

Wales Freelance Survey Data: All Comments (English/Welsh)

The following are all the comments received from the Wales Freelance Survey and do not reflect the views of the Wales Freelance Taskforce.

Data Arolwg Llawrydd Cymru: Sylwadau Llawn (Cymraeg/Saesneg)

Mae'r sylwadau isod yn atebion i Arolwg Llawrydd Cymru a nid ydynt yn adlewyrchu barn Tasglu Llawrydd Cymru.

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Comments for Q5: Considering your answer to the previous question [relating to gender], do you feel that you have adequate support when working in the creative sector?

I find it particularly difficult to make contacts in the arts industry and to find out about opportunities available including career development and funding opportunities. I have received excellent support from National Theatre Wales, but it is difficult to access these opportunities in South Wales. I find that transport, accommodation costs and accessibility are key barriers and many opportunities in Northern Wales have Welsh Language as an essential component with no opportunities to develop these skills. I have reached out for support, and have no idea how to progress to the next level of my arts career without moving to a city.

No support in the creative sector during Covid and poor lack of communication and update from the Government

Most of the support I've received has been that of my own family who are involved in the creative sector - they taught me how to organise my taxes. I would have benefitted from help with marketing, knowing what to charge for your services/travel costs etc.

As a sound designer I've found that male sound designers sometimes look a bit strangely at me, but have found so much comfort with other female sound designers, the few who I've met! They've been very supportive and understanding as they've come across some gender bias issues too.

Powys is a an area That is vastly under supported across the areas of arts, culture, sports and leisure. There is no support group / network in powys. There was one - powys arts that's successfully ran events and grant schemes but it was taken over by powys arts admin companies and then disbanded.

Self employed payment has been a help but I'm concerned now when they say the final one is August..... I'm worried as my whole income of myself and husband is theatre industry and who knows when we can work again..... We will need help beyond the governments 'final payment'

I would say this is down to individuals in buildings. As a designer you are a support network for everyone else too.

Speaking in terms of North Wales, although I have had some success and support through being funded by the ACW, the local dance community support with organizations and venues has been almost non-existent. The main exception to this is The Ucheldre Centre, which is a venue that has been open and collaborated with myself specifically on an ACW funded project and hopefully for future projects. They offered space in-kind and assisted greatly with production and marketing. The central dance organization for the North, Dawns i Bawb, however, has continuously excluded non-welsh speakers from engaging with opportunities and teaching despite efforts to overcome this barrier. Other larger venues have also not assisted in supporting projects or offering support and space for dancers to work as there is limited availability in the region for studios suitable for dance practitioners. I feel there needs to be an open dialogue with the dancers who work in the region and existing venues and where there are barriers to the language, translators need to be in place so that is no longer an issue for non-welsh speakers. Venues need to understand the needs of freelancers and work together to address the issues and find a solution that is financially viable for all parties. On a positive note, NEW Dance is another organization that has been more open with me personally and willing to employ dancers, engaging with the community. They are focused more on the youth sector but I feel they are an organization that is willing to support freelancers where possible. This has been my personal experience and I imagine it may be different for others. There is also a great division between the North and the South. Again, open dialogues need to happen in order to understand how to address the issues, which I believe have already started to take place.

I feel that I am constantly having to learn 'on the job', meaning that learning and development is not prioritised or consolidated. This then means that as freelancers we are often unable to identify or articulate our skill sets and are unable to identify our skills gaps and seek further training. This then means we are chronically undervalued, there's a perception that artists in Wales don't have the required skills to make work of a certain quality. Paid time to seek guided and self-led development would make a world of difference to so many theatre artists. This may be through particular pots of funding or by paying us properly for the work we do, buying us some time away from projects, rather than being constantly needing to hustle and find the next paid role. The treatment of early career directors is particularly awful with the still widespread assumption that assistant directors should work for no or low pay. This all cumulates in the fact that still artists in Wales are not trusted to make big steps in their work. It's the constant vicious cycle of not getting a job because you don't have the experience, but how do you get that first bit (or next bit) of experience to widen or hone your skill set?

Always had good communication with members of the various teams. Always felt comfortable to ask questions and to be mentored.

I think the best description would be that I don't feel like I have inadequate support.

As a female I have access to writer's groups and support structures, learning isn't a problem. Opportunities are.

Very well. I was supported by ACW in my studies (thank you so much!) and continue to feel supported by orchestras and freelance opportunities now.

I both do and don't feel adequately supported. I have been very lucky to have received some help from help musicians uk but I haven't received any income support from the government due to me not having been self employed long enough (I think that's the reason anyway, I never actually got told the reason!). I have had to apply for universal credit and I think this summer will be particularly hard because I am unlikely to have any work at all.

Most theatres have shut leaving us to fend for ourselves. Very limited support from the sector itself. RCT Theatre have supported though, very impressed with their work.

For the obvious reasons, I do feel the government does little to help freelancers, whilst PAYE employees have many luxuries. I often feel that working freelance requires a lot of guess work.

Better access to low cost printing facilities
Better access to office space
Areas to display and sell
Shelf rental
More pop-up makers events

It can be difficult. People are in competition with one another so don't always share advice.

I'm a member of several networks and this is where I get my support - Sound Sense, ArtWorks Cymru and RESEO.

A huge amount of responsibility is devolved to freelancers. I have felt very unsupported on a number of occasions, taking on every aspect of projects which should be the ultimate responsibility of the organisations. We juggle multiple roles in one, which end up going unpaid because we work the hours expected of 2 people. When paid organisational staff do not deliver on their side of the bargain, we work extra hours unpaid to make up for their lack of commitment. This has happened to me on too many occasions. We have been dropped and at the bottom of the pile for organisations since COVID - despite doing much of the vital work, without which organisations would receive no funding. I have no idea of my position with any clients at the moment, I am not being kept up to date. It seems it has fallen to freelancers to fight for organisations to deliver on diversity objectives. We do all of this in our spare time, unpaid. I have been told by clients that (despite my work being used to promote diverse work within their organisation, and despite having been employed specifically for my skills in this work) that my opinion will not be valued by senior leadership because 'I do not represent the company' as I am freelance. I have worked freelance for this company for almost 2 years.

I think there is still room for improvement in supporting anybody who is working in the arts & community engagement sector.

My page work has been quite supported but my freelance work has had no support at all!

I'm not sure how to answer this question... support in what sense? Pre-Covid 19, there was never enough work, although my situation was improving incrementally. I've been lucky to receive some grants that I applied for, to get some professional development opportunities from organisations in the past- but the opportunities are limited and (I imagine) over-subscribed. I had accepted that I

could live in Wales, but in order to work consistently would need to travel elsewhere (like London). During lockdown - I have received financial support from SEISS and a stabilisation grant. I don't want to knock it - I'm glad to have it - but it's impossible to call it sufficient when there's no way of knowing how long I need to make the money last. And it's also impossible not to consider the many who haven't received such support, and feel a bit galled at the competitive system in which we're trapped.

More financial availability for local/community theatre and arts programmes and more full time, paid job availability.

The council and trust are no help and have no interest in the arts (aside from bands); it's pointless even trying, so we've stopped. I've Been doing shows and teaching here for 16 years (21 including studying), we do everything ourselves and have become industrious over the years, because we have had to be, building things ourselves and running performances and classes for the lowest price to make them accessible to the community. I think some of the other of the local arts people are the same, however some don't put the effort in and spend plenty of time moaning, and not enough time doing.

There has been support but it has been patchy and down to the kindness of individuals going out of their way to be supportive. It seems there is growing awareness of the need for support structures but in the past there has been little or no acknowledgement of systemic inequality in the creative sector.

More understanding of the challenges of working within rural areas as a parent of young children. Some organisations are brilliant at this, and it tends to be those with which I had a relationship before becoming a parent. Though where the management has changed at organisation it is difficult to re-engage in a supportive dialogue that embraces parenthood and supporting a career. It is difficult to compete as a parent in a field where those who are able and willing to travel and work all hours are championed as being more dedicated. It is also difficult to "rise the ranks" within freelance work. There is no distinction made between experience of artists and rates of pay, quite the opposite, I often see that the cheaper the artist, or the lesser wage they will settle for, the more often they will be employed. It lessens the quality of the work that can happen and creates knowledge gaps in the sector which is one reason dance in the community struggles to advance in North Wales.

I am fortunate to be under contract and had that contract extended, so I currently do not require any extra support. Having said that, I am extremely aware that I am not eligible for the SEISS and there is currently no indication of anything else being available going forward, so I do not know what I will do when my contract comes to an end.

Equity in wales have been so supportive with CuLT Cymru courses. My local theatre Theatr Clwyd has started an initiative that puts you in touch with other welsh creatives virtually.

Quite honestly, I found working in Wales tremendously hard. Many theatres don't have access schemes for designers - but lots for directors. It's very hard to get in the tight knit circle of

freelancers, meaning we see a lot of the same collaborators consistently. It's also hard to know where to turn in times of adversity, freelancers often feel like islands floating around a little lost.

I primarily work in Merthyr Tydfil County Borough Council and feel that arts provision is at the bottom of the agenda. I previously ran Redhouse Performance Academy and if I had not taken over this group as my own company then I fear the group would have been closed leaving over 60 disappointed children.

It's not about being supported. We don't need any more 'support' (The word in itself is too vague and interpreted by organisations differently). We need financial security. We want to work, and get paid for it. Organisations need to start being more open and responsible with who they employ, and unions need to really consider the reality of their industry.

I don't know

Appart from Groundwork Pro and NDCW, there is nowhere to keep training as a professional dancer. And it's impossible to train everyday with any of them (in normal times)

I have to be honest, I don't really understand the question - I have aimed to work close to home because I have a young daughter.

Would be good to hold Creatives get togethers in my area, face to face or on an online platform. Would be good to have a one stop place which advertises work, grants, support if you are a parent etc.

I have to supplement my income with lots of different jobs. This can take me away from the creative arena. Artistic directors meeting more creatives would give the more hidden artists an opportunity to build creative partnerships. A lot of focus is on the 'emerging' demographic. More focus and sustained support is needed for the 35+

I feel there is a lot of support in the area of CPD from WWTP and Groundworks with affordable and (sometimes) geographically accessible training for my needs. My work as a freelancer is as a community dance artist working directly with communities and occasionally with organisations. I find it difficult to identify a 'fair' price for my time and expertise and I ask the sector to become more transparent about pay-scales/ fees which reflect the type of engagement and each artist's experience. This needs to be endorsed by ACW and other bodies who regularly contract freelance artists e.g. arts organisations, NHS, schools, charities etc. At the moment, this message is inconsistent and leads to artists often undervaluing what they do which in-turn leads to contractors setting or accepting rates which are variable.

Hard to answer definitively yes or no. I and the organisation I work with have received generous support over the years, but we als always work more than we are paid for and often have to make difficult choices about what and who we will support, and would of course like to be doing more.

I personally feel there is a lot of “in fighting” in the sector and don’t feel supported or even accepted by the freelance sector in Wales and have received more support from England based networks and organisations. Whilst it is a predominantly female sector, most of the top jobs are occupied by men and to that effect there is a lack of strong female leadership.

There's not many oppertunities in my area and I find it hard to access oppertunities that are further away. Often a feeling of being left behind.

Less support in previous years since the dance sector has changed significantly with less platforms and important supporters of dance like Nic Young have left Wales.

On the whole yes with the organisations I have worked with and the people I have worked with. In terms of creating my own work not so much, funding systems I find are too constrained, restrictive and you are labelled to fit into a certain box.

Recently ill and had hoped ACW would have asked how I could have been supported through the illness.

I am used to finding and sustaining my own work, but I feel there is no real support if there are any issues, so I have to del with everything myself. (I am an Equity member, so I know I can partially rely on them, but I feel there could be an organisation or clear point of contact that is more specific to the local sector and that is available to be in between). I guess the task force could potentially be that. The organisations I regularly work for as a freelancer do not offer anything else than the work when it is available, during lockdown specifically they haven't checked in at all with me for example (apart from when they needed me to promote their online activities). There aren't many dance spaces in good conditions and available and not many classes at professional level, so it is hard to stay on top of the game.

I don't really have any support. I'm not an artist, I'm a comms practitioner/consultant and copywriter/editor, specialising in music and the arts. As a freelancer and not regularly contracted by a public sector or charitable organisation, I can feel out of the loop, and at worst, people can sometimes not understand that I'm not a business working for profit, I'm the same as them - passionate about the sector/s and with a mission to make a difference.

Should gender dictate support?

Whilst I'm lucky enough to work for a highly supportive organisation which values my work, I'm aware that I'm being paid notably less than my employed counterparts. Towards the start of lockdown, my hours were effectively cut in half which greatly affected my income - however, my workload was only slightly reduced. Whilst I've been able to acquire some extra work to support me financially from other organisations, I've needed to access universal credit to stay afloat. I'm relatively new to freelance work, and this experience has certainly taught me to accept or negotiate higher fees in the future and to know my own worth.

Having worked for a dance company then as a freelancer in pems for 20 years I received VERY LITTLE support. The huge body of work I put out was sheer graft with no outside help. I decided to let the majority of that career go because of lack of that support and lack of networking opportunities... despite reaching out. I have since re-trained in another section of the arts and hope that support and networking opportunities will be more forthcoming.

I would love companies to understand how much work a designer does, and how to pay appropriately. I often only get a designer fee when actually I end up designing plus making/sourcing the show. This is often on a small budget that doesn't match a company's expectations which makes it more difficult again. I feel I am continually pushing myself to a limit where I want to do the best for the show and its requirements but without the support that should be there, both in terms of a team to achieve the final result and a production manager to support the costing, creating and well-being. Often the designer role is merged into so many other roles and you find yourself taking on too much to accommodate small budgets and fees. I have worked as a production manager, designer, stage management team and maker and on many a project.

It's a very male-dominated industry and several job promotions were not given to me because I was physically/sexually discriminated against because I was a short female, rather than a tall male.

Peer mentors Networks Mentors

I use arts jobs Wales and arts connection to search for creative jobs, but I would love to know other platforms I can access which details work specifically in the north. I would also love to know of south Wales-based companies with north Wales hubs/bases - like Hijinx Theatre.

I have a good network of colleagues and have the privilege of being connected to several venues.

More sustainable avenues for making work rather than on an ad hoc project basis.

Taking flight have massively supported me, I think this whole situation would have been massively different for me if I hadn't had all their support.

Great support from community of artists Need more support from larger organisations in Wales' sector

I haven't been supported. I have never received adequate support.

Feel that sexism is still inherent in our industry. Transparency of wages and travel allowances when different departments are getting paid vastly differently. Also wardrobe being payed and getting taxed on subs and crew and other technical departments are not

I can never apply for ACW grants - I never have time to fill in the huge forms.

There had been very little reaching out from APW organisations. This was not a period where people only needed commissioning they needed moral support from APW's. I'd like to ask how many APW's actually tried to find those who fell through the cracks financially?

Sylwadau C5: Gan ystyried eich ateb i'r cwestiwn diwethaf [am hunaniaeth o ran rhywedd], ydych chi yn teimlo fod gennych gefnogaeth digonol pan yn gweithio yn y sector creadigol?

Mam newydd - gwaith llawrydd yn y sector ddim yn hawdd i wneud gyda babi ifanc sy'n bwydo

Roeddwn ni'n ran o'r Cynllun Cyfarwyddwyr y Sherman am flwyddyn - roedd mentors wedi'i thalu i cefnogi ni fel cyfarwyddwyr "emerging" ac roedd cefnogaeth y cwmni ganddynt

Dim digon o gyfleuoedd yn y Gogledd. Dim digon o safe spaces i drïo pethau

Mae angen fwy o waith creadigol. Mwy o waith ar gyfer sgwennwyr i ddtablygu syniadau ac ati.

Rwyf wedi gwneud gwaith i fwy neu lai bob cwmni creadigol yng Ngwynedd a sefydliadau mawrion megis yr Eisteddfod Genedlaethol. Rwy'n teimlo fy mod wedi cael llawer o gefnogaeth o ran gwaith, ond wedi cael fy ngadael i lawr gan y system yn gyffredinol yn ystod y cyfnod COVID. Nid oeddwn yn gymwys ar nawdd y Llywodraeth i weithwyr llawrydd am nad oeddwn wedi bod yn hunan gyflogedig am ddigon o amser - maen prawf hollol wallgo.

Wrth weithio I gwmni Dawns NEW Dance sydd gyda presenoldeb cryf yn yr ardal Gogledd Ddwyrain dwi'n teimlo fod gen a'i gefnogaeth cryf yn y sector creadigol. Ond dim ond un cwmni sydd yn creu dylanwad yn y sector creadigol yn yr ardal yma felly hoffwn weld mwy o gefnogaeth yn cyrraedd yr ardal.

Bron amhosib i weithio yn y sector if fi nawr achos diffyg gofal plant tu allan o oriau swyddfa.

