



Cyngor Celfyddydau Cymru  
Arts Council of Wales

# Investment Review 2023 Report and Decisions

September 2023



Yn dyfarnu arian / Awarding funds from

**Y LOTERI GENEDLAETHOL**  
**THE NATIONAL LOTTERY®**

# Contents

Investment Review at a glance .....	3
Introduction .....	6
What we did .....	7
What we learnt.....	11
Six principles.....	14
What happens next? .....	40
Summary of recommendations.....	43

## Accessibility

Arts Council of Wales is committed to making information available in large print, braille, audio and British Sign Language and will endeavour to provide information in languages other than Welsh or English on request.

Arts Council of Wales operates an equal opportunities policy.



---

# Investment Review at a glance

- Investment Review multi-year funding of organisations is a major way that we support the arts in Wales and deliver on the priorities of our Strategic Plan. As with all our work to support the arts, it is made possible due to Grant in Aid funding from Welsh Government and allocation of funds from National Lottery.
- Despite challenging economic circumstances, there will be an increase in the financial investment in Investment Review multi-year funded organisations. The ask from organisations was almost £54 million. Our funding will increase from £28.7 million to £29.6 million.
- The number of organisations offered multi-year funding by Arts Council of Wales increases from 67 to 81.
- There is a significant increase in the number of new organisations offered funding there are 23 new organisations in 2023, compared with four in the previous Investment Review in 2015. These include Citrus Arts (Hopkinstown), Common Wealth (Cardiff), Elysium Gallery (Swansea), FOCUS Wales (Wrexham), People Speak Up (Llanelli), Taking Flight Theatre (Cardiff), Small World Theatre (Aberteifi), Neuadd Ogwen, (Bethesda), and Urban Circle (Newport).
- We received a record number of applications, with 139 organisations eligible for investment compared to 94 in 2015.
- The process followed each stage as outlined in the published guidelines and has received a rating of substantial assurance from our auditors.
- The funding we have available is not enough to support every organisation at the level requested. Difficult decisions have been made based on how organisations responded to our six principles – Creativity, Widening Engagement, Welsh Language, Climate Justice, Nurturing Talent, and Transformation. The decision making also incorporated our five balancing factors: a wide range of artforms and creative opportunities; serving communities across Wales; underfunded and unheard voices; public value; and the size and shape of applicant organisations.

- More Welsh language led organisations will be funded than previously, including Theatr Soar (Merthyr Tydfil) and Oriel Plas Glyn Y Weddw (Llanbedrog). There is an increase in Welsh language activity across the board.
- This Investment Review will bring a greater range of diversity to the arts in Wales, with funding for more culturally and ethnically diverse led organisations, including Fio and Jukebox (Cardiff), as well as an increased representation on boards of D/deaf and disabled people. However we acknowledge that more is needed to ensure our sector is representative and diverse.
- Through the process we identified areas where we need to make further strategic interventions to address gaps or issues. Our commitments include supporting RAMPS Cymru to improve the representation of disabled people across the theatre sector in Wales, and a review of traditional music. We have allocated an additional £1.4 million towards these actions which are currently being further defined.
- We are increasing the level of funding for 13 of the organisations that are currently funded as members of Arts Portfolio Wales. These are: Ballet Cymru, Cwmni'r Frân Wen, Dawns i Bawb, Disability Arts Cymru, g39, Hijinx, Jukebox Collective, National Youth Arts Wales, Theatr Bara Caws, Torch Theatre, Tŷ Cerdd, Valleys Kids, and The Welfare Ystradgynlais.
- Funding has increased across most artforms and creative areas, including circus and outdoor arts, visual and applied arts, digital arts, dance, venues, and mixed artforms. The exceptions to this are opera, with a £607,308 decrease in funding, and theatre, with a £533,250 decrease, though there is a commitment to a review of English Language Theatre.

- There are organisations that were previously part of the Arts Portfolio Wales that will not be offered multi-year funding from 2024/25 but can continue to apply to our other funds. These organisations are: Eleni, Hafren, Head4Arts, Impelo, Mid Wales Opera, National Theatre Wales, Rubicon Dance, Taliesin Arts Centre and Trac Cymru.
- Serving communities across Wales was a key consideration in our decision making. We have reduced funding to some organisations based in Cardiff and there are increases in a number of local authorities including Wrexham, Newport, Bridgend, Merthyr Tydfil, and Pembrokeshire. However, we acknowledge that less funding will be going to some areas including Blaenau Gwent, Caerphilly, Conwy, Denbighshire, Neath Port Talbot and Torfaen. We are committed to developing relationships with these local authorities and other local stakeholders to explore how we can best support the arts offer that these communities deserve.
- The Investment Review is part of our broader work which has impact across all local authorities in Wales. The Investment Review sits alongside our other programmes (including Creative Learning, Arts & Health, Wales Arts International and Night Out) and our other funding opportunities (including Creative Steps, International Opportunities fund and Create).
- Any offer of multi-year funding will be dependent on the conclusion of the appeals process and on our funding settlement from Welsh Government. Therefore, all offers are conditional and should be treated as such. The offers will be confirmed when the appeals process has concluded and our budget is confirmed by Welsh Government.

---

# Introduction

This Investment Review represents a very positive shift for the arts in Wales, one which will lead to new opportunities for people of all backgrounds to engage with and enjoy the arts.

Reading the applications has been a humbling and energising experience for us, and we have been astonished by the originality and inventiveness of the work and activity that is being proposed for the coming years. We also know that as an organisation, we will learn from working with the new set of multi-year funded organisations, and that collectively we can support and encourage each other to work towards our shared principles and goals. Our own future Strategic Plan will reflect and complement the creativity and energy of the sector that we will be supporting.

We recognise that a huge amount of energy and commitment went into the applications we received. In respect of this, we have taken very seriously our job of ensuring a fair and accountable process and we have also invested a significant amount of time and care in that process.

---

## What we did

Arts Council of Wales distributes annual funding to organisations to support their core functions, including operations and artistic programming. It is different from individual project funding as it provides stability for organisations to deliver arts activities on an ongoing basis.

We are able to fund organisations this way primarily through the Welsh Government's Grant in Aid, of which approximately 88% is currently used for this purpose) and through some delegated National Lottery funds. In 2023/24 we invested around £28.7 million in organisations in this way.

Decreasing budgets and increasing costs mean that we are managing a difficult financial situation; however we did not want to reduce investment in the sector. Therefore, this Investment Review will see an increase of almost £1 million being invested in organisations. This has been achieved by allocating further National Lottery funds and identifying savings in our own budget where possible. We have also committed a further £1.4 million to strategic interventions that respond to sectoral gaps that we identified through the assessment process.



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

In the past we have carried out an Investment Review every five years, which resulted in the creation of a fixed group of annually funded organisations that we called the Arts Portfolio Wales. There are 67 organisations that are currently members of the Arts Portfolio Wales. The last Investment Review was in 2015 and the process was delayed due to the pandemic.

