	16,991	1.0	34.41	21.84	-36.5
<b>Totals</b>	<b>485</b>	<b>457</b>	<b>-5.8</b>	<b>18,976</b>	<b>20,554</b>	<b>8.3</b>	<b>168,959</b>	<b>198,509</b>	<b>17.5</b>	<b>8.90</b>	<b>9.66</b>	<b>8.5</b>

Base: 66 organisations 2012/13 and 68 organisations 2013/14

In terms of regularly scheduled participatory groups and clubs for children and young people, the general picture is that while the number of projects has decreased, the number of sessions and attendances to these activities have increased.

Focusing on activity by the different art forms, **Youth Music** is the area which experienced a decrease across the board in 2013/14, with projects declining by two thirds (-68.4%), sessions by -40.4% and attendances by a fifth (-21.5%). Despite this, the average attendance per session has increased slightly from 2.59 to 3.41.

2013/14 saw an increase in **Youth Performance Arts** activity with an increase of 31 projects, with sessions increasing by 59.1%. Attendances however increased less sharply with a 1.0% increase and average attendance per session falling by a third (-36.5%)

**Youth Dance** activities experienced increases in the number of projects run for children and young people during 2013/14, 258, compared to 216 in 2012/13 (19.4%). The number of sessions and attendances to these sessions, both also increased by 13.6% and 13.4% respectively.

There was a decrease of -6.9% in the number of participatory projects for **Youth Theatre** in 2013/14. However, the number of sessions has almost trebled from 2,181 in 2012/13 to 6,334 in 2013/14, and attendances increasing by over a half (57.0%), up to 62,790 attendances in 2013/14.

## Participatory Arts Activity for children and young people in Welsh

	Sessions			Attendances		
	2012/13	2013/14	% change	2012/13	2013/14	% change
<b>In schools</b>	1,218	1,609	32.1	31,533	46,346	47.0
<b>Outside schools</b>	1,885	1,113	-41.0	32,189	18,377	-42.9
<b>Regular Youth Arts Activity</b>	372	666	79.0	5,715	24,166	322.9
<b>Total C&amp;YP Participatory Activity</b>	43,971	44,966	2.3	612,093	668,986	9.3
Welsh activity as % of Total	7.9	7.5	-	11.3	13.3	-
<b>Total Welsh Language Activity</b>	<b>3,475</b>	<b>3,388</b>	-2.5	<b>69,437</b>	<b>88,889</b>	28.0

Base: 66 organisations 2012/13 and 68 organisations 2013/14

The table above outlines the proportion of participatory activity which was run for children and young people through the medium of Welsh. It shows that there was a slight decrease of -2.5% from 2012/13 to 2013/14 in the number of sessions run in the medium of Welsh. However, attendances to participatory sessions held in Welsh increased from 69,437 in 2012/13 to 88,889, which equates to around 13.3% of all attendances. It is also evident that whilst Welsh language activity outside the school setting decreased significantly (sessions -41.0% and attendances -42.9%), activity targeted at children and young people in the school setting and regular youth arts activity through the medium of Welsh both saw increases in 2013/14.

## Section 4: Participatory Activity

Sixty one revenue funded organisations ran 23,072 general participatory sessions that were not targeted at children and young people, generating attendances of 400,031 in 2013/14. Although, the number of sessions saw a 9.1% increase from 2012/13 to 2013/14 and the number of attendances increased by 7.3%, the average attendance per session fell slightly from 18 to 17 people.

### Art form breakdown

	Sessions			Attendances			Average Attendance per Sessions		
	2012/2013	2013/2014	% Change	2012/2013	2013/2014	% Change	2012/2013	2013/2014	% Change
<b>Totals</b>	<b>21,143</b>	<b>23,072</b>	<b>9.1</b>	<b>372,642</b>	<b>400,031</b>	<b>7.3</b>	<b>17.6</b>	<b>17.3</b>	<b>-1.7</b>
Dance	3,448	3,125	-9.4	40,986	36,279	-11.5	11.9	11.6	-2.3
Drama	1,740	2,336	34.3	27,451	26,670	-2.8	15.8	11.4	-27.6
Combined Art	560	893	59.5	73,218	64,963	-11.3	130.7	72.7	-44.4
Music	2,803	4,577	63.3	25,189	61,849	145.5	9.0	13.5	50.4
Opera	132	439	232.6	7,327	28,746	292.3	55.5	65.5	18.0
Theatre Ent	61	186	204.9	4,327	3,226	-25.4	70.9	17.3	-75.5
Visual Arts	1,496	1,716	14.7	21,667	21,098	-2.6	14.5	12.3	-15.1
Craft	513	900	75.4	6,644	12,463	87.6	13.0	13.8	6.9
Literature	9,462	7,775	-17.8	121,835	108,893	-10.6	12.9	14.0	8.8
Public Art	12	46	283.3	12	2,187	18125.0	1.0	47.5	4654.3
Film	351	447	27.4	26,231	17,607	-32.9	74.7	39.4	-47.3
Other	565	632	11.9	17,755	16,050	-9.6	31.4	25.4	-19.2

Base: 55 organisations 2012/13 and 61 organisations 2013/14

As in the previous year, Literature saw the largest number of sessions (7,775) and attendances (108,893) of any art form in 2013/14. However, both sessions and attendances to literary events have experienced a decrease in activity from 2012/13.

Participatory drama sessions experienced an increase of a third (34.3%) from 2012/13 to 2013/14. There was a decrease of -2.8% in the number of attendances, leading to a decrease on average of four people per session between the two reporting periods.

Although the number of combined arts sessions increased by over a half (59.5%) from 2012/13 to 2013/14, attendances to these sessions decreased by -11.3%. Combined arts sessions, even though experiencing a decrease in attendance from the previous year, has the highest average attendance per session of all the art forms at 73 people per session.

The number of music participatory sessions increased by almost two thirds (63.3%) from 2012/13 to 2013/14 and attendances to these sessions more than doubled from 25,189 to 61,849 in the same period.

Other art forms that experienced an increase in both sessions and attendances in 2013/14 included craft, opera and public art. Both opera and public art also attracted some of the largest number of attendees on average per single session in 2013/14, 66 and 48 respectively.

Whilst there has been an increase in the number of sessions for Theatre Entertainment, Visual Arts and Film in 2013/14, all three art forms have experienced a decrease in attendances to these sessions, with Film down by a third (32.9%) from 2012/13.

Dance sessions saw a decrease of -9.4% and a -11.5% decrease in the number of attendances between the two reporting periods. Despite the decreases, the third largest number of participatory sessions were dance (3,125), attracting the fourth largest number of attendances (36,279).

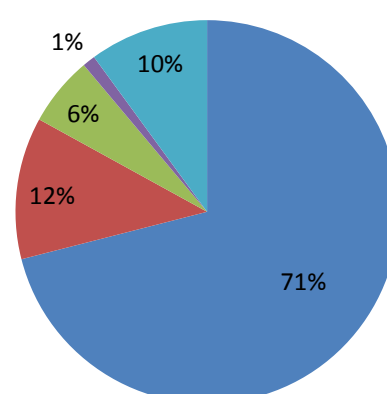
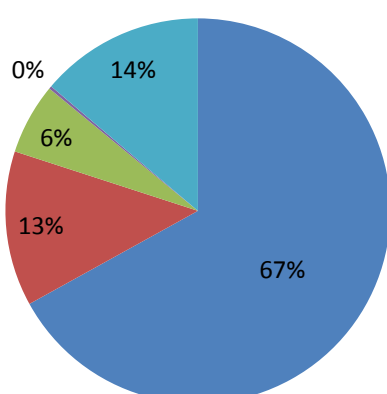
### Language Breakdown

	Sessions			Attendances			Average attendance per session		
	2012/ 2013	2013/ 2014	% Change	2012/ 2013	2013/ 2014	% Change	2012/ 2013	2013/ 2014	% Change
English	13,846	15,451	11.6	277,792	284,093	2.3	20.1	18.4	-8.4
Welsh	3,834	3,006	-21.6	60,899	47,942	-21.3	15.9	15.9	0.4
Bilingual	1,108	1,376	24.2	19,662	23,492	19.5	17.7	17.1	-3.8
Other	50	55	10.0	694	4,319	522.3	13.9	78.5	465.8
LNR	2,305	3,184	38.1	13,595	40,185	195.6	5.9	12.6	114.0

Base: 55 organisations 2012/13 and 61 organisations 2013/14

### 2013/14 Sessions by Language Breakdown

### 2013/14 Attendances by Language Breakdown



■ English ■ Welsh ■ Bilingual ■ Other ■ Language not relevant

Base: 61 organisations 2013/14

When broken down by language it is evident that the majority of participatory sessions were held in English in 2012/13 (67.0%). While the number of Welsh language sessions and attendances to these sessions fell by around a fifth (-21.6% sessions and -21.3% attendance) from 2012/13 to 2013/14, the number of bilingual sessions and attendance increased by a similar amount, 24.2% and 19.5% respectively.

### Families

In 2013/14 revenue funded organisations ran 853 participatory sessions specifically targeted at families with attendances of 23,455. The average attendance per performance was 28.

	Sessions	Attendances	Average attendance per session
Events specifically targeted at Families 2013/14	853	23,455	27.5

Base: 31 organisations in 2013/14

## Section 5: Broadcasts and Streaming

Sixteen organisations made a total 2,651 broadcasts of their work in 2013/14. 2,360 (89.0%) of these broadcasts were online, 52 (2.0%) broadcasts on network television and 239 (9.0%) broadcasts by radio.

### Network Television

Nine revenue funded organisations have made a total of 52 broadcasts of their live and recorded work on television, just over a half (51.9%) were broadcast by Welsh broadcasting companies.

	No.	% of total Network TV broadcasts
BBC Wales/Cymru	12	23.1
S4C	14	26.9
ITV Wales	1	1.9
Sky Arts	0	0.0
Other UK Wide Channel	25	48.1
<b>Total Live or Pre-recorded TV Broadcasts</b>	<b>52</b>	<b>100.0</b>

Base: 9 organisations 2013/14

### Online Broadcasts

In total, 5 organisations have made 2,360 broadcasts of their work in 2013/14. The majority (93.3%) of the broadcasts have been made by internet only broadcasters as opposed to the organisation's own online streaming. One revenue funded organisation accounts for over three quarters (75.3%) of all internet only broadcasts.

	No.	% of total online broadcasts
Internet only Broadcaster	2,203	93.3
Own on-line Stream	157	6.7
<b>Total Live or Pre-recorded Online Broadcasts</b>	<b>2,360</b>	<b>100.0</b>

Base: 5 organisations 2013/14



## Radio Broadcasts

Fourteen organisations have made 239 radio broadcasts of their work in 2013/14. Over a half (53.1%) of all radio broadcasts were made by international radio stations.