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Comments for Q7: Considering your answer to the previous question [relating to ethnicity], do you feel that you have adequate support when working in the creative sector?

The only thing I can say is that racism is a recurring subject although visually I am "white". When I speak of having been a victim of racism others almost always brush it off as "it can't have been that bad" just because people don't believe that I am half Asian. I think I'd appreciate if there was more awareness about BAME societies. On that note too, there should be also more acceptance of "Asian" not just stereotypically meaning "East Asian". I've heard often, when introducing myself as half Indian, "well, but that's not really Asia, is it". And surprisingly enough, I've heard this response from all ages!

There is a dearth of BAME representation in the technical field. Creative has more support. Management does not.

It often feels that after many years of commitment and collaboration in the arts scene in Wales, when times get financially tough on the self-employed creative the work you've dedicated your life to stands for nothing and you are left high and dry as an individual to cope alone which seems unethical and unfair. A small allowance to cover the cost of living whilst in between jobs that doesn't involve you being forced to look for work outside the sector like the model in Germany would be so beneficial to the arts and enable creatives the time and space to be proactive and supported whilst looking for ongoing work.

Legal support needed Feeling of security Treated as less favorable compared to a payroll person in organisations

I have had some good work in Wales. But I have wondered in the last year or so whether I'd hit some glass ceiling of "Welshness", where I'm just a bit too different to work consistently here. It's impossible to prove or even quantify, but I suppose that's how systemic biases work. If I'm being more charitable, I'd say that it's easy to get pigeonholed in the performance world, and when that world is a smaller community, as in Wales, the pigeon-holing happens even faster.

Helps that I am white-passing.

There's some superficial support where you have to spend days filling in forms and applying for stuff which is the equivalent of thousands of pounds of work just for the 'support' people to say you don't qualify or they're not interested. And it's never really any useful support. Normally just mental health support. Which is important, but any other, more relevant/specific support would be welcome. Especially when a lot of the mental health problems come from the lack of support and inability to blossom in Wales. and that's it really.

I have had zero support from any sector.

What does race matter?

While I generally personally feel supported, I feel that I am the go to guy to fill the BAME checkbox, leaving me wondering if I'm there for my skill or to gain access to funding pots that wouldn't be available if I wasn't there. Also please don't use the term BAME it makes me feel like less of a person.

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Comments for Q10: Considering your answer to the previous question [relating to identifying as Deaf or disabled], do you feel that you have adequate support when working in the creative sector?

Funding application forms are deeply inaccessible in terms of jargon, additional documentation, communication barriers and funders general austere nature that is off putting to neurodiverse people.

I have had some mentoring support for. Disability arts Shropshire but no real support within Wales.

People have so little awareness of neurodiversity. They don't know how to accommodate for ND audience members and they don't know how to bare with ND people they are working with. They see us as irritations rather than assets.

I am an actor at HIJINX and receive all my support via them.

I do work with a variety of organizations who have offered brilliant support to me and others over many years.

Difficult to maintain support through the Government's Access to Work Scheme due to their often hostile environment. Also the cultural sector in Wales and beyond has systemic and institutional barriers towards the inclusion of disabled people.

I'm preparing for a series of sessions with an arts coach from England who is offering PWYC coaching during the pandemic. I think this will be helpful. In the past, while studying for a post graduate degree, regular mentoring and help with management/co-ordination/life balance and study skills from a very good disability resource centre really helped transform my achievements for the better.

Greater support into the industry with potential governmental support in grants and funding to help make the industry more welcoming to those with disabilities

Again, I'd say because of taking flight that I feel supported. From other places I guess, more things that have BSL access would be preferable to feel more included?

Sylwadau C10: Gan ystyried eich ateb i'r cwestiwn diwethaf [am ddisgrifio eich hun fel person Byddar neu anabl], ydych chi yn teimlo fod gennych gefnogaeth digonol pan yn gweithio yn y sector greadigol?

Yn ffodus dyw'r prosthesis ei hunan ddim yn stopio fi rhag Neud fy ngwaith. Ond yn fy rhwystro i mewn ffyrdd gwahanol, ar driniaeth ei hunan wedi cael impact mawr arna'i yn feddyliol sydd dal i gael effaith arna'i heddiw. Dwi byth yn teimlo yn gyfforddus yn dweud wrth bobl achos bod e dros 10 mlynedd yn ôl.

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Comments for Q12: During the last year (before the Covid-19 crisis), roughly what percentage of your working time on creative projects involved you using the Welsh language?

Worked in English on various Welsh Language productions

I worked on a bilingual children's Wales theatre tour

I worked on a bilingual Welsh tour in Mar-Jun 2019

I have worked on Focus Wales for the last six years and many other gigs and festivals in Wales

Although I do not speak Welsh, all texts and publicity were delivered bilingually. Translators were hired or if I was on a project by someone else, they addressed the bilingual requirements.

My company makes work in various languages including Welsh

But I did not so let work in Wales

I never needed to speak Welsh on any project.

Produced a bilingual R&D showing

Worked on a multi-lingual project in which one of the spoken languages was Welsh.

We would use Welsh greetings, etc.

Mostly on producing marketing material in English and Welsh

All of the projects I have worked on in Wales have involved Welsh in some way

I have, on a number of occasions, applied for funding to undertake bilingual projects specifically for Welsh learners. These have never been successful.

At least 50% of the projects I work on are bi-lingual - as a Welsh beginner learner this doesn't necessarily mean me using the Welsh language.

I am first language Welsh speaker, but because I've worked mainly with English language companies (they have been more open to form relationships with new artists), I have not been able to 'crack' the Welsh language scene. There's seems to be the idea that you work on one side or the other only.

I work in marketing where everything must be bilingual

I was getting to grips with Welsh learning, but now it's unfortunately really hard to find the time

I have not been employed in this way.

All my work based in Wales involves using the Welsh language. I work in English but the Welsh language is always a constant consideration.

I only speak basic welsh, so worked with english and welsh scripts

I created a whole show about the history of the welsh language and the fire at at Penyberth

I frequently work with welsh speaking Theatr projects but not speaking in welsh myself

I always endeavour to work bilingually and use as much welsh language as possible. If it is a supportive environment then this is very easy to do, unfortunately this is not always the case and when faced with little to no support for welsh learners it becomes incredibly difficult.

Never needed Welsh

Dance isn't English or Welsh or other

Worked on plenty of Welsh projects, but no welsh language unfortunately.

I worked on a welsh Language show but had one line myself.

I work at a Welsh language music venue and often converse with basic Welsh language socially, both for etiquette reasons and to keep this beautiful language alive

I have worked on Welsh language shows, but as an English speaker

I worked with Welsh in a choreographic project.

Creating my own show which is 50% welsh language but not that I speak myself within the piece.

I also work in other languages

I don't speak Welsh

One project was a Welsh language production, but due to it Being a co-production, much of the rehearsal process was in English

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Comments for Q13: During the Covid-19 crisis, roughly what percentage of your working time on creative projects involved you using the Welsh language?

It's been almost impossible to do any work in any language!

Yes have worked on Welsh projects but myself through medium of English

I have had no work during the Covid-19 crisis.

There have been no creative projects since Covid-19

I haven't worked during the crisis

Have written proposals for 3 Welsh-language projects which currently have no backing.

Same as above [Respondents previous answer was: But I did not so let work in wales]

Present project is bi-lingual so working with Welsh speaking actors and writers

Again same as above [Respondents previous answer was: All of the projects I have worked on in Wales have involved Welsh in some way]

All work I have been asked to produce has been Welsh Language or bilingual

Have not worked during the crisis at all

Same as previous question

No paid work- English or Welsh!

I've only done one project. It was in english.

I have not had ANY creative work during the Covid 19 crisis.

I worked in English on a welsh project

No work at all!

I have had no work

I have not been able to work during Covid...

Never needed Welsh

Eisteddfod and welsh language rugby

Also other Languages

Welsh

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Comments for Q16: Considering your answer to the previous question [relating to caring responsibilities], do you feel that you have adequate support when working in the creative sector?

Yes because of the individuals and organisations I work with being lovely!

It is very difficult to access opportunities across the county when looking after a child. There are not many development opportunities in Northern Wales. It is very difficult to even find out about opportunities as there is not one place and you have to spend a lot of time on Social Media and Newsletters to find them. It is difficult to access the arts scene in Northern Wales as I feel it lacks infrastructure, accountability and responsibility to practitioners.

Made redundant - due to no funding or guidance

The financial payment had helped but there is no theatre work to go to in my area. I have been involved in preparing online content for a company in South Wales which has felt very supportive but generally companies I have worked with are unable to employ freelancers beyond the lucky few

Usually yes. With covid, no.

Support here is vertically non-existent for my situation. I am a foreigner, from a non-EU country, so my support is even more limited.

My working hours are not usually very flexible to fit in with childcare. There is not yet a broad understanding of the challenges facing parents working in theatre and ways that companies can help to support them.

There is no work for a designer currently

My elderly mother has been poorly and the client I am working for has been extremely supportive in my working hours. Allowing me to work in and around my caring responsibilities. They have been very flexible and understanding.

I chose no because in general there isn't very much on offer for a person in my position. There are things beginning to happen and because of this, I feel there is a new network being built where I see the potential of something evolving. For this, the answer would be yes, but we are in the early stages of developing a better system for the freelancers around. I chose no because there wasn't anyone or place to go to in order to find that adequate support. Pre-covid, regarding childcare, there is little consideration for parents working in the arts. Childcare, for example, is not considered an allowable expense. It is a significant part of expenses and I feel some concession could be made to cover a portion of those. For time management and hours able to work during Covid, it has simply been a challenge with homeschooling and caring for someone ill. I don't see any way around that through any support network. That is an individual family issue across the board, and I can't think of any situation where that could be relieved.

Currently I can not put my child into childcare which will affect my ability to work, when there is work to be had

Do you mean adequate support during Lockdown? During lockdown all my work was from home so much easy to deal with 'childcare' issues. My daughter is 15 so she can manage her own time to a certain extent.

A functioning guaranteed basic income would enable the creative sector to run more consistently and with less stress for those depending on it - it would broaden its diversity, both in terms of inclusion and what is produced...

Yes and no, some organisations have been very supportive, whilst others have not been and do not value what parents (especially those of young children) can bring to their organisation. During COVID, I have had to turn down opportunities for paid work as it was required to be live and due to caring responsibilities I could do accept them. Other organisations have allowed me to be flexible and adaptable and to include my children in my work.

Government support was less than 1/2 what I'd get on universal credit due to wife's earnings and low profits due to only being freelance for a few years

I think the ability for casting teams to provide people with flexibility or not giving enough notice is difficult.

More acknowledgement and discussion of how this situation will specifically impact those with caring responsibilities in short and long term.

Flexible childcare options that can respond to project working are almost non-existent. I cannot afford to pay for child care when I don't need it but nursery's/childminders do not have availability of a drop in/flexible basis. Covid 19 has meant I have 3 (primary and younger age) children to look after together with my partner while both of us juggle freelance work.

No support. The government support has meant my income is less than 5% of what it would be if there was no COVID, my partner gets no support of the government and her income now doesn't cover all bills. the pandemic means there's no clients and I don't want to take on any work because I'm a care giver to someone who is in the high risk category. I feel like I'm being penalised for having a disabled mother and not wanting to put her at risk. And the lack of preparedness is not my fault. It's the governments. I was getting ready and buying masks for my mother back in January.

Hard to see how I can continue as an Actor - parents have historically helped with childcare but this doesn't feel like a viable solution anymore. I feel like I will need to try and find something that has more predictable hours so that I can manage both parenting and work. I have had very little time to myself so it is hard to find time to look for work.

Have revived no help from any theatre related group.

The additional support needed to come from my children's school, not from the arts sector

All my face-to-face classes have ceased. They provide a modest but regular income for me. As my freelance work represents less than 50% of my income I have been unable to apply for freelancers financial support from government. Without organisational support, the majority of my income is 'box office'. I work with vulnerable groups who are unlikely to be meeting for some time yet and who are mostly 'digitally excluded', making the transference of activity on-line inappropriate for most. I have spent a lot of time during lockdown up-skilling in digital technology and keeping up-to-date with sector conversations during this difficult time. I have also maintained contact with my usual participants as far as possible (unpaid).

This has been such a peculiar time, so it's difficult to say what additional support could have been offered. The needs of children and older relatives had to be met, and we all had to stay home... interested in what other people may say could have supported them better at this time. Financial support maybe... I was not due any support through HMRC as my self employment earns me less than 50% of my total income.

It is very hard to combine family and the work of a freelance choreographer. Opportunities often involve travelling and working away from home for weeks.

It comes down to individual people and how they decide to manage you and how flexible they decide to be. I've felt very supported at times and less so at other times.

I've received an acw emergency grant to support till September October

I am not officially a carer, but I do take care of my partner who has mental health problems. That takes time and it is emotionally draining so, as I said above, it would have been appreciated to feel that the organisations I usually work for cared enough to genuinely check in on me a bit more regularly. They don't know my situation, but that should not need to be stated: apart from my partner, this time has had a big impact on many people's mental health, so it would have been nice to have a more solid support system.

It has fallen to my parents to care for my child while I have been working.

There has been zero support

I have a child. Childcare costs to be able to work meant I was falling behind each month. Companies were very supportive to understand restrictions to my time, but I have declined work if it didn't make it financially worth while to pay an extra day of childcare so I could work. During covid I have fallen into a full time mother role with the only time to work being on the weekends when my partner isn't working full time. I haven't had the same chance to be creative as I would normally.

Although only because children are now older. Absolutely did not feel supported when they were young. Felt very in the minority trying to be a parent & work in theatre. Almost impossible. Not structured to accommodate parents

Not receiving financial support over universal credit amount as freelance on short paye contracts

My caring responsibilities are my responsibility.

Sylwadau C16: Gan ystyried eich ateb i'r cwestiwn diwethaf [am gyfrifoldebau gofal], ydych chi yn teimlo fod gennych gefnogaeth digonol pan yn gweithio yn y sector greadigol?

Cawsom ni, fel cwnmi good cop bad cop, grant stabilisation oddi wrth CCC

Amser / oriau gwaith

Mae fy ngwaith wedi diflannu dros nos. Roeddwn yn ffodus mod i wedi cymryd gwaith dros gyfnod mamolaeth a bod hynny wedi bod yn brysur dros y cyfnod cofid. Heb hynny baswn ni wedi bod yn hollol ddiwaith.

Angen strwythur o gefnogaeth fwy robust

Mae'r cyfleoedd prin i weithwyr llawrydd yn y celfyddydau wedi cael 'turnaround' go chwim, a dwi dim ond wedi llwyddo i roi cais i fewn ar gyfer ychydig ohonyn nhw. Lle dwi wedi llwyddo i roi cais i fewn, dwi wedi gorfod rhuthro hwnnw a ddim wedi teimlo'n hapus iawn gydag e. Dwi'n riant i ddau o blant, ac wedi siarad â nifer helaeth o weithwyr llawrydd eraill sy'n rieni, a phawb yn teimlo'n debyg... Mae nifer yn teimlo fod rheini heb gyfrifoldebau gofal yn brysur, yn gweithio ar nifer o brosiectau cyffrous am amrywiol, lle bo rhieni'n methu ymroi i'r cyfleoedd hyn ac yn' cwmpo tu ôl'. Basai'n wych i weld cyfleoedd arbennig i rieni a rheiny gyda chyfrifoldebau gofal eraill. Dwi ddim yn siwr sut fasai hyn yn gweithio'n ymarferol, ond basai'n braf gweld sefydliadau a chwmnïau yn creu initiatives fel hyn rywffordd.

Does dim son am ail agor theatrau yn y dyfodol agos, a tra mae rhan helaeth o boblogaeth yn dechrau dychwelyd i 'normalrwydd' byd gwaith, mae pethau yn anelwig iawn i ni.

Mae angen lot fwy o ran ymroddiad a dychymyg ar ran y Cyngor Celfyddydau a'r cwmnïau mawr pan ddaw at ffyrdd o gynnal incwm a gyrfaoedd artistiaid llawrydd. Prin iawn yw'r syniadau hyd yn hyn, a mae eu hagwedd tuag at dderbyn syniadau wedi bod yn negatiff iawn.

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Comments for Q34: Do you currently have sufficient income to live on, either through work, government schemes, grants, loans, or benefits? (Sufficient = able to pay bills, for example)

It is a very tight balance and I'm having to pick-up non-creative work to fill the gap. I have lost 1/3 of my income with no access to support funds and I work part-time to fund my creative work.

Barely and am deeply concerned about what happens after the end of SEISS after August. I'm able to pick up very small bits of work currently but I'm concerned about how sustainable that is for the rest of 2020

By taking work in the retail sector.

