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Revenue Funded Organisations survey 2012/13

Introduction

Every year 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 2012/13 with comparisons made to data from the previous financial year.

Key Findings

- Arts Council of Wales RFOs delivered 16,500 arts events (exhibitions, performances and screenings) in 2012/13 attracting over 4.2m attendances. In addition there were 71,000 participatory arts sessions with over 1m attendances.
- There have been fewer events, both participatory sessions and presented events, delivered by RFOs in 2012/13, down by around 10% year on year, yet engagement levels have largely been maintained. Total attendances at presented events fell by just 0.3% while total attendance at participatory sessions increased 1.1% year on year.

Exhibitions

- There were 3,459 artists represented in 467 exhibitions during 2012/13. While the number of separate exhibitions on show was down 29% on the previous year the number of artists represented increased 12%.
- Overall, attendances to exhibitions dropped from just under 1.8m compared to 1.9m in 2011/12 but the average number of attendances per exhibition has increased over the year.
- Unlike visual arts exhibitions, the audience for craft exhibitions increased year on year (+16%). Attendance at multi media and ceramic exhibitions accounted for most of this increase.
- The vast majority of exhibitions were curated in house (80%) and increasing numbers of these exhibitions went on to tour other venues in the rest of the UK and abroad. In 2012/13 there were 6 exhibitions curated by revenue funded galleries that toured outside the UK.

Arts Participatory Activity

- The number of participatory arts sessions open to all decreased in 2012/13 but the total number of attendances increased, with the average attendance per session increasing from 13 to 18 people.
- The number of participatory sessions targeted at disabled people or BME groups increased this year, now accounting for 9% of all participatory sessions run by RFOs.
- Overall, participatory arts sessions delivered by RFOs for children and young people decreased in 2012/13, only the number of sessions delivered in schools saw any increase (+5% compared with 2011/12). However, the number of attendances to the sessions delivered outside schools and the participants in regular youth activities outside school both increased in 2012/13 while attendances to the participatory sessions delivered in schools decreased.

Performing and Touring

- RFO performance companies had 289 separate productions in performance during the year, 17 more than in 2011/12. Three-quarters of these were new productions, receiving their first performance (+45% year on year).
- In 2012/13 more than a third of productions were new commissions and the vast majority of these (84%) were commissioned from artists based in Wales.
- The number of productions targeted at children and young people saw a 10% increase in 2012/13.
- The number of productions led by disabled artists has increased twofold, up from 6 to 13 productions.
- There were 434 performances of Welsh language work, an increase of 11%.

Presenting Venues

- Audiences at revenue funded venues increased 5% year on year. 37 venues presented just under 5,000 performances attracting almost 1.5m attendances.
- Music and drama performances accounted for 54% of all performances at presenting venues but combined arts events saw the biggest increase in performances and audience numbers.
- Performances and audiences for Welsh language work increased by 29% and 31% respectively.

Employment in the arts

- The portfolio of revenue funded organisations employed 5,918 people (including volunteer staff) during 2012/13.
- The number of paid employees fell 4.5% (from 5,079 in 2011/12 to 4,851 in 2012/13) while the number of volunteer staff has increased by 37%.

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Section One: Overview of totals

In 2012/13 a total of 16,513 arts events were run generating attendances of over 4.2 million, as well as 71,000 participatory arts sessions resulting in just over 1 million attendances.

Attendance

The events run by revenue clients include 467 exhibitions of visual arts and craft, 8,763 film screenings, 2,336 performances by touring companies and a further 4,947 performances at presenting venues.

Over 1.7 million attendances were made to exhibitions of visual arts and crafts and 1.48 million were made to performances at presenting venues.

Table 1

Attendance	2011/12		2012/13		% Change	
	Events	Attendances	Events	Attendances	Events	Attendances
Exhibitions ¹	655	1,925,047	467	1,773,567	-28.7%	-7.9%
Film Screenings ²	10,554	377,685	8,763	340,187	-17.0%	-9.9%
Performances by Touring Companies	2,251	519,391	2,336	620,278	3.8%	19.4%
Performances at Presenting Venues	4,937	1,411,107	4,947	1,485,368	0.2%	5.3%
Total Attendances	18,397	4,233,230	16,513	4,219,400	-10.2%	-0.3%

Base: 72 Organisations

Overall the level of provision of activity has decreased from the previous year. While attendances to events have decreased very slightly, attendances to participatory sessions have increased very slightly.

In terms of attendance there has been a 10% decrease in the number of events since 2011/12 from 18,397 to 16,513. However, this is partly due to the decrease in film screenings which can be attributed to change in the way the Film Agency of Wales is now recording its data.

In line with the decrease in activity there has been an overall decrease in attendances to events but this is less than 1% (0.3%), from 4,233,230 to 4,219,400. The decline is due to falling

¹ Part of the reported decline in attendance figures is due to a change in the way arts centres are estimating the number of attendances to their exhibition spaces.

² The number of film screenings and attendances has decreased but this is in part due to the method in which the Film Agency has recorded activity between the two years. In 2011/12 they recorded data from their core venues including ACW revenue funded clients, therefore risking duplication. In 2012-13 the data for these clients was not included to minimise this risk.

attendance at exhibitions and film screenings (down 8% and 10% respectively). Attendance at performing arts events has increased.

Participation

There were almost 44,000 participatory sessions run targeted at children and young people and 21,143 sessions run as open access. There were also just over 6,000 sessions run for disabled people and those from a BME background.

The participatory sessions resulted in over 612,000 attendances by children and young people, while 372,642 attendances were made to open access participatory sessions and 49,159 to those sessions run for disabled people and people from a BME background.

Table 2

Participation	2011/12		2012/13		% Change	
	Sessions	Attendances at Participatory events	Sessions	Attendances at Participatory events	Sessions	Attendances at Participatory events
Children & Young People ³	44,806	641,932	43,971	612,093	-1.8%	-4.6%
Open Access	26,059	346,180	21,143	372,642	-18.9%	7.6%
Targeted sessions (BME, Disabled people)	3,627	34,958	6,055	49,159	66.9%	40.6%
Total Participation	74,492	1,023,070	71,169	1,033,894	-4.5%	1.1%

Base: 72 Organisations

Overall participation in the arts is showing a decrease in the number of sessions run, down 4.5%, but there was an increase in attendances made to these sessions of 1.1%.

Participatory sessions run for children and young people is the only area in which there has been a decrease in attendance of 4.6%, from 641,932 attendances to 612,093 attendances, while attendances to open access participatory sessions and targeted sessions have increased by 7.6% and 40.6% respectively.

³ The decrease in levels of provision of activity for children and young people may be partly explained by the completion of the Reach the Heights Programme which provided additional funding to some revenue clients.

Section Two: Exhibitions of Visual Arts and Crafts

Exhibitions

Of the 72 revenue funded organisations, 36 held visual art and craft exhibitions in both 2011/12 and 2012/13. This includes professionally curated shows and displays of participants work. The total number of exhibitions on show during 2012/13 has declined by 29%, from 655 in 2011/12 to 467 in 2012/13. Some of the decline can be attributed to the drop in visual arts new media exhibitions, a decline of 92%. The number of textile exhibitions has also decreased, by 16% and this has contributed to a decline in attendances to this particular art form.

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

Table 3

Visual Arts Exhibitions by Art form	2011/ 2012	2012/ 2013	% change
Totals	548	369	-33%
Multimedia Exhibitions	142	115	-19%
Site specific Exhibitions	22	15	-32%
2D Exhibitions	98	77	-21%
Photographic Exhibitions	62	54	-13%
New Media Exhibitions	181	14	-92%
Sculpture Exhibitions	18	12	-33%
Other visual art Exhibitions	25	82	+228%

Base = 36 organisations 2011/12 and 2012/13

Table 4

Craft Exhibitions by Artform	2011/ 2012	2012/ 2013	% change
Totals	107	98	-8%
Multi Media Exhibitions	21	20	-5%
Ceramic Exhibitions	26	25	-4%
Textile Exhibitions	19	16	-16%
Jewellery Exhibitions	13	14	+8%
Glass Exhibitions	8	2	-75%
Other Craft Exhibitions	20	21	+5%

Base = 36 organisations 2011/12 and 2012/13

In total there were 3,459 artists represented in the exhibitions on show during the year 2012/13, this has increased from the previous year by 12% (from 3,089 artists). Of these artists there were high proportions who had trained or were currently practising in Wales, 65% in 2012/13, a slight decrease from 70% in the previous year.

Similar numbers of exhibitions in both years focused on the work of community artists (65 in 2011/12 and 69 in 2012/13).

Origin of Exhibitions

Revenue funded organisations appear to have curated fewer of their own exhibitions in this year. During 2012/13 almost 80% (369) of exhibitions on show were originated by the organisation, this compares to 85% (555) in the previous year. There has been a change in the pattern of one person versus group exhibitions across the two years with 36% of exhibitions on show during 2011/12 being one person (236) compared to just over half of all exhibitions in 2012/13 (56% or 261 exhibitions).

The number of exhibitions which were a collaboration with another venue has also increased from 5% (33 exhibitions) in 2011/12 to 11% (50 exhibitions) in 2012/13. Where galleries curated their own shows that then went on to tour, the majority in 2012/13 toured to other galleries in the UK (excluding Wales) while in 2011/12 the majority toured within in Wales, as the table below demonstrates:

Table 5

Number of Exhibitions touring to other venues	Exhibitions touring to other venues in Wales		Exhibitions touring to other venues in UK but excluding Wales		Exhibitions touring to other venues outside the UK	
	2011/2012	2012/2013	2011/2012	2012/2013	2011/2012	2012/2013
		29	11	11	17	4

Base = 36 organisations 2011/12 and 2012/13

Attendances

Despite the decline in the number of exhibitions (-29%), attendances to exhibitions have not decreased as much with a decline of 8% between 2011/12 and 2012/13, from just over 1.9m to just over 1.7m.

While attendances to exhibitions of visual art have decreased by 18% (almost 236,000), craft exhibitions have actually increased by 16%, (just over 84,500).