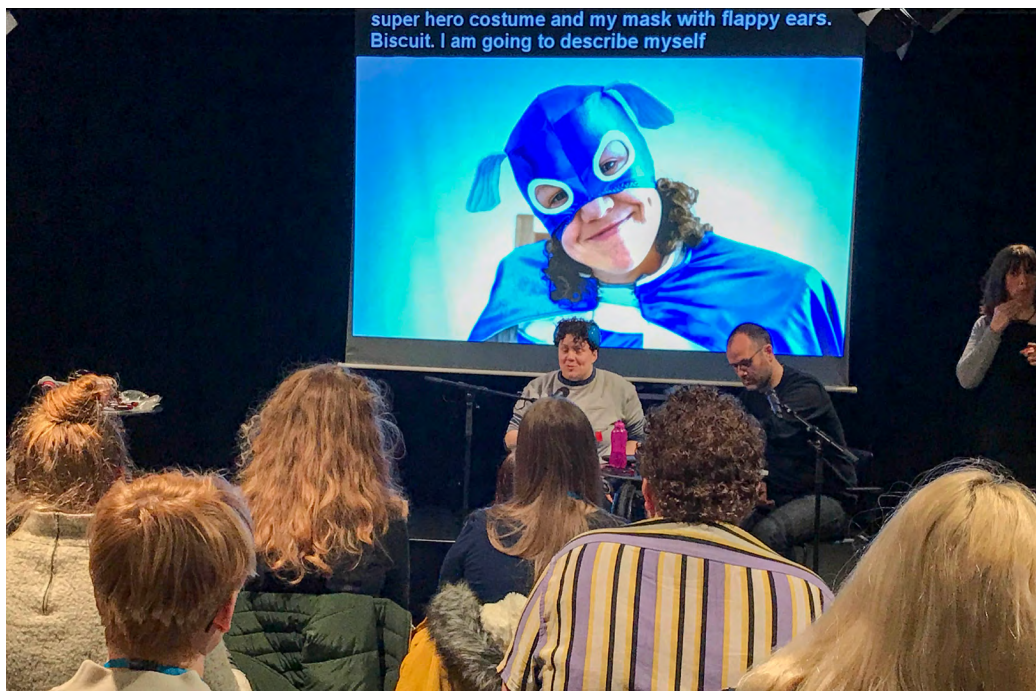
Following consultation in 2022, we decided to do things differently from now on. We want this Investment Review to be the last of such big funding ‘events’ and instead we wish to move to a more responsive way of working that allows us to take a longer-term view on our funding. A new system of multi-year funding agreements will allow greater flexibility. A successful organisation will be given an initial funding term of three years, with a ‘check-in’ in year two and the option to confirm a further term. This means that there is a potential for a continuous funding relationship, as long as the targets in the annual funding agreement are being met (subject to budget availability).



This Investment Review and its funding decisions are driven by **six principles**, designed to reflect aspects of the sector that need positive action. These six principles were developed during a period of reflection and consultation, and they are closely aligned with the goals of the Well-being of Future Generations (Wales) Act. Although each principle has its own definition, there is clear intersectionality between all of them. The six principles are: Creativity; Widening Engagement; Welsh Language; Climate Justice; Nurturing Talent; and Transformation.

We asked organisations to tell us how the work they propose to do aligns with our six principles and how they are committed to their own journey of development across each principle. We wanted organisations to tell us how this work builds on what they have achieved of late, relative to the investment and opportunities they have been afforded in the past.

We knew that demand would always outweigh resources and that we needed to take a Wales-wide view. As well as assessing organisations on their own merit through the six principles when making our decisions, we also took a view on what Wales needs as a whole and the issues and gaps across arts funding that we need to address.



Taking Flight,  
Access and  
Inclusion  
Symposium

To do this we used **five balancing factors** in the final stages of our decision making as we considered the organisations that we could fund. These are: serving communities across Wales; a wide range of artforms and creative opportunities; underfunded and unheard voices; public value; and the size and shape of applicant organisations.

It is important to remember that the six principles were used first and foremost as the basis for assessing if an organisation was deemed fundable. We made it clear that even if the application aligned strongly with the five balancing factors, if it didn't demonstrate quality and potential required across the six principles, it would not be considered for funding.

---

## What we learnt

We received 139 eligible applications, with many representing a diverse range of organisations, artforms and creative areas. Through this process, we have been deeply impressed by the vitality of the arts sector in Wales.

Many organisations that are coming in for multi-year funding for the first time have been nurtured and developed through our targeted National Lottery funded schemes, including Creative Steps and Arts & Health. It is extremely gratifying to see how these interventions have nurtured and encouraged new and exciting arts organisations. All the organisations that we will be funding share our own values as an organisation, and collectively we can create positive and long-lasting change for the communities of Wales.

It should also be noted that many of the current funded organisations have also impressed us by demonstrating an incredible capacity to transform and change. There are many shining examples of how our arts organisations continue to adapt and change to remain relevant to audiences of all backgrounds, from stepping up to the many challenges of the global pandemic by continuing to deliver hope and joy to audiences, to engaging with communities, and being honest in acknowledging the historic and structural barriers to inclusion which face many artists and participants.

However, this Investment Review has not been an easy undertaking and it has been made significantly more challenging due to the limitations of the funding available and the highly competitive nature of the process itself. We have had to make some difficult decisions. The total financial ask was very high, at almost £54 million. We are delighted that 13 of the applications will be offered the full amount of funding requested, but these are the exception rather than the rule.

Most of the organisations that are currently funded have, understandably, asked for an increase on their level of funding in a response to increased costs and an aspiration to increase activities. From venues to producing organisations, to artform development bodies and galleries – all are facing financial challenges.

However, despite making strong cases for increased funding, most organisations will not be receiving the full amount that they requested. The amount that we are able to offer to many is based on their current Arts Portfolio Wales funding level. This will be disappointing for many. We felt this approach was the most reasonable one to enable us to secure as diverse and varied a sector as possible, with some financial security. We will discuss with these organisations how the levels of funding offered to them might affect their plans in terms of delivery, should the offers be accepted. For clarity there should be no assumption that there will be increase in the offer in subsequent years.

There are many new organisations that have excited us with their potential to take the arts in Wales into new directions, that will also receive an offer lower than what they asked for. However, for many it will still represent a higher level of annual investment than they had previously received on a project-by-project funding basis.

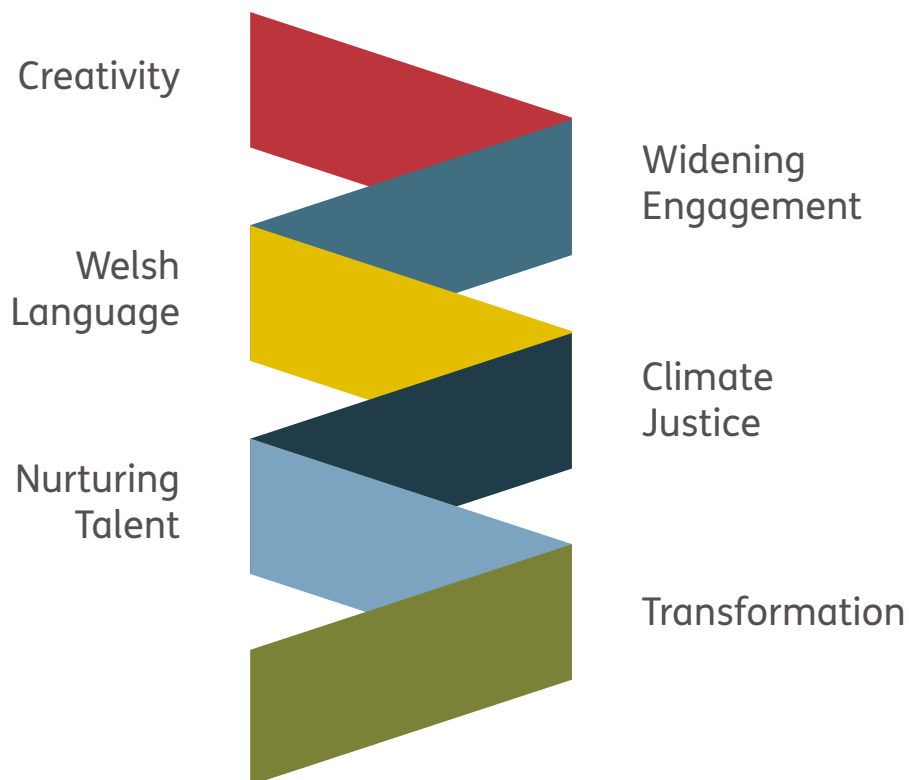
It's worth noting that a range of the newly funded organisations are based outside Cardiff – including new ones in Wrexham, Ceredigion, Merthyr Tydfil, Carmarthenshire, and Pembrokeshire. However, the majority of those funded at a high level are based in Cardiff but this includes many organisations with a remit to serve the whole of Wales. Although other Arts Council of Wales initiatives, such as Night Out, Arts & Health, and Creative Learning, deliver very well in many areas of Wales, we also acknowledge that we need to strengthen our reach and communities served through this investment too.