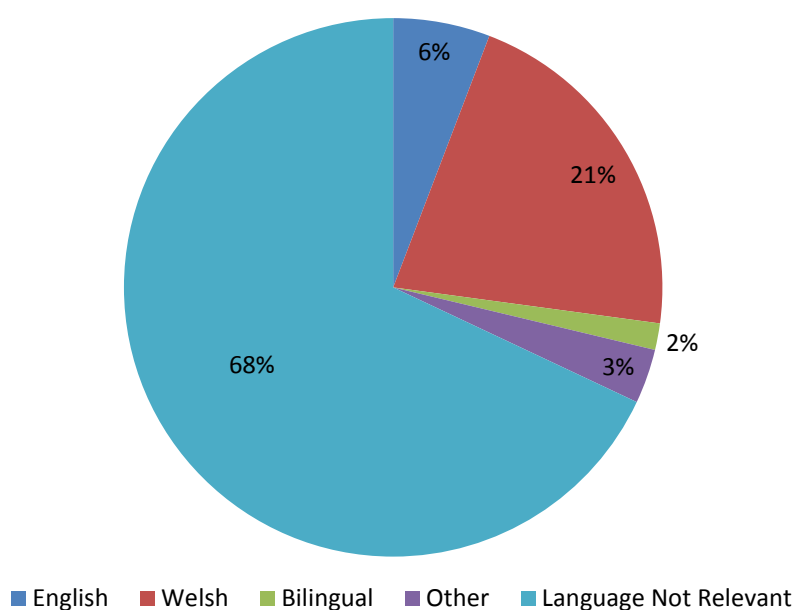
	No.	% of total radio broadcasts
BBC Radio Wales	28	11.7
BBC Radio Cymru	19	7.9
Regional Radio Station	3	1.3
UK wide Radio Station	62	25.9
Online only Radio Station	0	0.0
International Radio Station	127	53.1
<b>Total Live or Pre-recorded Online Broadcasts</b>	<b>239</b>	<b>100.0</b>

Base: 14 organisations 2013/14

## Language of Broadcast

Of the 2,631<sup>3</sup> broadcasts presented by the 16 Revenue funded organisations over two-thirds (68.0%) were where the Language was not relevant. Of those broadcasts where the language was not relevant one dance revenue funded organisation accounted for 93.0% of these broadcasts. There were also 561 broadcasts in Welsh, 153 in English and 42 bilingual.

### Language of Broadcast



Base: 16 organisations 2013/14

<sup>3</sup> Not all RFOs were able to identify the language of their broadcasts.

## Section 6: Film Screenings

24 organisations made 9,551 film screenings during 2013/14 attracting 362,427 attendances. This is a 9.0% increase in the number of screenings from 2012/13. The number of attendances saw a slightly smaller increase at 6.5% attending in comparison to the previous year. This smaller increase in attendances means that the average attendance per screening decreased from 39 to 38 in 2013/14.

	Film Screenings			Attendances to Film Screenings			Average attendance per screening	
	2012/2013	2013/2014	% Change	2012/2013	2013/2014	% Change	2012/2013	2013/2014
<b>Total</b>	<b>8,763</b>	<b>9,551</b>	<b>9.0</b>	<b>340,187</b>	<b>362,427</b>	<b>6.5</b>	<b>38.8</b>	<b>37.9</b>
English	7,434	8,391	12.9	269,325	320,132	18.9	36.2	38.2
Welsh	19	37	94.7	721	2,714	276.4	37.9	73.4
Bilingual	8	9	12.5	1,240	590	-52.4	155.0	65.6
Other	1,099	835	-24.0	39,774	28,166	-29.2	36.2	33.7
LNR	203	279	37.4	29,127	10,825	-62.8	143.5	38.8

Base: 24 organisations 2012/13 & 24 organisations 2013/14

It is evident that the vast majority (87.9%) of film titles screened in 2013/14 were English language, also attracting the vast majority of attendances (88.3%). As the overall share of attendees was less than the overall share of film screenings it is evident that English language film titles are attracting smaller audiences in comparison with other language groups with more film screenings available for people to attend.

The second largest proportion of film screenings were classified as 'other' language at 8.7% of all screenings, even though the number of these screenings decreased by a quarter (-24.0%) in 2013/14.

The number of Welsh language screenings almost doubled (94.7%) in 2013/14 and attendances to these screenings increased from 721 in 2012/13 to 2,714 in 2013/14. The increase in both screenings and attendance has led to Welsh language films experiencing the highest average attendance (73) per screening.

## Screenings of Films Produced in Wales

	Screenings of Films Produced in Wales					Attendances to Screenings of Films Produced in Wales				
	2012/ 2013	2013/ 2014	% Change	As % total film screenings		2012/13	2013/14	% Change	As % total attendances	
				2012/ 2013	2013/ 2014				2012/ 2013	2013/ 2014
<b>Total</b>	<b>235</b>	<b>224</b>	<b>-4.7</b>	<b>2.7</b>	<b>2.3</b>	<b>30,826</b>	<b>11,367</b>	<b>-67.8</b>	<b>9.1</b>	<b>2.7</b>
English	122	158	29.5	1.6	1.9	6,225	6,416	3.1	2.3	2.0
Welsh	16	32	100.0	84.2	86.5	664	2,598	291.3	92.1	95.7
Bilingual	3	9	200.0	37.5	100.0	1,076	590	-45.2	86.8	100.0
Other	0	10	100.0	0.0	1.2	0	1,429	100.0	0.0	5.1
LNR	94	15	-84.0	46.3	5.4	22,861	334	-98.5	78.5	3.1

Base: 24 organisations 2012/13 & 24 organisations 2013/14

Of the 9,551 film screenings in 2013/14, 2.3% (224) were of titles produced in Wales. This represents a slight decrease (-4.7%) in the number of screenings of films produced in Wales since 2012/13. Attendances to screenings of films produced in Wales experienced a more significant decrease almost two-thirds from 30,826 in 2012/13 to 11,367 in 2013/14.

By language breakdown it is evident that the Language Not Relevant category of films produced in Wales accounted for the majority of the decrease in both number of screenings (down -84.0%) and attendance (-98.5%) in 2013/14.

Screenings of films produced in Wales, through the medium of Welsh account for 14.3% of all films produced in Wales and a fifth (22.9%) of all attendances to films produced in Wales.

## Streamed Film Screenings

In 2012/13 the Arts Council of Wales added a new question to the film screenings section of the survey to gather data on the screenings of streamed alternative content film.

Alternative content film relates to digital content that has not been produced or edited as a film, and could either be screenings of live streamed performances or performances that are filmed live for delayed digital screening.

	Screenings			Attendance			Average attendance per screening	
	2012/2013	2013/2014	% Change	2012/2013	2013/2014	% Change	2012/2013	2013/2014
<b>Total</b>	<b>266</b>	<b>829</b>	<b>211.7</b>	<b>22,494</b>	<b>59,861</b>	<b>166.1</b>	<b>84.6</b>	<b>72.2</b>
Dance	16	216	1250.0	1,873	8,347	345.6	117.1	38.6
Music	45	15	-66.7	3,367	1,218	-63.8	74.8	81.2
Opera	84	115	36.9	6,259	6,998	11.8	74.5	60.9
Theatre	49	172	251.0	5,515	22,291	304.2	112.6	129.6
Other	72	311	331.9	5,480	21,007	283.3	76.1	67.5

Base: 8 organisations 2012/13 & 14 organisations 2013/14

Fourteen organisations streamed 829 'alternative content' film screenings to the general public in 2013/14, attracting 59,861 attendances. Dance was the art form to see the highest number of this type of film screening (216 or 26.1%), one Revenue funded organisation accounted for over three quarters (169, or 78.2%) of these screenings. In terms of largest attendance per screening, Theatre was the art form with the largest average attendance at 130 people per screening, an increase of 17 people per screening from 2012/13.

## Screenings targeted at families

Seven organisations screened films specifically targeted at families in 2013/14. In total there were 752 screenings (7.9% of all screenings) and 50,564 attendances to these screenings targeted at families.

	Screenings	Attendances	Average Attendance per Screening
Film Screenings Targeted at Families	752	50,564	67.2

Base: 7 organisations 2013/14

## Section 7: Performing and Touring Companies

In 2013/14, 37 revenue funded organisations completed the Performing and Touring Companies section of the survey compared to 34 in 2012/13.<sup>4</sup>

### Productions

In 2013/14 the number of productions in performance by touring companies increased by 20.8% from the previous year, (up from 289 to 349). While the number of productions performed for the first time increased, those targeted at children and young people decreased.

Productions	2012/13	2013/14	% Change
<b>Total number of Productions</b>	<b>289</b>	<b>349</b>	<b>20.8</b>
Number of Productions performed for the first time	207	247	19.3
Number of Productions targeted at children and young people	80	42	-47.5

Base: 34 organisations 2012/13 and 37 organisations 2013/14

70.8% of productions in 2013/14 were performed for the first time, the same proportion as 2012/13.

### New Commissions

During 2013/14 there was an increase in the level of new work, with new commissions increasing by 10.1% from the previous year.

The majority of work was commissioned from artists based in Wales, 90 compared to 19 from artists based outside Wales. However, the latter group experienced a larger increase with new commissions increasing from 16 to 19, up 18.8%. (See table overleaf).

New Commissions	2012/13	2013/14	% Change
<b>Total number of new commissions</b>	<b>99</b>	<b>109</b>	<b>10.1</b>
<b>% of all productions which were new commissions</b>	<b>34.2</b>	<b>31.2</b>	<b>-</b>
New commissions from artists based in Wales	83	90	8.4
New commissions from artists based outside Wales	16	19	18.8

Base: 34 organisations 2012/13 and 37 organisations 2013/14

<sup>4</sup> Four organisations completed this section in 2013/14 but not 2012/13.

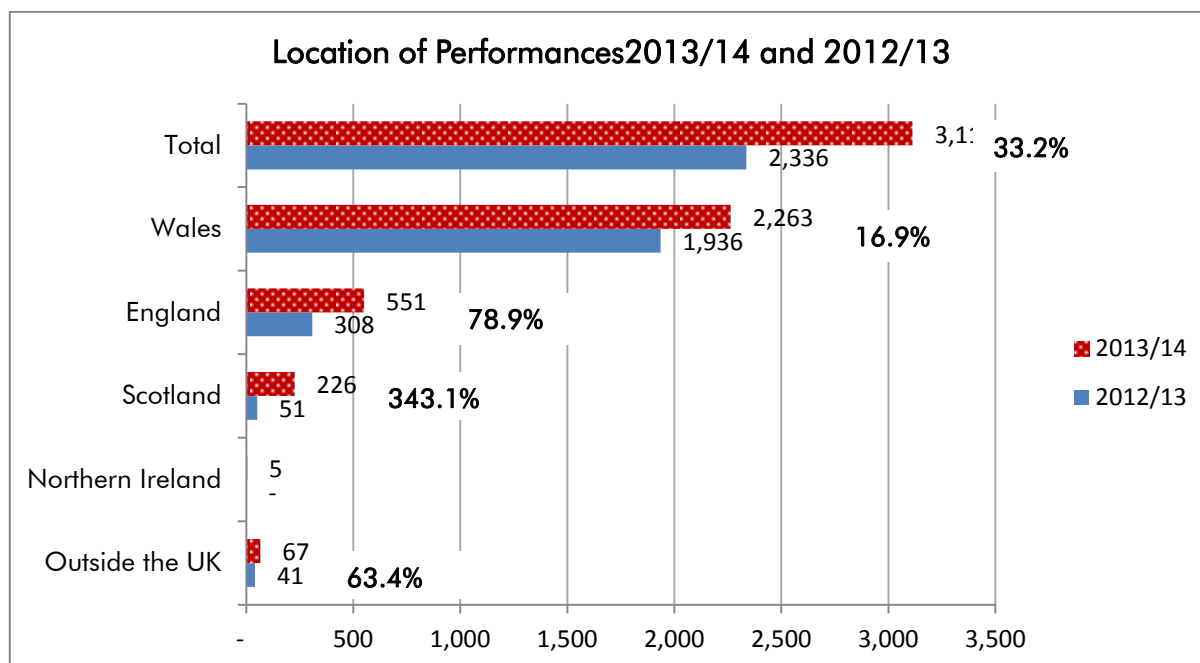
As per the previous year, most new commissions were written in the English language, 49, which represents 45.0% of all new commissions in the year. Those written in Welsh represent 21.1%. Other commissions are noted in the table below.

New Commissions	English		Welsh		Bilingual		Other Language		Language not Relevant	
	2012/13	2013/14	2012/13	2013/14	2012/13	2013/14	2012/13	2013/14	2012/13	2013/14
<b>Total number of new commissions</b>	60	49	27	23	2	7	0	2	10	28
New commissions from artists based in Wales	48	39	25	23	2	7	0	0	8	21
New commissions from artists based outside Wales	12	10	2	0	0	0	0	2	2	7

Base: 34 organisations 2012/13 and 37 organisations 2013/14

## Performances

Revenue Funded organisations toured more performances in 2013/14 compared to 2012/13, up by 33.2% from 2,336 performances. In 2013/14 there were a total of 3,112 performances. In both years the majority toured within Wales, representing 72.7% of all performances in 2013/14 and 82.9% in 2012/13.