Attendances to Visual Art Exhibitions

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

Chart 1

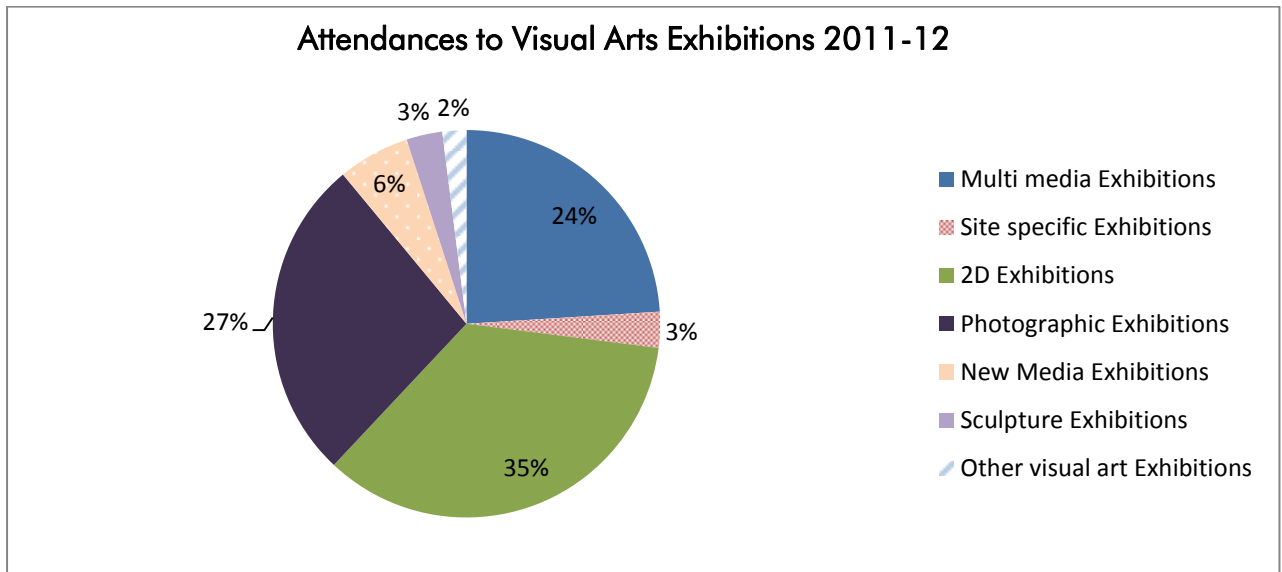
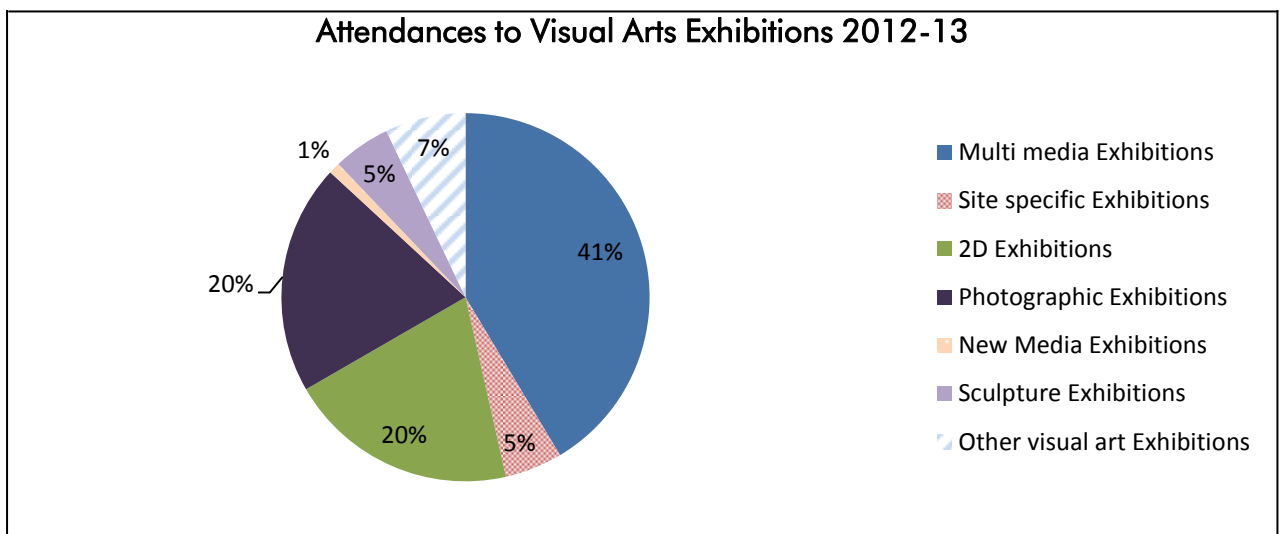


Chart 2



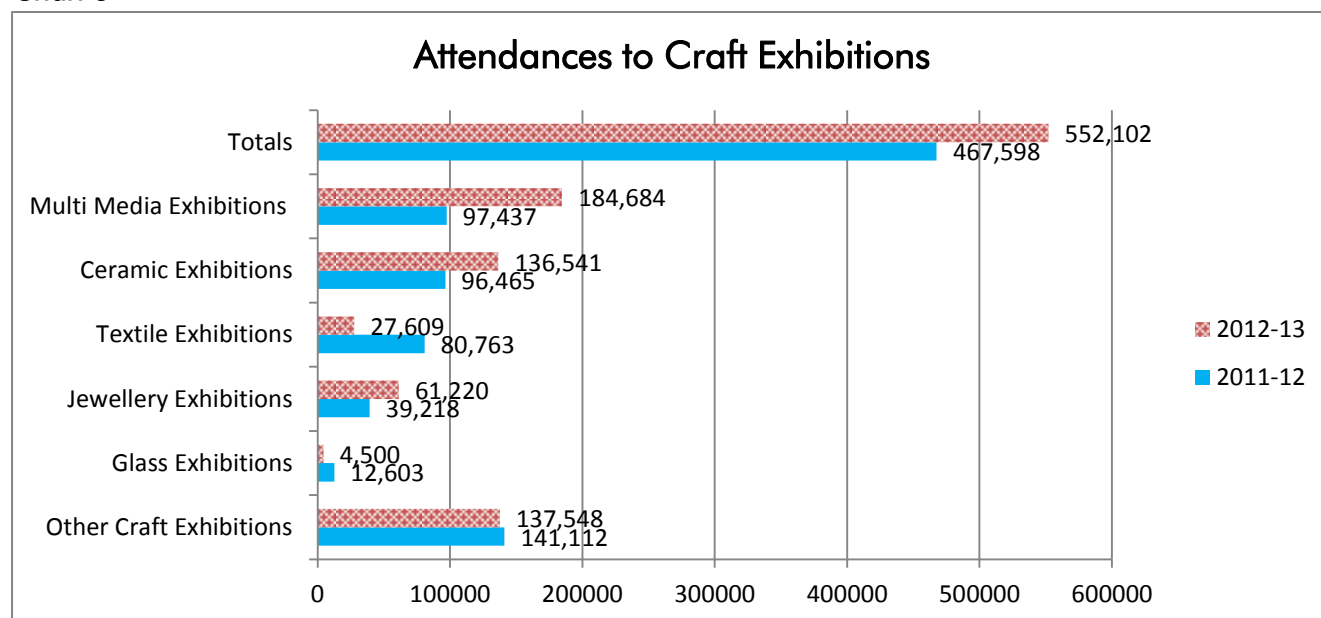
Base = 36 organisations 2011/12 and 2012/13

The two charts demonstrate that while attendances to multi-media, site specific and sculpture exhibitions have all increased, 2D, photography and new media exhibitions have all decreased.

Attendances to Craft Exhibitions

Overall attendances to craft exhibitions have increased over the two years from around 476,500 to 552,100 attendances. Most of the increase has been in multimedia and ceramic exhibitions. Textile and glass exhibitions have both experienced a decrease since 2011/12.

Chart 3



Base = 36 organisations 2011/12 and 2012/13

Attendances per Exhibition

While both the number of exhibitions and total attendances to these exhibitions has decreased since 2011/12, the average number of attendances per exhibition has actually increased over the year, as the table below demonstrates. During 2012/13 3,798 attendances were made to each exhibition.

Table 6

Attendance per exhibition	Exhibitions		Attendances		2011/2012	2012/2013	% Change
	2011/2012	2012/2013	2011/2012	2012/2013	Average Number of attendances per Exhibition	Average Number of attendances per Exhibition	
Totals	655	467	1,925,047	1,773,567	2,939	3,798	29%
Visual Arts Exhibitions	548	369	1,457,449	1,221,465	2,660	3,310	24%
Craft Exhibitions	107	98	467,598	552,102	4,370	5,634	29%

Base = 36 organisations 2011/12 and 2012/13

Section Three: Participatory Activity for Children and Young People

66 organisations targeted 2,976 projects specifically at children and young people during 2012/13, a decrease of 23% from the previous year. In line with this, sessions and attendances to these sessions also decreased, from 44,806 to 43,971 (a decrease of 1.8%) and attendances down from 641,932 to 612,093 (a decrease of 4.6%).

Participatory activity for children and young people: in schools

Table 7

Projects			Sessions			Attendances		
2011/12	2012/13	% change	2011/12	2012/13	% change	2011/12	2012/13	% change
1,973	1,191	-39.6%	11,349	11,923	+5.0%	280,784	236,461	-15.7%

Base: 64 organisations 2011/12 and 66 organisations 2012/13

While the number of separate participatory arts projects for children and young people within schools has decreased by 40% over the two years, the number of sessions delivered has increased by 5%. However attendances to these sessions have also decreased, by 16%.

Participatory activity for children and young people: outside schools

Table 8

Projects			Sessions			Attendances		
2011/12	2012/13	% change	2011/12	2012/13	% change	2011/12	2012/13	% change
1,407	1,300	-7.6%	13,898	13,072	-5.9%	204,307	206,673	+1.1%

Base: 64 organisations 2011/12 and 66 organisations 2012/13

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 (8% and 6% respectively), attendances have actually experienced a slight increase of 1%.

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

Table 9

Projects			Sessions			Attendances		
2011/12	2012/13	% change	2011/12	2012/13	% change	2011/12	2012/13	% change
502	485	-3.3%	19,559	18,976	-2.9%	156,841	168,959	+7.7%

Base: 64 organisations 2011/12 and 66 organisations 2012/13

In terms of Youth arts activities which are run on a regular basis, the pattern here is similar to that outside schools. There has been a decrease in projects of 3%, a decrease in sessions of 3% yet an increase in attendances of 8%.