We will therefore be reaching out to our key partners, including local authorities and other stakeholders, to improve our reach. This is one of several strategic interventions, identified through this Investment Review process, that will help us to respond to gaps – geographical or artform – that have not been addressed. These commitments are to fully ensure that the arts in all its forms continues to be relevant to the lives of people in every part of Wales.

---

## Six principles

Applications for the Investment Review – and our assessment of the applications – were framed by the six principles. These are the areas of focus for supporting and developing the arts in Wales and create the framework for our own Strategic Plan, which will be published in 2024.



## 1. Creativity

The applications that we will be supporting responded strongly to this principle. It was enjoyable for us to find out the breadth of activities planned, and to see the energetic and inspiring ideas presented to us by the sector.

As well as a range of artforms and creative areas, there are also some interesting proposals for new and different ways of creating and presenting the arts. For example, Ballet Cymru will take its work to outdoor settings and festivals, including to Between the Trees Festival in Merthyr Mawr. We also saw freelancers at the front and centre of work, with Sinfonia Cymru alone providing 1,445 paid sessions in 2023/24 for freelance musicians aged under 30 years old.

From looking at some of the individual artforms, there is a lot of potential for visual and applied art, with exciting new investments including Tŷ Pawb in Wrexham, Oriel Plas Glyn Y Weddw in Llanbedrog and Elysium Gallery in Swansea (that will develop its gallery workshop and learning space, Thirdspace, to allow for a more experimental and spontaneous approach to the artistic programme). This means that as a sector, the visual arts are widely distributed across Wales, though we acknowledge that there are gaps, particularly in representing and nurturing artistic talents on a strategic level. Overall, we have increased our investment in visual and applied arts by £463,763.



*The Astronauts,*  
Hijinx Theatre

In theatre, some of the exciting proposals include increased support for the inclusive theatre company Hijinx to scale its work at a national level. This investment reflects a major development for learning disabled and neurodivergent artists in Wales. There is also funding for specialist theatre companies. These include; Fio, which supports Global Majority people of all ages; Taking Flight Theatre, which works towards equal representation of D/deaf and disabled people in theatre; and Common Wealth, which works with working class communities in east Cardiff who are often overlooked by arts organisations. These companies are based in the capital city but are working with underserved communities in a way that is meaningful and authentic.



Theatre in the Welsh language, and bilingual productions, are also showing great potential and we look forward to seeing how the sector continues to use language and creativity in an inclusive and collaborative way. Theatr Genedlaethol Cymru proposes a series of exciting developments exploring new theatre forms, with partners such as the Welsh Ballroom Community, and with new ways to experience work, from digital productions to small venue tours.

One of our major decisions is not to offer multi-year funding to National Theatre Wales. This does not reflect any doubts we have about the potential or need for English language theatre in Wales. Indeed, this Investment Review will see an increase in companies producing theatre in English. However, we are committing to a review of English language theatre in Wales and the interventions and support that might be needed in the future.

The relationship between producing and presenting organisations is inherently interlinked, and there will still be reliance on additional lottery support for much of the work that venues will be presenting. We will continue to work hard to make sure that artistic productions of a high standard are seen by as many people as possible around Wales, including in mid-scale venues.

Venues are an important part of the arts eco-system of Wales and we have increased our investment in them by £227,303. A number of venues are applying for multi-year funding for the first time, with many looking for support beyond programming costs. Within their communities, many of these venues offer a safe and welcoming space, serving audiences from underrepresented and low-income backgrounds; examples include Neuadd Ogwen in Bethesda, Theatr Soar in Merthyr Tydfil, and the networks of venues served by both Awen Cultural Trust and Theatrau Sir Gâr.



Sarah Thornton, Dawns i Bawb (Image: Phillip Hatcher-Moore)

In music, although we saw several applications for classical music and for opera, we were also pleased to see that many of the new organisations that we will fund will engage with broader and more diverse musical genres and cultures. As a result, our investment in music has increased by £246,175, incorporating the international music festival FOCUS Wales in Wrexham, Operasonic's cross-genre work in Newport and the expansion of Tŷ Cerdd's work.

Although the quality of artists in the traditional music sector is exceptionally strong, with the decision not to fund Trac on a multi-year basis, further consideration is required to address what the current and future needs are to support this vitally important part of the arts sector in Wales.

This Investment Review will see significant development in our support for dance. Ballet Cymru will be offered its full financial ask, which will make it possible for it to employ a full-time company of dancers, one of only two such organisations in Wales. This is an important development for a sector that is overly reliant on freelancers. We are also offering an increase in funding to Dawns i Bawb and its community dance work. However, we recognise that dance as a sector, including community dance, needs further support, and we will investigate how we can better achieve this over the coming years. Overall, we are increasing our investment in dance by £296,367.

Our three lottery delegated organisations (those who are tasked on our behalf to distribute lottery money) – Tŷ Cerdd, Literature Wales, and Ffilm Cymru – will continue to be funded. They act as strategic national development bodies for their respective artforms, actively taking forward the six principles and leading the way for the sector.

We will also be supporting organisations working in digital arts, circus and outdoor arts, community arts and lens-based art, with Ffotogallery seeking to establish the role of a National Photographer of Wales to inspire engagement with photography and promote visual literacy across Wales.

We recognise however that support for festivals and outdoor arts needs further consideration in the coming years. For many people, their first experience of this type of public art takes place unexpectedly in the outdoors, for example in their local park. Where many festivals can be too expensive for some, outdoor arts can offer great value for money for audiences.

As a result of our increased investment in recent years in arts, health and wellbeing, we have seen an increase in successful applications from organisations focused on these areas, including the national sector network, Wales Arts Health & Well-being Network (WAHWN), Re-Live in Cardiff and People Speak Up in Llanelli. Organisations building on existing work in this area include Ruthin Craft Centre, SPAN Arts, National Dance Company Wales and WNO. Proposals also included exciting future plans and potential from organisations such as Theatr Bara Caws.