Through savings and a household earning (My Spouse)

Only as I have very little outgoings now - e.g no travel

Using savings

Yes, but only because my family is able to support me at the moment.

Found another job - not industry related.

I have enough to last until the end of September

Only just. We are grateful for the government help even though we are still struggling (we have a toddler).

I have taken on a temporary customer service job working from home

My partner is kindly helping me because he has been furloughed but without that little assistance I wouldn't be able to survive solely on benefits and the very small self employment scheme grant I obtained. My family have also helped me massively.

Not beyond this month.

I currently can manage but after the last SEISS payment I will not be able to cover bills.

Until September

Rely on my partners income and my own personal savings

I am currently living off my savings and a grant from ACW. I expect it to last me until the end of the year, at which time I will try to apply for UC again.

My contract with my client comes to an end in September. All my work I had planned from there on has disappeared due to Covid. I have NO work in the pipeline and I'm extremely worried as I've just bought a new house and I'm now worried about the mortgage repayments.

I am 55 and have a very small private pension pot that I'd hoped would help us through difficult times in the future. It turns out those difficult times have already started with the lock down and I

am afraid that having drawn down this small pot, that I now have no safety net for the future. I have used a quarter of the pot so far just to pay bills, another quarter will be used up by the end of the year. If we are very careful the rest will see us through next year while the industry starts to recover. But after that if I have another lean year - which is likely as I don't imagine our industry will be going through a boom time with lots of work for middle aged actresses - I have no idea how we will survive.

Been managing to cover costs but it is now not possible to cover all expenses. From the end of July to now

I am lucky to be in a long term contract, that was recently extended by 6 months, with a company outside Wales (and ACE NPO) without this support I would be seriously considering leaving the industry and trying to find more stable and reliable employment

For a limited time, but only through using savings

I have had enough money to live on due to the fact I don't have many outgoing payments as I live at home, otherwise I have received about £200 a month through furlough, and a few hundred on small online projects, nothing significant.

Still waiting for first universal income payment but I only have a small margin to make up from the freelance teaching I have been able to do during the pandemic

Thanks to WG loan we can get through to Christmas. But as live events (gig and tours) are unlikely to progress until spring next year, we fear the business might have too close. I am already working in retail to supplement our household income but this is a third of my regular income from touring live event shows.

Lucky to live at home with parents. Otherwise it would have been impossible for myself to pay rent and bills during these past months.

But my furlough pay will end shortly, and although I was assured my contract would be renewed when it started, I have since been told it won't, so when it ends, I don't know how I will make enough money to live on.

Although I was eligible to receive SEISS, my overall low net earnings and the fact that I was also employed part-time 1.5 years out of the 3 used to calculate the payout meant that I received roughly £1,400 from the scheme for initial 3 months lost work. This will be lower in August, and then nothing. I have lost all of my theatre work for the foreseeable future, totalling around £15,000. This is well over half of my annual income. I am also now illegible for most charity support having received SEISS, regardless of the amount. I was unsuccessful in my application for an individual stabilisation grant. I expressed these figures in my application, but my feedback stated that ACW "did not feel that you demonstrated to a sufficient level how you meet our priorities for support". I like many others cannot afford to stay in the industry at this point in time and am seeking other work. I'm facing a difficulty currently due to my CV reflecting exclusively working in the cultural

sector for the past 5 years. I do not write this in order to moan - I think it's important to be as clear as possible what the reality of the situation is for the majority of the workforce.

Just. It requires me to shop for food very carefully.

I have been able to find alternative work to pay bills, all arts related employment has ceased

Yes but only just and I have no money left over after normal expenses such as rent, bills and food

I am supporting my partner who is also in the arts and hasn't received universal credit or grants.

I'm using savings to help

This varies from month to month, this month I have recieved support. But most months I haven't managed.

I live with my parents and receive benefits and money from other paid work

For the next 3 months only.

But not for too much longer!

My partner's income is more than mine.

Currently, but watch this space. Its the autumn and winter that worries me....

Savings but soon running out

I live at hime with my family

I will be able to apply to the next gov scheme, after that I will not have sufficient funds.

I did receive an emergency grant from the Arts Council of Wales and also worked on a project as part of the Lead Creative Schools Online programme.

Only just.

Yes just (only because I am fortunate enough to have no mortgage or any debts) however I was ineligible for any of the support schemes available, both from Government, local council and Arts bodies. Having paid taxes on ALL my income throughout my working life, the inequality and discrimination of 3 million + freelancers and self-employed workers who have received £0 support or funding is appalling.

I currently have sufficient income only because I am a full-time funded PhD student as well as a freelancer in the arts (my university is not in Wales). When this funding runs out at the end of this year, I will be in a very financially precarious situation.

Unsure how to answer Q above. Personal income nowhere near sufficient to live on, but I am not the main household earner so suffer no hardship.

This is due to my partner having a job. She is also on furlough but being paid 100% of her salary. Without this I would not be able to pay my bills.

During lockdown, I started regular part time work in a field unrelated to the arts, in order to have an income.

I have enough income to last until March 21 so consider myself lucky but then it falls off a cliff and I really don't know how it's going to pan out.

Includes my savings - i.e. the Rainy Day fund that freelancers should aim to have because we don't get sick pay, compassionate leave etc.

But this is not through my earned income, this is due to a lifestyle choice before COVID, that due to the unpredictable nature of working in the Arts and being a parent, we would pursue my husband's career interests over mine. - it's not one I wanted to make, but one we had to to be able to support our children.

Have to undertake work in another sector

I am currently using savings.

I'm currently receiving maternity allowance until October

At the current moment, yes. But moving forward, a cashflow forecast looks grim.

Currently yes but once the final SEISS Grant has been paid then no.

I have sufficient income because I am not the main breadwinner in my household. However this does not mean my income is optional. I worry about my income in the months to come - as a freelancer this is not new, but I am very concerned about the long term impact of the Covid crisis and think maybe I've just dodged the bullet for now.

This is only due to the fact that I am living with my parents rent-free at the moment. I am unsure of when I will be able to confidently move out as I am unsure about the level of my income for the rest of the year. If it wasn't for this I would not have 'sufficient income'.

Until August however then furlough is stopping

By the skin of my teeth

SEISS is sufficient to pay bills and food, and have cut down any pleasure spendings to zero due to tight funds. No other income. Will be returning to university in September when I'll have a Maintenance loan. Lucky in comparison to other freelancer as my SEISS only needs to keep me going until September.

I am fortunate to have savings and a partner who is still in full time employment

Fallen through the gap. The government look at your average earnings across the last three years but I started out three years ago so they took into account periods when I was earning nothing. The first month of lockdown, I was set to earn £5,000-£6000, but it all got cancelled, not postponed. I would expect to be earning around £1000 a week or more during the sunnier months, but instead I made £1000 in the last 4 months. And the government told me I deserve a few hundred. Which I gave strait to my partner for covering all the bills. Who also works in the creative industry and lost money.

Due to austerity, I was really struggling before the Covid-19 outbreak. Badly paid and unpaid work was making it hard to juggle everything. Lockdown and an ACW Rapid Response Fund payment has actually given me time to take stock in order to address the situation.

My husband is paying the bills thankfully. I could have applied for Universal Credit but didn't because we can manage.

I do not however I'm fortunate my partner can cover for a while.

I asked for mortgage payment holiday for 3 months

Only because my partner works full time in a statutory role - had he have been furloughed we would have struggled

Thanks to my husband

My part time employed work is sufficient to cover my living costs and allows me to work freelance in the creative industries.

But only through savings

For now yes, but will lose this from 26th August 2020

I've worked continuously for 38 years as a playwright and theatre maker. My work is cross discipline and multi discipline. I have written plays for the Royal Court Theatre, the National Theatre and National Theatre Wales. I have written for large scale Musical Theatre and Large scale Community Plays and across all levels of touring theatre. I've written for Youth Theatres and for contemporary Circus, including NoFit State. I act as a mentor across the sector and am a

founder of a significant mid Wales Community Arts and Heritage organisation. I have also written drama extensively for British Television and I'm a director of a Limited Company. It became apparent extremely quickly that my eligibility for any income from any government source would be zero. I am coming close to the end of living on savings with no real expectations of being able to schedule paying work / commissions / projects / productions for the foreseeable future. I'm hugely grateful for the work you are all doing to highlight the shameful way we have been deliberately ignored by our government. Thank you.

I have a partner that support I would not be able to be in this career at all if I did not have this support

Just

We live off my husband small income & tax credits at the moment, we have no "spare" money

Savings

With response to 27. I have savings... BUT having a huge unknown about how long we are not going to be working, the money could run out before we get back to work.

I have taken another job (retail) to pay my immediate bills. The Universal credit has taken those wages into account.

But not after August.

Barely! I was living on savings for three months and was lucky enough to get a temporary job last week that will just about pay the bills for the meantime.

Living off savings

I do not qualify for any government help. My partner lost their job in March and I have just lost my survival job today

Only through getting factory work do I have enough money to live on. As any accountant will tell a person in my position we are to pay ourselves minimum wage from the company and take the rest of our income as dividends. This means that I am only getting 80% of minimum wage since they will not give out any support based on dividends. I do not see this as a fault of my own as I have had two separate accountants and they have both suggested this way but as a director of a small LTD company I am feeling the brunt of the lockdown with minimal financial support. Our sector was the first out and the last to go back in but as freelancers we are not seeing any support that reflects this.

I am earning just under the amount I need to pay my bills, making things a little tricky.

Pay bills but not much more

But I have had to defer half my rent since March for the foreseeable until I can work again, and have deferred most of my monthly repayments to make the amount of money I've received in government help work for me

But only bare essentials, any anomaly type bill i.e car repair will hurt my financial situation.

For now. Not sure how long it will last.

By using my pension savings

The government grant only covered my first year of freelance income. This meant I didn't receive anywhere near what I would have earned over this summer period

I managed to get payment still from a few cancelled jobs at the beginning of Covid and we remortgaged to fix a lot of issues on the house just as lockdown struck so we have been lucky to fall back on that. The seiss payment just about covered 3 months of bills but was reduced as 2 out of the 3 years were a mix of PAYE and self employed income and included maternity leave so wasn't a true reflection of income at 80%. We are obviously ok, but little jobs have helped me tick over for now, but wouldn't be possible without the remortgage money or a partner in a full time decent paying job.

Only until August/September time

Been waiting over 8 weeks for processing of Government backed loan. Still no movement.

Barely. Once the scheme ends I will be probably jobless for xmas

Have been living at home with parents during the crisis as they have graciously allowed me to pay cheaper rent.

But not once the SEISS scheme ends in August

I have enough money to pay my bills but not able to afford food. 70% of my profits isn't enough to live on,

Really struggling, rely on my partner and parents

I'm on a cliff edge.

I only have sufficient income due to saving money from my last employment supplemented by renting a room in my house

But only because we have drastically reduced our expenditure during Covid 19

Just about, massively helped by three months rent relief from landlord!

I've received a stabilisation grant from ACW and have a few paid projects over the next few months.

Yes, but only just enough to pay the bills

Furlough is £50 a week so does little as it is taken out of universal credit

Thankfully the job that keeps my finances in order, outside of the arts industry is sufficient, however, I could never come away from that job until I am certain I could make enough to support the costs of living.

I work in a call centre from home for basic wage, I have an MA and a BA.

I lost almost all my income for the year. I did receive an ACW sustainability grant

Only because my partner works full time for a local authority in a statutory role, if his income were reduced we would not be making ends meet.

Only because I received a stabilisation grant and have put my mortgage and all other possible outgoings such as loans on hold

I don't know for how much longer. Depends on how the ACP companies survive too.

Sylwadau C34: Ar hyn o bryd, oes gennych chi ddigon o incwm i fyw arno, naill ai drwy waith, cynlluniau'r llywodraeth, grantiau, benthyciadau, neu fudd-daliadau? (Noder: rydym yn cymryd bod 'digon' yn golygu eich bod mewn sefyllfa i dalu biliau ac ati)

Digon tan diwedd y flwyddyn amwn i

Roedd rhaid i mi gymryd gwaith rhan amser PAYE administrative tu fas i diwylliant theatr er mwyn medru cal digon o tal i fyw. Nid ydw i wedi gweithio fel cyfarwyddwr yn ystod yr argyfwng Covid.

Ond dim syniad beth bydd y sefyllfa gyda perfformio yn fyw ayb erbyn diwedd y flwyddyn

Byw gyda rheini

Mae gen i ddigon reit nawr, ac am fis arall (efallai dwy), a'r gobaith yw y daw taliad arall SEIS gan HMRC ym mis Awst. Dwi'n poeni'n fawr - gyda chymaint o bobol eraill wedi methu cael y taliad hwn y tro cyntaf - na ddaw hyn, ac wedyn mi fydda i mewn trafferth.

Oes, ond mae'n anodd iawn. Roedd y gwaith oedd gen i wedi ei gynllunio yn mynd i fy nghario drwy fy nghyfod mamolaeth ym mis Hydref. Rwy'n dychryn braidd wrth feddwl beth ddaw.

Rwy'n lwcus iawn i fod yn byw adref nôl gyda fy rhieni yn ystod y cyfnod clo. Ni fyddaf wedi gallu fforddio byw / rhentu rhywle oherwydd Covid-19.

Ar hyn o bryd rwy'n medru cynal fy hun ar plant ond gan fod gwyliau morgeisi a gwyliau rhag talu cardiau credyd yn dod i ben, os na fyddaf yn dychwelyd i waith yn fuan, yna fydd gen i ddim digon o arian i dalu'r biliau.

Hollol ddibynnol ar SEISS. A hynny ar sail 3 blwyddyn treth wael oherwydd magu plentyn ifanc.

Ond dim ond fod my mhartnar dal i weithio ac yn dod a chyflog llawn

Llwyddo i fyw ar y funud drwy gael ychydig gannoedd yr wythnos o gynllun y llywodraeth i'r hunan-gyflogedig ond mae hi'n sialens fawr na welais ei debyg yn fy ngyrfa o'r blaen.

Mae gwyliau morgaos yn golygu fy mod i wedi gallu talu biliau a chynal fy nheulu

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Comments for Q41: Do you feel included or represented in planning for the future of the creative sector in Wales?

I feel excluded from the process, after attending webinars and sending emails to people in the industry who said they could help and receiving no further support. As a freelancer, who has a part-time job, I don't feel included in the conversation. Many opportunities are in South Wales, with a strong network of support, leaving Mid and North Wales out. Organisations in Northern Wales don't seem interested in supporting artists within their community, other than ones they have already worked with on a regular basis.

I've ticked no as I can't click on both! Yes and No - I've been involved in many positive Zoom meetings and maybe yes I do feel included for the future but not the immediate future. It would be great to find out how to apply for grants with ACW when you are not a performer, director or writer.

There is a real North South divide in Wales and in the North, we feel very cut off from a lot of the work and buying power that happens in Cardiff. We see a lot of work given to Cardiff and Bristol based companies who bring their own staff to the North to work, further limiting our options

Unfortunately at the moment there is very little being said about newly self employed creatives when it comes to financial schemes. I have been rejected or could not apply to schemes because I have only recently become self employed.

Arts admin are often making decisions, even planning projects without the creatives that will delivering them. Let alone consulting freelancers on strategic development . But the crazy thing is there is a severe lack of understanding about how creativity work amongst arts admin. In rural areas there are few gatekeepers and they generally dominate local scenes, forming nepotistic bubbles that soak up resources. Very few of these local Creative companies Have adequate

Complaints procedure and so I know dozens of creatives mistreated by local companies within our own sector!!!

Because I live in North Wales I feel quite isolated from the Welsh arts industry, which seems to be predominantly South Wales based.

The role of freelancers in the creative industries has been, on the whole, overlooked. Funding from central government appears to be aimed at the main organisations, which are already substantially supported annually. Small venues and the freelancers who work in them seem to be invisible.

I feel that I am invited to meetings and informed.

I see there are many groups and taskforces set up but apart from filling in the odd survey, I don't feel included in any future planning. I feel people are representing us but those people are not talking to us to get our view. I've replied to these people on social media when they've asked a question about freelancers, but I've never been acknowledged for my comments. I am worried sick about post September. I will have NO income and will be forced to leave the arts / events sector after 19 years in the industry.

Theatr Clwyd has been keeping us Freelancers updated and I know are doing their best on our behalf and the Freelancers organisation I know has been doing their utmost to support Freelancers too and I really appreciate their contact and the information they give us. But as a Welsh person who has chosen to stay living in North Wales, I don't feel there are many incentives to help us stay living here whilst trying to hold down a career in the arts. I stay because this is my home, my family are all here and I love it, but mostly I have to go away to work. I accept this as part of being in this industry and choosing to live here - but it was much easier for me when I lived in London as that's where most auditions take place. I wish there was more help and encouragement for Freelancers in this industry to be able to more easily live and work here. Also I have not tried to apply for any of the grants as it feels like the window of acceptability and reasons for needing help/support etc is rather narrow. I suspect many of us don't feel entitled.