Table 10

Participatory Activity in and out of school by artform	Projects			Sessions			Attendances			Average attendance per session		
	2011/12	2012/13	% Change	2011/12	2012/13	% Change	2011/12	2012/13	% Change	2011/12	2012/13	% Change
Dance	995	717	-28%	10,043	7,539	-25%	152,764	113,997	-25%	15.21	15.12	-1%
Drama	421	302	-28%	3,891	3,806	-2%	90,849	79,173	-13%	23.35	20.80	-11%
Combined arts	179	176	-2%	2,423	4,436	+83%	41,015	72,171	+76%	16.93	16.27	-4%
Music	501	351	-30%	2,897	2,408	-17%	59,695	40,591	-32%	20.61	16.86	-18%
Opera	21	30	+43%	347	261	-25%	11,551	7,689	-33%	33.29	29.46	-12%
Theatre Entertainment	12	18	+50%	70	119	+70%	3,979	9,174	+131%	56.84	77.09	+36%
Craft	195	222	+14%	876	714	-18%	16,374	12,904	-21%	18.69	18.07	-3%
Visual Arts	232	195	-16%	1,398	1,559	+12%	23,483	25,572	+9%	16.80	16.40	-2%
Literature	659	211	-68%	1,788	1,891	+6%	59,568	62,789	+5%	33.32	33.20	-0%
Public Art	29	9	-69%	374	255	-32%	5,183	2,024	-61%	13.86	7.94	-43%
Film Production	79	72	-9%	822	721	-12%	13,201	14,116	+7%	16.06	19.58	+22%
Other	57	112	+96%	318	1,273	+300%	7,429	3,650	-51%	23.36	2.87	-88%

Base: 64 organisations 2011/12 and 66 organisations 2012/13

The table above displays the number of projects, sessions and attendances for participatory activities run in school and outside school combined broken down by artform.

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

- In general, *Dance* has declined by around a quarter across projects, sessions and attendances, however, the average attendance per session has declined by only 1% from 15.21 per performance to 15.12 per session.
- *Drama* projects for children and young people have decreased from 421 to 302 projects (-28%), with more sessions of these projects being run as these have only decreased by 2%.
- *Combined arts* is one of the few artforms where although the number of projects has decreased (-2%), sessions have experienced a big increase of 83% and attendances have therefore increased by 76%.
- During 2012/13 *Theatre Entertainment* was the only artform to experience an increase in activity across the board for children and young people's participatory activity. The number of projects increased by 50%, an extra 6 projects run during the year. As well as this, sessions have also increased from 70 to 119 in 2012/13, and attendances to these sessions have more than doubled from just over 3,900 to around 9,100.
- The number of *Visual arts* participatory sessions for children and young people has increased over the two years from almost 1,400 sessions to just under 1,600 sessions, an increase of 12%. This is despite the number of projects being run in this artform decreasing by 16% between the two years.
- In 2012/13 there were fewer *Literature* projects being run for children and young people during the year, a large decrease of 68%. However, despite this decrease, more sessions of these projects are being run, almost 1,900 compared to around 1,800 in the previous year, and attendances to these sessions have increased from 59,568 to 62,789 (+5%).
- *Film production* activities run for children and young people is another artform where there has been an increase in attendance during 2012/13. While fewer projects (down by 9%) and sessions (down by 12%) were being run, attendances to these sessions actually increased by 7%, to 14,116 attendances (from 13,201 attendances).
- In 2012/13 excluding the '*other*' category, public art had the smallest average attendance per sessions of 7.94, while *Theatre Entertainment* had the largest, 77.09 attendances per session.

Regularly scheduled Youth Arts Activity

Table 11

Regularly Scheduled Youth Arts Activity	Projects			Sessions			Attendances			Average attendance per session		
	2011/12	2012/13	% change	2011/12	2012/13	% change	2011/12	2012/13	% change	2011/12	2012/13	% change
Youth Arts												
Theatre	106	116	+9%	1,498	2,181	+46%	22,202	39,994	+80%	14.82	18.34	+24%
Music	88	136	+55%	9,699	9,405	-3%	26,286	24,313	-8%	2.71	2.59	-5%
Dance	289	216	-25%	8,082	6,901	-15%	99,537	87,825	-12%	12.32	12.73	+3%
Performance Arts	19	17	-11%	280	489	+75%	8,816	16,827	+91%	31.49	34.41	-9%
Totals	502	485	-3%	19,559	18,976	-3%	156,841	168,959	+8%	8.02	8.90	+11%

Base: 64 organisations 2011/12 and 66 organisations 2012/13

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

Focusing in on activity by the different art forms, **Youth Dance** is the area which experienced a decrease across the board in 2012/13, with projects declining by 25%, sessions by 15% and attendances by 12%. Despite this, the average attendance per session has increased slightly, up by 3%

2012/13 saw big increases in **Youth Theatre** activity with a 9% increase in projects, sessions increasing by 46% and attendances up by 80%.

Youth Music activities also experienced a large increase in the number of projects run for children and young people during 2012/13, 136, compared to 88 in 2011/12 (+55%). However, the number of sessions, and attendances to these sessions, both decreased by 3% and 8% respectively.

Youth Performance Arts have experienced the opposite pattern to youth music activities. While the number of performance arts projects decreased from 2011/12 (down by 2 projects), sessions have increased by 75%, from 280 sessions to 489 and attendances almost doubled, up to 16,827 attendances in 2012/13.

Participatory Arts Activity for children and young people in Welsh

Table 12

Welsh Language participatory arts activity	Sessions			Attendances		
	2011/12	2012/13	% change	2011/12	2012/13	% change
In schools	1,943	1,218	-37.3%	52,770	31,533	-40.2%
Outside schools	1,348	1,885	39.8%	22,942	32,189	40.3%
Regular Youth Arts Activity	230	372	61.7%	4,585	5,715	24.6%
Total Welsh Language Activity	3,521	3,475	1.3%	80,297	69,437	-13.5%
Total C&YP Participatory Activity	44,806	43,971	2.0%	641,932	612,093	-4.6%
Welsh activity as % of Total	7.8%	7.9%	-	12.5%	11.3%	-

Base: 64 organisations 2011/12 and 66 organisations 2012/13

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 in both years around 8% of all sessions were run in the Welsh language. However, attendances to participatory sessions held in Welsh decreased from 80,297 in 2011/12 to 69,437, which equates to around 11% of all attendances. It is also evident that whilst Welsh language activity within the school setting decreased substantially (sessions -37% and attendances -40%), activity targeted at children and young people outside of the school setting and regular youth arts activity through the medium of Welsh both saw increases in 2012/13.

Section Four: Open Access Participatory Activity

Fifty five revenue funded organisations ran 21,100 participatory sessions that were open to all (not targeted at a specific audience) generating attendances of 372,600 in 2012/13. Although the number of sessions saw a 19% decrease from 2011/12 to 2012/13 the number of attendances increased by 8% with the average attendance per session increasing from 13 to 18 people.

Table 13

Participatory activity by artform	Sessions			Attendances			Average Attendance per Sessions		
	2011/2012	2012/2013	% Change	2011/2012	2012/2013	% Change	2011/2012	2012/2013	% Change
Totals	26,059	21,143	-19%	346,180	372,642	8%	13	18	33%
Dance	4,603	3,448	-25%	65,653	40,986	-38%	14	12	-17%
Drama	1,611	1,740	8%	24,192	27,451	13%	15	16	5%
Combined Art	729	560	-23%	32,084	73,218	128%	44	131	197%
Music	3,806	2,803	-26%	36,521	25,189	-31%	10	9	-6%
Opera	2,568	132	-95%	8,696	7,327	-16%	3	56	1,539%
Theatre									
Entertainment	2,625	61	-98%	8,301	4,327	-48%	3	71	2,143%
Visual Arts	1,420	1,496	5%	28,924	21,667	-25%	20	14	-29%
Craft	653	513	-21%	10,547	6,644	-37%	16	13	-20%
Literature	6,872	9,462	38%	95,471	121,835	28%	14	13	-7%
Public Art	0	12	n/a	0	12	n/a	n/a	1	n/a
Film	263	351	33%	17,320	26,231	51%	66	75	13%
Other	909	565	-38%	18,471	17,755	-4%	20	31	55%

Base: 55 organisations 2011/12 and 55 organisations 2012/13

A change in the way that one organisation reported its data between 2011/12 and 2012/13 can account for the large decrease in opera and theatre entertainment sessions. If these irregular figures are removed for 2011/12 the sessions and attendances figures change as shown in table 14 below:

Table 14

Opera and Theatre Entertainment	Sessions			Attendances			Average Attendance per Sessions		
	2011/2012	2012/2013	% Change	2011/2012	2012/2013	% Change	2011/2012	2012/2013	% Change
Totals	21,159	21,143	0%	341,280	372,642	9%	16	18	8%
Opera	118	132	12%	6,246	7,327	17%	53	56	5%
Theatre Entertainment	175	61	-65%	5,851	4,327	-26%	33	71	112%

Base: 54 organisations 2011/12 and 55 organisations 2012/13

Figures from table 14 will now be used when considering any overall totals, opera or theatre entertainment participatory activities as this represents a more consistent sample.

Art form breakdown

Literature saw the largest number of sessions (9,462) and attendances (121,835) of any art form in 2012/13, both increasing substantially from 2011/12.

Participatory drama sessions experienced an increase of 8% from 2011/12 to 2012/13, with a 13% increase in the number of attendances, leading to an increase on average of one extra person per session between the two reporting periods.

Although the number of combined arts sessions decreased in 2012/13, attendances to these sessions more than doubled, giving the second highest number of attendances to one single art form (73,200).

Other art forms to experience an increase in both sessions and attendances in 2012/13 included opera and film. Both opera and film also attracted some of the largest number of attendees on average per single session in 2012/13, 56 and 75 respectively.

It would appear that no organisation delivered participatory public art sessions in 2011/12. This is in comparison to 12 sessions being held by one organisation as part of the Cultural Olympiad project in 2012/13.

Taking into consideration the amendments in table 2, it is evident that participatory theatre entertainment sessions (-65%) still saw the largest decrease in number year on year, with attendances to these sessions also experiencing a large decrease (-26%). This has meant that the average attendance per session has more than doubled, with fewer sessions for people to attend.

Dance sessions saw a decrease of 25% between 2011/12 and 2012/13 with a 38% decrease in the number of attendances, leading to an average decrease of two people attending each session between the two reporting periods. Despite the decreases the second

largest number of participatory sessions were dance (3,448), attracting the third largest number of attendances (41,000).

Both music and craft participatory sessions and attendances also experienced decreases in 2012/13.