Ffilm Cymru,  
Foot in  
the Door -  
Bangla Surf  
Girls

The Well-being of Future Generations (Wales) Act has had a positive influence on the arts sector, and we have seen more organisations than ever before focusing on young people. Arts activity created by and for young people, as well as interesting inter-generational projects, are seen in many of the established and new organisations, including Taking Flight Theatre, Fio, and the film and television training programme, It's My Shout.

Many of the organisations that we will be funding have an international aspect to their core artistic programming. Cwmni'r Frân Wen, a Welsh-language theatre company based in Bangor, will produce an international transmedia project created from the collaboration with Llechi Cymru, a UNESCO World Heritage Site and links with other sites across the world.

However, the recent challenges of Brexit and the global pandemic – as well as the urgency of the climate emergencies – have meant that the arts sector around the world has been rethinking and reimagining how it works internationally. Our own agency, Wales Arts International, is no different and is responding accordingly; it will work strategically alongside these funded organisations and other bodies.

### **Our commitments**

1. We will carry out a review into strategic support for the visual arts sector in 2025/26.
2. We will carry out a review into English language theatre in Wales.
3. We will continue with our partnerships to support underfunded genres of music and creators, such as Power Up! and Accelerator with PRS Foundation.
4. We will review our support for traditional music and consider future investment needs.
5. We will review dance in Wales, particularly community dance. We will look to support important infrastructure and explore what future provision could look like and how it links with other community arts activities.
6. We will review the outdoor arts sector in 2025/26 and consider strategic support.

## 2. Widening Engagement

It was pleasing that many organisations approached this principle in an honest and self-reflective way, with a commitment to rectifying shortcomings rather than being satisfied with what is currently being done.

Most applicants considered the experiences of D/deaf, disabled and neurodivergent artists, and tried to engage with issues surrounding access and accessibility. However, there were some instances where organisations only focused on one element of Widening Engagement. Unfortunately, the weakest element in many applications was related to ethnically and culturally diverse communities. The applications that were intersectional in their approach stood out in the assessment process. For example, Tanio, a community arts organisation based in Bridgend, is taking a proactive approach to widening engagement and intersectionality by working with people of the Global Majority, including Welsh-speaking people of the Global Majority; for example, the organisation is ensuring that there are pathways to using the Welsh language built into the Black History Month project.



Tanio Light Painting Project, Andy O'Rourke and Bettws Boys and Girls Club



Urban Circle (Image: Shutterdown Photography © Carl Connikie)

As well as applications from dedicated youth organisations, such as National Youth Arts Wales, young people were considered extensively throughout, with the strongest applicant responses demonstrating a desire to give younger voices genuine, structural power. Our research has regularly highlighted that young people are systematically absent from the boards of arts organisations, with only two percent of the board membership of Arts Portfolio Wales in 2022/23 aged under 30 years old. Organisations like Frân Wen and Urban Circle, based in Newport, lead the way in not only platforming young people's voices, but in ensuring that those voices are at the heart of decision making and governance. Although the percentage of youth board membership will rise next year to three and a half percent, much more work is needed to develop leadership and strategic opportunities for young people.

As well as working with young people, many organisations noted intergenerational projects and working with older people in their applications. Citrus Arts, a circus company based in Hopkinstown, will support a ‘community of elders’ who will be empowered to impart practical skills to the younger generations through skill sharing. Another company newly funded by this Investment Review, Re-Live, will deliver bilingual work through its ‘Company of Elders’ for national and international audiences, which will also be used in healthcare training.

There is greater diversity than previously in the range of applications and organisations being offered support in this process, with many new organisations having been developed through interventions like Creative Steps over the years; Fio, Jukebox, Taking Flight Theatre and Urban Circle are among the past beneficiaries. However, we know that there is still work to do to bring greater diversity and representation to the sector. We will continue to drive this agenda through the work of our Agent for Change and in partnership with others, including setting up regional networks for peer support.

It was very positive to see that many organisations working across similar sectors, for example producing and performing, were looking to strengthen their approach to this principle through partnership working. This includes developing best practice to take action collectively, as shown by RAMPS Cymru and sharing approaches to challenges such as recruitment and leadership. This peer-support way of working is something we will want to develop and nurture further in the sector, including within our own organisation.

### **Our commitments**

7. We will develop regional and national networks to provide peer support and mentoring around Widening Engagement to look collectively at best approach and share practice.
8. We will support RAMPS Cymru – a collaboration between Theatr Clwyd, Sherman Theatre, Pontio Arts, Torch Theatre, and the Royal Welsh College of Music & Drama – which aims to create meaningful and sustainable change to improve the representation of disabled people across the mainstream theatre sector in Wales. This will be funded separately from individual funding offers.

### 3. Welsh Language

It's positive to note that in terms of practical issues relating to compliance, staffing, and training, most organisations responded well to this principle. Many are committing to achieving the Welsh Language Commissioner's Cynnig Cymraeg which will ensure good compliance and future baseline working. There is also an increase in Welsh-language led organisations, with the overall percentage going from 25% to 30%.

There is great potential for some of the organisations we will be funding to become leaders on sectorial, regional, and national developments for the Welsh Language – including workforce training, technical expertise, and peer support. We want to encourage and support collective responses to sector challenges and gaps, for example, the need to train Welsh-speaking technical expertise in theatre and film production. A sector wide approach will be far more effective, and there is an opportunity to bring the wider creative industries into the discussions as well, including Creative Wales.

Nurturing talent and developing new skills – technical, operational, and creative – in the Welsh language is being addressed more in some areas than others. Theatr na nÓg has a planned partnership with the Royal Welsh College of Music and Drama to offer a Welsh language stage management placement. Theatre production, literature and music are the strongest art forms here, with potential for a more widespread and cohesive approach through venues and community organisations.

From an artistic perspective, it is interesting to note that some of the newer organisations overall offered more creative and interesting approaches to this principle. Span Arts' Bipolar Fi and its Pererin Wyf project demonstrate that it is an organisation seeking out and co-commissioning Welsh language work that is “not just about the language but about the lives of Welsh people”.



However, there was an overall lack of creativity in the responses to the Welsh language principle, with many applications focusing on compliance due to their basic developmental needs. More work is needed over the coming years to embed the Welsh language across some organisations as an important element of their creative and artistic output.

It's also clear that some organisations do not differentiate between Welsh language and bilingual offers, and for some, the definition of bilingual practice is not clear. Data gathering with agreed definitions will be key as we assess and measure our support for Welsh language work in the future.

In terms of sustainability of the plans within this principle, there is an overall tendency to rely on other partners to deliver Welsh language developments. There is also a dependency within some organisations on new recruitment to deliver these developments.

There are some interesting collaborations when considering the intersectionality between the principles. Literature Wales will launch Pencerdd, a Welsh language development programme in partnership with the established poetry society Barddas, which will be an intense training programme for six new poets from underrepresented communities to develop their cynghanedd skills. Theatre Bara Caws is looking at the potential to take its Welsh language creative work into different contexts, including health and promoting career pathway opportunities. Theatr Felinfach is involved in networks that support minoritised languages internationally.

## Our commitments

9. Building on the work of our Welsh Language Enabler, we will create mentoring and training opportunities to work with the sector to take forward our Welsh language commitments. We will co-ordinate this work to help identify opportunities to work collectively.

## 4. Nurturing Talent

There were many positive and creative responses to this principle, demonstrating that bringing new voices and developing the various artforms are vitally important to most organisations.