I feel a few people have pushed their way to the front. It feels like the same 5 people are part of every conversation and become de facto spokespeople for everyone else. There are occasional meetings where these 'spokespeople' reach out to the others in their field but these conversations are rushed, unpaid and the agenda is usually set beforehand without consultation.

Don't know

There are townhall meetings but no meetings with any of the people likely to distribute the money. I think I am so low on the ladder, no one asks me, and I wouldn't know who to approach if I had any ideas.

Although I am trying to be as active as possible in the conversations on zoom across multiple channels, I also see fewer and fewer freelancers in these conversations every week. The upshot is

- if you can't afford to be in the conversation, you're not going to be able to include yourself in the planning for the future.

As a young, neurodiverse person I am aware that the Arts Council will not want to financially support me because I'm too much of a risk.

It feels like the same old only looking out for the same old. I graduated from RWCMD over 5 years ago and only one of the "big" theatres in Wales has ever reached out or responded to my correspondence.

Hijinx include me in many of their projects.

I am a Dutch American and have lived and studied at an advanced level in opera in Wales for nearly 10 years. I have recorded albums in Wales, auditioned and applied for grants in that time. While I work on the continent, have performed with leading companies in London and in the USA, I have never had any success on grants or work in Wales for whatever reason.

To a certain extent

Stage Management is severely underrepresented when it comes to how can we work during this crisis. Opportunities have been given to actors, directors etc

I'm Included within sector conversations, although it seems to be very difficult to get any dialogue going with ACW or Welsh government. So these conversations may have no influence over the future of the creative sector in Wales.

Feel forgotten about and left out in the cold. Will leave industry soon at this rate.

I have kept myself informed and have participated in a number of zoom meetings and feel able to express my concerns, ask questions etc. It also seems that with the various freelance task forces lobbying that organisations are having to listen and take on board freelancers concerns. The proof of the pudding will be how things change in the future.

As previously stated, I have been told my opinion is not valid as I am freelance. I don't even know where conversations are taking place.

I think that participatory arts practitioners who are doing vital work in the community, for example supporting people's mental health and experience of isolation in recent times, could be better represented.

Not in the slightest. The whole funding mechanism and criteria is set up in such a way that regular freelance musicians are unable to access these schemes. I was ineligible for any of the support funding set up for C-19.

The flagship organisations i believe largely fail to acknowledge or recognise existing artists and organisations operating in Wales preferring almost exclusively to support new practitioners

Wishing my page work, yes absolutely. But as a freelancer who works in administration and management, not at all. The focus of any retentive is around artist and production/ creative staff, which in many ways I support but it feels like there is a gap when it comes to creative managers

I'm following the work of this Taskforce, and I trust the people I know involved in it. I suppose I'm only cautiously hopeful about whether the people who actually allocate money will pay sufficient attention.

I feel undervalued and ignored in the creative sector, both inside and out.

We quietly get on with our work, regularly selling our shows and having an excellent reputation, but it's primarily the people who kick up a fuss and demand to be seen, that get the coverage and attention.

I feel included because i have made efforts to be included but I can't say I feel particularly effective. I would like radical change to happen, particularly in the way that freelancers are funded but not convinced the kind of shift I would like to see will take place.

Yes and No, there are so many conversations going on, with so many different groups it's hard to know which voices are being hear, or which groups/taskforces/conversations are having an impact. I've tried to feed in where I can and focused on supporting others where I can.

I feel as freelancers we are very excluded from the future planning. We have no voice and no say and are often deliberately silenced. We are worried to speak out because we want to work and cannot afford to "annoy" those who employ us.

Freelance video producers (ie non narrative) very rarely seem to given any thought, even though we often provide services that support and directly benefit other arts sectors, such as dance & theatre

Having worked away for so long I feel out of the loop when it comes to the Welsh creative sector. I sometimes feel almost looked over as I don't speak fluent welsh and am not confident in it. I am also a new mother and I don't want that to affect my work choices going forward.

But only because I've shouldered my way into those conversations. Very hermetic, organizations-led and myopic view.

There are a collection of louder voices with more presence and power who dominate conversation and opportunity. It's way too exhausting to even try to compete so I will continue to make good work with good people at a lower rate.

I didn't know about any of the schemes run by arts council wales

But I am hopeful given the Arts Council of Wales' recent statement that they have only been paying lip service to inclusion and their acknowledgement of the issues raised by the #WeShallNotBeRemoved movement

Not sure if this can be a yes or no answer. I'm aware of much more discussion and attempt to include/consult freelancers than usual. But not sure what the planning is and how much voice we really have.

I have been out of the loop for a year or two after having 2 children. I feel very disconnected to the Arts in Wales at the moment, hence no confidence to apply for any of the ACW funding. From this position it's difficult to place myself in the future of the creative sector in Wales.

Dance is under represented. No art form specific knowledge at ACW. I am able to put my voice at the table but this is often at personal cost as is unpaid work which I cannot afford.

That's fine as I work for a client based in England

It's going to be a long time before all musicians can work again normally. I don't believe the SEISS will cover what we will lose going forward. While the press will cover a few socially distance concerts; this will give the public the impression that we're all going back to work while as in reality, only a small percentage of musicians will be able to do that kind of work

I am a theatre design and run my own theatre company. Designers are not being invited into any conversation. I'm not seen as a Welsh speaking theatre maker, so I'm not invited into those conversations. I am not a part of an organisation, so I am not invited into those conversations. Organisations discussions with freelancers feel tokenistic and will result to nothing and they are unwilling to change the issues that existed pre-Covid.

Thanks to Theatr Clwyd for the way they have been engaging with their freelancers.

Everyone I know who is Welsh and making good money in the creative industry left Wales when they had the chance. People making ££££££ out in Nashville, London, Edinburgh, Australia. I'm starting to think I should have too. Or just stack shelves. Every who books me from England pays a few thousand to book me. Welsh artists barely have a couple hundred. I've even had English artists apologise for budgets being 'only a few thousand', when it's actually X5 larger than the average Welsh band. I don't know how £29million can be spent from arts council, and I not know a single freelancer or creative practitioner who's had a single penny. Like not a single penny? I'm not a musician any more but I feel terribly sorry for the new musicians on the block. Working away for years and years, most not making anything, just losing thousands and maybe getting lucky and getting £5000 from a songwriting competition, or getting signed by an indie label for a year then dropped. And that money coming from... not Wales. And then back at square 1, getting a job at GEs. Starbucks and stacking shelves keeps the Welsh music alive. I feel really sorry for the bands.

It's hard to put all the work in to make sure my voice is heard when I'm juggling home-keeping with project applications, maintaining/tending my practice, and adapting to the changes that are taking place in the midst of the current pandemic, the climate uncertainty and other movements of change in the wake of collapsing colonialism and financial/ecological systems. Sorry, but you did ask.... and I do think these things should be considered in the planning

I feel very out of the loop. I had a couple of jobs post parental leave but didn't really make my mark (I moved back to Wales recently). Beginning to accept that now is probably time to try and find something else to do

I've had a voice as part of networks and groups in response to the crisis

Having worked in the theatre industry for 20 years I thought people would want my wealth of knowledge to aid them. Odd.

It feels like the conversations fall into two areas, artists (creative) and venues/organisations (administrative). As a freelancer in what would be considered an administrative role, I feel like I fall between the two groups - that said, my caring responsibilities have made it tricky to attend lots of meetings, so hopefully the concerns of marketeers (whose greatest concerns will be audiences, attracting them, engaging them, serving them, keeping them safe) have been represented in meeting that I have been unable to attend.

Who actually is? It'll only be a couple of people who make the final decisions

In specific areas I do but not in all. Sector discussions during Covid-19 have provided a useful vehicle to begin to present a united front.

Again difficult to answer... life has been so full of meeting basic needs that it has been hard to look ahead and see what is available/being offered.

But I have never put myself into the conversation

As previously mentioned- I don't feel accepted by the sector. How can I feel represented when I don't feel accepted?

I find that a lot of information is passed through Facebook (which I'm not really on) and I don't have up to date information on what's happening. I also work night shifts so often have to miss any scheduled meetings etc.

There's government support for venues, but unsure whether I will get my job back at the end of it, which makes my future uncertain

I believe as a graduate it is difficult to find jobs in the creative sector but also to apply for funding. I'm really unsure what the plan is for recent graduates and young people wanting to work in the sector in Wales.

Living in Rural Mid Wales - and spending decades fighting for the voices within this community to be heard has been an exhausting and frustrating process. Over the last ten years more than £1 million arts sector funding has gone from this area. Since lockdown I have watched the mounting energy of the debates about lack of resourcing for companies and individuals closely and I can recall nothing championing or highlighting the plight of theatre makers and companies in rural mid Wales. I have a pretty high public profile and I'm recognised as a strong voice and advocate for this area and I have not been contacted by anyone for a view, comment etc. Frustratingly this is the norm we have been fighting against for so long. The focus feels to be very much along the M4 corridor.

Feel very much on the outside, my opinion/expertise doesn't get asked for. The arts in Wales is too Cardiff centric where doors are closed for those who live away from the city. Creatives move within exclusive circles and support a small group. Not inclusive or supportive of those outside the said group.

I think it is in the process. All the conversations happening are promising.

I run a small project organisation for which all artists including myself are freelance - I am worried that organisations like mine are being grouped in with larger organisations with employed staff and WPOs when really we work in the same way as freelancers. I am worried that it will be much harder to recover from this for small organisations like ourselves than the larger ones and so the gap between us will be much greater and that it will be extremely difficult for small, growing organisations in Wales to survive and develop (particularly worrying in the dance field in which we work in where small, new organisations are far and few between!)

As I'm not an artist, and I also mainly have to look to England for most of my work

I was offered a job for 1/4 of my usual rate but a company on the Welsh list.

I'm not a member of any official organisation that has a say in any planning etc, but would welcome the opportunity.

More guidance needed. And funding for those specifically hard hit sectors.

It seems very Cardiff centric.

I don't know what, if any, planning is being done for the future of the creative sector in Wales, or how that change will be meaningfully implemented.

I am the Tech Manager for Theatr Genedlaethol Cymru's projects as a freelancer. I feel we're working on trying to find the best way to keep our usual freelancers and emerging ones busy during these times. To the best of our abilities. But It seems the UK has no interest in supporting its arts, especially when you look over the pond to Europe & their arts fundings from the get go. Why are people allowed to fly (How this got spread in the first place Globally). And Theatres and

performances has been told not to hold any live performances. If they stopped airlines operating then i would be much more understanding.

Financial support for our sector moving forwards is insufficient at present and nothing has been done to ensure people like me can start work or be supported until such a time that they can start work back in our industry, and there aren't enough jobs outside of them we can get on instead.

Organisations or larger limited companies have been included in future plans but the freelance workers seem to have been left behind.

Only because my headspace has not allowed me to engage as much I would have liked.

Yes and No is what I really want to say. I think some of said planning only scratches the surface of what could be done. For me, more needs to be done to ensure the inclusion and representation of the diverse cultures and communities within the sector as many feel left out or undervalued.

It is not binary Sometimes

Sadly there are no opportunities for technicians in my local area, all the full time jobs in local Venus have had there staff for a long time and they never leave or require new staff

There are currently a loud mix of very diverse views and approaches, this feels richly valuable as a first step. There is then much more work to be done to refine those into strategies, and this is where I feel we need personable, approachable, knowledgeable leadership and facilitation to better collect those thoughts into actions, this work feels as though it is certainly happening, but hasn't arrived fully yet.

I feel like it's the same old looking out for the same old.

Most of my work is outside Wales or the UK

As a freelancer I am seldom involved in companies' planning.

Not sure, sometimes yes and sometimes completely out of the loop.

I am fighting for more freelancers to be involved in this.

I don't think enough early career artists are being consulted. All the decisions which will affect us are being made by execs on big salaries.

I believe this is because I apply for ACW money and therefore know the system quite well and where to look for conversations. It is always who looks. No one ever asks

Just stop talking and make things happen, please?

Sylwadau C41: Ydych chi'n teimlo eich bod yn cael eich cynnwys, neu eich cynrychioli, yn y gwaith o gynllunio ar gyfer dyfodol y sector creadigol yng Nghymru?

Dw i ddim yn beio neb, ond oherwydd natur ein gwaith roedd e'n wneud mwy o synnwyr imi ofalu am ein babi yn llawn amser tra bod fy ngwraig yn gweithio gartref. Felly, nid wyf yn hollol siŵr beth sydd wedi bod yn digwydd! Fodd bynnag, rwy'n pryderu bod 'sefydliadau micro', un neu ddau o bobl hunangyflogedig yn y bôn, yn cael eu categorio ynghyd â chwmnïau punt aml-filon.

Dim fel mam newydd gyda plentyn ifanc

Rwy'n teimlo bod focws ar goroesi yn fwy na newid - ma angen reform ar yr holl sector i gynnwys llawer fwy o bobol os dynt am oroesi a tyfu.

Anodd iawn i bobol sy'n dechrau allan rwan.

Ar unryw bwynt lle dwi ddim yn sicr bo fy llais i - a phobl fel fi - yn cael ei gynrychioli a'u cynrychioli, dwi wedi ceisio camu mlaen a chyfrannu neu chymeryd rhan mewn cyfarfodydd ayyb. Efallai fy mod i'n freintiedig yn hynny, ond dwi yn credu'n fawr yn y syniad o gamu 'mlaen. Dy'n ni methu eistedd nôl a jyst gobeithio y gwneith pethau da ddigwydd, mae'n rhaid i ni gnocio'r drws a gofyn hefyd.

Ddim amser i ymchwilio i hyn ar hyn o bryd, anodd rhoi ateb pendant.

Comedi yw fy mhrif ymwneud â'r sector greadigol yng Nghymru a dy'n ni ddim yn cael ein cyfri fel sector hyd yn oed

Ddim o reidrwydd. Mae 'na lawer o sŵn yn dod gan y cyhoedd a mudiadau celfyddydol, ond dim byd o sylwedd gan y Llywodraeth. Bychan iawn yw'r arian sydd wedi ei glustnodi gan y Llywodraeth ar gyfer y sector hon mewn difri.

Os dwi'n onest, dwi ddim yn gwbod beth yw'r cynllun creadigol. Siŵr bod angen i fi ffeindio y cynllun a bydde diddordeb da fi i'w ddarllen. Yn fy nghalon, dwi'n paratoi fy hun bod y dyfodol creadigol yn mynd i fod yn dra gwahanol a bod gwaith yn mynd i fod yn fwy prin. Ac os hynny, dwi'n teimlo bod y dyfodol yn gorfod cynnwys amrywiaeth o leisiau amrywiol o bobl Cymru. Os dwi'n rhan o hynny neu ddim - dim ond bod na ystod eang o bobl yng Nghymru/bobl Cymreig yn cael eu cynrychioli, mi fydda i yn hapus.

Rwy'n gefnogol o'r pobl sy'n cynrychioli ni'r llawrydd, ond yn ymwybodol nad oes llawer o actorion ymhlith rheini.

Na dwi ddim yn teimlo fod hi'n hawdd cynnal gyrfu yn y sector greadigol yng Nghymru. Pan ma na gyfla yr un bobol ma nhw'n mynd i. Tydw i ddim yn teimlo fy mod i'n rhan o ddim byd a does neb i weld yn cynrychioli hyn.

Does dim arwydd o gefnogaeth na syniadau ar ran cwmnïau hyd yn hyn. Mae'n ymddangos mai amddiffyn eu swyddi ei hunain yw eu hynig blaenoriaeth, a does dim cefnogaeth na chyfathrebu wedi dod i'r amlwg gan arweinwyr ein diwydiant. Siomedig iawn.

Dwi'n credu bod mwy o angen i CCC sgwrsio efo cwmnïau tu allan i'r Portffolio ac efo gweithwyr llawrydd mewn ffordd llawer mwy agored. Dwi ddim yn siwr pa waith trafod mae CCC yn ei wneud nag efo pwy. Mae dweud 'rydym yn siarad efo partneriaid' yn pointless oni bai ein bod ni'n gwybod pwy yw'r partneriaid hynny, i ehangu'n ymwybyddiaeth os ydym neu os nad ydym yn cael ein cynrychioli.

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Comments for Q42: How has the current Covid-19 crisis affected your well-being, if at all?

It has enabled me to slow down and reprioritise my focus, having an overall positive impact in the longer term if this is sustained, despite initial anxiety and worries about income.

I have at times, worried about my sustainability in the arts industry, as well as the future of the industry to serve my community. I've felt unable to undertake more work due to childcare issues and working from home, as well as not having space to host virtual work.