Base: 34 organisations 2012/13 and 37 organisations 2013/14

The graph above compares the number of performances in each country with the previous year. It shows that Scotland had the largest year on year increase of 343.1%, followed by

England with 78.9%. Performances outside the UK increased by 63.4% while those in Wales had the smallest increase of 16.9%.

The majority of performances continue to be presented in English, 59.9%, while Welsh performances account for 15.9% of all performances in 2013/14, an increase of 14.3% from the previous year. Bilingual performances have experienced the greatest year on year growth, 231.0%.

Language profile of performances	2012/13	2013/14	% Change
<b>Total performances</b>	<b>2,336</b>	<b>3,112</b>	<b>33.2</b>
English	1,546	1,865	20.6
Welsh	434	496	14.3
Bilingual	29	96	231.0
Other Language	145	110	-24.1
Language not relevant	182	545	199.5

Base: 34 organisations 2012/13 and 37 organisations 2013/14

Some revenue organisations are a presenting venue as well as being a touring company, and so are asked to specify how many of their performances were in their home venue rather than out on tour. The table overleaf outlines this data:

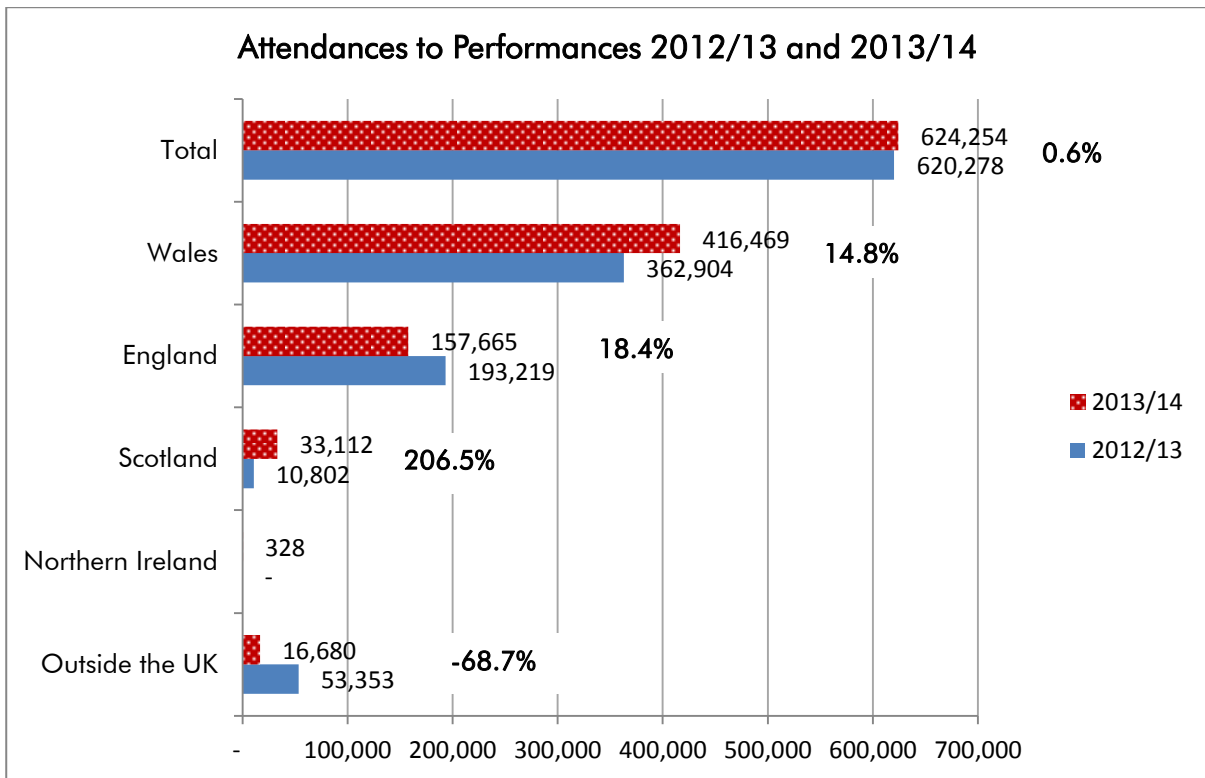
Performances by the home company in the home venue	2012/13	2013/14	% Change
Total number of performances	2,336	3,112	33.2
Number of performances by the home company in the home venue	815	678	-16.8

Base: 20 organisations 2012/13 and 16 organisations 2013/14

In total there were 678 performances by venue based companies in their own venue during 2013/14, a decrease from the previous year of -16.8%. These performances represent 21.8% of all performances by Revenue Funded production companies during the year, a decrease from the previous year when they represented 34.9%.

## Attendances

During 2013/14 attendances at performances increased slightly by 0.6%, from 620,278 in 2012/13 to 624,254 attendances. Of all the locations companies toured to, attendances at performances in Scotland increased the most by 206.5%, which is in line with the increase in performances in this country. Attendances at performances in England increased by 18.4% and in Wales by 14.8%. However, attendances at performances outside the UK decreased by -68.7%, this is despite an increase in performances of 63.4%.



Base: 34 organisations 2012/13 and 37 organisations 2013/14

Revenue Funded Organisations were asked to state how many of their attendances were at performances by the home company within the home venue.

Attendances to Performances by the home company in the home venue	2012/13	2013/14	% Change
Total number of attendances	620,278	624,254	0.6
Number of attendances by the home company in the home venue	194,707	136,614	-29.8

Base: 34 organisations 2012/13 and 37 organisations 2013/14

The table shows there has been a decrease in the level of attendances at performances by the home company in the home venue, down by 29.8% in 2012/13. Attendances at performances at the home venue account for 21.9% of all attendances at performances by revenue funded companies.

### Attendances per Performance

In 2013/14 the pattern of attendances changed to show the overall average attendance per performance had decreased from the previous year, -24.4%. The average attendance per performance for Outside the UK had decreased by -80.9%, England by -54.4% and Scotland by -30.8%. Wales had the smallest decrease of -1.8%.



	Performances		Attendances		Average Attendance per performance		% change: Average attendance per performance
	2012/13	2013/14	2012/13	2013/14	2012/13	2013/14	2012/13 to 2013/14
<b>Total</b>	2,336	3,112	620,278	624,254	265.5	200.6	-24.4
<b>Number in Wales</b>	1,936	2,263	362,904	416,469	187.5	184.0	-1.9
<b>Number in England</b>	308	551	193,219	157,665	627.3	286.1	-54.4
<b>Number in Scotland</b>	51	226	10,802	33,112	211.8	146.5	-30.8
<b>Number in Northern Ireland</b>	0	5	0	328	0	65.6	n/a
<b>Number outside the UK</b>	41	67	53,353	16,680	1,301.3	249.0	-80.9

Base: 34 organisations 2012/13 and 37 organisations 2013/14

### Performing Companies by Artform

The tables below focus on performances and attendances at performances of three artforms: music, dance and drama<sup>5</sup>.

Performances	2012/13	2013/14	% change
<b>Music</b>	342	290	-15.2
<b>Dance</b>	197	284	44.2
<b>Drama</b>	959	1,545	61.1

Attendances	2012/13	2013/14	% change
<b>Music</b>	239,203	194,515	-18.7
<b>Dance</b>	43,880	76,465	74.3
<b>Drama</b>	91,876	142,759	55.4

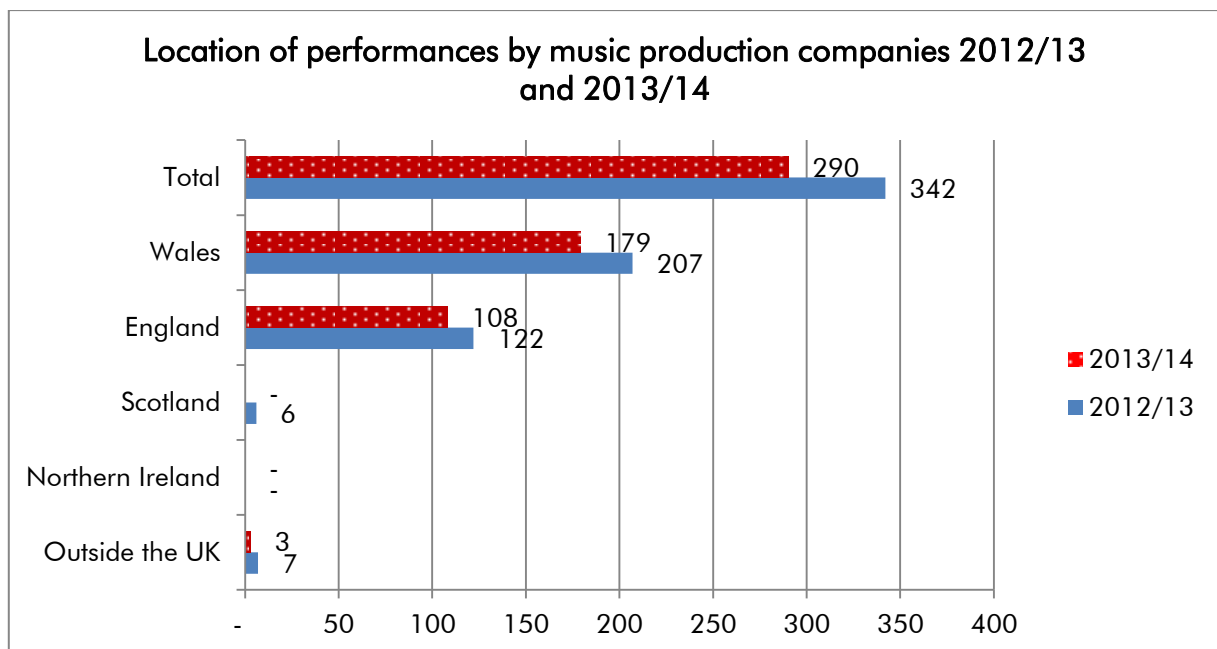
The tables show that while dance and drama companies have both experienced an increase in their touring work in both performances and attendances, there has been a decrease in the level of music touring work in 2013/14, of -15.2%.

<sup>5</sup> In 2013/14 and 2012/13 there were 9 music producing companies, 8 dance producing companies and 11 drama producing companies.

But though music had the largest decrease in performances and attendances over the year it actually has the highest average attendance per performance in both years. Dance had the biggest increase in average attendance per performance from 2012/13, up by +20.9%, while drama had the smallest average attendance in both years and this decreased by -3.5% from the previous year.