Young people clearly form a significant component of the responses, with many organisations focusing primarily on nurturing talents of young people, for example Arad Goch in Aberystwyth and Theatr Iolo in Cardiff. Further, some organisations have ambitions to engage more widely with young people as audiences and collaborators, for example Artis Community Cymuned in Pontypridd, which is offering pathways and training opportunities to young people, and Llantarnam Grange in Cwmbran which will establish a young people's advisory panel.

As well as artistic developments, we have seen common themes across the organisations related to developing and increasing technical and operational skills. A targeted and cohesive approach is needed to address the serious gaps in technical theatre skills in the Welsh language, and there is an overall lack of marketing expertise in both the Welsh language and in the understanding of how to widen the reach within specific communities.



Mewn Datblygiad (In Development), Frân Wen and Kristina Banholzer

We know that it has been an extremely challenging time for the sector, and recruitment and retention of staff at all levels has been highlighted as an issue across the board. Many organisations have demonstrated strong commitment to their own staff development and wellbeing, with some also showing similar investment in supporting freelancers and the wider creative workforce.

Within this principle we have been able to strengthen our investment in two key areas of work. Firstly, our increased support for Hijinx will lead to more opportunities for learning disabled and neurodivergent people to gain employment and grow as professional artists, building on the success of its Academies across Wales and the casting agency. Secondly, support for Ballet Cymru will lead to the employment of new full-time company dancers, which is a much-needed development for the dance sector in Wales.

There are other significant developments in Nurturing Talents. Aberystwyth Arts Centre will create a new creative development programme to develop the skills of established arts practitioners and professionals, using networks, peer support, mentoring, critical feedback and bespoke opportunities for exploration and learning. Welsh National Opera will deliver a weekly learning programme, 'Teach', to 16 schools, including those supporting additional learning needs and in areas of significant economic challenge, nurturing young people through singing, creative expression and skills development. FOCUS Wales, based in Wrexham, will create multiple career development opportunities for music creators, creative freelancers and those at entry level to the music industry. It will also work closely with key partner organisations, including Power Up! and Disability Arts Cymru, to make sure that the opportunities are accessible to the widest number of potential beneficiaries.

### **Our commitment**

- 10.** We will work with partners such as Creative Wales to identify training and skills development opportunities in the sector where there is most need.

## 5. Climate Justice

In our Investment Review guidance, we stated that we were conscious that this would be the newest area for most applicants, and we were pleased to see that many of the responses to this principle demonstrated honesty about the journey.

There is also some good news with many organisations further along on the journey than expected. For example, BBC National Orchestra of Wales demonstrated its commitment to environmental sustainability in its planning (use of green riders), promotion (using its work on David Attenborough's Frozen Planet II as a basis), operation (carbon zero by 2030) and creative performance (using 20% UK performers to minimise air travel).

There is much that Arts Council Wales can learn from the sector, as this is also a new area for us, and we acknowledge that we are not leaders or experts in the complex and globally urgent issue of climate emergency.

On a practical and operational level, many organisations already have an environmental policy and/or an action plan in place and are already taking steps to reduce their emissions. Some organisations are already measuring carbon emissions and have plans to reach carbon net zero by 2030 or sooner. As well as having its own clear plans and targets, NoFit State Circus aims to be a driver for change in the wider circus sector, producing a Circus and Outdoor Arts Green Book in partnership with the Eden Project and Portsmouth University. Small World Theatre promotes itself as Wales' first and arguably best example of a near zero carbon arts space.

From a creative and audience engagement perspective, many organisations are already engaging with environmental themes in their work and understand the power of the arts to increase awareness and encourage positive activism to address the issues. Many organisations have also demonstrated an awareness and understanding that climate justice is about creating a route to a fairer world, as well as an environmentally sustainable one; they see this principle as being intrinsically linked to equalities and diversity and the Welsh language. Fio's approach intersects Climate Justice, and in particular climate refugees, with a focus on Western-made issues and equality.

Amongst those working internationally, there is some recognition of the need to change ways of working. Welsh National Opera is working on creating an optimised touring structure and gaps between tour weeks will be avoided where possible to optimise the hiring and storing of equipment and vehicles.



Welsh National Opera, *Alice's Adventures in Wonderland*

From looking across all the responses to this principle, we understand that further investment and support is needed across several areas. These include a need for further research to establish baseline carbon emissions data across our funded organisations, as well as carbon and ecological literacy training for the sector.

It's clear that research is needed to identify the right model of support for helping the sector in Wales to reach net zero, adapt to climate change, and address the nature emergency. For example, this could be similar to an existing model such as Julie's Bicycle or Creative Carbon Scotland. From a strategic point of view, it will be vital to collaborate with relevant Welsh Government departments and other sponsored bodies who are trying to establish similar support mechanisms within their sectors, which could lead to investment to provide support more widely. Although a variety of approaches may be taken, we know that it will be important that our own strategic investment is based on research and evidence.

### Our commitments

11. We will collaborate with Welsh Government and relevant stakeholders to commission the research needed to establish baseline data on carbon emissions and the environmental sustainability of the arts sector. This, in turn, will provide recommendations for the right model of support to help the sector in Wales to reach net zero, adapt to climate change, and address the nature emergency.
12. We will invest in opportunities for training, skills development and capacity building to support organisations and individuals to meet their commitments to climate justice.

## 6. Transformation

The responses to this principle were mixed. Some organisations demonstrated a clear ambition to embed transformation in the way they work, backed up by evidence that they have the structures and strategies in place to deliver meaningful change and impact.

There were impressive examples from current Arts Portfolio Wales organisations that look very different now, in terms of programming, strategy, and structure, to how they looked during the last Investment Review. This includes Tŷ Cerdd, Canolfan Gerdd William Mathias, Music Theatre Wales, Ffilm Cymru and Volcano Theatre, that have all shifted their strategic focus and operations significantly to ensure that underrepresented and community voices are foregrounded.



*Sincere as  
Objects,  
Volcano  
Theatre  
Company  
Bourdon  
Brindille*

However, it was disappointing to see that some of the other organisations, particularly the ones who have been receiving funding over several years, were not further ahead on their journey of transformation than what was referenced in their applications.

As with the responses to some of the other principles, the ability and capacity for many organisations to deliver under transformation is reliant on the appointment of new posts, for example, fundraising roles. We also saw that many of the new organisations who have the potential to deliver exciting programmes will also require support and mentoring to help with their transformation and resilience, particularly in terms of business and operational requirements.

Those that we will be supporting through the multi-year funding model have evidenced how they have transformed and changed, and how they have faced the many challenges of the recent years with honesty, innovation and resilience. Embedding the process of continual change and transformation, with evaluation and learning as core parts of organisational structure, is important for the organisations as they develop further over the years and strengthen their responses to the needs of audiences and creative individuals alike. For example, Valleys Kids will be engaged in a strategic process, called 'Transition', which is the first root and branch review of the whole organisation since its establishment nearly 50 years ago.

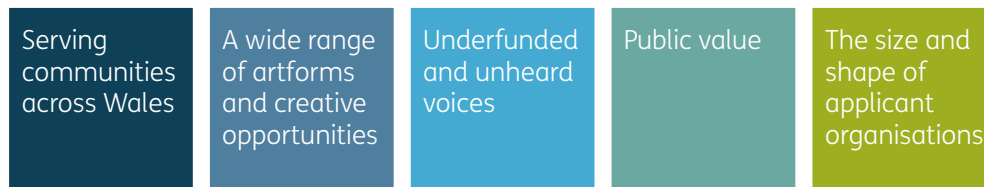
### **Our commitment**

- 13.** We will develop business support resources and training for organisations, to support transformation and resilience.