Feel like a yo yo on a rollercoaster! Swing between being positive, being fine, being melancholic, being despairing and most importantly impotent and invisible

It has been an opportunity for reflection that otherwise would never have happened. I want to change the way in which the industry works. It is an unhealthy industry. Money across the board and within projects needs to be spent better. Companies need to be better organised to a higher standard and have much more realistic goals and targets particularly when it comes to production.

All income in our house is thru theatre work..... Live shows all over the world. We have lost everything from march 13th worldwide.

As an actor the future is uncertain in the best of times so this crisis has exacerbated this and made life extremely difficult and even more uncertain.

I have experienced a lot of anxiety over the future of my career and my ability to support my family. My partner had also lost his income so we have no future and this has impacted on our family health

Really affected my mental health in a bad way. Felt very trapped in the current situation

I mainly try and focus in the positives

I was at the beginning of an 18 month UK and Ireland number one tour, and as a result of Covid-19, this job has been cancelled, with my contract being terminated. I am now left without

financial stability. I have moved back in with my family as I can no longer afford to pay my rent. My mental health has suffered but I am working on this.

I think people on our industry tend towards positivity. Also to be a freelance creative you have to have a positive outlook as it is a totally insecure profession - you never know if you're going to have enough work to live on, that is the nature of the beast. But we do it because we love it. There have been positives to the lock down, I've learned to garden and I've got to know my community better. But the negative impact of literally no work being available and the probability of the industry shrinking to the point where many of us will not be able to get work again is utterly heartbreaking. When I spend any time thinking about the future I get very down. I've been in the business for 32 years and made a living, sometimes a very healthy living, sometimes I've just scraped by, but I'm proud that it is my living. And to have to think now after so many years and at the age of 55 that I will have to try to train as something else is soul-destroying. Who would even take me on as something else, with a CV that is full of plays and TV jobs? The only way I'm getting by is by choosing not to think about tomorrow. I take it one day at a time and hope for a miracle!

I was lucky that I was in active counselling before the crisis meaning I have had help from a professional in mental health. I'm also super aware that this is a huge privilege.

I am desperate to see some light at the end of the tunnel. Furlough payments are reducing to this sector and this will leave me and my family in real hardship. Our business may not survive, without some real in section to freelancers salaries and SME businesses in this sector whoa re unable to return to work.

I was already diagnosed with depression and anxiety, but the lockdown and uncertainty around the future of theatre, and future work for me, have really given my mental health a battering.

Ups and downs.

The ACW grant enabled me to think positively and creatively again after all of my performance work was cancelled from March into the foreseeable future.

I miss my family and friends and all social interaction

Uncertainty about our industry has made me worried about the future.

I worry about future opportunities and how my income will be affected by that.

The uncertainty has affected me - very hard to know if my family will be solvent in the future as both me and my partner are self-employed artists who depend on the performing arts to pay our bills. Also, as someone who spent most of her time working with groups of young people, I find zoom extremely draining and am hating sitting at a desk all day...

Isolation suits my lifestyle and I found that stress levels were lower for me, even with the added worry about getting enough income to support my family.

I feel OK because I have the personal resources to have established a routine of working in a more disciplined way on my own self care in order to keep myself well for my family and for the people who access the online community arts projects that I am involved with. This has been a challenge and required focus.

Mostly mentally (loneliness, missing friends and colleagues). I have missed performing and working tech on shows.

Forces us to rest!

It's the longer term - ie beyond the next 12 months - that feels most difficult to be positive about.

I had to change my focus to gather any and all work I could put focus for personal development on hold and putting a back seat to some 'passion projects'. Saying that I can see that the crisis has brought to light some important issues and galvanised some into action on issues.

I have enjoyed the peacefulness, time to improve diet, take more exercise, get to know people through zoom in a different way.

It's been hard at home, alone with 3 children.

Worried and Unsure of future employment.

Mostly, the initial pause gave me time to catch up with organizational labour.

I have a history of depression and have experienced a significant impact on my mental health.

It should feel positive but I think that yet again this will be a lot of talk and there will be very little real action or change

Again I think this is very hard to measure, it fluctuates, and is hard to know what the longer term impact will be.

Detached from the theatre scene, at home in lockdown with 2 small children.

Concerned about the sector as a whole. Pressure of having three kids to look after, alongside personal financial pressure and the pressure of what is going on for theatre/dance has been quite extreme.

Lost sense of purpose and motivation

I am incredibly lucky as I decided to leave the industry at the start of the year and concrete plans from September onwards. However, if I had not made these plans, I would be in a really negative

place of feeling stuck with no work and no future and no way of planning or controlling my own future.

The positives have balanced out the negatives overall I think.

My underlying anxiety has been triggered multiple times.

I'm really grateful that I'll have clients when this is all over. I do feel like it's put me back years because of the financial hit. Proposing, mortgage, kids, it's all further away. But I'm ok with it. If I was a musician though, not yet with a sustainable fanbase, I would find it really hard. Because you don't know if you ever will be financially sustainable enough to live a nice life. I was in that place before I started directing and a pause in time like we have now will be cognitively Very difficult for them. And the wrong mental health support will make it worse.

All of the above, but overall my well-being is good and I'm grateful for my various communities (most online at present), for the balancing power of nature and my own resilience (I had to mark "prefer not to say because I had to mark something - I'm actually preferring to say!)

Uncertainty is always a feature of work in the creative sector so this is yet another uncertain situation which presents both challenges and hopefully opportunities.

It would be extremely negatively but since I normally tour for months on end actually being home has some positives

I can't select one box for this- both the negatives and the positives of life have been amplified by the situation.

Mostly stress from uncertainty

Throughout lockdown I have supported and mentored many theatre makers, actors, designers, directors etc who have been extremely negatively affected by Covid-19. I am a resilient and very strongminded 'old hand' and I have felt duty bound to bring my depth of knowledge, experience and gravitas to them when they've needed it most. It is most distressing to read people repeatedly using such phrases as 'I'm broken by this', when essentially, they would not be in that crisis frame of mind if their ruinous financial situation caused by Covid-19 had been responsibly managed and responded to by Government. My compassion for others is draining me daily. As for myself, I have felt at times, as if I am in mourning for the sector I have spent all my long working life striving to have the life-changing impact I know it can have for the largest number of people possible. That too is very depressing and draining of my inner resources and strength of character. I have endeavoured to keep writing but many days have been lost to emotional exhaustion, distraction, lack of focus - all the while knowing the bank account is getting lower with no foreseeable reversal.

It has helped me reflect and consider my direction. Thought has thrown up Career change. New training opportunities etc. I generally feel optimistic but can understand those who may feel lost and deluded

I've been growing my organisation myself from the ground up for the past five years - putting in a lot of my unpaid spare time for something I believe in and see a future in (and that can help grow the dance industry in Wales and provide jobs) it's extremely hard to have the personal motivation to do this now (particularly the unpaid part!!) when I do not know the future of what I am working towards and when I feel like small organisations like this are going to be left behind and not supported properly. I also feel like I provide jobs for other freelancers but by putting my own spare time into writing applications etc (as not employed) and that this is not recognised by the industry or support from ACW. This has really affected my mental health and has made me question whether to find a job outside of the industry going into the future.

The immediate and total lack of income was a great stress. The small amount of work that came in was of some use but not enough to reduce all fears about income and future plans.

It's been such a mixed bag! Interestingly, prior to the Covid-19 crisis I was actually looking to move away from freelancing into a more stable, permanent role. Of course, the crisis has affected the jobs market hugely and there are less jobs available than before. However, this time has also allowed me to think more creatively about how I might like to work in the future - and has also solidified that I enjoy the perks of freelancing such as flexible working hours, working for multiple organisations etc. With this in mind, I'm now much more open to the idea of a portfolio career as a freelancer in a way that I wasn't previously.

From touring with new people and seeing new places all round the UK and beyond. Seeing friendly faces and friends I've developed over the years on tours in Wales especially. I am missing the social aspect & real challenges I faced daily due to nature of my job. While operating remotely has its own challenges. It's only backed up my theory of not being able to work in TV as a broadcast engineer. Sat for long periods of time looking at screens is not good for your mental or physical health.

I have started seeing a private therapist as being at home and out of work has really affected my mental health.

I would have said Extremely Negatively at the start, but as progress in dealing with the crisis has continued and we have been allowed more freedoms back I am beginning to make better use of the time physically and mentally my wellbeing is getting back to normal, financially I have hope I will recover from this though nothing has been announced and work has yet to start back up for me as of yet

It's up and down. I have had some very low points during this time and have struggled with feeling trapped, feeling shoved into a role I never expected would be a primary full-time role and my concerns about the future of a profession I was already struggling with. On the other hand I have enjoyed having the time to spend with family and work on personal projects.

My mental health seems to have had a boost in some capacity (less stress) but my financial situation is poor and there is no work on the horizon as a musician, which is extremely worrying.

It has made me more ill

All of the above. Rollercoaster of emotions & psychological impact

Mental well-being specifically.

I was ok at the beginning, but when the pubs opened and I saw pictures of the crowds in London, but theatres stayed shut, it started to get much harder. I felt so angry and upset that it was decided that it was acceptable for people to go out and get blind drunk, but those same people sitting calmly in a well planned theatre space, supporting thousands of us, learning and reflecting and accessing art and culture to help process this whole experience, was unacceptable. I felt abandoned to be honest-I had made myself a project plan at the start of lockdown on how to fill my time creatively and productively until I could find work again, but started to job search instead as I began to worry, then job rejection made things much worse as the whole thing became needing to think of a new career and replanning my future, which was overwhelming. I've felt the same up and down feelings as times in my life where I've grieved. It's really weird! There's definitely a feeling of loss! So I'm back to focusing on shorter term goals and how can I adapt as a self employed person to make an income creatively, and continue to job search, but in smaller chunks

Anxiety about the virus, the economy, theatre, loved ones.

Massive mental health struggle at the start, then improved as I went along, and now hard as the whole world is now covering their mouths with masks (lip reading is impossible) which is important but really hard in terms of access. Really hard

Covid has made preexisting conditions worse but also meant we are spending less on traveling to fruitless meetings

More stress, less security, worries about using up savings

I feel deflated and am not sure I want the stress anymore

Sylwadau C42: Sut mae'r argyfwng Covid-19 presennol wedi effeithio ar eich lles, os o gwbl?

Dwi'n meddwl mai'r ansicrwydd lluosog sy'n anodd meddwl amdano. Nid yn unig dyfodol ein cwmni ond hefyd y cwmnïau ac unigolion hynny y mae angen i ni gydweithio â nhw i wneud ein gwaith ac yna, yn feddwl am ddyfodol economaidd Cymru gyfan.

Mae fy iechyd meddwl wedi'i effeithio llawer, ond eto mae cael swydd PAYE wedi helpu gyda arian a byw

Teimlo diffyg cyfleuon. Yr unig cyfle rwan ydy i bobol o liw neu anabled. Anodd dangos bod gen i dalent. Hyn yn beryg o yrru fi allan o'r sector. Mae angen mwy o gydraddoldeb yn y celfyddydau a

dwi'n cefnogi hyn ond i mi fy hun mae'r amseru yn drychinebus fel berson gwyn dosbarth canol (h.y. Rhieni wedi gweithio'n galed ar hyd eu hoes ac yn gallu cadw fi).

Mae'r 'pace' arafach wedi rhoi'r cyfle i fi dreulio amser gyda a chanolbwyntio ar fy mhlant - mae hyn yn beth positif iawn. Os ydw i'n meddwl am ac ystyried fy ngwaith, dwi wedi colli gymaint o'r momentwm roeddwn i wrthi'n adeiladu. Dwi'n meddwl y bydd hyn yn gyffredin i nifer fawr o weithwyr llawrydd yn y celfyddydau - yn ddelfrydol mae pob prosiect yn arwain at y nesaf, at gyfleoedd gwahanol, ond gyda'r sefyllfa bresennol, mae'n amhosib gweld sut allwn ni ddechrau o'r dechrau eto. Mae'n dorcalonnus.

Mae'r ansicrwydd yn achosi ychydig o bryder i'r dyfodol.

Ar y dechrau fe gafodd effaith negyddol iawn, yna fel roedd help arianol yn cael ei gynnig roeddwn yn teimlo gymaint mwy positif. Erbyn hyn mae'r teimlad negyddol yn dychwelyd gan fod na ddim sicrwydd o swydd a cyflog yn y dyfodol agos ac mae'r help yn dod i ben yn fuan.

Colli gwaith cyffrous, a chyflog wrth gwrs yn annodd, ond nid hynny yw'r peth negyddol (dwi di arfer bod yn hyblyg o ran gwaith yn mynd â dod). O ran lles, tonnau o bryder yw'r elfen negyddol sydd wedi cripiant mewn.

Does dim gwaith na chyflaeoedd.

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Comments for Q43: Thinking about the future, which of the following statements apply to you? [relating to leaving or continuing to work in the industry]

I've spent 25 years working on my practice, 10 years in education, 5 years freelance. I really want to stay in the industry and I don't know what else I would do. But financial stability, access to opportunities and infrastructure change is an ongoing concern and cause of stress.

I absolutely would love to stay in the industry, love it far too much to imagine life without it BUT I can't live on baked beans forever!

I am expecting to do other work for a while, such as restaurant waiting

I would like to return but I obviously can't wait indefinitely before looking for a more secure alternative

I have been working as a Backline Technician and Stage Manager for over 45 years, I'm not going to quit now.

I don't know what else to do and I am determined not to waste all my hard work. It may not last though.

If it will have me. I may need to look for other work

I will have to leave the industry if the arts and live events industry don't start up again very soon.

I will stay in the industry, however I am currently looking for an alternative short term job until I can return to the industry when it is back on it's feet.

I have 32 years in the industry and I don't know how to do anything else, so I will hang in as long as I can. I think the bigger question is will the industry have jobs for us? I think the bigger issue is the industry leaving us behind.

How is completely uncertain. I'm not convinced it is sustainable but I won't give up my work.

I'm scared and worry that the amount of opportunities will decrease even more as more venues and big companies pursue co-productions and become risk adverse.

It depends how quickly it gets back up and running and whether we can afford to wait

I would love to stay in it as long as I can support myself comfortably financially.

It depends on how supporters we are in the coming months financially. Our incomes have been slashed. Financial reserves are running out, and furlough reduction and cessation are likely to mean many businesses and individuals are not going to stay in the sector.

I want to stay, just not sure there'll be any work for me.

I am certain to leave the industry in the short term. I want to return, but do not know when that will be or how realistic.

It's mate me question my place and value in this industry.

People need the arts. Even more now. Lots of people from young children to old people to all those in between are feeling anxious, traumatised etc and the arts one of the ways of helping to process and start healing.

But probably not in Wales.

I desperately want to stay, but now more than ever I am not in a position to be able to compete with organisations, in particular APW organisations that have a monopoly over much work with dance in the community in my area.

I have ideas on how I want to sustain my career but I'm not sure if it's financially viable.

I would like to stay in the industry but barriers to sustaining income and opportunities to create work seem to be ever-increasing

I am likely to take up another part time job while trying to make a career in theatre work

Will have to see how it goes.

Still my passion and the only way I want to make a living.

I am less likely to actually work as an artist, probably more likely to find work supporting artists.

I love my job (when I can work) and will do all I can to stay doing it, even if it means being financially worse off for a year or so.

As stated before, leaving the industry pre-Covid due to unable to sustain a lifestyle of over-work, under-paid. No security, no respect, no thanks!

If the industry continues to get funding to pay for me to be a part of it.

I have enrolled on a training course to become an electrician in order to earn money when not acting or directing

I wish I wasn't freelance right now.

I love my work, it has been my profession for over 30 years and it is very much connected to my sense of purpose

This is dependent on the continuation of my employment (PAYE) which subsidises my freelance creative work to a large degree.

I want to but I don't know if I can

I want to I will just need work

There are not a lot of/ if any performance opportunities in Wales.

I am a committed and dedicated professional who believes passionately in the power of the work I do to build a better world, to build stronger communities and to give participants and audiences alike a greater understanding of their place and their potential in our world.

I will try to work in the industry and have a main job that actually pays outside of it

I will definitely stay in the industry, probably not in Wales or the UK.

I really do not want to leave and it is my passion and all of my previous hard work that is keeping me here but when I think about the reality of the future including support I will have I really question whether to leave.

I'm uncertain how my business will fare now - I think I may need to take on more work outside the sector

I would love to stay in the industry, but I'm aware that I may need to take on work in other sectors to supplement my income. Currently, I also work as a freelance English tutor which helps to support me.

We're the first to go and last to come in the eyes of our government. Covid has only first handedly proved this. Therefore a job such as IT Engineer or Electrician is more attractive to me at the moment moving forward. For its security and demand that will not go away.

I would only leave my industry if my financial situation was so dire and other employment was available and it was necessary for me to take it to keep a roof over my head. I love my job and will always want to continue with my career.

looking to retrain, but still connect to the arts through a new route with more boundaries.