Average attendance per performance	2012/13	2013/14	% change average attendance per performance
Music	699.4	670.7	-4.1
Dance	222.7	269.2	20.9
Drama	95.8	92.4	-3.5

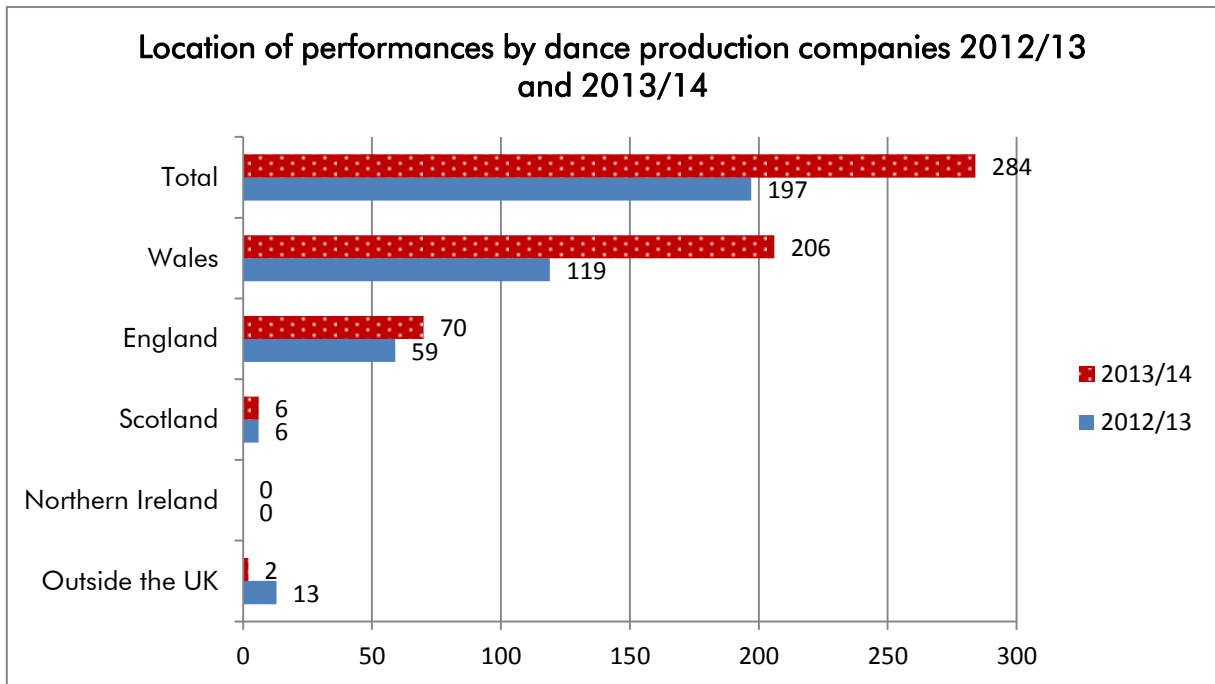
## Music



Base: 9 organisations in 2012/13 and 2013/14

The largest decrease in music performances occurred in Scotland. In 2012/13 there were 6 performances which decreased to zero performances in 2013/14.

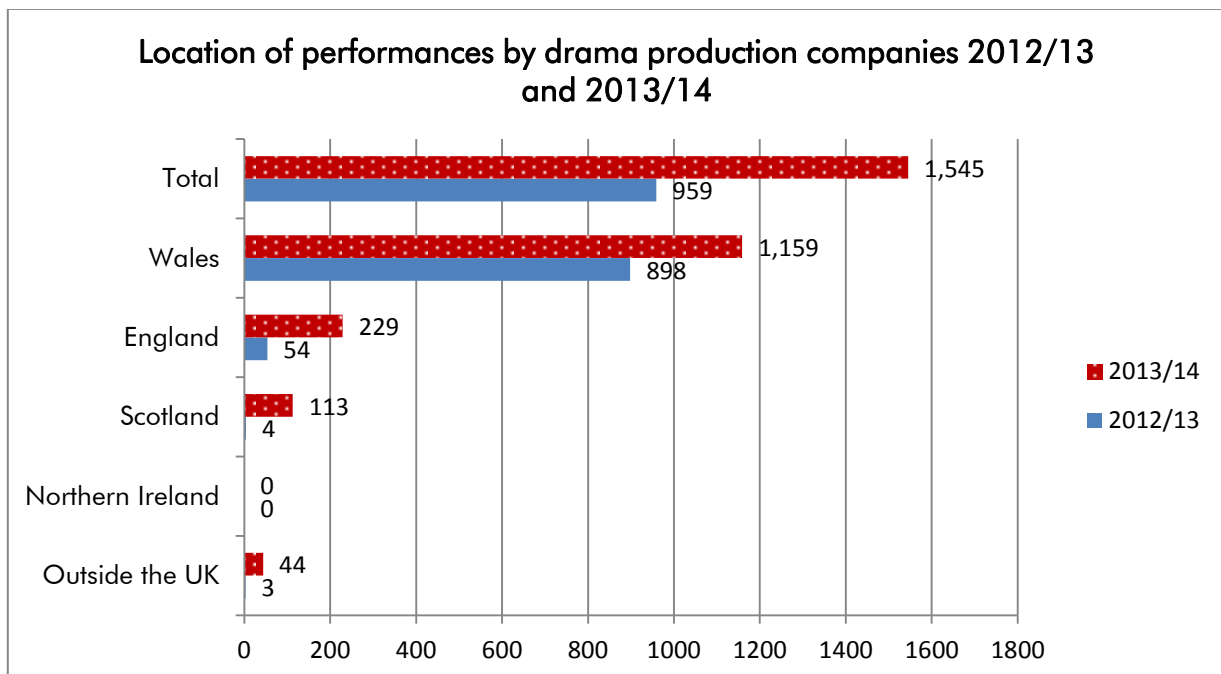
## Dance



Base: 8 organisations in 2012/13 and 2013/14

Dance companies experienced the greatest increase in touring work within Wales which increased by 73.1% from 2012/13 to 2013/14.

## Drama



Base: 11 drama organisations in 2012/13 and 2013/14

Performances in Scotland by drama companies increased from 4 in 2012/13 to 113 in 2013/14 and from 3 to 44 outside the UK.

## Street Performance

Revenue Funded Organisations who presented street performances of their work during 2013/14 were asked to estimate how many attendances they received. In total they reported 10,771 attendances at performances during the year. This has decreased from the previous year when 26,571 attendances were received, a decline of -59.5%.<sup>6</sup>

## Arts in Education

While the number of performances and attendances at performances for children and young people has increased in 2013/14, the average attendance per performance has decreased. In 2013/14 there were 803 performances, up by 20.3% from 2012/13, and 78,407 attendances, up by 8.1% from the previous year. However the average attendance per performance has decreased slightly from 108.7 to 97.6.

Performances		Attendances		Average Attendance per performance	
2012/13	2013/14	2012/13	2013/14	2012/13	2013/14
667	803	72,530	78,407	108.7	97.6

Base: 15 organisations in 2012/13 and 18 in 2013/14

## Families

In 2013/14 revenue funded producing companies ran 36 productions specifically targeted at families which resulted in 355 performances with attendances of 49,801. The average attendance per performance was 140.2

Events specifically targeted at Families 2013/14	Productions	Performances	Attendances	Average Attendance per Performance
	36	355	49,801	140.3

Base: 13 organisations in 2013/14

<sup>6</sup> This decrease is in part due to one organisation running an event in 2012/13 which was not repeated in 2013/14.

## Section 8: Live Performances at Revenue Funded Organisation Venues

41 revenue funded organisations presented 4,774 performances in 2013/14 attracting almost 1.3million attendances. The number of performances decreased (-3.5%) from those presented in 2012/13 whilst the number of attendances also decreased by a tenth (-12.6%). This has led to the average attendance per performance falling from 300 to 272 in 2013/14.

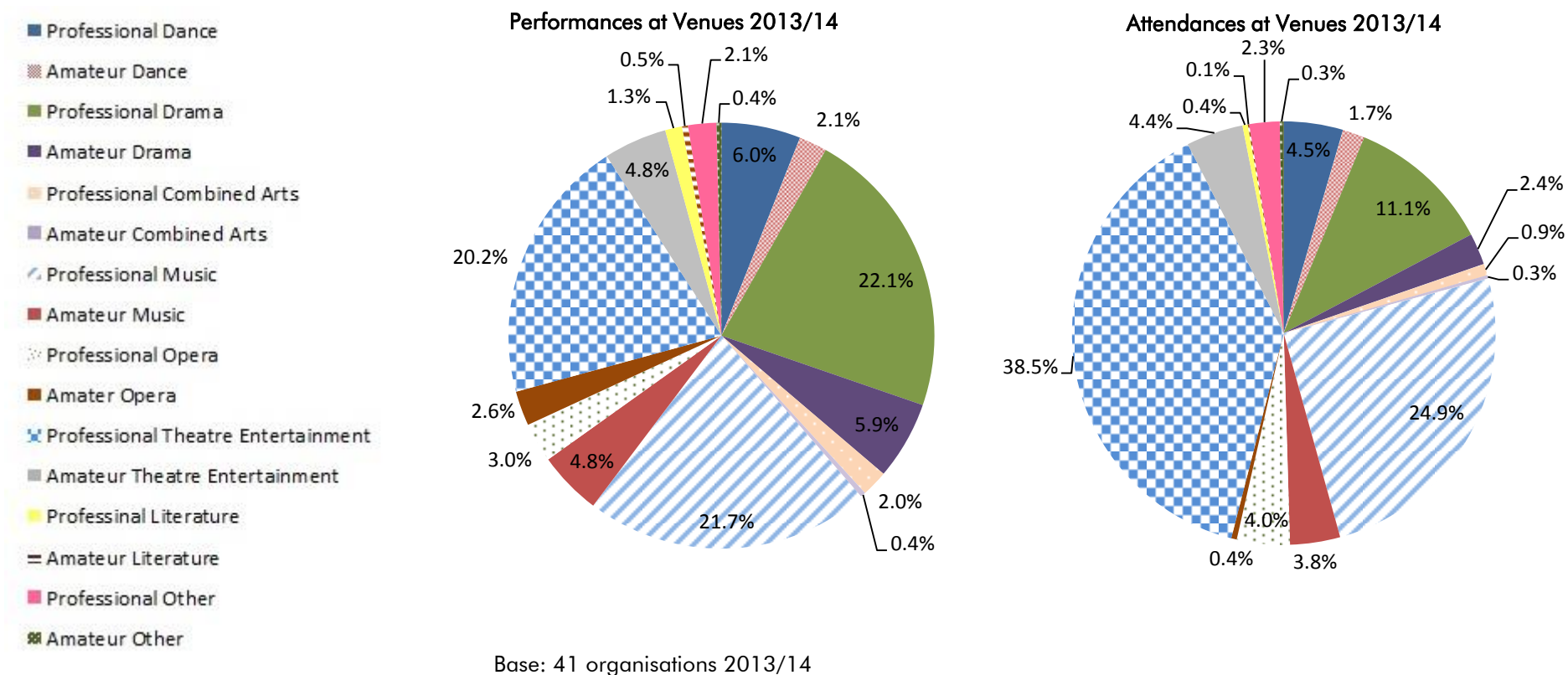
	Performances			Attendances			Average Attendances per Performance	
	2012/13	2013/14	% Change	2012/13	2013/14	% Change	2012/13	2013/14
<b>Totals</b>	<b>4,947</b>	<b>4,774</b>	<b>-3.5</b>	<b>1,485,368</b>	<b>1,297,923</b>	<b>-12.6</b>	<b>300</b>	<b>272</b>
<b>Total Professional</b>	<b>3,852</b>	<b>3,743</b>	<b>-2.8</b>	<b>1,224,194</b>	<b>1,124,121</b>	<b>-8.2</b>	<b>318</b>	<b>300</b>
<b>Total Amateur</b>	<b>1,095</b>	<b>1,031</b>	<b>-5.8</b>	<b>261,174</b>	<b>173,802</b>	<b>-33.5</b>	<b>239</b>	<b>169</b>
Professional Dance	227	287	26.4	73,044	58,691	-19.6	322	204
Amateur Dance	200	102	-49.0	56,815	22,032	-61.2	284	216
Professional Drama	1,015	1,057	4.1	169,772	143,767	-15.3	167	136
Amateur Drama	263	284	8.0	35,746	31,243	-12.6	136	110
Professional Combined Arts	177	95	-46.3	11,817	11,494	-2.7	67	121
Amateur Combined Arts	22	19	-13.6	5,051	3,266	-35.3	230	172
Professional Music	1,083	1,034	-4.5	299,502	322,615	7.7	277	312
Amateur Music	279	231	-17.2	63,116	49,713	-21.2	226	215
Professional Opera	105	143	36.2	67,968	52,323	-23.0	647	366
Amateur Opera	31	126	306.5	6,274	5,566	-11.3	202	44
Professional Theatre Entertainment	930	964	3.7	575,030	500,160	-13.0	618	519
Amateur Theatre Entertainment	240	229	-4.6	72,899	56,597	-22.4	304	247
Professional Literature	242	61	-74.8	9,790	5,140	-47.5	40	84
Amateur Literature	17	22	29.4	1,462	1,531	4.7	86	70
Professional Other	73	102	39.7	17,271	29,931	73.3	237	293
Amateur Other	43	18	-58.1	19,811	3,854	-80.5	461	214

Base: 37 organisations 2012/13 and 41 organisations 2013/14

78.4% of performances in 2013/14 were professional productions with the remaining 21.6% being amateur. 86.6% of attendances were to professional performances with 13.4% attending amateur performances. This suggests that professional performances attracted larger audiences in 2013/14 than amateur performances, an average of 300 per performance in comparison to 169.