---

## Balancing Factors



### Serving communities across Wales

We need to be honest about the imbalance of the geographical spread of organisations that we will be funding. The expenditure per head of population in Cardiff is still significantly higher than in other local authorities, for example £44.87 (including national companies), £13.09 (if excluded) compared to £0.94 in Torfaen.

However, this does not mean that we do not support other arts activities in these areas, as demonstrated by our work with the Night Out scheme, Arts & Health, and Creative Learning.

The bulk of the expenditure in Cardiff is down to the number of organisations based there that are receiving the highest levels of funding, including Wales Millennium Centre, Welsh National Opera, and BBC National Orchestra of Wales. Although these are national companies serving the whole of Wales, the fact that they are based in Cardiff, with most of the employment linked to the area, is clearly affecting the way we serve the communities of Wales. This is true in terms of both economic impact and opportunity.

Some rural parts of Wales have seen a positive outcome through this investment process, with Ceredigion and Gwynedd faring well in expenditure per head of population, at £19.09 and £14.03 respectively. We've also been able to support areas which haven't benefited in the past with multi-year funded organisations, such as the two new organisations based in Wrexham – Tŷ Pawb and FOCUS Wales.

Our future relationship with local authorities in certain areas will be vital if we are to improve the way that the arts sector serves the communities of Wales. We have had to make difficult decisions to not continue to invest in some organisations based in areas where we would want to increase our activities; this is because they had not succeeded in responding to the six principles as strongly as others.

To make sure that we support organisations across the whole of Wales, we will prioritise our own strategic interventions over the next few years by developing partnerships in targeted areas, including Blaenau Gwent, Torfaen, Conwy, and Denbighshire.

The goals of the Well-being of Future Generations (Wales) Act – particularly that of ‘A Wales of Vibrant Culture and Thriving Welsh Language’ – will help us all work together more strategically, and crucially, in a more long-term way. We can also work with the needs of local authorities to use culture and the arts to address some of the serious local issues, including isolation, lack of skills, and community cohesion.

### **Our commitment**

14. We will develop our relationships with local authorities to see how we can work together to ensure the best arts for everyone, especially in areas that:
  - are underserved by our funding
  - where we co-invest in arts organisations or programming (for example, venues).

## A wide range of artforms and creative opportunities

Amongst the creative areas in which we are seeing exciting developments is arts and health. Not only is this an area which is being increasingly prioritised across several organisations, we are also seeing some new specialist organisations in this area being funded through multi-year funding for the first time. This includes WAHWN based in Pembrokeshire and Re-Live in Cardiff. These are direct results of our specialist Arts, Health and Wellbeing Lottery funded programmes and the memorandum of understanding between the Welsh NHS Confederation and Arts Council Wales.

There are positive developments in organisations working in new and mixed artforms, including circus, film and digital. As a specific arts sector, visual arts and crafts has seen the biggest increase in new organisations funded, rising from 10 to 13 from 2024 onwards, with Oriel Plas Glyn y Weddw in Llanbedrog and Elysium Gallery in Swansea and Tŷ Pawb in Wrexham now being offered multi-year funding.

Less positive in this process is the outcome for dance, and we will be reviewing our support for this sector over the coming years, particularly in community and Welsh language provision for dance. Although the overall expenditure in theatre has fallen, the total number of Investment Review funded organisations in this sector has increased from nine to 11, with Taking Flight Theatre, Fio, and Common Wealth offering an exciting and diverse new approach to the sector. Theatre, therefore, represents 13.4% of the budget (and more when you consider a number of venues are also producing houses). We are aware that there will not be a designated national theatre company working in the English language following this review, and we will be commissioning a report into the sector's needs as one of our priorities from next year onwards.

Overall, venues represent the highest number of new organisations, rising from 18 in 2015 to 22 in this Investment Review. Together with the community arts sector, where 15 are now funded compared to 14 in 2015, venues play an important role in making sure the arts can be enjoyed by communities across Wales. Awen Cultural Trust, new to multi-year funding, are based in Bridgend but support venues across other local authorities (The Grand Pavilion in Porthcawl, Bridgend; Blaengarw Workmen's Hall in Bridgend; Maesteg Town Hall in Bridgend; The Metropole Abertillery in Blaenau Gwent and The Muni Pontypridd in Rhondda Cynon Taf). At a time where local high streets are becoming increasingly emptier, some of these venues provide a local hub for people of all ages, with cafes and clubs, and initiatives such as community shops and gardens.

## Underfunded and unheard voices

One outcome of this process is being able to offer multi-year funding to more diverse-led organisations, including Fio, Jukebox and Urban Circle. The impact of our strategic programme of intervention in this area, including through the support scheme Creative Steps, is clearly seen. We will continue to support Disability Arts Cymru with increased funding, and there is a strong cohort of disability-focused, disability-led and neurodivergent-led organisations coming through. We will work closely with these organisations to improve our own work and strategic direction in this area.

However, there is still a low number of Black-led organisations coming through the systems for funding, and as a priority, we will continue our commitment to delivering targeted support for the organisations that would benefit from this. Some organisations that applied for Investment Review funding but were not successful showed great potential, and we will be offering a range of additional support over the coming year to help develop these companies.

From the perspective of the currently funded organisations, many have demonstrated a commitment to addressing the lack of diversity in their leadership and board membership. Some are also delivering artistic and audience development initiatives as part of their core programming to transform and diversify their respective sectors, for example Tŷ Cerdd and Artes Mundi. There are positive signs of progress but more needs to be done and we will work with organisations to develop a truly diverse sector.

## Public value

When awarding public funds, we have a responsibility to ensure the widest benefit to the people of Wales. Whilst some applications detailed ambitious and well evidenced plans for connecting with audiences – such as Theatr na nÓg’s model based on successful ‘Shirley Valentine’ and ‘Operation Julie’ tours – we were disappointed that some organisations did not demonstrate demand, particularly when they have been in receipt of funding for some time and have had a higher profile.

The crisis in the cost of living and the erosion of public funding over the years have taken their toll on the arts sector. Several organisations have seen a reduction in local authority funding, with some of the funding stopping completely. Many venues that were hit hardest by the Covid-19 restrictions and are still struggling to bring income from audiences back to previous levels are now looking for a more stable balance between earned income and public subsidy.

With this in mind, we saw many organisations stating in their submissions to us that they are looking to develop their business models, and in response to this, a high number of organisations are seeking an increase in funding to employ fundraising roles.

The expansion of these types of roles might be good value, and reviewing business models is also very important, especially for those reliant on earned income. However, we have for the most part not been able to offer an increase in funding to support this due to the financial pressures we are facing and our desire to fund a greater more diverse cohort of organisations.

Within this part of the process, we were also evaluating organisations according to how they approach their audiences. We were looking for evidence of a proactive approach to engaging audiences as key stakeholders in the creation and delivery of arts activity, with cultural democracy embedded in the strategic and programme planning. Common Wealth will be publishing the book 'How we made it', supported by the UKRI Impact Acceleration Secondment Scheme, which will share its approach to the creation of original performance embedded in long-term co-creation. It will offer inspired examples of what quality of life, opportunities, improved outcomes and resilience can look like when authored by communities on their own terms. Pembrokeshire's Span Arts demonstrated how it would co-programme and co-commission directly with its community and how its community informed all the aspects of its work and decision making. Valleys Kids' way of working – 'nothing about us without us' is demonstrated through the Sparc project, in which young people set the direction of the work via creative consultation and planning days, as well as through their steering group and at residencies.