Music is my first love, I want to stay but that depends on how we can revitalise the industry in the wake of the virus impact.

I might not have an industry to go back too.

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Comments for Q44: How satisfied are you with Arts Council Wales' response to the Covid-19 crisis?

Following the stabilisation funds, there seems to be a flurry of people getting support for creative projects, some of which for the first time giving the impression of a vibrant creative sector - more so than usual.

initially, I didn't apply for ACW funding because I have some PAYE income and felt that those without that would need the funding more. I'm also unable to take on more projects due to childcare issues, and I can't host virtual work with a lack of home space to accommodate that.

Maybe I feel dissatisfied as I don't really know how to access them properly. I appreciate their involvement for many and how they have been able to support some individuals in the industry.

Without Arts Council support for my current R & D, and assistance from the Urgent Response Fund, I would now be in financial trouble.

Poor support for freelancers, particularly those who aren't traditionally 'creative'. Seemingly slow support for APW venues/ companies.

Stabilisation grant I felt was totally inaccessible. Was much easier to get support from Arts Council England (which was simple, accessible & received funding - even though not based in England). Totally don't understand why we had to fill out another ACW funding application - even in its supposedly "simplified" form. ACW need to realise the effect it has had on some freelancers, the psychological negatives mean some are really not in position to propose creative work for this new situation. Some of us are still struggling to keep our heads above water & to adapt to this new way of living. Totally inaccessible form, ridiculous and pretty offensive.

I have no idea what they have done.

I don't think they made their application process easy for people who are new to the process. I also felt that I wasn't able to apply because I was still trying to earn during lockdown.. but in hindsight I should have applied regardless as it was a large chunk of money and a few meaty contracts I missed out on.

The support all seems geared towards 'creatives'. Those of us who work in production and stage management and who therefore enable theatrical work appear to have been forgotten.

Filling out forms to prove through certain criteria how the crisis of Covid-19 has affected you in order to get support is not the answer in my opinion, the answer is that the industry members in Wales are relatively small and support should be offered to all those financially affected irregardless of their circumstances, that way it is an equal system and commends people for their dedication to the arts and unwavering commitment in times of need. It will encourage people to stay in the arts and result in a drive to keep telling diverse and eclectic stories. Without the artists there is no industry so we need to support them all not just a selected few.

ACW have helped me with the Urgent Response Fund for Individuals, which has helped a lot, but that money will only last so long. As I suspect that the return to live gigs and festivals will be very slow and very gradual, further support from ACW would be very gratefully appreciated.

I didn't feel I qualified for any funding so far as I didn't feel it was an emergency. I think later this year I will be much more in need of financial support. I think it is good that they have given other artists bursaries to create work but I didn't feel this applied to the type of work I do.

No response from anyone including the government on how we move forward together.

I can't say I've seen/ heard about a response that affects me

I wanted to apply for one of their response funds but I wasn't eligible without having a certain project to work on.

I haven't been made aware of the work Arts Council Wales is doing.

All I know is that the arts Council. Wales have been supportive of theatres, which is brilliant and to be commended. We all need theatres to (hopefully) return to. I don't know if you are trying to support Freelancers. I have no information on that.

I was not eligible to apply for assistance. I understand the need to help those who lost projects, but for those who were organizing projects that were not yet official, there is no way to move forward. Nothing can be booked and no funding can be applied for to do creative projects that may be presented in alternative formats. This is where I find myself. I simply cannot move forward as it stands.

I fell they have been clear and timely in their communications. conversations with my ACW officer have been productive, insightful and have out the power back in to my hands.

I've no idea what their response has been. What the funding is, what it's likely to be spent on, what organisations or individuals will benefit or how long the crisis will continue for.

Why has Wales not had a higher share of the government funds for the Arts, as per the Barnett agreement?

Have not been able to apply for anything as yet, hope the new round of funding will provide extra support for the live event freelancers and businesses (not just focussing on theatre).

I'm not really sure what their response is/was.

Asking freelancers to develop projects for funding is how normal times operate. When your industry is collapsing and you can't pay the rent, it seems obtuse to ask people to compete for the funding and be judged as valid or invalid once more. Why wasn't the pot of money shared out equally amongst all who applied, if the point is to stabilise individuals? By not receiving stabilisation fund, you make people even more unstable. It also adversely affects individuals mental health at a time in which we have to keep justifying ourselves, our right to work and the value we contribute.

I cannot thank ACW enough for their support and help. I feel so privileged to be able to make a difference once more with Music through my project (funded by ACW) and am so grateful to be able to contribute back into welsh culture.

Haven't seen anything one way or the other

I didn't apply so can't comment.

They have left us out of the conversation. I would like them to be more open about what's happening. They could have run a weekly blog or email mail out on what is happening. Instead I'm doing that for my ArtWorks Cymru colleagues voluntarily.

I think they have acted swiftly, have listened to concerns from the sector, have acted on those concerns or are in the process of acting or formulating a response. These are complex and difficult times and ACW have shown leadership and have grappled with the complex issues and worked effectively with Welsh Govt.

I seems like they have done what they can with funding but have no idea what will happen next.

I felt that the Arts Council of Wales distributed its emergency funds with fairness and I felt valued as an individual creative continuing to work for the Arts Council of Wales even during lock-down. Thank you!

I think they have responded well in terms of stabilisation grants for artists etc but could do better at looking into the projects that deal with groups of people in the community that were already established pre-corona and that have been in danger of falling by the wayside due to the huge amount of support needed to get individuals (participants but also, often, practitioners) up and running online with the right technology, skills etc.

Support was slower than ACE but seems to have been done openly and with integrity so far.

I think they've done the best they could in a bad situation. I was glad to see that a fair few people who'd never applied for grants before were successful in their applications. I get the sense that ACW have tried to share money as fairly as possible. But I'd love to see systemic change as we negotiate our new world.

I think they -as individuals - have worked hard to try and be as effective as possible but I will be very surprised if there is a real shift of distribution in the funding pie. I would love to see ACW call for more radical change from building based APW in particular. Whilst it's great to see outreach such as making creative packs for less privileged communities this is just papering over the cracks of our fundamentally inequitable system. Would love to see those artistic leaders come together to donate a portion of their salary to pay people from those communities to become artistic leaders and makers. Between them they could fund an Artistic Leaders of the Future Scheme.

They moved fast despite having gone through a period of reduced staff numbers.

I don't know enough to comment.

As a video and image professional I haven't seen any communication or support targeted towards supporting us. Not sure if that's because it doesn't exist or I just didn't see it.

If I'm honest I don't really know how the Arts Council of Wales are spending the funding that has been given from government or what their plans are going forward for the sector.

Encouraged by the Urgent Response and Stabilisation Grants. However, I am still worried that these will be small token gestures and we will slide back into a hierarchical, monolithic culture

I would appreciate more transparency from them about the conversations that are being had about the future of arts in Wales

I can see that positive offers and financial help have been available but as stated previously, I feel very detached from the arts scene.

Extremely disappointed that they made significant numbers of individual stabilisation rejections on the basis of the fund being oversubscribed when they had an underspend on the organisation fund/money available. This indicates a lack of recognition of both the value of freelancers, their capacity to respond to the situation and their need.

I was in a lucky position that I didn't *have* to apply for extra support from ACW, and so I made a conscious decision not to, to allow those more in need of it to access those funds. However I have heard of so many self employed friends who weren't eligible, for ridiculous reasons, and have really struggled as a result. I have however been pleased to see the success stories too, with ACW supporting small companies and individuals with stabilisation funds.

They aren't making their own plans or giving any sort of guidances to artists. They are expecting artists to work out how to responsibly respond to Covid-19 safely for free. While they have a team of paid employees, and as the Arts Council of Wales (and a point of contact between the government and artists) is their responsibility to guide us safely through this.

I don't know what their response was.

I'm really happy they adapted quickly and offers support, I don't think it was encompassing enough though. I am a freelance music video director, I don't know if any other, and I realised that the processes didn't fully align with my job roll, and I found it difficult to exalt, for example, obtaining a CV where I've only ever worked freelance and created close to 100 videos last year. I found it hard to translate. I can't remember the other stuff but I remember it felt very corporate and not flexible enough for something in the creative industry. I had also never heard of one of the supports until it was too late.

Though I'm very grateful for the rapid response fund, I found the stabilisation fund anonymity, mixed messaging and reasons for not funding humiliating and patronising. (and I didn't believe ACW's reasons - it just seemed like they were obliged to say something)

I think the Arts Council Response was quick and responsive to artists and organisations but I would like to know what will the future look like in terms of being able to apply for grants and be supported as an individual.

Both satisfied and dissatisfied. I feel that they responded pretty swiftly and helpfully to the crisis but am saddened that they have not been able to prevent a situation where some people have fallen through the cracks

I haven't accessed it because I am in the position to be able to cover my costs through my employment and I know that the funding is limited and there are artists who are in more financial need than I am.

I have had a chance to skim the information about the funds offered, yet absolutely no time to submit an application. While I did not feel the need to do this as an individual, the small organisation I work with could do with applying for some stabilisation funds to continue to engage in our community ahead of being able to resume our live/participatory programme. Without paid staff it is difficult at this time to regroup around the opportunities on offer.

I know some artists who got support, I know others who didn't- it's a finite pot of money at the end of the day. I didn't apply for funding as I felt there were people who were in greater need.

Have not read enough about it

I have personally stayed away from ACW help not really knowing if I'm able to apply due to my circumstances and being asked to only apply if I really needed to, it becomes a very grey area that is very unnerving.

I would have liked the regular grants to still run. We are still working and wanting to create work

I think their response to the crisis was quite prompt, the application to the fund was quite straightforward and I am obviously happy to have received the fund.

I think in the short term the immediate response has been good. I worry however going forward about the support to get back to working physically in the studio (particularly for small dance organisations made up of freelancers) and that we are being grouped with larger organisations. I feel that the amount of time to re-grow and adapt organisations to the situation is huge and for organisations that don't have full time staff this is really difficult (again particularly for the freelancers that run them having to put their own unpaid time in!)...I feel that giving support in terms of funding at least consistent part time roles or full time roles in these organisations (that aren't WPOs) is essential at this time so we can have the time to adapt our organisations so they can survive!(and ultimately keep supplying our other freelance company members with jobs too)

Don't really know enough to comment

I have benefitted from some work partially funded by ACW which is the first time for me, so I'm very grateful.

I have been fortunate enough to be involved in the "Network" Project representing Theatr Gen. So I am happy that they've tried to help us creatives jump in the deep end and try an total new concept with budgets that stretched us into the unknown world of broadcast. Without investing in the expensive AV infrastructure that comes with Streaming/Broadcast world.

There should be a second wave of grant to support us

A strong push is needed to get our government to guarantee funds will be made available to support creative businesses and freelancers until we can return to normal

disconnected.

Both satisfied and dissatisfied. They have handled some things well, others badly.

There were many artists who's applications weren't successful, yet they needed the money. The applications were not "light touch" and were just as complicated as their previous applications. Many artists hadn't applied to ACW before Covid and have found writing quite difficult- yet development officers weren't able to help support this time around which was also disappointing.

They have been far better than ACE. But behind closed doors discussions with government should be open to wider freelance workforce.

I believe they have worked quickly withing the capacity they have

Sylwadau C44: Pa mor fodlon ydych chi gydag ymateb Cyngor Celfyddydau Cymru i'r argyfwng Covid-19?

Dwi'n ansicr am ofyn i artistiaid i greu o dan amrywiau Covid - mae angen help byw

Dim perthynas

Mae'n warthus bod ni ddim yn gallu dechrau ceisio am arian nawr. Hefyd bod rhai cael prosiect er mwyn cael arian.

Dwi'm yn teimlo fy mod wedi cael unrhyw wybodaeth am help posib

Dwi heb ddarllen yn ddigon agos beth mae'r cyngor celfyddydau wedi gwneud yn y byd theatr a drama yng Nghymru. Doeddwn i ddim yn teimlo bod angen cymorth ychwanegol arnai achos mod i wedi cael y grant gan y llywodraeth ond mi rown i'n falch i weld bod help ariannol ar gael gan y cyngor celfyddydau i bobl llawrydd yng Nghymru. Dwi'n ymwybodol bod na rai gwmnïau sydd ddim wedi cael unrhyw fwy o help na fydden nhw fel arfer, hyd yn oed os yw ei colled nhw yn fwy na gwmnïau eraill oherwydd bod nhw'n dibynnu ar werthiant tocynnau. Hynny yn annodd.

Dwi'n credu bod y ffyrdd wnaeth CCC ymateb yn sydyn efo grantiau argyfwng a sefydlogi yn wych - ond teimlaf fod na ddifydd transparency wrth ddangos sut maent yn bwriadu symud ymlaen. A dwi heb glywed dim byd am eu cynlluniau neu eu datblygiadau o ran y 59 miliwn ar gyfer y celfyddydau gan CCC.

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Comments for Q45: How satisfied are you with the Welsh Government's response to the Covid-19 crisis, in relation to culture and the arts?

I feel like the government has completely ignored the problems that COVID-19 has highlighted for the Welsh Arts and Culture sectors. The distribution of support was extremely disappointing and highlights the inequalities already in the industry.

I feel that at least in Wales the Welsh Government acknowledge our existence unlike the U.K. Government who are an utter disgrace to the nations. I know the Welsh Government have been given a small amount of funds to stretch a long way. I absolutely understand why our industries can't open but the inequality between industries is huge. If people can't go to any venues, theatres/ gigs/ events etc then how can they sit on flights ? How can they go swimming? It's so frustrating watching pubs etc open and seeing that they will lead to local lockdowns and extend our period of inactivity!

I have no idea what they are actually doing. We have no clarity whatsoever.

Took too long to acknowledge the Arts.

Currently being high risk of being made redundant, the lack of information being shared by the Welsh government isn't shedding any light on how long the industry will be on stop for. Having a target date could potentially give hope and save jobs or at least let people know what they're going to have to deal with.

Only since they've announced the £53 million that they will distribute to the sector.

The support all seems geared towards 'creatives'. Those of us who work in production and stage management and who therefore enable theatrical work appear to have been forgotten.

I feel that there is a certain detachment between the creative industries and the WG. The WG are quick to acknowledge the big wins, Doctor Who and the like, but the smaller grassroots venues and festivals are rarely, if ever on their radar. The likes of Focus Wales and Green Man festivals and smaller events like North Wales Blues and Soul Festival do a huge job in bringing valuable revenue, from all over the world, to Wales, yet seem to be at the back of the queue when the support money is allocated. This is entirely a personal view.

Better than England. But not taking strong stands.

Same comment as above.

Felt to me that we were pushed to the side

I don't know what the Welsh government have done with regard to supporting arts and culture. I understand the money received from Westminster is largely being used towards helping the arts and theatres - though why its not all being used, given that's what it was intended for, is a mystery.

However, again, it does not seem that so far any of that money is going to be going towards helping Freelancers survive the crises and the inevitable long recovery.

We feel like the forgotten industry. I get the impression that as long as certain venues survive then the rest of us are expendable.

I don't think the funding is enough and I've no idea how it will be spent.

It seems mad to be reopening hard to control sectors such as pubs and like-venues such as cinemas and not theatres which are often larger, with ushering staff and would be easier or as easy to control with social distancing

I want to know if there are any plans to support the industry further, as this is the hardest hit industry of all, with no opening in sight. Freelancers, SME's and suppliers of live events need financial support to enable to retain staff by supporting wages, or offering further grants to see us well into next year.

The grant offered is a start and shows willing, but it will not go very far.

Silence from the Senedd. Considering that the tv industry in Cardiff alone contribute more to the Welsh economy than agriculture, you would think that the the govt. would respond promptly and supportively. Culture is devolved and we've seen the Senedd create different legislation to Westminster during this period, so why are they dragging their feet? I have plenty of privilege, and I feel left behind. God knows how those making their first connection with the industry feel.

We do need clear guidance about the future for the sector and how money will be used to support.

Again - very little will to engage in dialogue. The senedd opened an enquiry. Now they have had bailout money from Westminster and they will decide how it is spent on our behalf.

At the moment I'm reasonably satisfied but we shall see when the plan emerges for the distribution/ allocation of the 59million. It seems that Welsh Govt and Arts Council are working sensibly together to deal with this crisis at the moment.

I am waiting to see what their plans are.

The support I received came via the Arts Council of Wales - the government did nothing for me directly that was not in place before the Covid crisis. Nationally, better funding could have been given to online resources and distanced working protocols. The introduction of a functioning guaranteed basic income would have been the best move the government could have made and they missed this ideal opportunity.

The Arts and Culture are some of the main features of Wales and its identity, yet there has been no support for an industry that contributes millions of pounds to the economy, whilst bringing immense pleasure to people all over the world. Our ambassadors across many disciplines include

Sir Bryn Terfel, Sir Anthony Hopkins, Sir Tom Jones, Manic Street Preachers, Welsh National Opera, Elin Manahan Thomas, Only Men Aloud, Ioan Gruffydd, Michael Sheen, Sir Karl Jenkins, National and Llangollen International Eisteddfods etc. etc.