It is also evident that there were more professional performances for every art form than amateur performances.

### Art Form Breakdown



There was a greater number of professional drama performances (1,057 or 22.1% of all performances) than any other art form in 2013/14, an increase of 4.1% from the previous year. These professional drama performances attracted the third highest number of attendees at 143,767, a decrease of -15.3% from 2012/13.

Professional music performances accounted for the second largest number of performances (1,034 or 21.7% of all performances), a decrease of 49 performances from 2012/13. Despite a small decrease in number of performances, the number of attendances to professional music performances increased by 7.7 in 2012/13, accounting for the second largest number of attendances at 322,615. Both amateur music performances and attendances saw decreases in 2013/14, down -17.2% and -21.2% respectively.

Professional theatre entertainment performances had the third greatest share of performances (964 or 20.2% of all performances) and accounted for the largest number of attendances (500,160 or 38.5% of all attendances). As a result professional theatre entertainment attracted the largest average number of attendances per performance at 519. While amateur theatre entertainment experienced the highest attendance for any amateur artform, there was a decrease in attendance of almost a quarter (-22.4%) and a decrease in the number of performances by -4.6%.

Both professional opera and amateur opera experienced an increase in the number of performances in 2013/14, professional by 38 and amateur by 95 performances. Attendance to both professional (-23.0%) and amateur (-11.3%) performances decreased from 2012/13.

The number of professional dance performances increased by a quarter (26.4%) from 2012/13 to 2013/14. Attendances during the same period however dropped by almost a fifth (-19.6%) which in turn meant that the average number of attendances per performance dropped by 98 people from 322 in 2012/13 to 204 in 2013/14.

Professional literature performances saw a sharp decrease in 2013/14, down by three quarters (-74.8%) from 2012/13. Attendances to professional literature performances also decreased by almost a half (-47.5%) from 9,790 in 2013/14 to 5,140 in 2012/13. Both amateur literature performances and attendances however saw an increase from 2012/13, performances by 29.4% and attendance by 4.7%.

### Language Breakdown

It is evident that the majority (72.3%) of performances at RFO venues in 2013/14 were English language, attracting 843,785 attendances. Encouragingly both Welsh language and bilingual performances saw increases in 2012/13, up 2.8% and 13.2% respectively. Bilingual attendances to these performances increased by almost a half (49.5%) in 2013/14, while Welsh language attendance decreased by -7.2%. The fewest number of performances were other language (30), a decrease of three-fifths (-61.5%) from the previous year.

	Performances			Attendances		
	2012/2013	2013/2014	% change	2012/2013	2013/2014	% change
English	3,170	2,980	-6.0	1,036,496	843,785	-18.6
Welsh	396	407	2.8	60,446	56,074	-7.2
Bilingual	219	248	13.2	60,476	90,405	49.5
Other	78	30	-61.5	58,607	7,033	-88.0
LNR	657	720	9.6	139,484	219,903	57.7

Base: 37 organisations 2012/13 and 41 organisations 2013/14. Note does not include any dance activity

Attendances to performances where the language is considered to not be relevant, saw the highest increase (80,419) in 2013/14, a 57.7% increase on the previous year. The number of performances however, where the language is considered not to be relevant, only increased by 9.6% in 2013/14.

## Families

In 2013/14 there were 397 performances specifically targeted at families by revenue funded organisations, with attendances of 123,325. The average attendance to these performances was 311 people per performance

	Performances	Attendances	Average attendance per performance
<b>Events specifically targeted at Families 2013/14</b>	397	123,324	310.6

Base: 41 organisations in 2013/14



## Section 9: Services to the Arts Sector

### Membership

32 organisations completed this section of the survey in 2013/14 as they provide services to the arts sector alongside direct public provision. These activities could have included providing advice and information to artists, training for arts organisations or individuals and facilitating the commissioning of artistic residencies. In some instances the organisations have a 'membership' they support. In total, the 32 organisations had 9,984 artists or arts organisations registered as members in 2013/14.

	Membership		
	2012/ 2013	2013/ 2014	% Change
Registered Members	9,031	9,984	10.6

Base: 29 organisations 2012/13 & 32 organisations 2013/14

### Training

Encouragingly the number of training sessions held for individual artists or arts organisations and the number of attendances to them increased significantly in 2013/14, both up by over two fifths (42.3% and 46.5%) from 2012/13. These figures also include one to one mentoring or work placement sessions.

	Sessions			Attendances			Average attendance per Session	
	2012/ 2013	2013/ 2014	% Change	2012/ 2013	2013/ 2014	% Change	2012/ 2013	2013/ 2014
<b>Total</b>	<b>2,933</b>	<b>4,174</b>	<b>42.3</b>	<b>10,004</b>	<b>14,657</b>	<b>46.5</b>	<b>3.4</b>	<b>3.5</b>
English	2,357	2,478	5.1	4,694	8,312	77.1	2.0	3.4
Welsh	394	1,641	316.5	3,343	5,623	68.2	8.5	3.4
Bilingual	116	40	-65.5	1,274	484	-62.0	11.0	12.1
Other	0	4	100.0	0	12	100.0	0.0	3.0
LNR	66	11	-83.3	693	226	-67.4	10.5	20.5

Base: 29 organisations 2012/13 & 32 organisations 2013/14

Whilst English and Welsh language training session and attendance at these sessions both increased from 2012/13 to 2013/14, bilingual sessions and attendance decreased. Even though experiencing a decrease in sessions and attendance, bilingual sessions had the highest average attendance at 12 people per session.

## Events

813 events held by organisations in 2013/14 were specifically targeted at artist or arts organisations rather than the general public. This represents an increase of two thirds (68.3%) from 2012/13. These events included conferences, membership meetings, seminars or trade forums. The number of attendances to these events trebled (202.2%) in the same period and the average attendance per event increased from 44 to 79 people.

	Events			Attendances			Average attendance per Event	
	2012/2013	2013/2014	% Change	2012/2013	2013/2014	% Change	2012/2013	2013/2014
<b>Total</b>	<b>483</b>	<b>813</b>	<b>68.3</b>	<b>21,104</b>	<b>63,781</b>	<b>202.2</b>	<b>43.7</b>	<b>78.5</b>
English	381	689	80.8	16,293	55,200	238.8	42.8	80.1
Welsh	54	91	68.5	2,811	5,113	81.9	52.1	56.2
Bilingual	33	25	-24.2	1,232	3,008	144.2	37.3	120.3
Other	2	0	-100.0	161	0	0.0	0.0	0.0
LNR	13	8	-38.5	607	460	-24.2	46.7	57.5

Base: 29 organisations 2012/13 & 32 organisations 2013/14

## Website Visits

The number of visits to the websites of RFOs surprisingly decreased in 2013/14, from 5.4million to 3.2million, despite there being 3 additional organisations recording activity in this section, possibly highlighting a shift to the use of social media. The number of unique website visits also decreased by a fifth (-22.2%) from 2012/13.

	Websites		
	2012/2013	2013/2014	% Change
<b>Website Visits</b>	5,366,206	3,185,937	-40.6
<b>Unique Website Visits</b>	2,256,677	1,756,205	-22.2

Base: 29 organisations 2012/13 & 32 organisations 2013/14

## Tenants

Of the 32 organisations that responded to this section, there were 107 tenants in 2013/14. Tenants are professional organisations or individuals working in artistic cultural or media industries housed within their venues, a fall of almost a fifth (-17.1%). The number of people employed within tenant organisations also appears to have declined by a similar amount (-21.8%) from the previous year. In 2013/14 the 107 tenants employed 1,108 people, an average of 11 people per tenant organisation compared to an average of 12 people in 2012/13.

	Tenants		
	2012/ 2013	2013/ 2014	% Change
<b>Number of Tenants</b>	129	107	-17.1
<b>Number Employed by Tenant organisations</b>	1,509	1,180	-21.8
<b>Total Hours Advice given to Tenants</b>	15,929	23,287	46.2

Base: 29 organisations 2012/13 & 32 organisation 2013/14

Despite the decrease in the number of tenants from 2012/13 to 2013/14 the total number of hours of advice given by revenue funded organisations increased by almost a half (46.2%) suggesting more targeted support to be offered.

## Residencies

Whilst the number of artistic residencies already underway in 2013/14 decreased by a tenth (-11.6%) from the previous reporting period, the number of residencies contracted increased by a third (35.3%) and residencies completed by two fifths, up 41.2% on the previous year.

	Residencies		
	2012/ 2013	2013/ 2014	% Change
<b>Residencies Contracted</b>	68	92	35.3
<b>Residencies Underway</b>	86	76	-11.6
<b>Residencies Completed</b>	68	96	41.2

Base: 29 organisations 2012/13 & 32 organisation 2013/14

## Section 10: Employment Data and Boards of Management/Advisory Committees

All 72 revenue funded organisations (RFOs) provide information about their employees and Boards of Management/Advisory Committees as part of the survey. Including volunteers, revenue funded organisations employed 6,024 people during 2013/14, an increase of 1.8% from 2012/13 when 5,918 were employed. As the table below demonstrates, in terms of those in paid employment there has been a decrease of -3.4% between the two years, with 4,688 employees in 2013/14 down from 4,851 in 2012/13.

Employment	2012/13	2013/14	% change
Total number of employees including volunteers	5,918	6,024	1.8
Total number of employees excluding volunteers	4,851	4,688	-3.4
Total Male employees (including volunteers)	2,643	2,648	0.2
Total Female employees (including volunteers)	3,275	3,376	3.1

Base: 72 organisations in 2012/13 and 2013/14

In both years there were more women employed than men, 56.0% of all employees. The number of men employed in revenue funded organisations has actually increased slightly over the two years by 0.2%.

### Employee Status

Employment Status	2012/13	2013/14	% change
Total number of Employees (Including volunteers)	5,918	6,024	1.8
Total number of Full time Employees	1,041	1,079	3.7
Total number of Part time Employees	538	616	14.5
Total number of casual/contract employees	3,272	2,993	-8.5
Total number of volunteers	1,067	1,336	25.2

Base: 72 organisations in 2012/13 and 2013/14

Full time employees have increased by 3.7% since 2012/13, with 1,079 employees in 2013/14. However, it is volunteers who have experienced the biggest year on year increase of 25.2% (1,067 volunteers in 2012/13 increasing to 1,336 in 2013/14). This was followed by part time employees who increased by 14.5% from 538 employees in 2012/13 to 616 employees in 2013/14.

The only group to have decreased size is the casual/contract employees, down by 8.5% since 2012/13. Despite this decrease it continues to be those employed on a casual/contract basis that make up the highest proportion of employment within revenue funded organisations, 49.7% in 2013/14.

## Training

The decrease in trainees in 2012/13 has been reversed and in 2013/14 trainees had increased by 37.5% (44 trainees in 2013/14 compared to 32 in 2012/13).

## Welsh Speakers

There were 1,055 welsh speaking employees during 2013/14 which accounts for 20.1% of all employees.

## Protected Characteristics of Employees

In 2013/14 the revenue funded organisations survey included questions within each section of the survey about whether activity had been led by artists/organisations from within the protected characteristic groups or if activities had been specifically targeted at individuals within the protected characteristic groups, as specified in the Equalities Act 2010. This also applies to data collected about those working within revenue funded organisations. Therefore, information on the protected characteristics of employees within revenue funded organisations has been included in Section 10: Protected Characteristics of this report.