There are also several organisations that leverage Arts Council of Wales funding to secure further investment or as part of a more blended model. In the application from Wales Millennium Centre, the organisation outlined how it has leveraged arts funding, that was initially intended to support the running costs of the building, to create a commercial model that has helped fund work for communities, creatives and young people across Wales.

## The size and shape of applicant organisations

As well as there being 23 new organisations funded by the Investment Review, the organisations that were offered funding range considerably in size, reach and financial support. The smallest offer is less than £50,000 and the highest exceeds £4 million. We are supporting strategic bodies, such as Tŷ Cerdd, Ffilm Cymru Wales and Literature Wales, alongside organisations that are being funded for specific elements of their activity, such as PYST and its community work and Wyeside Arts Centre and its arts programming.

There are companies that deliver significant and ambitious programmes outside Wales or that work internationally. These include No Fit State Circus, Welsh National Opera, and at a different but important scale, Neuadd Ogwen in Bethesda. Neuadd Ogwen will develop ‘Gwyl Mawr y Rhai Bychain’, Wales’ International Indigenous Music Festival, to provide opportunities for Welsh artists to tour around Wales and internationally, and to bring artists from different cultural backgrounds and experiences to perform in Wales.

The 23 new organisations bring different stages of development and function, including Creu Cymru and WAHWN as sector development bodies, and FOCUS Wales, which was able to apply this time as we were open to festivals. We also have organisations on a trajectory of growth and development, and our investment in them over the coming years will significantly allow them to continue these important journeys; these include Hijinx, Ballet Cymru, Jukebox and Cwmni’r Frân Wen.

---

# What happens next?

## For applicants

All applicants will receive a report on how their application was assessed and the decision that has been made and next steps.

## Successful applicants

Any offer made is conditional and could change, subject to our own funding (our budget is to be confirmed by Welsh Government) and dependent on the conclusion of the appeals process.

Once the organisation has had time to consider the funding offered, we'll discuss with them what can be delivered for the amount that they will be receiving. We are aware that in many cases organisations will not be getting the full amount that they requested and they might need to review their plans. Similarly, there could be elements of the application that we found more compelling than others or actions and specific targets that we feel would need to be included in any funding agreement.

Part of those discussions will also cover the monitoring requirements expected. We need to strike a balance between keeping the admin as streamlined and efficient as possible for organisations, but at the same time we need to ensure that we are monitoring public funds effectively, are accountable and can demonstrate the impact of our funding.

Funding agreements will be in place by the end of March for funding to commence April 2024.



## Unsuccessful applicants

Organisations that are not offered multi-year funding are still able to apply to our other funds and our colleagues will be on hand to have conversations about other ways that we could support their work.

These could include:

- Opportunities to apply again in future
- Other means to support, e.g. through other open National Lottery schemes such as Create
- Creative Steps will continue to accept applications from eligible organisations

Those organisations that are members of the Arts Portfolio Wales, but that will not be receiving multi-year funding from 2024/25, will be able to apply for Transition Funding to assist with their plans.

## Appeals

Organisations can appeal if they have evidence that we have conducted the process unfairly. That is, if we did not follow the published procedures, if we misunderstood a significant part of their application or we did not take notice of the relevant information we said we would in the published guidelines. The demand for funding is greater than the money available to us so we have had to make difficult and challenging choices using our professional judgement. We may have reached decisions that are unpopular or that an organisation does not welcome. Under the terms of our appeals procedure this is not sufficient grounds for an appeal.

**Organisations have 21 calendar days from notification of their decision to make an appeal.**

An initial review will be undertaken by a reviewer (independent of Arts Council of Wales) and the organisation will be informed 16 days after the deadline if their appeal will be heard. If it is, a panel will meet within 28 days and the applicant and Council will be informed of its recommendation 7 days after that. Council will consider the panels' recommendations after that, in December.

## For the Arts Council of Wales

In the guidance documents for the Investment Review, we said that as an organisation we must also embrace change, and like the sector, we are on our own journey of transformation. We are committed to listening, self-reflection, learning and development for ourselves, evaluating the way in which we work, and reviewing our approaches. We also want to reaffirm that our relationship with the organisations that we fund is one of equals, where we work together to bring about positive change to society through the arts.

We are committed to a learning journey alongside the rest of the arts sector, and we will be investing in resources, development opportunities and spaces to reflect and support each other in our work across the six principles. We want to seize the opportunity to build on everything that we have learned over the past few years as we continue our movement towards a fairer, more responsible, anti-racist, anti-ableist sector.

Wherever possible we want work in collaboration with those organisations that share our values and aims, and to achieve together more than we could do by ourselves. We will continue to build on our own, important partnerships with Welsh Government including Creative Wales, as well as with creative unions and other sponsored and publicly funded bodies.

Our Strategic Plan, which will be published in 2024, is based on the six principles. It will be developed further over the coming months in response to the outcome of this Investment Review, to make sure that our strategic interventions target the areas where need is greatest.

## Summary of recommendations

The following organisations will be offered funding, subject to appeals process and confirmation of our own Welsh Government funding:

Organisation	£
Aberystwyth Arts Centre	544,628
Arad Goch	352,048
Artes Mundi	150,164
Artis Community Cymuned	202,935
Arts Care	134,893
Arts Connection	66,174
Awen Cultural Trust*	250,000
Ballet Cymru	750,000
BBC National Orchestra of Wales	817,111
Blackwood Miners Institute	131,300
Canolfan a Menter Gymraeg Merthyr Tudful (Soar)*	100,000
Canolfan Gerdd William Mathias	81,445
Chapter Arts	400,000
Citrus Arts*	100,000
Common Wealth*	200,000
Community Music Wales	100,000
Creu Cymru*	75,000
Cwmni'r Fran Wen	350,000
Dawns i Bawb	100,000
Disability Arts Cymru	200,000
Elysium Gallery*	120,000
Ffilm Cymru	1,436,630
Ffotogallery	202,439
Fio*	220,000
FOCUS Wales*	100,000
g39	140,000
Galeri Caernarfon	320,942
Glynn Vivian Art Gallery	127,257
Hijinx	400,000

Organisation	£
It's My Shout*	80,000
Jukebox Collective	280,000
Literature Wales**	753,306
Live Music Now Wales	45,812
Llantarnam Grange Arts Centre	86,535
Mission Gallery	96,715
Mostyn	395,005
Music Theatre Wales	222,191
Mwldan	271,865
National Dance Company Wales	846,596
National Youth Arts Wales	450,000
NoFit State Circus	197,503
Operasonic*	81,000
Oriel Davies	227,128
Oriel Myrddin	47,849
Oriel Plas Glyn Y Weddw*	75,000
Peak	78,780
People Speak Up*	75,000
Pontardawe Arts Centre	64,137
Pontio	284,285
PYST*	60,000
RCT Theatres	153,065
Re-Live*	80,000
Riverfront Theatre	75,000
Ruthin Craft Centre	395,005
Sherman Theatre	1,142,749
Sinfonia Cymru	221,065
Small World Theatre*	60,000
Span Arts*	100,000

Organisation	£
Tabernacl (Neuadd Ogwen)*	125,000
Taking Flight Theatre*	295,000
Tanio	177,753
Theatr Bara Caws	310,503
Theatr Brycheiniog	197,503
Theatr Clwyd	1,829,792
Theatr Felinfach	61,084
Theatr Genedlaethol	1,044,883
Theatr Iolo	260,569
Theatr na nÓg	320,795
Theatrau Sir Gar*	50,000
Torch Theatre	650,000
Tŷ Cerdd**	300,000
Tŷ Pawb*	200,000
Ucheldre	76,355
Urban Circle*	275,000
Valleys Kids	200,000
Volcano Theatre	212,317
Wales Arts, Health & Wellbeing Network*	100,000
Wales Millennium Centre	3,590,552
Welsh National Opera	4,100,000
Wyeside Arts Centre*	30,000
Ystradgynlais, The Welfare	95,000

\* Indicates the 23 organisations that are new additions to multi-year funding and are not current (2023/24) members of the Arts Portfolio Wales.