Language Breakdown

Table 15

Participatory activity by language	Sessions			Attendances			Average attendance per session		
	2011/2012	2012/2013	% Change	2011/2012	2012/2013	% Change	2011/2012	2012/2013	% Change
English	13,436	13,846	3%	236,377	277,792	18%	18	20	14%
Welsh	3,080	3,834	24%	52,358	60,899	16%	17	16	-7%
Bilingual	1,326	1,108	-16%	26,529	19,662	-26%	20	18	-11%
Other	51	50	-2%	1,003	694	-31%	20	14	-29%
LNR	3,266	2,305	-29%	25,013	13,595	-46%	8	6	-23%

Base: 54 organisations 2011/12 and 55 organisations 2012/13

Chart 4

2012/13 Sessions by Language Breakdown

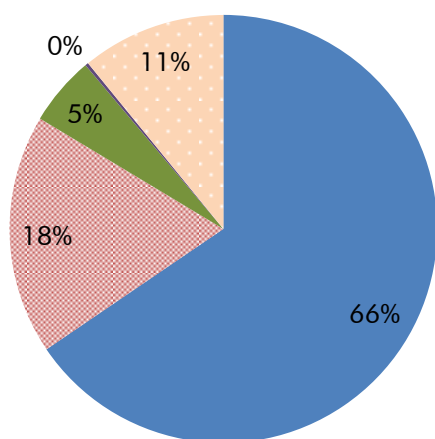
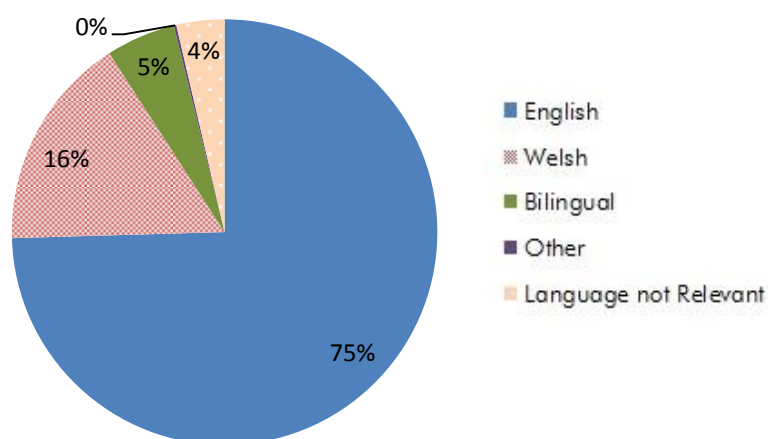


Chart 5

2012/13 Attendances by Language Breakdown



Base: 55 organisations 2012/13

When broken down by language it is evident that the majority of participatory sessions were held in English in 2012/13 (66%). It is encouraging to note that Welsh language sessions saw the greatest increase between 2011/12 and 2012/13, up 24%, and the number of attendances to those sessions also saw an increase, from 52,358 up to 60,899. It is also evident that there were more attendances on average to each individual English language session (20) than each Welsh language participatory session (16). All other language categories saw a decrease in the number of sessions and attendances in 2012/13.

Section Five: Targeted Activity

Targeted Participatory Activity

A total of 40 organisations ran targeted participatory activity during 2012/13 resulting in 6,055 sessions attracting 49,159 attendances. Of the 40 organisations, 37 ran sessions specifically targeted at disabled people whilst 7 ran sessions targeted specifically at people from a black or minority ethnic background. The number of targeted sessions increased over the two reporting periods, they accounted for 9% of overall participatory activity in 2012/13 up from 5% in 2011/12. Attendances to these targeted sessions accounted for 5% of overall attendances to participatory sessions suggesting that targeted sessions attracted smaller audiences than open participatory sessions and sessions for children and young people.

Table 16

Participatory Activity by Targeted group	Sessions		Attendances		Average Attendance per Session	
	2011/2012	2012/2013	2011/2012	2012/2013	2011/2012	2012/2013
Targeted Activity	3,627	6,055	34,958	49,159	10	8
Disabled As % Targeted Activity	3,425 94%	5,736 95%	31,060 89%	43,557 89%	9	8
BME As % Targeted Activity	202 6%	319 5%	3,898 11%	5,602 11%	19	18
Total Participatory Activity	78,374	71,091	1,023,070	1,033,894		
Targeted activity as % of total participatory activity	5%	9%	3%	5%	-	-

Base: 33 organisations 2011/12 & 40 organisations 2012/13

Participatory Activity Targeted at Disabled People and people from a Black or Minority Ethnic Background

Participatory sessions targeted specifically at disabled people accounted for 95% of all targeted participatory sessions in 2012/13 attracting 89% of attendances. In comparison, participatory sessions targeted at people from a black or minority ethnic background increased in number in 2012/13 but accounted for only 5% of sessions and attracted 11% of targeted attendances. It is evident that participatory sessions targeted at people from a black or minority ethnic background attracted on average a higher number of people per session than those targeted at disabled people.

Targeted Exhibitions

Table 17

Targeted Exhibitions by group	Exhibitions			Attendances		
	2011/ 2012	2012/ 2013	% Change	2011/ 2012	2012/ 2013	% Change
Total Targeted Exhibitions	20	31	55%	21,518	17,749	-18%
Disabled	6	5	-17%	4,061	11,833	191%
BME	0	1	n/a	0	1,200	n/a
C&YP	14	25	79%	17,457	4,716	-73%
Total Exhibitions	655	467	-29%	1,925,047	1,773,567	-8%
Targeted exhibitions as % total exhibitions	3%	7%		1%	1%	

Base: 7 organisations 2011/12 & 9 organisations 2012/13

9 organisations ran 31 exhibitions targeted at specific audiences; disabled people, people from a black or minority ethnic background, or children and young people. These exhibitions accounted for 7% of all exhibitions in 2012/13, an increase of 4 percentage points from 2011/12 and attracted 17,700 attendances. Despite the increase in number of targeted exhibitions the number of attendances to these sessions decreased 18% in 2012/13 and only accounted for 1% of all attendances to total exhibitions.

81% of targeted exhibitions in 2012/13 were targeted at children and young people, however these exhibitions only attracted 27% of attendances. In comparison only 5 (or 16%) of targeted exhibitions were targeted at disabled people yet attracted 67% of attendances to targeted exhibitions.

Targeted Films

Table 18

Film screenings for targeted groups	Films			Attendances		
	2011/ 2012	2012/ 2013	% Change	2011/ 2012	2012/ 2013	% Change
Total Targeted Films	788	762	-3%	34,930	38,532	10%
Disabled	66	106	61%	2,535	3,220	27%
BME	27	100	270%	1,537	4,415	187%
C&YP	695	556	-20%	30,858	30,897	0%
Total Films	10,554	8,763	-17%	377,685	340,187	-10%
Targeted Films as % of total Films	7%	9%		9%	11%	

Base: 10 organisations 2011/12 & 15 organisations 2012/13

15 organisations screened 762 targeted film screenings in 2012/13 attracting 38,500 attendances, 9% and 11% respectively of overall film screenings and attendances. It is

evident however that the vast majority of these targeted film screenings were targeted at children and young people (73%) by 14 of the overall 15 organisations, attracting 80% of attendances to targeted films. In comparison 7 organisations screened films targeted at disabled people and one organisation screened films targeted at people from a black or minority ethnic background. Although lower numbers, it is evident that film screenings and attendances to films targeted at disabled people or those from a black or minority ethnic background experienced an increase in 2012/13.

Targeted Performances by Touring/Performance Companies

Touring performance companies were asked how many of their productions were led (produced) by artists from the targeted groups below:

Table 19

Targeted led Groups	Touring Productions led by targeted groups	
	2011/ 2012	2012/ 2013
Disabled led productions	6	12
BME led productions	0	1

Base: 7 organisations 2011/12 & 4 organisations 2012/13

It is evident that the number of productions led by disabled artists has increased twofold in 2012/13, up from 6 to 12, despite the number of organisations supporting these productions reducing from 7 to 4. It is also evident that one black or minority ethnic led production was supported by one of these touring/performance companies in 2012/13.

Table 20

Touring Performances by Targeted Group	Touring Performances			Attendances		
	2011/ 2012	2012/ 2013	% Change	2011/ 2012	2012/ 2013	% Change
Total Targeted Touring Performances	106	42	-60%	5,087	2,682	-47%
Disabled	106	35	-67%	5,087	2,303	-55%
BME	0	7	n/a	0	379	n/a
Total Touring Performances	2,251	2,336	4%	519,391	620,278	19%
Targeted Touring Performances as % of total touring performances	5%	2%	-	1%	0%	-

Base: 7 organisations 2011/12 & 8 organisations 2012/13

Targeted performances by touring companies experienced a large decrease of 60% in 2012/13 accounting for only 2% of overall performances by touring companies. The

number of attendances to these performances saw a similarly large decrease (-47%) and accounted for less than 1% of overall attendances to performances by touring companies. However it is encouraging to note that there were 7 touring performances in 2012/13 targeted at people from a black or minority ethnic group in comparison to none the year before. It is the larger decrease in the number of performances targeted at disabled people (-67%) that is responsible for the overall decrease.

Targeted Performances at Presenting Venues

Table 21

Performances by Targeted Group	Performances			Attendances		
	2011/2012	2012/2013	% Change	2011/2012	2012/2013	% Change
Total Targeted Performances	749	735	-2%	213,737	174,210	-18%
Disabled	132	63	-52%	79,305	5,566	-93%
BME	113	24	-79%	11,215	5,300	-53%
C&YP	504	648	29%	123,217	163,344	33%
Total Performances	4,937	4,947	0%	1,411,107	1,485,368	5%
Targeted Performances as % of total performances	15%	15%		15%	12%	

Base: 27 organisations 2011/12 & 26 organisations 2012/13

26 presenting organisations staged 735 targeted performances in 2012/13, attracting 174,200 attendances, accounting for 12% of overall performances by presenting venues. Although the number of targeted performances only decreased by 2% from 2011/12, the number of attendances to these performances decreased by 18%.

As with targeted film screenings, the vast majority of these targeted performances were at children and young people (88%). Both performances targeted at disabled people (-52%) and people from a black or minority ethnic background (-79%) experienced a substantial decrease in 2012/13. Although there were almost three times as many performances targeted at disabled people than those from a black or minority ethnic background, those targeted at disabled people only attracted a total of 266 more attendances, suggesting smaller audience sizes per performance in comparison.

Section Six: Broadcasts

Seven organisations made a total 283 broadcasts of their work in 2012/13, an increase of 47% from 2011/12. 126 (45%) of these broadcasts were made in Wales, with 70 (25%) broadcast in the rest of the UK. Almost a third (87 or 31%) of broadcasts made were outside the UK in 2012/13.

Of the 283 broadcasts made, 121 (43%) of them were broadcast live whilst 162 (57%) were pre-recorded.

Encouragingly broadcast in Wales increased between 2011/12 and 2012/13.

Table 22

Location and Type of Broadcast	Broadcasts		
	2011/ 2012	2012/ 2013	% Change
Total Broadcasts	193	283	47%
Broadcasts Wales	50	126	
Broadcasts rest of UK	101	70	
Broadcasts outside UK	42	87	
Total Live or Pre-recorded	234	283	21%
Live Broadcasts	36	121	
Pre-recorded Broadcasts	198	162	

Base: 8 organisations 2011/12 and 7 organisations 2012/13

The Arts Council of Wales changed the wording of the broadcasting question in 2012/13 so that the data collected on the location of broadcasts and whether they were live or pre-recorded was mutually exclusive. Previously this had not been clear and, as a result, only the total broadcasts in 2012/13 can be reliably compared to the 2011/12 data.