## Boards of Management/Advisory Committees

There has not been much change in terms of the number of people who sit on management boards for revenue funded organisations, 621 in 2012/13 decreasing slightly to 618 in 2013/14, a decrease of only -0.5%.

For information on the protected characteristics of Boards of Management/Advisory Committees within revenue funded organisations please refer to Section 10: Protected Characteristics.

## Section 11: Protected Characteristics

The Equality Act 2010 means that the Arts Council of Wales has a legal responsibility to ensure that anyone working as an employee for, or using a service provided by, an arts organisation in receipt of our funding is treated fairly. The protected characteristics include: disability, gender, gender re-assignment, pregnancy and maternity, race, religion or belief, sexual orientation, age. We target the over 50s and children and young people within the 'age' component of protected characteristics.

In 2013/14 the revenue funded organisations survey included questions for the first time within each section about whether activity had been led by artists/organisations from within the protected characteristics groups, or if activities had been specifically targeted at individuals within the protected characteristics groups.

Comparisons with the previous year can only be made for employment and boards of management/advisory committees data. All other sections only focus on the 2013/14 survey data. However, the data will continue to be collected, allowing for trend analysis to be carried out in the future.

In total there were 3,487 targeted events generating attendances of 339,408 and 9,216 targeted sessions attracting attendances of 117,445.

### Events

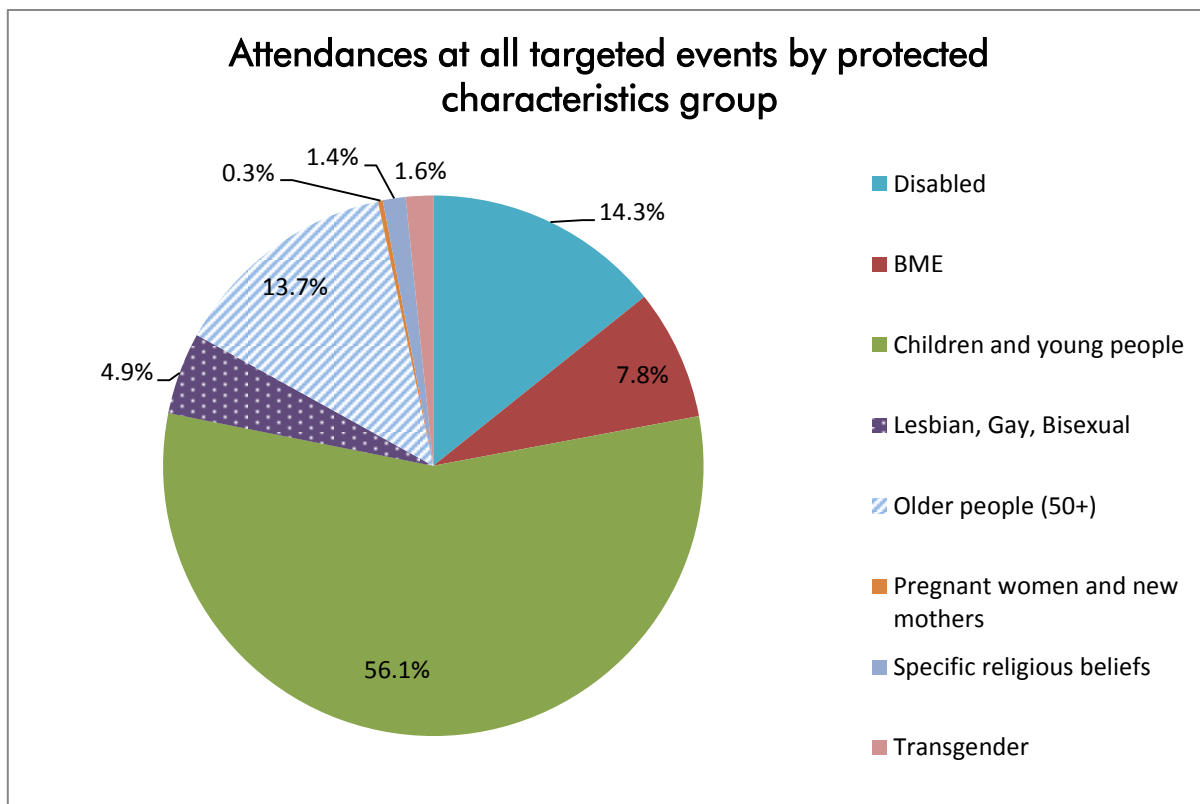
Events targeted at those in the protected characteristics groups accounted for 19.5% of all events and 8.7% of all attendances during 2013/14.

All Events 2013/14	Targeted Events	% of all targeted events
Disabled people	432	12.4
Black & Minority Ethnic groups	246	7.1
Children and young people	1,578	45.3
Older people (50+)	851	24.4
Lesbian, Gay or Bi-sexual people	185	5.3
Pregnant women and new mothers	64	1.8
People with Specific religious beliefs or other purposes connected to religion	59	1.7
Transgender people who have undergone or are under going gender re-assignment	72	2.1
<b>Total Targeted Events</b>	<b>3,487</b>	<b>19.5</b>

Base= 47 organisations in 2013/14

Children and young people accounted for the highest proportion of targeted events, 45.3%, while those with specific religious beliefs accounted for the lowest, 1.7%.

### Attendances at Events



Base= 47 organisations 2013/14

The chart demonstrates that over half, 56.1%, of all attendances at targeted events were by children and young people, this group also has the highest number of events. The lowest levels of attendance were to events held for pregnant women or new mothers, 0.3%.

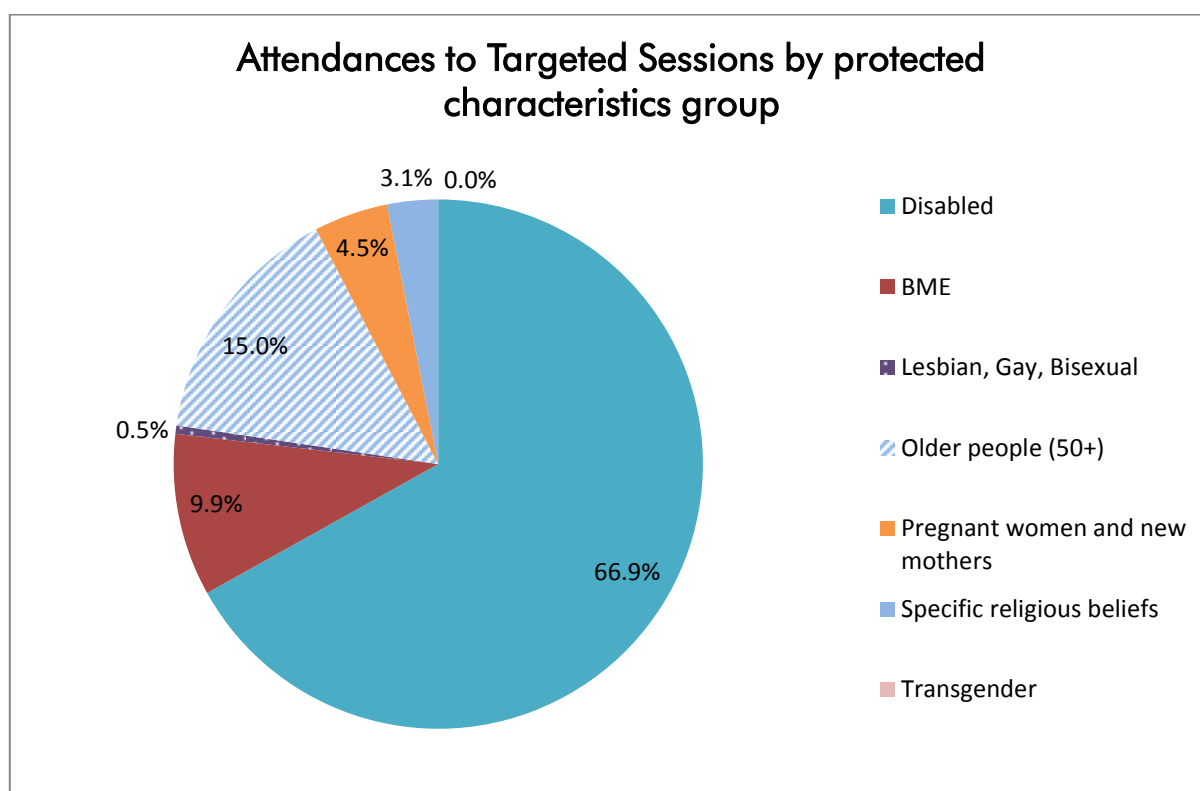
## Participation

Participatory sessions targeted at those in the protected characteristics groups account for 13.5% of all participatory sessions and 10.9% of all attendances.

All Sessions 2013/14	Targeted Sessions	% of all targeted sessions
Disabled people	7,582	82.3
Black & Minority Ethnic groups	224	2.4
Lesbian, Gay or Bi-sexual people	75	0.8
Older people (50+)	1,084	11.8
Pregnant women and new mothers	193	2.1
People with Specific religious beliefs or other purposes connected to religion	58	0.6
Transgender people who have undergone or are under going gender re-assignment	0	0.0
<b>Total targeted Sessions</b>	<b>9,216</b>	<b>13.5</b>

Base= 48 organisations 2013/14

## Attendances to Participatory Sessions



Base= 48 organisations 2013/14



The above chart shows that sessions targeted at disabled people generated the highest levels of attendances with 66.9%, while the lowest attendances were to transgender sessions, 0%

## Events

### Exhibitions of Visual Arts and Crafts: Exhibitions curated or led by people/ organisations within the Protected Characteristics Groups

	Exhibitions	Attendances	Average attendance per exhibition
Disabled people	7	8,433	1,204.7
<b>As % of all targeted exhibitions</b>	<b>7.4</b>	<b>8.3</b>	
Black & Minority Ethnic groups	2	6,962	3,481.0
<b>As % of all targeted exhibitions</b>	<b>2.1</b>	<b>6.8</b>	
Children and Young people	60	69,564	1,159.4
<b>As % of all targeted exhibitions</b>	<b>63.2</b>	<b>68.1</b>	
Older people (50+)	23	16,709	726.5
<b>As % of all targeted exhibitions</b>	<b>24.2</b>	<b>16.4</b>	
Lesbian, Gay or Bisexual people	1	360	360.0
<b>As % of all targeted exhibitions</b>	<b>1.1</b>	<b>0.4</b>	
Pregnant women and new mothers	1	0	0.0
<b>As % of all targeted exhibitions</b>	<b>1.1</b>	<b>0</b>	
People with Specific Religious beliefs	1	57	57.0
<b>As % of all targeted exhibitions</b>	<b>1.1</b>	<b>0.1</b>	
Transgender people	0	0	0.0
<b>As % of all targeted exhibitions</b>	<b>0</b>	<b>0</b>	
<b>Total Exhibitions curated by or led by those in Protected characteristics groups</b>	<b>95</b>	<b>102,085</b>	<b>1,074.6</b>
<b>Exhibitions curated by or led by people from the protected groups as % of all exhibitions</b>	<b>23.3</b>	<b>6.6</b>	<b>-</b>

Base = 20 organisations 2013/14

Overall, 23.3% of all exhibitions were curated by those in the protected characteristics groups during 2013/14 and this accounted for 6.6% of all attendances at exhibitions.

Children and young people had the highest amount of shows and attendances with 60 exhibitions generating attendances of 69,564. This accounts for 63.2% of all targeted exhibitions and 68.1% of all attendances at targeted exhibitions. However, shows led by BME groups had the highest average attendance per exhibition of 3,481.