\*\* Will receive delegated National Lottery funding in addition to offer.

---

# Summary of strategic interventions

## Our commitments

1. We will carry out a review into strategic support for the visual arts sector in 2025/26.
2. We will carry out a review into English language theatre in Wales.
3. We will continue with our partnerships to support underfunded genres of music and creators, such as Power Up! and Accelerator with PRS Foundation.
4. We will review our support for traditional music and consider future investment needs.
5. We will review dance in Wales, particularly community dance. We will look to support important infrastructure and explore what future provision could look like and how it links with other community arts activities.
6. We will review the outdoor arts sector in 2025/26 and consider strategic support.
7. We will develop regional and national networks to provide peer support and mentoring around Widening Engagement to look collectively at best approach and share practice.
8. We will support RAMPS Cymru – a collaboration between Theatr Clwyd, Sherman Theatre, Pontio Arts, Torch Theatre, and the Royal Welsh College of Music & Drama – which aims to create meaningful and sustainable change to improve the representation of disabled people across the mainstream theatre sector in Wales. This will be funded separately from individual funding offers.
9. Building on the work of our Welsh Language Enabler, we will create mentoring and training opportunities to work with the sector to take forward our Welsh language commitments. We will co-ordinate this work to help identify opportunities to work collectively.

10. We will work with partners such as Creative Wales to identify training and skills development opportunities in the sector where there is most need.
11. We will collaborate with Welsh Government and relevant stakeholders to commission the research needed to establish baseline data on carbon emissions and the environmental sustainability of the arts sector. This, in turn, will provide recommendations for the right model of support to help the sector in Wales to reach net zero, adapt to climate change, and address the nature emergency.
12. We will invest in opportunities for training, skills development and capacity building to support organisations and individuals to meet their commitments to climate justice.
13. We will develop business support resources and training for organisations, to support transformation and resilience.
14. We will develop our relationships with local authorities to see how we can work together to ensure the best arts for everyone, especially in areas that:
  - are underserved by our funding
  - where we co-invest in arts organisations or programming (for example, venues).

## Summary of investment by artform/creative area

Artform/Creative Area	2023/24 Arts Portfolio Wales funding	Investment Review multi-year funding 2024/25	Difference
Circus and Outdoor Arts	£197,503	£297,503	£100,000
Community Arts	£2,003,052	£2,386,619	£383,567
Dance	£1,300,229	£1,596,596	£296,367
Digital Arts	£0	£60,000	£60,000
Film	£1,436,630	£1,436,630	£0
Literature	£753,306	£828,306	£75,000
Mixed Artforms	£167,879	£260,000	£92,121
Music	£1,454,446	£1,746,433	£291,987
Opera	£4,929,499	£4,322,191	-£607,308
Theatre	£4,499,365	£3,966,115	-£533,250
Venues***	£10,229,870	£10,457,173	£227,303
Visual and Applied Arts	£1,799,361	£2,263,097	£463,736

\*\*\* To note this includes a number of venues that are also producing companies such as Sherman Cymru, Torch and Theatr Clwyd.



## Summary of investment by local authority

Local authority	Current Arts Portfolio Wales funding 2023/24	Investment Review multi-year funding 2024/25	Difference
Blaenau Gwent	£152,709	£0	-£152,709
Bridgend	£177,753	£507,753	£330,000
Caerphilly	£131,300	£131,300	£0
Cardiff	£17,454,666	£16,258,381	-£1,196,285
Carmarthenshire	£1,227,625	£1,352,625	£125,000
Ceredigion	£1,229,625	£1,364,625	£135,000
Conwy	£395,005	£395,005	£0
Denbighshire	£395,005	£395,005	£0
Flintshire	£1,906,439	£1,829,792	-£76,647
Gwynedd	£2,046,959	£2,400,481	£353,522
Isle of Anglesey	£76,355	£76,355	£0
Merthyr Tydfil	£106,896	£200,000	£93,104
Monmouthshire	£0	£0	£0
Neath Port Talbot	£384,932	£384,932	£0
Newport	£383,387	£1,181,000	£797,613
Pembrokeshire	£454,258	£850,000	£395,742
Powys	£940,575	£694,585	-£245,990
Rhondda Cynon Taf	£480,204	£656,000	£175,796
Swansea	£659,467	£556,289	-£103,178
Torfaen	£86,535	£86,535	£0
Vale of Glamorgan	£81,445	£0	-£81,445
Wrexham	£0	£300,000	£300,000

## Funding per head of population

Local authority	Current Arts Portfolio Wales funding 2023/24	Investment Review multi-year funding 2024/25	Current Arts Portfolio Wales funding 2023/24 (excluding nationals)	Investment Review multi-year funding 2024/25 (excluding nationals)
Blaenau Gwent	£2.28	£0.00	£2.28	£0.00
Bridgend	£1.22	£3.49	£1.22	£3.49
Caerphilly	£0.75	£0.75	£0.75	£0.75
Cardiff	£48.18	£44.87	£12.51	£13.09
Carmarthenshire	£6.53	£7.20	£0.97	£1.64
Ceredigion	£17.20	£19.09	£17.20	£19.09
Conwy	£3.44	£3.44	£3.44	£3.44
Denbighshire	£4.12	£4.12	£4.12	£4.12
Flintshire	£12.30	£11.81	£12.30	£11.81
Gwynedd	£17.44	£20.45	£11.02	£14.03
Isle of Anglesey	£1.11	£1.11	£1.11	£1.11
Merthyr Tydfil	£1.82	£3.40	£1.82	£3.40
Neath Port Talbot	£2.71	£2.71	£2.71	£2.71
Newport	£2.40	£7.40	£2.40	£7.40
Pembrokeshire	£3.68	£6.89	£3.68	£6.89
Powys	£7.06	£5.22	£7.06	£5.22
Rhondda Cynon Taf	£2.02	£2.76	£2.02	£2.76
Swansea	£2.77	£2.33	£2.77	£2.33
Torfaen	£0.94	£0.94	£0.94	£0.94
Vale of Glamorgan	£0.62	£0.00	£0.62	£0.00
Wrexham	£0.00	£2.22	£0.00	£2.22



Cyngor Celfyddydau Cymru  
Arts Council of Wales

# Investment Review 2023 Report and Decisions

[www.arts.wales](http://www.arts.wales)