I'm still waiting to see how the investment is to be managed and what the world will look like longer term before I think I can decide this

The Welsh Government are partly in a bind with regards to what money they have to spend on culture and the arts. I do trust they'll do the best that they can. I don't extend that trust to Westminster, and it is unfortunate that the Welsh Gov is reliant on them to a large extent.

It feels as though it hasn't been thought of, such as not saying when theatres can open, not offering help to smaller organisations.

Culture and creativity needs to be at the heart of everything - fund artists to be embedded long-term in their communities.

First Minister stated on 6th July they would not necessarily spend the £59m on culture but needed to wait and see what was in the Chancellor's Summer Statement Finance Minister tweeted on 9th July, after the Summer Statement, that there was only net gain of £12.5m to Wales. Person in First Minister's office thinks that includes the culture money Labour Shadow Culture Minister thinks that includes the culture money. 17th July First Minister finally confirms £59m will be for culture. But WG can't be surprised at the anxiety they have caused in the sector or dissatisfaction at the opaque way they are going about deciding how to divide the pie.

I don't understand enough about the situation to comment.

From seeing BBCs attitude to furloughing PAYE freelancers the government certainly could have done more to enforce larger producers supporting those who regularly work for them, rather than letting them end contracts and wash their hands of temporary staff

As a freelancer who keeps afloat by working gigs and shows, there's been no rush or priority to try and get my kind and others in a similar position back to work. There must be ways we can get back on stage especially as solo artists and I feel the Welsh government thinks of it as a last thing to tackle.

We don't have a clear pathway and date for return of theatre. Pantos (the lifeblood of many Welsh Theatres) are being forced to cancel now because of uncertainty.

We aren't hearing about how to move forward in the sector. I don't think any government has supported freelancers or self employed at all.

More aid is needed

I feel that we were left behind in the future planning of the country.

No consultation with freelancers from across the industry and no cultural taskforce to advise.

Everyone keeps passing the buck to everyone else. No one is giving any definitive answers and for so many people it is already too late

What is the plan Mark?!

I don't know what they've done.

The present UK Government appears to be undermining decentralisation, so I don't feel able to comment on the Welsh Government's response at the moment.

Hard to know where any money will be going.

They couldn't care less it seems. A huge after thought for an industry that brings huge income and joy

I am not sure I know what that response was

Much the same as above, I have great sympathy with them as they are of course being shafted by Westminster

Waiting to see what transpires as we move forward so I feel unable to answer this at present.

My work is not wholly dependent on Arts Council funding. I have been working consistently throughout this time and not been able to interrogate their response to the situation. I don't know enough to comment.

Support from UK government announced, but only a small percentage of that is for Wales, so unsure what the support package will look like. I support the Welsh governments approach to the crisis in general (better than England's), but still no solid time frame for reopening theatres and music venues etc.

Still way behind England and cannot reopen

I fear all of the government responses both UK and Welsh may have come too late.

I'm satisfied with Wales approach in general, not able to respond to how the arts have been treated, not enough knowledge, except to say there has been no foresight

I feel the overall UK response did not facilitate a smooth going back to work, so everything is delayed compared to most of European countries. I felt safer in Wales, rather than if I were in England, but it is frustrating to see other countries overseas moving forward and not a clear plan here yet.

I feel that information is confusing at this point particularly in terms of the artists safety and the policy about rehearsing and that dance as always is being thought about last. Contemporary dance has to involve work that is not socially distanced as there is a lot of contact work involved - we can not go back to rehearsals socially distanced and create work of a high standard and I feel that this is it being recognised or supported fully and that as always theatre and music is being discussed much much more.

I feel safer with the more cautious approach given by the Assembly rather than that of the UK Govt.

Unless I've missed anything in the news it has been sorely lacking. Considering that Welsh Government is happy to boast that we are allegedly doing better than England in our handling of C19 the residual risk of transmission should therefore be very low and thus we are being held behind unreasonably in terms of allowing businesses & venues to open up as well as the insistence on hanging onto the 2m rule even though WHO current recommendation is 1m.

I think a lot still remains to be seen - particularly in terms of how the £59m promised by the government will be spent here in Wales.

With the 57bn fund that the govt has given to the arts when announced that Wales would be receiving their share the first minister in so many words said that the funds would need to be looked at and shared out accordingly meaning that money set aside for the arts may not be used for the arts

Not enough support moving forwards has been made available and whilst the rest of the economy opens up, our industry will need support until it can also open safely again otherwise there will be mass redundancy and poverty for business owners and freelancers

The arts funding from central government took way too long to manifest itself! Many friends and acquaintances have lost their jobs and businesses because it still hasn't really taken affect.

SEISS support was considerably less than promised based on income. Appeal has received no response so far. Who knows how much I will receive in August?

Both satisfied and dissatisfied. They have handled some things well, others badly.

Not enough support for the arts.

Far too slow. No task force for the arts.

I understand why they have not been able to give money, yet it is a shame.

They never seem to be pushing forward so they

Sylwadau C45: Pa mor fodlon ydych chi gydag ymateb Llywodraeth Cymru i'r argyfwng Covid-19, mewn perthynas â diwylliant a'r celfyddydau?

Roedd nifer o weithwyr yn y maes celfyddydol ddim yn gallu gwneud cais i'r llywodraeth am gyngor yn ystod y clo Coronavirus.

Mae llywodraeth Cymru'n trio'i orau efo'r arian pryn o llywodraeth y DU

Dwi'n meddwl fod ymateb Llywodraeth Cymru wedi bod pen ac ysgwyddau'n well nag ymateb Boris Johnson a Llywodraeth y DU. Mae'n drueni nad oes gennym yr un pwerau â nhw, fasai - o bosib - wedi ein galluogi i wneud penderfyniadau'n gynt, ac ry'n ni dal yn ansicr am faint o'r £59m "r gyfer y celfyddydau" welwn ni. Dwi'n falch iawn o waith Llywodraeth Cymru.

Angen lobbio'n gryf i San Steffan am fwy o arian i sector creadigol Cymru.

Mae rhai wedi bod yn rhy araf. Dyw Llywodraeth Cymru ddim wedi helpu digon o gwbl.

Mae llawer o ddiwydiannau yn ail agor, a digwyddiadau mawr ym myd chwaraeon ond nid ym maes y Celfyddydau.

Dwi heb glywed dim o gwbl am y peth. Dwi ddim wedi teimlo bod na rhyw don o werthfawrogiad na unrhyw obaith. Eto, dwi'n fodlon cymryd cyfrifoldeb os mai fy niffyg darllen eang i yw hwna dros y cyfnod clo. Dwi'n gobeithio mai fi sydd wedi methu y gefnogaeth rhywle.

Tan ma nhw'n penderfynu sud mar arian yn mynd i helpu y sector does dim posibil gwbod. Ond ma o hefyd fyny i'r sefydliadau dderbyn mai nhw sy'n gyfrifol am y problemau cyn COVID-19. Nhw sy'dd yn mynd i fod hefo'r arian i nadu pobol rhag rhoi gorau i'w gyrfa. Rhowch gyfleoedd i bobol.

Rwy'n fodlon iawn gydag ymdrech Aelod Seneddol Ceredigion (Ben Lake) i sicrhau cymorth i weithwyr llawrydd.

Fe wnaeth grant busensau bach Llywodraeth Cymru wneud gwahaniaeth mawr i gwmni micro dwi'n gweithio iddo, ac mae hynny'n fwy na beth fuasen wedi'i dderbyn os yn byw yn Lloegr.

—

Answers for Q46: What do you think will be the priority needs of freelancers over the next 6 months?

Extended furlough

How to earn money and stay creative, find ways of doing the work we love and are good at!

Maintaining a healthy balance of work and creativity. I imagine people will take more work on where possible to try to make up any lost income, which I believe will have a detrimental impact on creative practice and mental health and wellbeing.

I think organisations are going to have to take a responsibility for the freelancers they rely on in normal circumstances. There should be more access to training to develop a sustainable practice, as well as sharing best practice across the sector. I'd like to see venues take more responsibility for their local artists and to reduce the barriers to space and access. More outward engagement with freelancers, rather than having to knock-down doors, which can be emotionally and financially tiring.

Immediate one is financial support, I don't like the idea of handouts but if there is any real desire to keep the arts alive in the long run in the U.K. then there has to be support to stop a mass exodus. Keeping conversations going amongst all practitioners to keep the feeling of isolation at bay. It has been very encouraging to see that some companies in Wales understand the value of freelancers and what we contribute to the industry, it would be great if this were the case with all producing companies and venues within Wales.

We don't know if we have an industry left to work in

Support and funding, understanding the needs of those who haven't got any experience in other industries, perhaps training to reuse their transferrable skills elsewhere.

As someone who has worked most of my career as a freelancer in the creative sector, I think that a safety net for those of us who rely on the performing arts in the form of a universal income would be of great help. It would encourage and promote a robust creative response to these circumstances, and allow many to remain as creative professionals.

Get the Theatres and arts venues back open with regulations in place that can mean the social distancing can be scrapped. Eg. A vaccine or the need to wear masks all the time etc to be able to get shows and performances up and running again

Finding work and able to compete with the bigger forces from London and Cardiff

Availability of work - both to give financial support and also support mental health by keeping people busy/ giving hope.

Getting work or a properly structured grant system for individuals to be financially secure like furlough scheme

The ability to have some space and time - some 'security' an easing of the constant pressure. Or to seriously consider jumping ship. I feel it has already been more than tough enough for arts freelancers in the years leading up to COVID. Many I have spoken to were already at breaking point before the virus situation began.

Work and/or stabilisation fund as universal credit is usually not kind to freelancers and once that returns to normal there will be a great deal of pressure to leave the industry and theatre will still be affected

Help retraining. Extended seiss

Venues to reopen

Income. All is well if we can create a little art to brighten everyone's lives but unless it pays it will be unsustainable. Perhaps in the near future we'll have to diversify, turn to other lines of work in order to get by. Freelancers also have to realise that the industry isn't going to just start back up again overnight. We all have transferable skills. For me. I want to see protection for theatres, venues, suppliers, etc. To make sure that when an industry returns that it's possible for it to do so. We have to get by and support would be welcome. But not at the detriment of the industry. It's the bigger picture.

Help with marketing (rebranding possibly), help with sustainability, a sense of community amongst freelancers - maybe some sort of networking event?

Financial support

Finance

Financial support and guidance on the future of theatre.

Enough finance to get over the time period where work is unlikely, and creative solutions to being able to continue to work.

As much awareness to the challenges they face as possible

To secure ongoing grants and furlough schemes to ensure that they are looked after and can continue to run their homes.

We need work not handouts

Getting some work

Financial support until the industry is operating back at its normal capacity

Initiative taken for the heads of organisations to be able to employ freelancers to engage in performance work which may be different to the work they had done in the past.

We need help to survive this. Our business is scheduled to pick up next year for the rebookings..... But we need to survive and the theatres to survive til we can get in.

Other industries are returning to work now. We are not able to, even if we want to. In lieu of an extension to the furlough / SEISS schemes specific to our industry, we need financial support which is not project based, but rather aimed at helping us survive with almost non-existent work prospects. I realise I am lucky compared to some that I have savings to fall back on - but watching these, intended for a house move, be eroded just to pay my bills is dispiriting.

Surviving on a daily basis and keeping creative as well as valued. I worry there will be no industry if freelancers leave the profession due to their financial status'. We need to make sure they stay. Do this by giving them an economic reason to.

Freelancers need to be given some sort of assurance that their skills aren't going to be thrown on the rubbish tip. Further financial support would be welcomed. A lot of Freelancers have not been eligible for the grants and loans available. A definite plan and road map of recovery for the live music sector, money isn't the only issue. We need to know what can be done and when and the timescale needs to be realistic, it takes months of planning under normal circumstances. To declare venues or gatherings open on a particular date doesn't take in to account the necessary time it takes to plan procedures to conform with the latest medical guidelines. Which may change at a moment's notice.

Money

Ways to make income. Ways to be creative. How to keep the industry afloat so that venues can reopen. Not to devalue our work so that when we start back there is a drive to cut our fees in order to save money.

We need financial support and constant updates on how they plan on reopening venues. And what they are planning on doing, including trials/pilots of events.

Earning enough money to live. Also to ensure that when jobs do open up again that they are fair pay and don't have any nasty clauses that could hurt freelancers financially. We need to know what we will be getting.

Income and employment

We need contracts. Lets get events back and running and staff and freelancers working full out as we did before.

Financial support and finding work

Money to survive, to pay the bills. Our industry is quite literally shut down with no signs of when it will come back or even if it will return to normal for years. Working class Welsh freelance creatives, do not have money behind them to carry them through these kind of times and support their families etc. Our options for supplementary work will be narrow too as everyone in Wales will be going for temporary menial jobs as their industries and work places also reduce staff. The difference being that many of us will not have experience in other kinds of ordinary jobs to even get us through to interview stage. So money. Also if we are to try to survive in the industry we'll need a support system to perhaps develop ideas, to create and work together. Perhaps there is a way of offering up different kind of small scale performance to our own areas in Wales. For example I have theatr clwyd quite close by, but that's 20 miles away and there are no other venues in my area. Maybe more outreach work could be done if we were helped with the setting up and finding of that? I know many actors like myself are writing, but what do we do with that work in a currently shrinking industry? Advice on how to group together to help each other with our creativity would be I think a wonderful thing. A lot of us will be lost and suffering with our mental health - what do we do when our livelihood is disappearing and a lifetime spent in the entertainment industry seems lost to us? So I think support for our mental health would be a hugely helpful thing to be able to access. Personally I'm scared of having to retrain at my age - how on earth do I go about that and what

opportunities are there for people of my age suddenly having to change direction? I can't be alone, there must be a lot of us feeling that way.

How to move forward. What can we actually do when we can't be in spaces together. How can we get funded for projects that cannot be delivered in person. Research and development at this point will be essential in order to find alternative ways of working, hopefully only temporarily, but potentially for the long term.

Get us working again

Money to survive. Clear communications about time lines, priorities for producing venues and companies and a realistic idea of what opportunities there may be in the short, mid and long term.

Finding enough money to sustain life. We were at subsistence before, now we must struggle to exist at all.

More financial help needs to be offered to those who have fallen through the financial support gaps, otherwise the industry will lose talented experienced workers to other industries.

Financial support and opportunities to create.

Financial aid

Financial Aid. If orchestras are having to work under reduced numbers, there is going to be no need for freelance players when they can't even have their own contracted players all in at work. I'm likely to be out of work for a long time, and it doesn't seem likely orchestras will audition for vacancies during this time either. I lost about £800 work March-April alone, not including any future work I would have received from freelancing in orchestras and my teaching income alone doesn't currently cover my bills.

Getting financial support is key. We want to be here when the industry reopens, but fear all the money promised is heading to theatres and cinemas. Freelancers have families to support and cannot see any future at the moment. No jobs or opportunities in these very uncertain times. We have watched other areas of open but large scale, non socially distanced shows are unlikely to happen. Please look at the live entertainment sector and those working in it. It's a massive employer and we need to retain our highly qualified and experienced personnel ready for when the doors can finally open again. We risk losing not only our careers but our homes. Please look at how any future funding can see freelancers and SME's through this awful crisis.

Information Clear timeframes Frictionless access to funding and information. Financial support unrelated to production

Money, opportunities and clear communication from the government and employers.

Income. With the furlough scheme ending, and layoffs happening, I think finding the money to survive will be most people's main concerns. But also general concern for the future of theatre and performance, with so many venues closing across the UK, and companies going into administration. It's scary and sad.

Actual Stabilisation. Pay freelance artists to survive. Once freelancers are stable, they can provide creative projects to engage and inspire the rest of the populace.

Financial recovery, project development

To see projects taken up and funded despite the risks for funders

Help people's income. I lost a considerable amount of money as I fell through the cracks. I failed to reach the 50% market for self employed government help. Meaning I lost a considerable amount of my annual income.

Clear plan as to how we can safely go back to work in the music industry

Financial aid to both us and our potential employers with a clear plan of how our work can start to happen safely again

Opportunities to work.

Support financially and mentally

Further financial support if work continues to be unavailable To not be completely forgotten when work starts up but priority is naturally given to employees Support for wellbeing

Financial support as individuals and organisations. Collaborating and finding new ways to work.

To be allowed audiences

-creative opportunities with fees

Support in form of grants or benefits until the industry is running again. I feel larger industry companies need to downsize their administrative staff and focus on supporting the arts and creatives more- it is the core of the music industry and would not exist without.

To be kept financially afloat so they may re-enter the profession when that becomes possible. Lots of us are seeking other work but so many things are so over-subscribed that even that is very difficult.