## Exhibitions targeted at those in Protected Characteristics Groups 2013/14

	Exhibitions	Attendances	Average Attendance per Exhibition
Disabled people	1	5,000	5,000
<b>As % of Targeted Activity</b>	<b>3.0</b>	<b>11.9</b>	
Black & Minority Ethnic groups	2	9,854	4,927
<b>As % of Targeted Activity</b>	<b>6.1</b>	<b>23.5</b>	
Children and Young people	8	4,096	512
<b>As % of Targeted Activity</b>	<b>24.2</b>	<b>9.8</b>	
Older people (50+)	0	0	-
<b>As % of Targeted Activity</b>	<b>0</b>	<b>0</b>	
Lesbian, Gay, Bisexual people	21	5,067	241.3
<b>As % of Targeted Activity</b>	<b>63.6</b>	<b>12.1</b>	
Pregnant women and new mothers	0	0	-
<b>As % of Targeted Activity</b>	<b>0</b>	<b>0</b>	
People with Specific Religious beliefs	1	57	57
<b>As % of Targeted Activity</b>	<b>3.0</b>	<b>0.1</b>	
Transgender people	0	0	-
<b>As % of Targeted Activity</b>	<b>0</b>	<b>0</b>	
Total targeted exhibitions	33	24,074	729.5
<b>Targeted exhibitions as % of total exhibitions</b>	<b>8.1</b>	<b>1.6</b>	<b>-</b>

Base=10 organisations 2013/14

Overall during 2013/14, 33 (8.1%) of all exhibitions were targeted at those in the protected characteristics groups. Collectively, attendances to targeted exhibitions totalled 24,074 which represents 1.6% of all attendances at all exhibitions during the year. This means on average there were 729.5 attendances made to each exhibition.

Lesbian, gay or bisexual people had the highest proportion of exhibitions targeted at them, 21 exhibitions (63.6% of all targeted exhibitions). These generated attendances of 5,067 (12.1% of all targeted attendances). BME exhibitions actually generated the highest attendances of 9,854 (23.5% of all targeted exhibitions).

## Film screenings targeted at those in the Protected Characteristics groups 2013/14

	Film Screenings	Attendances	Average Attendance per screening
Disabled people <b>As % of Targeted Activity</b>	325 <b>14.1</b>	21,114 <b>16.6</b>	65.0
Black & Minority Ethnic groups <b>As % of Targeted Activity</b>	237 <b>10.3</b>	14,577 <b>11.5</b>	61.5
Children and Young people <b>As % of Targeted Activity</b>	666 <b>28.8</b>	34,893 <b>27.4</b>	52.4
Older people (50+) <b>As % of Targeted Activity</b>	790 <b>34.2</b>	42,190 <b>33.1</b>	53.4
Lesbian, Gay or Bisexual people <b>As % of Targeted Activity</b>	117 <b>5.1</b>	7,421 <b>5.8</b>	63.4
Pregnant women and new mothers <b>As % of Targeted Activity</b>	50 <b>2.2</b>	340 <b>0.3</b>	6.8
People with Specific Religious beliefs <b>As % of Targeted Activity</b>	53 <b>2.3</b>	1,789 <b>1.4</b>	33.8
Transgender people <b>As % of Targeted Activity</b>	71 <b>3.1</b>	4,960 <b>3.9</b>	69.9
Total targeted film screenings	2,309	127,284	55.1
<b>Targeted film screenings as % of total film screenings</b>	<b>24.2</b>	<b>35.1</b>	-

Base= 15 organisations in 2013/14

Targeted film screenings accounted for 24.2% of all film screenings during the year and generated attendances of 127,284, which is 35.1% of all attendances to films.

The Protected Characteristics group with the highest proportion of screenings and attendances was the older people (50+) group, who had 790 screenings (34.2% of all targeted screenings) and 42,190 attendances, (33.1% of all targeted attendances).

Productions/New Commissions led by individuals and/or organisations from the Protected Characteristics Groups

<b>Productions/New Commissions led by individuals and/or organisations from the protected characteristics groups</b>	<b>Productions</b>	<b>New Commissions</b>
Disabled people As % of all productions/new commissions led by those in protected characteristics groups	10 13.5	0 0
Black & Minority Ethnic groups As % of all productions/new commissions led by those in protected characteristics groups	3 4.1	1 3.8
Children and Young people As % of all productions/new commissions led by those in protected characteristics groups	39 52.7	11 42.3
Older people (50+) As % of all productions/new commissions led by those in protected characteristics groups	16 22.6	8 30.8
Lesbian, Gay or Bisexual people As % of all productions/new commissions led by those in protected characteristics groups	6 8.1	6 23.1
Pregnant women and new mothers As % of all productions/new commissions led by those in protected characteristics groups	0 0	0 0
People with Specific Religious beliefs As % of all productions/new commissions led by those in protected characteristics groups	0 0	0 0
Transgender people As % of all productions/new commissions led by those in protected characteristics groups	0 0	0 0
Total productions/ new commissions led by individuals and/or organisations from those in the protected characteristics groups	74	26
<b>Productions/new commissions led by individual's and/or organisations from those in the protected characteristics groups as % of all productions/new commissions</b>	<b>21.2</b>	<b>23.9</b>

Base= 24 organisations 2013/14 for productions and 9 for new commissions 2013/14

In total there were 74 productions which were led (written, produced or performed) by those in the protected characteristics groups, 21.2% of all productions during the year.

There were 26 new commissions during 2013/14, accounting for 23.9% of all new commissions in the year.

Children and young people led work had the highest proportion of productions, 52.7% of all targeted productions and new commissions, 42.3% of all targeted new commissions.

There were three protected characteristics groups which had not led on any work, these were pregnant women and new mothers, people with specific religious beliefs and transgender people.

#### Performances by touring companies targeted at those in the protected Characteristics groups 2013/14

	Targeted Performances	Attendances	Average Attendance per performance
Disabled people <b>As % of Targeted Activity</b>	41 7.2	1,443 2.0	35.2
Black & Minority Ethnic groups <b>As % of Targeted Activity</b>	2 0.4	100 0.1	50.0
Children and Young people <b>As % of Targeted Activity</b>	481 84.5	66,645 92.9	138.6
Older people (50+) <b>As % of Targeted Activity</b>	1 0.2	65 0.1	65.0
Lesbian, Gay or Bisexual people <b>As % of Targeted Activity</b>	44 7.7	3,482 4.9	79.1
Pregnant women and new mothers <b>As % of Targeted Activity</b>	0 0	0 0	0.0
People with Specific Religious beliefs <b>As % of Targeted Activity</b>	0 0	0 0	0.0
Transgender people <b>As % of Targeted Activity</b>	0 0	0 0	0.0
Total targeted performances	569	71,735	126.1
<b>Targeted performances as % of total performances</b>	<b>18.3</b>	<b>11.5</b>	<b>-</b>

Base= 18 organisations in 2013/14

18.3% (569) of all performances by touring companies were targeted at those in the protected characteristics groups during 2013/14. These performances generated attendances of 71,735 which is 11.5% of all attendances at all performances.

Once again children and young people was the group which received the highest proportion of targeted performances, 84.5% of all targeted performances and 92.9% of all targeted attendances.

Three protected characteristics groups did not receive any targeted performances, these were pregnant women and new mothers, people with specific religious beliefs and transgender people.

#### Performances at Presenting Venue targeted at those in the protected Characteristics groups 2013/14

	Targeted Performances	Attendances	Average Attendance per performance
Disabled people	65	20,817	320.3
<b>As % of Targeted Activity</b>	<b>11.3</b>	<b>17.9</b>	
Black & Minority Ethnic groups	5	1,956	391.2
<b>As % of Targeted Activity</b>	<b>0.9</b>	<b>1.7</b>	
Children and Young people	423	84,681	200.2
<b>As % of Targeted Activity</b>	<b>73.4</b>	<b>72.8</b>	
Older people (50+)	60	4,122	68.7
<b>As % of Targeted Activity</b>	<b>10.4</b>	<b>3.5</b>	
Lesbian, Gay or Bisexual people	3	718	239.3
<b>As % of Targeted Activity</b>	<b>0.5</b>	<b>0.6</b>	
Older people (50+)	60	4,122	68.7
<b>As % of Targeted Activity</b>	<b>10.4</b>	<b>3.5</b>	
Pregnant women and new mothers	14	649	46.4
<b>As % of Targeted Activity</b>	<b>2.4</b>	<b>0.6</b>	
People with Specific Religious beliefs	5	2,758	551.6
<b>As % of Targeted Activity</b>	<b>0.9</b>	<b>2.4</b>	
Transgender people	1	614	614.0
<b>As % of Targeted Activity</b>	<b>0.2</b>	<b>0.5</b>	
Total targeted performances	576	116,315	201.9
<b>Targeted performances as % of total performances</b>	<b>12.1</b>	<b>9.0</b>	<b>-</b>

Base= 24 organisations 2013/14

During 2013/14 there were 576 targeted performances at presenting venues which is 12.1% of all performances at these venues. This generated 116,315 attendances which accounts for 9.0% of all attendances during the year. On average there were 201.9 attendances at each targeted performance.

While children and young people had the highest proportion of performances, 73.4%, and attendances, 72.8%, transgender had the lowest with only 1 performance (0.2% of all targeted performances) and 614 (0.5% of all targeted attendances) attendances.

### Participatory Activity

#### Participatory activity targeted specifically at children and young people in the Protected Characteristics Groups 2013/14

	Targeted sessions for children and young people	Attendances at targeted sessions for children and young people	Average Attendance per Session
Disabled people <b>As % of Targeted Activity</b>	5,034 <b>96.9</b>	44,284 <b>93.8</b>	8.8
Black & Minority Ethnic groups <b>As % of Targeted Activity</b>	75 <b>1.4</b>	962 <b>2.0</b>	12.8
Lesbian, Gay or Bisexual people <b>As % of Targeted Activity</b>	44 <b>0.8</b>	542 <b>1.1</b>	12.3
Pregnant women and new mothers <b>As % of Targeted Activity</b>	43 <b>0.8</b>	1,417 <b>3.0</b>	33.0
People with Specific Religious beliefs <b>As % of Targeted Activity</b>	0 <b>0</b>	0 <b>0</b>	0.0
Transgender people <b>As % of Targeted Activity</b>	0 <b>0</b>	0 <b>0</b>	0.0
Total targeted sessions	5,196	47,205	9.1
<b>Targeted sessions as % of total targeted activity for children and young people</b>	<b>11.6</b>	<b>7.1</b>	-

Base= 34 organisations 2013/14

While targeted sessions accounted for 11.6% of all participatory sessions for children and young people, attendances only accounted for 7.1% of all attendances.

Disabled people were the group with the highest level of targeted activity, 5,034 sessions or 96.9% of all targeted activity and 44,284 attendances or 93.8% of all targeted attendances.

Two groups received no targeted sessions. These were people with specific religious beliefs and transgender people.

### General Participatory activity targeted at those in the Protected Characteristics Groups 2013/14

	Targeted Sessions	Attendances at Targeted Sessions	Average Attendance per session
Disabled people <b>As % of Targeted Activity</b>	2,548 <b>63.4</b>	34,293 <b>48.8</b>	13.5
Black & Minority Ethnic groups <b>As % of Targeted Activity</b>	149 <b>3.7</b>	10,691 <b>15.2</b>	71.8
Lesbian, Gay or Bisexual people <b>As % of Targeted Activity</b>	31 <b>0.8</b>	55 <b>0.1</b>	1.8
Older people (50+) <b>As % of Targeted Activity</b>	1,084 <b>27.0</b>	17,643 <b>25.1</b>	16.3
Pregnant women and new mothers <b>As % of Targeted Activity</b>	150 <b>3.7</b>	3,912 <b>5.6</b>	26.1
People with Specific Religious beliefs <b>As % of Targeted Activity</b>	58 <b>1.4</b>	3,646 <b>5.2</b>	62.9
Transgender people <b>As % of Targeted Activity</b>	0 <b>0</b>	0 <b>0</b>	0.0
Total targeted sessions	4,020	70,240	17.5
<b>Targeted sessions as % of total general participatory sessions</b>	<b>17.4</b>	<b>17.6</b>	

Base= 43 organisations 2013/14

Participatory sessions targeted at those in the protected characteristics groups account for 17.4% of all participatory sessions (general sessions and children and young people sessions combined). They generated 70,240 attendances which is 17.6% of all attendances.