From the 2013/14 survey onwards, the Arts Council of Wales will change the data collected on broadcasting in order to better reflect the work of revenue funded organisations. These changes will include recording whether broadcasts were made on a “network” TV channel, broadcast online, or on radio.

Section Seven: Film Screenings

24 organisations made 8,763 film screenings during 2012/13 attracting 340,187 attendances. This is a 17% decrease in the number of screenings from 2011/12⁴. The number of attendances saw a slightly smaller decrease at 10% less attending in comparison to the previous year. This smaller decrease in attendances means that the average attendance per screening increased from 36 to 39 in 2012/13, with fewer screenings for people to attend.

Table 23

Film Screenings by Language	Film Screenings			Attendances to Film Screenings			Average attendance per screening	
	2011/2012	2012/2013	% Change	2011/2012	2012/2013	% Change	2011/2012	2012/2013
Total	10,554	8,763	-17%	377,685	340,187	-10%	36	39
English	6,133	7,434	21%	217,628	269,325	24%	35	36
Welsh	62	19	-69%	2,252	721	-68%	36	38
Bilingual	32	8	-75%	2,933	1,240	-58%	92	155
Other	872	1,099	26%	24,942	39,774	59%	29	36
LNR	3,455	203	-94%	129,930	29,127	-78%	38	143

Base: 20 organisations 2011/12 & 24 organisations 2012/13

Language Breakdown

It is evident that the vast majority (85%) of film titles screened in 2012/13 were English language, also attracting the vast majority of attendances (79%). 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 13% of all screenings, with the number of attendances to these other language film screenings increasing 59% in 2012/13. Similar to attendances to English language screenings, other language film screenings attracted on average 36 attendances per screening in 2012/13.

Both bilingual screenings and film screenings classed as language not relevant saw a decrease in the number of screenings and attendances from 2011/12 to 2012/13. The fewer screenings did however attract the largest average audiences per screening, 155 and 143 respectively. It is important to note that the huge success of the film "The Artist",

⁴ The number of film screenings and attendances decreased in 2012/13 but this is in part due to the method in which the Film Agency has recorded activity between the two years. In 2011/12 they recorded data from their core venues including ACW revenue funded clients, therefore risking duplication. In 2012/13 the data for these clients was not included to minimise this risk.

released in November 2011 will have contributed significantly to the high numbers of film screenings and attendances to films classed as language not relevant in 2011/12.

Discouragingly it is evident that Welsh language film screenings and attendances to these screenings decreased in 2012/13, both by almost 70%. There has however been an increase of two extra people on average attending each screening, from 36 to 38. This level of average attendance is similar to that seen by English language and other language screenings.

Screenings of Films Produced in Wales

Table 24

Films produced in Wales by language	Screenings of Films Produced in Wales					Attendances to Screenings of Films Produced in Wales				
	2011/ 2012	2012/ 2013	% Change	As % total film screenings ⁵		2011/12	2012/13	% Change	As % total attendances	
				2011/ 2012	2012/ 2013				2011/ 2012	2012/ 2013
Total	892	235	-74%	8%	3%	32,487	30,826	-5%	9%	9%
English	332	122	-63%	5%	2%	13,784	6,225	-55%	6%	2%
Welsh	63	16	-75%	102%	84%	1,528	664	-57%	68%	92%
Bilingual	36	3	-92%	113%	38%	3,094	1,076	-65%	105%	87%
Other	310	0	-100%	36%	0%	248	0	-100%	1%	0%
LNR	151	94	-38%	4%	46%	13,833	22,861	65%	11%	78%

Base: 20 organisations 2011/12 & 24 organisations 2012/13

Of the 8,763 film screenings in 2012/13 3% (235) were of titles produced in Wales. It is evident that the number of film screenings of titles produced in Wales experienced a huge decrease between 2011/12 and 2012/13, down 74%. Despite this huge decrease the number of attendances to these film screenings only saw a 5% decrease. This trend can be attributed to the fact that there were fewer releases of film titles produced in Wales in 2012/13 in comparison to previous years.

By language breakdown it is evident that all categories of films produced in Wales experienced a decrease in the number of screenings in 2012/13, with films where the language is classed as not being relevant being the only category to experience an increase in the number of attendances.

It is evident that Welsh language film screenings play a bigger part when it comes to screenings of film titles produced in Wales, accounting for 7% of overall screenings of titles produced in Wales as opposed to less than 1% of overall screenings. They also accounted for 84% of all screenings of Welsh language film titles in 2012/13.

⁵ Please note ACW made slight moderations in 2012/13 to ensure figures for screenings of film titles produced in Wales were included in the figures for overall film screenings.

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.

Table 25

Average attendance per screening	2012/13		Average attendance per screenings
	Screenings	Attendances	
Total	266	22,494	80
Dance	16	1,873	62
Music	45	3,367	75
Opera	84	6,259	75
Theatre	49	5,515	113
Other	72	5,480	76

Base: 8 organisations 2012/13

8 organisations held 266 'alternative content' streamed film screenings to the general public in 2012/13, attracting almost 22,500 attendances. Opera was the art form to see the highest number of this type of film screening (84 or 32%), also attracting the highest number of attendances (6,259). It is also evident that these alternative content film screenings attract a larger average audience per screening (over twice as many) in comparison to English and Welsh language film screenings.

Section Eight: Performing and Touring Companies

In 2012/13 more organisations completed the Performing and Touring companies section of the survey than in 2011/12, 35 compared to 29.

Productions

2012/13 saw an increase from the previous year in the number of productions in performance by revenue funded organisations (RFOs) of 6%. There were 289 productions during the year up from 272 productions. The table below outlines the productions and gives more detail in terms of the type of production.

Table 26

Productions	2011/12	2012/13	% Change
Total number of Productions	272	289	+6%
Number of Productions receiving their first performance	150	207	+45%
Number of Productions targeted at children and young people	73	80	+10%

Base: 29 organisations 2011/12 and 35 organisations 2012/13

In line with this general increase in productions, there was also an increase in the number of productions receiving their first performance, up by 45% from 2011/12. Therefore, 72% (207) of all productions in 2012/13 were new pieces of work.

There was also an increase in the number of productions targeted at young people over the two years, up by 10% from 2011/12.

New Commissions

The proportion of productions which were new commissions was broadly the same in both years, 34% in 2012/13, an increase of 1% from 2011/12.

The majority of new work was commissioned from artists based in Wales in both years. This increased by 15% from 72 new commissions in 2011/12 to 83 in 2012/13.

Table 27

New Commissions	2011/12	2012/13	% Change
Total number of new commissions	89	99	+11%
New commissions from artists based in Wales	72	83	+15%
New commissions from artists based outside Wales	17	16	+6%
% of productions which were new commissions	33%	34%	-

Base: 29 organisations 2011/12 and 35 organisations 2012/13

In terms of the language in which these new commissions were written, the majority were in English, around 60% in both years. Despite this there has actually been an increase in the number of new commissions in Welsh, up by 69%, (16 in 2011/12 to 27 in 2012/13). This is displayed in the table below.

Table 28

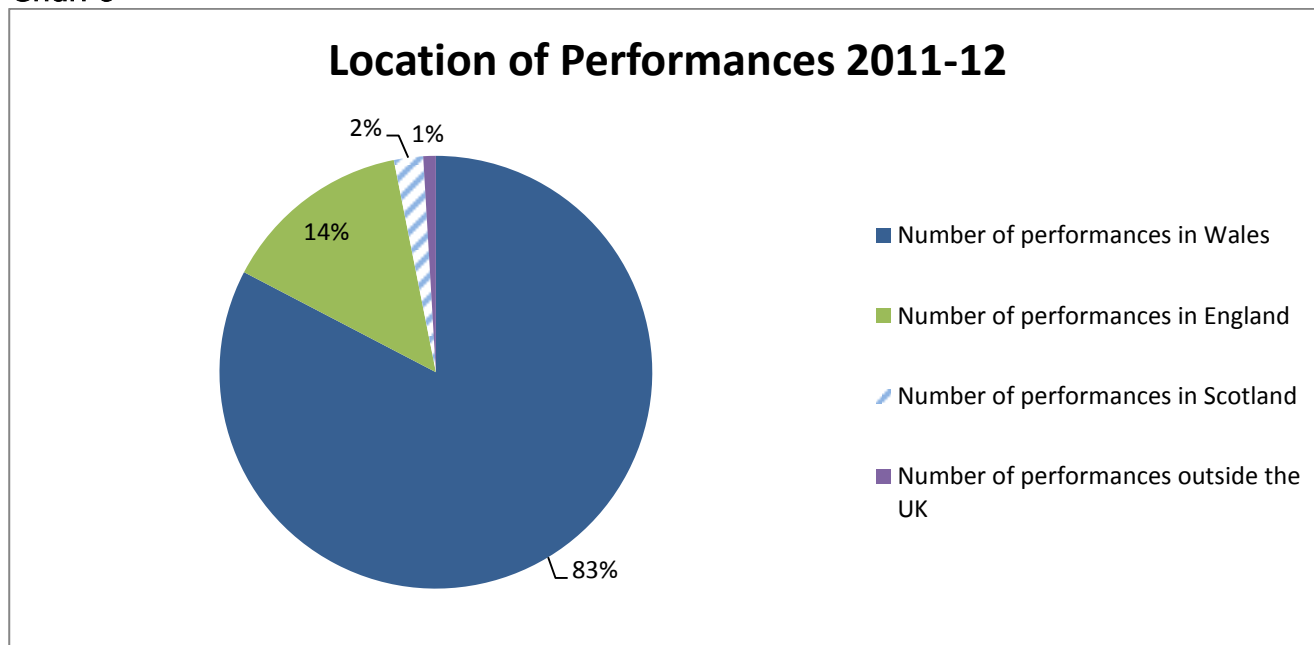
New Commissions	English		Welsh		Bilingual		Other Language		Language not Relevant	
	2011/2012	2012/2013	2011/2012	2012/2013	2011/2012	2012/2013	2011/2012	2012/2013	2011/2012	2012/2013
Total number of new commissions	52	60	16	27	2	2	0	0	19	10
New commissions from artists based in Wales	42	48	14	25	2	2	0	0	14	8
New commissions from artists based outside Wales	10	12	2	2	0	0	0	0	5	2

Base: 29 organisations 2011/12 and 35 organisations 2012/13

Performances

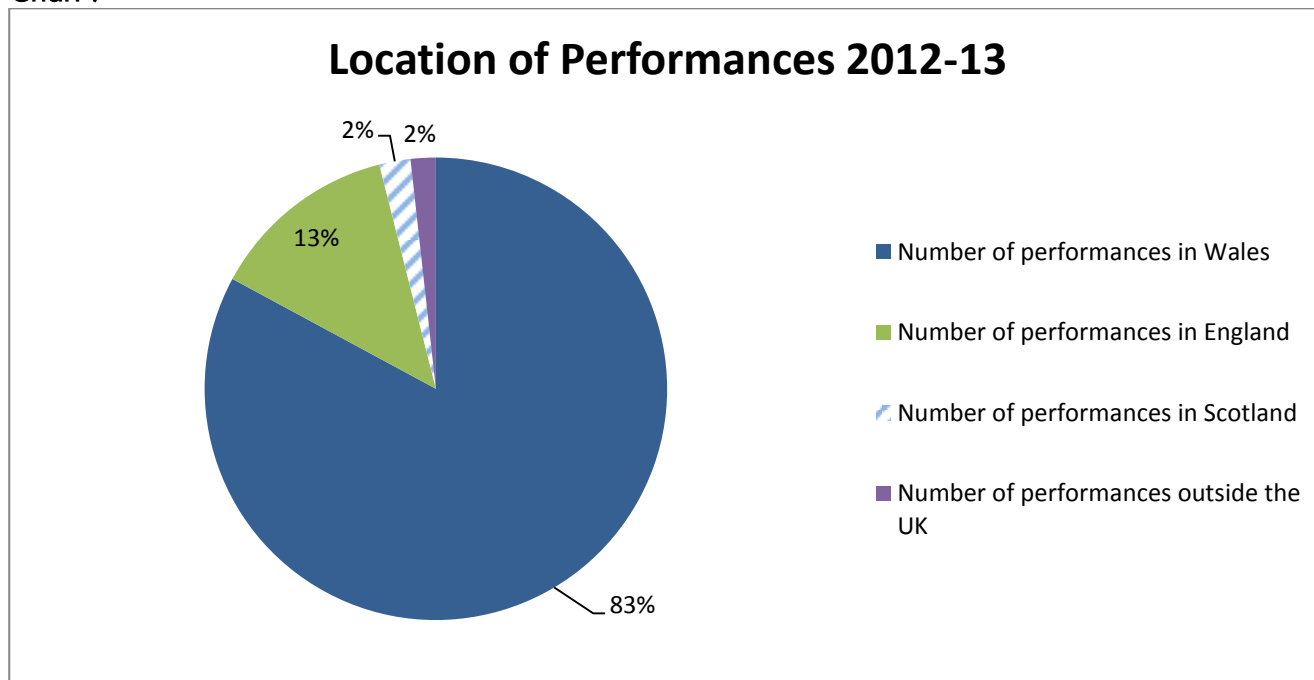
In 2012/13 2,336 performances were given by producing/touring companies, a rise of 4% from 2011/12 when 2,251⁶ performances were presented. The two pie charts below outline the locations in which the performances took place in both years:

Chart 6



Base: 29 organisations 2011/12 and 35 organisations 2012/13

Chart 7



Base: 29 organisations 2011/12 and 35 organisations 2012/13

⁶ This figure is higher than the total number of performances shown in the table on the following page as not all organisations were able to break down their data by region in 2011-12.

The two charts show there was a similar pattern of performances across the different regions in both years with the majority of performances taking place in Wales, 1,936 in 2012/13 and 1,853 in 2011/12.

In terms of the languages in which the performances took place, there has been an increase in performances in English and Welsh, up 15% and 11% respectively, but a large decrease in bilingual performances, down by 78%.

Table 29

Language breakdown of performances	2011/12	2012/13	% Change
Total performances	2,242	2,336	+4%
English	1,312	1,546	+15%
Welsh	391	434	+11%
Bilingual	129	29	-78%
Other Language	110	145	+32%
Language not relevant	300	182	-39%

Base: 29 organisations 2011/12 and 35 organisations 2012/13

A number of organisations have a presenting venue as well as being a touring company and so are asked to specify how many of their performances were in the organisations home venue rather than out on tour. The table below outlines this data:

Table 30

Performances by the home company in the home venue	2011/12	2012/13	% Change
Total number of performances	2,242	2,336	+4%
Number of performances by the home company in the home venue	593	815	+37%

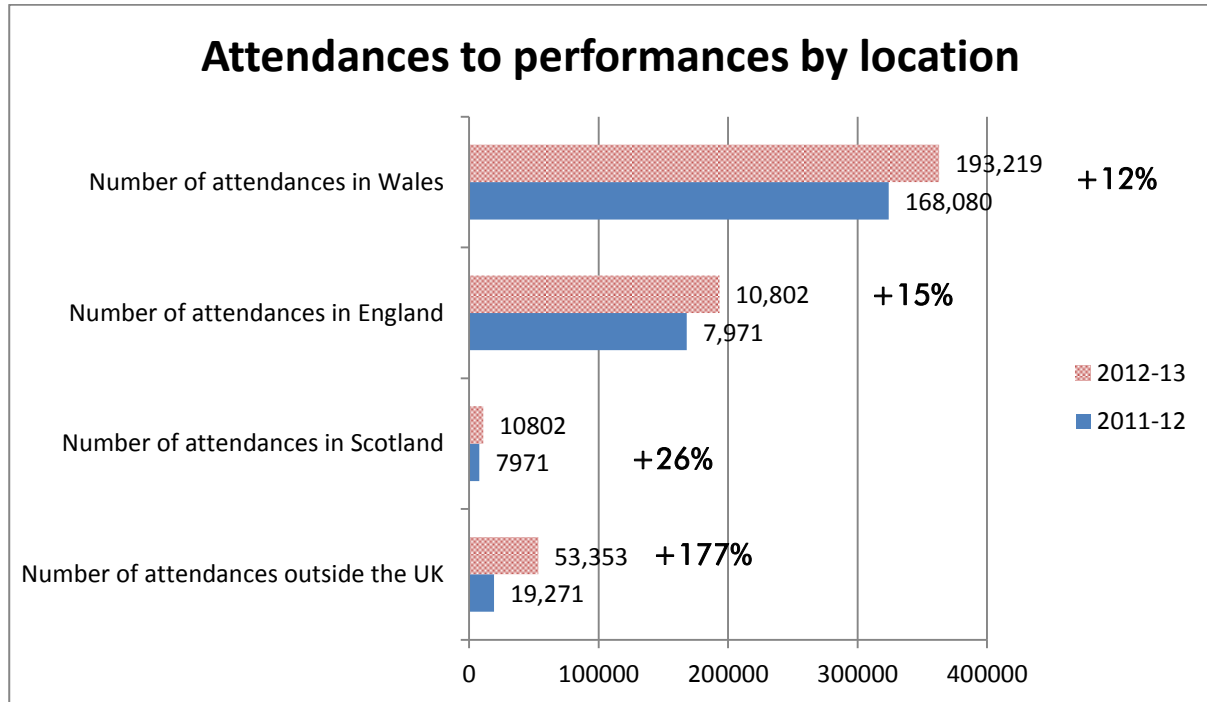
Base: 16 organisations 2011/12 and 21 organisations 2012/13

The number of performances which were given by the home company and performed within the home venue have increased by 37% to 815 in 2012/13. This represents 35% of all performances by RFO performing companies during the year.

Attendances

During 2012/13 there were just over 620,200 attendances to performances by RFOs and this has increased by 19% from 2011/12 when there were almost 519,400 attendances. The average attendance per performance in 2012/13 was 265.5 compared to 231.7 in 2011/12. The bar graph below shows where attendances took place in both years:

Chart 8



Base: 29 organisations 2011/12 and 35 organisations 2012/13

The graph above demonstrates, as with performances, the majority of attendances were made to performances in Wales and this has increased by 12% over the two years. The biggest increase has been in attendances to performances outside the UK, which had just over 53,350 attendances in 2012/13, more than double the number of attendances in 2011/12, again this is in line with an increase in the number of performances outside the UK.⁷ As with performances, RFOs were asked to state how many of their attendances were at performances by the home company within the home venue.

⁷ This is partly due to one Revenue Funded Organisation which reported large audiences for its tour in Europe during 2012-13.

Table 31

Attendances to Performances by the home company in the home venue	2011/12	2012/13	% Change
Total number of attendances	519,391	620,278	+19%
Number of attendances by the home company in the home venue	150,544	194,707	+29%

Base: 16 organisations 2011/12 and 21 organisations 2012/13

As with performances there has been an increase in the number of attendances to performances by the home company to the home venue, up to 194,707 attendances in 2012/13, which represents 31% of all the attendances during the year.

Attendances per Performance

In 2012/13 both performances and attendances to these performances had increased from the previous year, and so the average attendance per performance shows an increase of 14.5% to 265.5 attendances per performance (up from 231.7 in 2011/12). In 2012/13, as in the previous year, the largest attendance per performance was for work performed outside the UK with 1,301 attendances per performance.

Table 32

Performances by region	Performances		Attendances		Average Attendance per performance		% change: Average attendance per performance
	2011/12	2012/13	2011/12	2012/13	2011/12	2012/13	
Total	2,242	2,336	519,391	620,278	231.7	265.5	+14.5%
Wales	1,853	1,936	324,069	362,904	174.9	187.5	+7.2%
England	319	308	168,080	193,219	526.9	627.3	+19%
Scotland	49	51	7,971	10,802	162.7	211.8	+30%
Northern Ireland	0	0	0	0	0.0	0.0	0
Outside the UK	21	41	19,271	53,353	917.7	1301.3	+41.8%

Base: 29 organisations 2011/12 and 35 organisations 2012/13

Street Performance

RFOs who gave street performances of their work during 2012/13 were asked to estimate how many attendances they received to this work. In total they reported 26,571 attendances to their performances during the year. This has decreased from the previous year when 39,440 attendances were received, a decline of 33%.

Performances for Children and Young People

In total there were 82 productions in performance by companies for children and young people during 2012/13. This has almost trebled since 2011/12. In line with this performance and attendances to performances have also increased, with an additional 61,371 attendances made in 2012/13. This all means the average audience for each performance has increased from 24.1 to 108.7 attendances.

Table 33

Performances for Children and Young People

Productions		Performances		Attendances		Average Attendance per performance	
2011/12	2012/13	2011/12	2012/13	2011/12	2012/13	2011/12	2012/13
29	82	463	667	11,159	72,530	24.1	108.7

Base: 17 organisations in 2011/12 and 15 in 2012/13.

Section 9: Live Performances at Presenting Venues

37 revenue funded venues presented 4,947 performances in 2012/13 attracting almost 1.5million attendances. The number of performances is consistent with those presented in 2011/12 whilst the number of attendances is a 5% increase. This has led to the average attendance per performance increasing from 286 to 300 in 2012/13.