As with children and young people's participatory sessions, disabled people received the highest level of targeted sessions, 2,548 or 63.4% of all sessions and this generated attendances of 34,293, or 48.8% of all targeted attendances.

Transgender people were the only group to receive no targeted participatory sessions.



## Services to the Arts Sector

### Training sessions or workshops for artists/arts organisations targeted at those in the Protected Characteristics Groups 2013/14

	Training sessions	Attendances	Average attendance per session
Disabled people	28	106	3.8
<b>As % of all targeted training</b>	<b>1.7</b>	<b>0.9</b>	
Black & Minority Ethnic groups	63	1,260	20.0
<b>As % of all targeted training</b>	<b>3.9</b>	<b>10.7</b>	
Children and Young people	1,494	10,307	6.9
<b>As % of all targeted training</b>	<b>92.1</b>	<b>87.8</b>	
Older people (50+)	3	36	12.0
<b>As % of all targeted training</b>	<b>0.2</b>	<b>0.3</b>	
Lesbian, Gay or Bisexual people	34	30	0.9
<b>As % of all targeted training</b>	<b>2.1</b>	<b>0.3</b>	
Older people (50+)	3	36	12.0
<b>As % of all targeted training</b>	<b>0.2</b>	<b>0.3</b>	
Pregnant women and new mothers	0	0	0
<b>As % of all targeted training</b>	<b>0</b>	<b>0</b>	
People with Specific Religious beliefs	0	0	0
<b>As % of all targeted training</b>	<b>0</b>	<b>0</b>	
Transgender people	0	0	0
<b>As % of all targeted training</b>	<b>0</b>	<b>0</b>	
Total training/workshops artists/arts organisations in protected characteristics groups	1,622	11,739	7.2
<b>Training/workshops for artists/arts organisations as % of all training sessions</b>	<b>38.9</b>	<b>80.1</b>	<b>-</b>

Base= 11 organisations 2013/14

In total 1,622 training sessions or workshops were run for artists or arts organisations within the protected characteristics groups, receiving 11,739 attendances.

Artists or arts organisations within the children and young people category had the highest proportion of this work, 92.1% of all targeted sessions and 87.8% of all targeted attendances.

Three groups received no targeted sessions, these were pregnant women and new mothers, people with specific religious beliefs and transgender people.

## Employment in Revenue Funded Organisations

During the 2013/14 year there were 6,024 people employed within revenue funded organisations. Excluding volunteers there were 4,688 people employed. The table below shows the number of people employed in revenue funded organisations who belong to each of the protected characteristics groups. To protect the confidentiality of those included in the data some cells have been suppressed<sup>7</sup> and an \* indicates where this is the case, this is because cells in a table based on a small number of respondents are more likely to breach confidentiality:

Protected Characteristics Employees	2012/13	2013/14	% Change
<b>Total number of disabled employees</b>	<b>88</b>	73	<b>-17.0</b>
Disabled Men	36	32	-11.1
Disabled Women	52	41	-21.2
<b>% of employees who are disabled</b>	<b>1.5</b>	<b>1.2</b>	
<b>Total number of BME employees</b>	<b>101</b>	123	<b>21.8</b>
BME Men	54	58	7.4
BME women	47	65	38.3
<b>% of employees who are from a BME group</b>	<b>1.7</b>	<b>2.0</b>	
<b>Total Lesbian, Gay or Bisexual people</b>	<b>61</b>	78	<b>27.9</b>
Number of employees: gay men	43	*	-
Number of employees: lesbian/gay women	15	*	-
Number of employees: bisexual men or women	3	*	-
<b>% of employees who are lesbian, gay or bisexual</b>	<b>1.0</b>	<b>1.3</b>	
<b>Total Older People</b>	<b>519</b>	613	<b>18.1</b>
Number of employees: older men (50+)	260	307	18.1
Number of employees: older women (50+)	259	306	18.1
<b>% of employees who are 50+</b>	<b>8.8</b>	<b>10.2</b>	
<b>Total People with specific religious beliefs</b>	<b>30</b>	59	<b>96.7</b>
Number of male employees with specific religious beliefs	10	27	170.0
Number of female employees women with specific religious beliefs	20	32	60.0
<b>% of employees who have specific religious beliefs</b>	<b>0.5</b>	<b>1.0</b>	
<b>Total Women who are pregnant or on maternity leave</b>	<b>51</b>	45	<b>-11.8</b>
Number of employees who are pregnant women or on maternity leave	51	45	-11.8
<b>% of employees who are pregnant or on maternity leave</b>	<b>0.9</b>	<b>0.7</b>	
<b>Total transgender people</b>	<b>0</b>	*	<b>0</b>
Number of employees transgender people	0	*	0
<b>% of employees who are transgender</b>	<b>0</b>	*	

Base= 72 organisations in 2012/13 and 2013/14

<sup>7</sup> \*indicates cells have been suppressed to protect confidentiality

In 2013/14 men accounted for 42.8% of the workforce and women 57.2%.

Of all the protected characteristics groups, the older people category (50+) had the highest proportion of employees, 10.2% of all employees, an increase from the previous year of 18.1%.

### Boards of Management/Advisory Committees

In total there were 618 board or advisory committee members, a slight decrease of 0.5% from the previous year when there were 621 members.

The following table provides a breakdown of members of management boards by the protected characteristics groups. As stated earlier to protect the confidentiality of those included in the data some cells have been suppressed and an \* indicates where this is the case, this is because cells in a table based on a small number of respondents are more likely to breach confidentiality:

Protected Characteristics	2012/13	2013/14	% Change
<b>Total number of Disabled people on Boards of Management/Advisory Committees</b>	14	28	100.0
Disabled men	5	15	200.0
Disabled women	9	13	44.4
<b>% of Boards of Management/Advisory Committee members who are disabled</b>	2	4.5	
<b>Total Number of people from a BME group on Boards of Management/Advisory Committees</b>	10	6	-40.0
BME men	*	*	-
BME women	*	*	-
<b>% of members of Boards of Management/ Advisory Committees who are from a BME group</b>	1.6	1.0	
<b>Total Number of Lesbian, Gay or Bisexual people on Boards of Management/Advisory Committees</b>	15	22	46.7
Gay men	*	17	30.8
Lesbian/ Gay women	*	5	150.0
<b>% of members of Boards of Management /Advisory Committees who are Lesbian or Gay</b>	2.4	3.5	
<b>Number of Bisexual men or Women on Boards of Management/Advisory Committees</b>	0	*	0.0
<b>% of members of Boards of Management/Advisory Committees who are bisexual</b>	0	*	
<b>Total number of Older people (50 +) on Boards of Management/Advisory Committees</b>	346	307	-11.2
Older Men (50+)	213	191	-10.3
Older Women (50+)	133	116	-12.8

Protected Characteristics	2012/13	2013/14	% Change
% of Boards of Management/Advisory Committees members who are classed as Older people (50+)	56.0	49.4	
Total number of people with specific religious beliefs on Boards of Management/Advisory Committees	2	27	1250.0
Men with Specific Religious Beliefs	*	19	-
Women with Specific Religious Beliefs	*	8	-
% of Boards of Management/Advisory Committees members who have specific religious beliefs	0.3	4.3	
Total number of Pregnant women or women on maternity leave on Boards of Management/Advisory Committees	*	0	-
% of members of Boards of Management/Advisory Committees who are pregnant or on maternity leave	*	0.0	
Total number of Transgender people on Boards of Management/Advisory Committees	0	0	0
% of members of Boards of Management/Advisory Committees who are transgender	0	0	0

Base= 72 organisations in 2012/13 and 2013/14

\*indicates cells have been suppressed to protect confidentiality

During 2013/14 men accounted for 56.8% of all board members and women 43.2%. Since 2012/13 there has been a very small decrease in male board members, -1.4% and very slight increase in female members, +0.8%.

As with the employment data it is the older people (50+) group which has the highest proportion of people on Boards of Management/Advisory Committees. They account for half 49.4%, of all members in 2013/14, a slight decrease from the previous year when they accounted for 56.0%.

## Revisions and Changes

Data relating to participatory arts sessions for children and young people targeted at those within the protected characteristic groups has been revised since publication of the initial data release on 3rd September 2014. The number of participatory sessions and attendances were incorrectly reported for 2013/14.

Following the release of the last publication the employment data has been revised due to an update from one organisation.

## Terms and Definitions

**RFO** Revenue funded organisation – an organisation in receipt of core grant funding from the Arts Council of Wales.

**Participation** is active involvement in the arts, such as attending workshops, classes or rehearsals.

**Attendance** is experiencing the arts as an audience member.

The number of **attendances** represents the total number of audience visits or the number of participations. That is they are not unique visits, an individual can attend or participate more than once.

A participatory **session** is defined as a half day or less.

**Presenting venues** is a term used to include theatres, arts centres, concert halls or other spaces where arts performances are presented.

A **touring company** produces a show (drama, dance, music, etc.) for performance at a venue or venues.

**BME** Black and Minority Ethnic Group

Where a production is described as **led by disabled people** or **BME led**, this means that either the artist is disabled or from a BME group or the organisation has at least 51% of its senior managers, management committee, board, governing body or council define themselves as disabled or BME.

**C&YP** Children and young people

**Children and young people** are defined as those aged under 26 years.

**LNR** Language not relevant.

## Appendix A

### Revenue Funded Organisations 2013/14

1	Aberystwyth Arts Centre	38	Oriel Davies Gallery
2	Arad Goch	39	Oriel Mostyn
3	Artes Mundi	40	Oriel Myrddin Trust
4	Arts Care Limited	41	Pontardawe Arts Centre
5	Arts Connection	42	Powys Dance
6	Ballet Cymru	43	RCT Community Arts
7	Bangor University *Project Funding (Pontio)	44	Rhondda Cynon Taf CBC
8	BBC National Orchestra Wales	45	Rubicon Dance
9	Canolfan Gerdd William Mathias	46	Ruthin Craft Centre
10	Chapter	47	Sherman Cymru
11	Clwyd Theatr Cymru	48	Sinfonia Cymru
12	Clwyd Theatr Cymru TYP	49	SWICA
13	Community Music Wales	50	St David's Hall
14	Cwmni'r Fran Wen	51	Taliesin Arts Centre
15	Dawns i Bawb	52	Riverfront
16	Dawns TAN TAN Dance	53	Theatr Bara Caws
17	Disability Arts Cymru	54	Theatr Brycheiniog
18	Earthfall Dance	55	Theatr Felinfach
19	Ffotogallery	56	Theatr Ffynnon Theatr Genedlaethol
20	Film Agency for Wales *Delegated Lottery Funding	57	Cymru
21	g39	58	Theatr Iolo
22	Galeri Caernarfon	59	Theatr Mwldan
23	Glynn Vivian Art Gallery	60	Theatr na n'Og
24	Grand Theatre	61	Torch Theatre
25	Hafren	62	Touch Trust
26	Head 4 Arts		trac - Music Traditions
		63	Wales
27	Hijinx Theatre	64	Ty Cerdd
28	Literature Wales	65	Ucheldre Centre
29	Live Music Now Wales	66	Valley & Vale
30	Llantarnam Grange Arts Centre	67	Valleys Kids
31	Mid Wales Opera	68	Venue Cymru
32	Mission Gallery	69	Volcano Theatre
33	Music Theatre Wales	70	Wales Millennium Centre
34	National Dance Company Wales	71	Welsh National Opera
35	National Theatre Wales	72	WJEC
36	NEW Dance		
37	No Fit State Circus		

## Further Information

If you have any comments or queries on this data release or if you would like to be added to our regular users list, then please contact our research team

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