Table 34

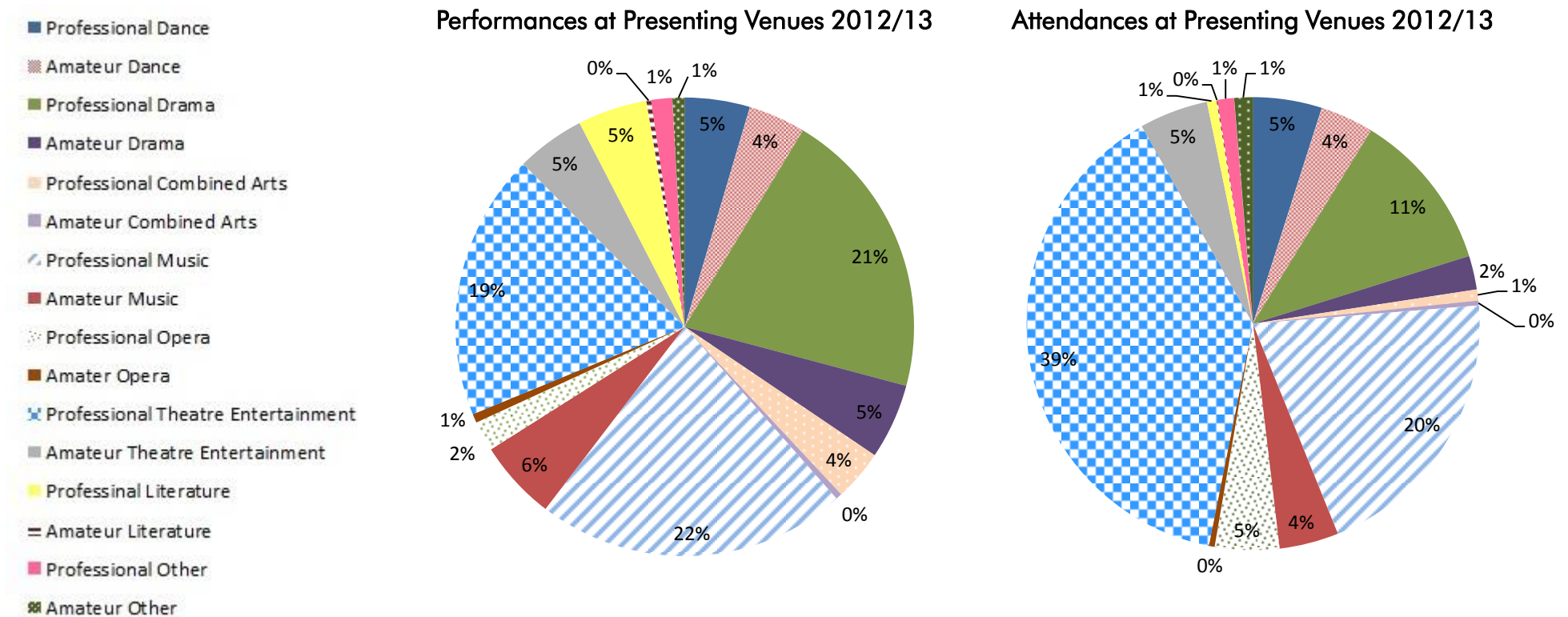
Performances at Presenting Venues by artform	Performances			Attendances			Average Attendances per Performance	
	2011/ 2012	2012/ 2013	% Change	2011/ 2012	2012/ 2013	% Change	2011/ 2012	2012/ 2013
Totals	4,937	4,947	0%	1,411,107	1,485,368	5%	286	300
Total Professional	3,879	3,852	-1%	1,178,912	1,224,194	4%	304	318
Total Amateur	1,058	1,095	3%	232,195	261,174	12%	219	239
Professional Dance	329	227	-31%	98,195	73,044	-26%	298	322
Amateur Dance	160	200	25%	36,189	56,815	57%	226	284
Professional Drama	1,012	1,015	0%	143,272	169,772	18%	142	167
Amateur Drama	209	263	26%	27,313	35,746	31%	131	136
Professional Combined Arts	56	177	216%	3,957	11,817	199%	71	67
Amateur Combined Arts	19	22	16%	7,535	5,051	-33%	397	230
Professional Music	937	1,083	16%	281,584	299,502	6%	301	277
Amateur Music	309	279	-10%	66,698	63,116	-5%	216	226
Professional Opera	103	105	2%	67,230	67,968	1%	653	647
Amateur Opera	23	31	35%	3,323	6,274	89%	144	202
Professional Theatre Entertainment	942	930	-1%	523,925	575,030	10%	556	618
Amateur Theatre Entertainment	303	240	-21%	78,858	72,899	-8%	260	304
Professional Literature	395	242	-39%	9,489	9,790	3%	24	40
Amateur Literature	13	17	31%	1,941	1,462	-25%	149	86
Professional Other	105	73	-30%	51,260	17,271	-66%	488	237
Amateur Other	22	43	95%	10,338	19,811	92%	470	461

Base: 33 organisations 2011/12 and 37 organisations 2012/13

78% of performances in 2012/13 were professional productions with the remaining 22% being amateur. 82% of attendances were to professional performances with 18% attending amateur performances. This suggests that professional performances attracted larger audiences in 2012/13 than amateur performances, an average of 318 per performance in comparison to 239.

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

Art Form Breakdown



Base: 37 organisations 2012/13

There were a greater number of professional music performances (1,083 or 22%) than any other art form in 2012/13, in comparison to professional drama seeing the most performances in 2011/12. These professional music performances attracted the second highest number of attendees at almost 300,000. Whilst professional music performances and attendances enjoyed an increase in 2012/13 amateur music performances and attendances experienced decreases in 2012/13, down 10% and 5% respectively.

Professional drama performances accounted for the second largest number of performances (1,015 or 21%), an increase of 3 more performances from 2011/12. Despite such a small increase in number of performances, the number of attendances to professional drama performances increased by 18% in 2012/13, accounting for the third largest number of attendances at almost 170,000. Both amateur drama performances and attendances saw increases in 2012/13, up 26% and 31% respectively.

Professional theatre entertainment performances had the third greatest share of performances (930 or 19% of performances) however accounted for the largest number of attendances (575,000 or 39%). This is backed up by the fact that professional theatre entertainment attracted almost the largest average number of attendances per performance at 618.

Professional combined arts performances saw the largest increase in the number of performances and attendances from 2011/12 to 2012/13 with the number of performances up 216% and attendances up 199%. Despite this increase the average number of attendances per performance is quite low (67) in comparison to other art forms.

Professional opera performances attracted, on average, the largest average number of attendances per performance at 647. It is also evident that amateur opera performances and attendances experienced the largest increase in amateur activity of any other art form.

Professional dance and professional literature performances both saw a decrease in 2012/13, down 31% and 39% respectively from 2011/12. In comparison amateur dance and amateur literature performances both experienced an increase in 2012/13, up 25% and 31% respectively.

Language Breakdown

Table 35

Performances by language	Performances			Attendances		
	2011/2012	2012/2013	% change	2011/2012	2012/2013	% change
English	3,083	3,170	3%	931,752	1,036,496	11%
Welsh	306	396	29%	45,975	60,446	31%
Bilingual	334	219	-34%	93,986	60,476	-36%
Other	77	78	1%	59,003	58,607	-1%
LNR	648	657	1%	146,007	139,484	-4%

Base: 33 organisations 2011/12 and 37 organisations 2012/13. Note does not include any dance activity

It is evident that the vast majority (70%) of performances at presenting venues in 2012/13 were English language, attracting just over 1 million attendances. Encouragingly Welsh language performances and attendances saw the largest increases in 2012/13, up 29% and 31% respectively. Bilingual performances were the only performances to see a decrease, down 34% in 2012/13, with the number of attendances to bilingual performances down 36%. The fewest number of performances were other language (78). Performances where the language is considered to not be relevant saw the second highest number of performances (657 or 15%) in 2012/13, a 1 % increase on the previous year. The number of attendances to these performances decreased by 4% in 2012/13.

Section 10: Services to the Arts Sector

29 organisations completed this section of the survey in 2012/13 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 29 organisations had just over 9,000 artists or arts organisations registered as members in 2012/13.

Table 36

Members		
	2011/ 2012	2012/ 2013
Registered Members	8,517	9,031

Base: 21 organisations 2011/12 and 29 organisations 2012/13

In 2011/12 only 21 organisations provided details of work they undertook in supporting artists. It appears that the additional 8 organisations that completed this section in 2012/13 do not have a membership base so support is provided less regularly.

Table 37

Training		
	2011/ 2012	2012/ 2013
Training Sessions	775	2,933
Attendances to Training Sessions	2,888	10,004
Targeted Training Sessions - Disabled	10	21
Targeted Training Attendances - Disabled	104	207
Targeted Training Sessions - BME	1	0
Targeted Training Attendances - BME	10	0

Base: 21 organisations 2011/12 and 29 organisations 2012/13

Encouragingly the number of training sessions held for individual artists or arts organisations and the number of attendances to them increased substantially in 2012/13. These figures also include one to one mentoring or work placement sessions.

It is also encouraging to note that the number of training sessions specifically targeted at disabled people increased twofold in 2012/13. Disappointingly, whereas there was one training session specifically targeted at people from a black or minority ethnic background in 2011/12 there were none in 2012/13.

Table 38

Events		
	2011/ 2012	2012/ 2013
Total Events	381	483
Total Attendances to events	17,573	20,943
Targeted Events - Disabled	2	4
Targeted Events Attendances - Disabled	97	362
Targeted Events - BME	0	9
Targeted Events Attendances - BME	0	123

Base: 21 organisations 2011/12 and 29 organisations 2012/13

483 events held by organisations in 2012/13 were specifically targeted at artist or arts organisations rather than the general public. These events included conferences, membership meetings, seminars or trade forums. These events increased by over 100 compared with 2011/12. The number of attendances did not increase to the same proportion resulting in the average attendance per event dropping from 46 to 43 people.

The number of events targeted specifically at disabled people doubled year on year, with 4 events in 2012/13. There were also 9 events in 2012/13 specifically targeted at people from a black or minority ethnic background in comparison to none in 2011/12.

Table 39

Websites		
	2011/ 2012	2012/ 2013
Website Visits	7,948,880	5,366,206
Unique Website Visits	2,093,226	2,256,677

Base: 21 organisations 2011/12 and 29 organisations 2012/13

The number of visits to the websites of RFOs surprisingly decreased in 2012/13, from 7.9million to 5.3million, despite there being 8 additional organisations recording activity in this section. The number of unique website visits did however increase slightly, up from 2million to 2.2million.

Table 40

Tenants		
	2011/ 2012	2012/ 2013
Number of Tenants	85	129
Number Employed by Tenant organisations	1,637	1,509
Total Hours Advice given to Tenants	16,817	15,929

Base: 21 organisations 2011/12 and 29 organisations 2012/13

The 29 organisations had 129 tenants in 2012/13 - professional organisations or individuals working in artistic cultural or media industries housed within their venues. The number of people employed within tenant organisations appears to be declining. In 2012/13 the 129 tenants employed 1,509 people, an average of 12 people per tenant organisation compared to an average of 19 people in 2011/12.

The total number of hours of advice given to these tenants by funded organisations also decreased slightly in 2012/13 suggesting fewer resources being available to allow support to be offered.

Table 41

Residencies		
	2011/ 2012	2012/ 2013
Residencies Contracted	138	68
Residencies Underway	153	86
Residencies Completed	131	68

Base: 21 organisations 2011/12 and 29 organisations 2012/13

During a period where the Arts Council's strategy for commissioning artistic residencies is in transition it is evident that the number of residencies that were contracted, already underway or completed all saw a decrease of around 50%, despite there being 8 more organisations responding to this section of the survey.

Section 11: Employment Data

All 72 revenue funded organisations (RFOs) provide information about their employees as part of the survey. Including volunteers, revenue funded organisations employed 5,918 people during 2012/13, an increase of 1% from 2011/12 when 5,859 were employed. As the table below demonstrates, in terms of those in paid employment there has actually been a decrease of 4.5% between the two years, with 4,851 employees in 2012/13 down from 5,079 in 2011/12.

Table 42

Overall Employment	2011/12	2012/13	% change
Total number of employees including volunteers	5,859	5,918	+1.0%
Total number of employees excluding volunteers	5,079	4,851	-4.5%
Total Male employees	2,714	2,643	-2.6%
Total Female employees	3,145	3,275	+4.1%

Base: 72 organisations in 2011/12 and 2012/13

In both years there were more women employed than men, approximately 54% of all employees. The number of men employed in revenue funded organisations has actually decreased over the two years by 2.6%.

Employee Status

Full time employees have increased since 2011/12 by 1%, while those employed on a part time basis have decreased by 1.8%. However, it is those employed on a casual/contract basis who have the highest proportion of employment within RFOs, over half of all employees in both years. Despite this fact, employees on a casual/contract basis have actually decreased by 6.7% from 3,499 in 2011/12 to 3,272 in 2012/13.

Table 43

Employment Status	2011/12	2012/13	% change
Total Number of employees including volunteers	5,859	5,918	+1.0%
Total Full Time employees	1,032	1,041	+0.9%
Total Part Time employees	548	538	-1.8%
Total Volunteers employees	780	1,067	+36.8%
Total Casual/contract staff	3,499	3,272	-6.5%

Base: 72 organisations in 2011/12 and 2012/13

Volunteers working in revenue funded organisations have experienced the largest increase over the two years of 36.8%, from 780 in 2011/12 to 1,067 in 2012/13.

The gender split of each type of employment, in general, shows that more women are employed than men in each of the employment status types apart from full time where there are around 20 to 30 more men in both years.

Table 44

Gender	2011/12	2012/13	% change
Total Number of Employees	5,859	5,918	+1.0%
Number of full time men employed	532	531	-0.1%
Number of full time women employed	500	510	+2.0%
Number of part time men employed	151	142	-5.9%
Number of part time women employed	397	396	-0.3%
Number of volunteers men	266	372	+39.8%
Number of volunteers women	514	695	+35.2%
Number of casual/contract employees men	1,765	1,598	-9.4%
Number of casual/contract employees women	1,734	1,674	-3.4%

Base: 72 organisations in 2011/12 and 2012/13

Training

Table 45

Trainees	2011/12	2012/13	% change
Total number of trainees	126	76	-39.7%
Total Male trainees	52	27	-48.1%
Total Female trainees	74	49	-33.8%

Base: 72 organisations in 2011/12 and 2012/13

There has been a decline of nearly 40% in the number of employees within RFOs who are trainees, apprentices or interns. In 2011/12 there were 126 compared to only 76 in 2012/13. As with employment, there are more female trainees than male, and there has been a decrease of nearly 50% in terms of male trainees.

Employees: Protected Characteristics

All organisations are asked to provide information in relation to any of their employees who may fall in to one of the eight protected characteristics. The full list of protected characteristics was only asked about in 2012/13, so not all groups have year on year comparisons available. The table overleaf shows how many of the total number of employees within all organisations belong to one of these groups, (these questions are not compulsory and not all organisations were able to provide this level of detail).

In terms of the protected characteristics which were collected in both years, the data shows that the number of disabled employees has actually increased over the two years by 40%, and those employees from a BME group have also increased by 2%. However, the number

of employees who are welsh speakers has seen a decrease of 14%, and this has mainly been among men (down by 22%).

Table 46

Protected Characteristics Employees	2011/12	2012/13	% Change
Total number of disabled employees	63	88	+40%
Disabled Men	25	36	+44%
Disabled Women	38	52	+37%
% of employees who are disabled	1.07%	1.40%	-
Total number of BME employees	99	101	+2%
BME Men	48	54	+13%
BME women	51	47	-8%
% of employees who are from a BME group	1.60%	1.70%	-
Total number of Welsh speaking employees	1133	973	-14%
Welsh speaking men	497	386	-22%
Welsh speaking women	636	587	-8%
% of employees who are welsh speakers	19.33%	16.40%	-
Total Lesbian, Gay or Bisexual people	n/a	61	n/a
Gay men	n/a	43	n/a
Lesbian/gay women	n/a	15	n/a
Bisexual men or women	n/a	3	n/a
% of employees who are lesbian, gay or bisexual	n/a	1.03%	n/a
Total Older People (50+)	n/a	519	n/a
Older men (50+)	n/a	260	n/a
Older women (50+)	n/a	259	n/a
% of employees who are 50+	n/a	8.76%	n/a
Total People with specific religious beliefs	n/a	30	n/a
Male employees with specific religious beliefs	n/a	10	n/a
Female employees with specific religious beliefs	n/a	20	n/a
% of employees who have specific religious beliefs	n/a	3.00%	n/a
Total Women who are pregnant or on maternity leave	n/a	51	n/a
% of employees who are pregnant or on maternity leave	n/a	0.80%	n/a
Total transgender people	n/a	0	n/a
% of employees who are transgender	n/a	0%	n/a

Base: 72 organisations in 2011/12 and 2012/13

Section 12: Boards of Management/Advisory Committees

As with employment data, all 72 revenue funded organisations are also required to provide information about their Boards of Management/Advisory Committees. There has not been much change in terms of the number of people who sit on management boards for RFOs, 626 in 2011/12 to 621 in 2012/13, a decrease of only 0.8%.

In both years a little over half of the members on management boards were men. The ratio in 2011/12 was 54% men and 46% women and in 2012/13, 57% men and 43% women.

Members of Boards of Management/Advisory Committees: Protected Characteristics

Table 47

Protected Characteristics	2011/12	2012/13	% Change
Total number of Disabled people on Boards of Management/Advisory committees	18	14	-22%
Disabled men	9	5	-44%
Disabled women	9	9	0%
% of Boards of Management/Advisory Committee members who are disabled	3%	2%	-
Total Number of people from a BME group on Boards of Management/Advisory Committees	12	10	-17%
BME men	9	9	0%
BME women	3	1	-67%
% of members of Boards of Management/Advisory Committees who are from a BME group	5%	0.1%	-
Total number of Welsh speaking members of Boards of Management /Advisory Committees	222	174	-22%
Welsh speaking men	123	91	-26%
Welsh speaking women	99	83	-16%
% of members of Boards of management/Advisory Committees who are Welsh speaking	35%	28%	-
Total Number of Lesbian, Gay or Bisexual people on Boards of Management/Advisory Committees	n/a	15	n/a
Gay men	n/a	13	n/a
Lesbian/ Gay women	n/a	2	n/a
% of members of Boards of Management /Advisory Committees who are Lesbian or Gay	n/a	2%	n/a
Number of Bisexual men or Women on Boards of Management/Advisory Committees	n/a	0	n/a

Protected Characteristics	2011/12	2012/13	% Change
% of members of Boards of Management/Advisory Committees who are bisexual	n/a	0	n/a
Total number of Older people (50 +) on Boards of Management/Advisory Committees	n/a	346	n/a
Older Men (50+)	n/a	213	n/a
Older Women (50+)	n/a	133	n/a
% of Boards of Management/Advisory Committees members who are classed as Older people (50+)	n/a	56%	n/a
Total number of people with specific religious beliefs on Boards of Management/Advisory Committees	n/a	2	n/a
Men with Specific Religious Beliefs	n/a	2	n/a
Women with Specific Religious Beliefs	n/a	1	n/a
% of Boards of Management/Advisory Committees members who have specific religious beliefs	n/a	0.3%	n/a
Total number of Pregnant women or women on maternity leave on Boards of Management/Advisory Committees	n/a	2	n/a
% of members of Boards of Management/Advisory Committees who are pregnant or on maternity leave	n/a	0.3%	n/a
Total number of Transgender people on Boards of Management/Advisory Committees	n/a	0	n/a

Base: 72 organisations in 2011/12 and 2012/13

The table above summarises the number of people from each of the protected characteristics who are members of Boards of Management/Advisory Committees. The full list of protected characteristics was only asked about in 2012/13, so not all groups have year on year comparisons available.

In total, 91% of all members of Boards of Management/Advisory Committees in 2012/13 belonged to at least one of the eight protected characteristics. Older people, those aged 50+, made up over half of all members of Boards of Management/Advisory Committees and 28% are Welsh speakers.

Of the characteristics which were collected in both years which were disabled people, BME groups and welsh speakers, there has been a decline in the number of management board members from all these groups. The biggest decline seems to be among disabled people and welsh speakers, both down by 22%.

In terms of the new characteristics which were collected in 2012/13, there were two groups which didn't have any board members recorded as belonging to them, these were bisexual people and transgender people.

Revisions and Changes

Data relating to participatory arts sessions for children and young people (table 4 from Revenue Funded organisations: Key Findings 2012-13) has been revised since publication of the initial data release on 25 July 2013. The number of participatory sessions was incorrectly reported for 2011-12 and 2012-13. The result is a year on year decline in participatory sessions of -1.8% and not -9.8%.

Frequency

This is a biannual survey. A short report on key findings from the first half year of 2013/14 will be published on 4th February 2014. The next report on the full year 2013/14 will be published in October 2014.

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.

Open access sessions are available to all - they are not targeted at any specific group, e.g. children or disabled people.

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 2012/13

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
20	Film Agency for Wales *Delegated Lottery Funding		Theatr Genedlaethol Cymru
21	g39	57	Cymru
22	Galeri Caernarfon	58	Theatr Iolo
23	Glynn Vivian Art Gallery	59	Theatr Mwldan
24	Grand Theatre	60	Theatr na n'Og
25	Hafren	61	Torch Theatre
26	Head 4 Arts	62	Touch Trust
			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

Research@artscouncilofwales.org.uk or visit our Website: www.artscouncilofwales.org.uk

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Next Update

4th February 2014