To help one another. To speak to ACW and the Welsh Assembly about future projects and funding.

To deliver quality products to customers

Finding work and competing one another

needing to pay bills. Staying in the loop with networking and future projects

Universal basic income for artists would be great. To stop people leaving the sector. Also open dialogue so that we can feed into what happens next with the sector and have a voice.

1) A sense of what the future nature of live performance will be and a clearer idea of when theatres might open. 2) Some paid work opportunities whether that's R&D, participatory or education work or actual performance work. 3) Feeling involved and included in the various Organisations they work for or may work for. 4) That they are still listened too and that they are treated with respect.

A rethink about freelancers in the sector and the value of them. We need paid, creative opportunity.

Some kind of paid work for arts in communities.

I will be diversifying my practice. Until recently I had been working in the community locally, during lock-down I have explored distanced working protocols and found virtual outlets that I will continue to explore. The future is very uncertain for me, which I believe reflects the situation of most freelancers working individually.

A wider range of support packages taking into account the full range of arts delivery in Wales.

Surviving!

To pay their bills and to have the opportunity to engage in creative practice in what ever way they can.

Financial stability, to keep those in the industry who might otherwise have to leave. Re-starting work, in whatever ways are safe.

work availability.

Finding theatres/organisations who are actually putting on shows. Potentially training in other areas where work is more available (i.e. electrical, maintenance of equipment)

Security and regular work, and an audience to perform to and work for.

This crisis highlights underlying systems of inequality thus the needs of freelancers will be the same - only amplified - unless real change happens. The need is to be paid consistently and properly for the work. Redistribute the funding and make funding agreements with individual artists.

I think a better understanding of how freelancers and organisations can work together and understand each other is important. We are all part of an ecology that needs to work together.

Finding safe ways forward to allow audiences to assemble or developing new strategies for online performance that is properly paid.

Work towards being paid for our time to help create the future, but not let that be a barrier to putting our heads above the parapet and getting stuck in. Build confidence that we have something useful to contribute. We can shape things, rather than always being on the receiving end of other people's ideas.

Having enough work to survive without Covid resilience funds. Being able to plan any sizeable projects, taking risks.

Being supported, paid and listened to.

Give maximum support to getting productions back up and running where possible, in a safe, controlled manner. And where previous models are no longer viable support development of new ways to reach audiences in a commercially viable and sustainable way

Support to create again

I recognise that organisations are under pressure too, but a quick turnaround on application outcomes and invoice payments makes my life as a freelancer much easier - or, at the very least, knowing when you can expect to hear back / receive payment. It can be quite stressful waiting for the results of an application, especially if it impacts your decision to apply for something else (e.g. if two projects are in the same timeframe). And chasing invoices is always tiring!

How we get back to work safely and encourage people to engage in the arts. Also changing the structure and include more Welsh talent. I feel like I see so many of the same faces and the money goes to the same enterprises.

Help support freelancers such a stage manager that do t get employed for digital plays

Joint organization, upskilling, industry-wide forecasting for future developments, and having a voice that fights for the human and economic advantages of giving freelancers contracts over big corporations.

Desaimination of power. To be given a living wage. To be credited for being the work force that venues and organisations need. More pluralistic forma of employment, inclusivity, equity and development.

Employment opportunities or other income sources.

Financial and creative support. Creation of jobs locally.

Getting more work

Honestly, staying in the industry. Paying bills is why we all work, and if we can't do that in our sector we will be forced to leave. I also really want to see opportunities or planning for all types of freelancers - designers, stage crew, technicians- not just actors and directors.

Getting some work

Income, recovering lost ground, rebuilding, proving our worth

Rebuilding confidence Opportunities to apply for jobs Financial stability

more support/reassurance of when theatres can open so we can go back to work

Jobs/support

Urgent funds to survive. Roadmaps for the way forwards both in terms of re-opening and what financial schemes will become available. Positive messaging about arts and culture to support the return of audiences.

Venues being allowed to reopen workout suicidal distancing

I can only speak for musicians, but I believe the funding of outdoor concerts and online work, such as online concerts and workshops will be vital for us to stay in some form of work.

Financial support and clarity on reopening timelines

High quality online productions, allowing us to continue engaging, working and making money from the sector until venues are able to reopen.

Funds, grants and work opportunities

A stable basic income implemented to all freelancers. Devolve any high-paid venue employees (distribute the funds across the sector fairly). A plan from the Welsh government of how they are going to save the arts. Guidance from Arts Council Wales. And hopefully this time of hardship will create a resilient and determined community of freelancers that are treat each other with respect, receive respect by salary industry people and are supported by a government that stands by the value of the arts in a country that's built on our heritage of song, stories, poetry, art and landscape.

Any sort of income.

Offer creative opportunities outside of the theatre. Keep the industry capable of paying people through grants and incentives

If there is to be a 2nd wave in the winter, that will be the death of the creative industry permanently unless there is massive financial support. The amount of freelancers moving in with their parents alone will have an impact on the property market. Also a serious plan on how to still release high quality content through lockdown. So many people are choosing to not release music/videos/ content, because they don't know how to create and release stuff during lockdown. This can't go on if there in a 2nd wave. The salution is, instead of pressing pause, we need to adapt. Music can still be created remotely. So can visual content. But there's been no one taking the helm and leading the way. The only advice is, keep writing songs ready for when this is over.

Getting work and productions back on be it open air, online Or otherwise. Practitioners need to plug the gap of theatre in creative ways with the support of local theatres and ACW

Universal Basic Income (and beyond 6 months, it should be long-term so people can focus on sharing their gifts)

More financial support if needed, because not everyone will find work!

Purpose and cash

Plans to move forward, projects ignited, arts practice back up and running, support for the arts, a chance to regain income.

mental health as the industry will continue to not have enough jobs for workers.

Finding enough work for all the freelancers in need of work. It's an over saturated industry as it is.

For companies to be enabled to begin to mount productions again so that we can resume working, or else the government to support freelancers until we are in a position to work normally once more.

To sustain them in the work they do and to support their desire to train and learn particularly for those that did not apply for emergency support

Basic income support More projects for freelancers

Get venues and rehearsal spaces open. Make the Industry fairer - give unknown creatives a chance to shine.

Work

Paying the bills, putting food on the table, managing their mental health, maintaining hope that we will have an industry next year.

Navigating new terrain and trying to make sense of opportunities and challenges. Coping with physical distancing and safety measures.

Financial support, hope and community.

A chance to meet in person as and when possible. Funds that are not dependent of product.

Getting back to work.

If work is impossible then either grants to keep us fed or assistance finding work where our specialised abilities can still be used

Increasing Welsh representation in UK focused spaces (One Dance UK, People Dancing, Equity). Working with venues- why can't WMC do what Eden Court is doing?

Ensuring that there's a wide range of opportunities available. Support in getting paid work as I think there's a barrier to getting a foot in the door.

An extension to the furlough and self employment support scheme firstly, but also campaigning to ensure there's an industry to return to at the end of it

Financial support, community, sharing ideas and sharing practice, standing together, no cliques, openness and support.

To earn enough to live on

To be able to make a living within the industry and for younger people 18-24 to have some opportunities in order to build on the future of the creative industry in Wales.

Urgent change of treatment by central government.

Professional work opportunities that create paid work placements and projects. It all comes down to creating financial stability to be able to live and support yourself and your family.

To keep working, to keep a roof over their heads

Work!

Finding ways of working and reconnecting and/or financial support.

To undertake large projects together to create a sense of pride.

Some solid advice as to what's going to happen regarding any and all events, also baking sure that anyone who might have missed out on financial aid are supported

Clear guidelines on practice How to earn money Networking & support services / activities

Support to create their own work and not rely on large organisations. As previously stated I think there needs to be much more support (and recognition) for freelancers that run small organisation that's employ other freelancers at this time in terms of financial support to have the time (paying their selves) to develop their business plans and adapt their ways of working etc to fit the current times which takes a lot of time to do properly which is impossible to do in your free time, unpaid and shouldn't be expected by individuals.

For me personally it would be support with connections, networking, and access to larger public sector contracts and tenders that are usually made really difficult for tiny businesses to pitch for. Funding/seed funding for initiatives that will help the arts be more sustainable and which will involve communications and advocacy.

To earn money

Work; or something in place that actually represents the work lost

extended support if we don't get theatres and events open without social distancing.

To live.

I think we need a clear plan for venues. We also need guidelines and timelines for future work . we also need some financial input to see us through a very uncertain time , to help us plan or diversify.

A living wage.

Temporary employment or financial support until the sector is allowed to open up again in full.

1. Care assistance so I can return to work 2. Financial assistance between jobs 3. Simple and Clear Safety Guidelines for working practices.

Income support as even if performance venues are permitted to resume business, so many shows have been cancelled due to uncertainty.

Money. A reduction in the unpaid requests for information that organisations make on them, and freelancers feel obliged to comply with. So, money, again.

Employment

Getting back to work safely. Increasing working standards & pay

A degree of financial security, feeling supported and valued by the organisations they work with, honest and open communication from organisations towards freelancers.

Networking, support both financially and mentally

Financial support, events being able to return to normal and a vaccine

With the way things are going...Free Education opportunities such as Health & Safety Passport, Some Specialist Training (Expertise specific for different kinds of freelancers). The passport training would be essential from now on in every event planning or working. The more people educated from here on out of being safe on site with these new conditions and risks would benefit us all. Financially, we'd have to continue our current grants as lots of my friends and colleagues will not be working until maybe this time next year at this rate. Until we can have performances again. Education & A little help is all we can do. once things are starting to get back to normal at least we're all more ready than ever to get back to it safer than ever before.

Making sure we can bring in revenue to continue to trade and pay our bills.

Work

Full financial support for the next 6 months+ and a clear roadmap for a safe return to work when events are once again safe to operate at full capacity.

Just to survive. Industry relies on mass gatherings, which cannot happen. Events need the numbers to be viable. It also all the hire companies / venues which need to survive to keep us in a job as well.

Some sort of tax payment plan for the coming tax year payment of 2019 - 2020.

Income support and an achievable schedule of possible work.

being paid properly and being made sure they are safe without having loads of extra responsibilities and jobs being handed to already over worked professionals

Work is hard to come by and when it does appear competition is fierce. In an already unpredictable line of work freelancers could generally do with more financial backing. I don't have the answers for making this possible though...

Financial support, training/re training. Mental health

Trying to restart an industry from scratch in what is effectively a recession, while other industries are trying to do the same.

Financial support. Also funding for creative projects adapted to the rules and restrictions of Covid 19

Paid work Opportunities Pay with purpose Creativity harnessed by organisations & sector To feel listened to To be remembered, included & prioritised To have paid learning & development opportunities

Paying bills. Creating an environment where live events can happen again safely.

Paid work! So we can stay in the industry we love.

Monthly grant until venues can return to having full audiences

Health and wellbeing, career development/planning support, sharing experiences and contacts.

- Returning to work support & strategies - Support with funding and making those funds available again - Central representation to act on the needs of the community - Increased and better awareness of diversity and inclusivity - Communication, clarity and value from the organisations who work with freelancers

Ensuring there is still work available. And not selling your services cheap to ensure organisations can afford them. Making sure freelancers have a seat at the table where decisions are made and not ignored from those conversations.

Opportunity and support for those who have lost income. Especially those who have fallen through the cracks. E.g those who didn't make over 50% of their income from self employed.

Freelancers want to work, and to make work for audiences. They have different priorities to organisations for whom mothballing buildings/making staff redundant might be the only way to ensure their survival. This tension needs careful handling

Confidence that we may be ablesed to start rehearsing again. If I can start work by Jan 2021 I will cope financially and mentally. If it continues until March/April I will struggle

A source of income when, even for those who were eligible, SEISS ends - and urgent support for those who are ineligible

Financial support for living without work. Support for training for future employment and bettering ourselves. Support for general well-being.

Finding paid work

A basic income for ALL freelancers

Money

Communication fully to understand what is going on exactly... support with income when that is not going to be there... moral. Mental health support too I guess is vital for those of us isolated from this ...

Resources to create work and or safe environment to return to work

To pay their own bills and see a change to the way work is spread out in the creative industries

Need to make creative work with a purpose and not just have handouts. Need to maintain purpose (not same thing as visibility)

Financial help before we sink

Mental health

Income and opportunities to make work. Support to develop new skills in outdoor, site located or digital practice.

A basic income that safeguards us. Another emergency fund for individuals

Basic Income from gov. Time to think. A place in all discussion about the future moving forward.

Securing work that is enough to support basic living costs, and that the industry is rebuilt stronger and more resilient than ever.

Money and future job security, i.e. theatres and producers staying in the industry

Continuation of the SEISS scheme

Surviving financially

Transferable skill training to give freelancers confidence that if the industry collapses again they have the skills to do something else and aren't afraid to switch between them.

Free/discounted education/skill sharing...expanding work on those skills...making that work more available for freelancers

Atebion C46: Beth ydych yn meddwl fydd gofynion blaenorol gweithwyr llawrydd dros y 6 mis nesaf?

Yn realistig, credaf mai dim ond incwm sylfaenol cyffredinol, y telir amdano trwy drethiant cywir a chymesur, a fydd yn caniatáu i'r celfyddydau ffynnu eto, yn hytrach nag ymdrechion, ni waeth pa mor dda yw ystyr, gan lywodraeth Cymru neu CCC i ddyfalu sut y dylai'r celfyddydau fod

Bod y sector yn cymryd y siawns i newid i fod yn fwy agored ac i edrych ar ol ei gweithwyr llawrydd

Creu. Cadw fydd. Rhannu profiadau.

Arian sicr gan y Llywodraeth a grantiau hygyrch

Goroesi mewn byd ansicr iawn ac felly bydd angen llawer o baratoi a lliniaru'r ffordd i ailadeiladu'r ecomomi.

Angen mwy o waith cymunedol. Gwaith sy'n ymateb i heriau heddiw.

Sicrwydd, ond cyn hynny, gobraith. Dwi'n meddwl os oes cynlluniau clir ar gyfer y dyfodol (hirdymor), mi fydd gweithwyr llawrydd yn medru ffeindio rhy fath o ffordd drwy'r byr-dymor. Os nad oes unrhyw gynlluniau clir a gobeithiol, dyma fydd yn arwain pobol i adael y diwydiant (ac at sicrwydd).

Gwaith sy'n bosib yn y normal newydd. Cefnogaeth i gynnal a gwarchod .

Gwaith

1. Gweithio am ddim. 2. Diffyg cyfleoedd i weithio. 3. Llai o debygrwydd o ddefnyddio gweithwyr llawrydd oherwydd diffyg arian, a'r ffaith y bydd angen mesur lefelau eu risg. 4. Diffyg cynulleidfa a nawdd ar gyfer y math o waith yr hoffwn ei greu.

Bod modd i ni gael incwm ariannol mewn rhyw ffordd. Trwy grantiau neu trwy waith. Bod yna ffyrdd o allu ceisio sydd yn deg ac yn hollol yn biased tuag at sefydliadau/phobl o freintiau gwahanol.

Ddim yn siwr

Cael dychwelyd i weithio. Fydd rhaid chwilio ffordd o gael yr yswiriant sydd angen i ddychwelyd i ffilmio ac i theatrau.

Bydd hi'n galed iawn arnom, ac mae pethau am waethygu cyn gwella. Bydd gofyn addasu'r ffordd yr ydym yn gweithio o ran defnyddio technoleg, a faint o bobl fedr fynychu gweithdai ayyb. Ni fydd perfformiadau byw am sbel, yn enwedug gigs.

Angen help arianol. Fel inigoloon llaw rhydd mae pob contract oedd gennyf wedi ei Chandler. Does dim Llawer o obaith I gael gwaith y fkeyddyn yma.

Sicrwydd o waith a thal

Diddorol. Dwi'n credu mai talu biliau. A fydd gwaith? Pan fydd yna chymaint o bobl wedi colli swyddi (oedd ddim yn llawrydd) yn trio am y swyddi rheiny sydd ar gael, a gyda cv's llawn da yn y meysydd hynny..pa obaith sydd i ni? Os ma na rieni gyda plant a rheiny yn rieni lle mae'r ddau ohonynt yn llawrydd, yna beth nesaf? Dwi'n gwybod bod yna lawer yn methu y gymuned hefyd, a'r cydweithio â bod yn greadigol. Ond yn y pen draw, dyma ein sgiliau ac ein crefft ac os oes dim gwaith, yna bydd dim arian i dalu am y tô uwch ein pennau. Dwi'n credu bod hwna'n ofyn blaengar.

Arian, ac ymroddiad cwmnïau i ddatblygu gwaith.

Help arianol. Talwch ei biliau nhw. Rent- mortgage be bynag. Rhowch broject idda nhw. Triwch gael hyd i'r bobol sy ddim hefo'r dewrder i neud survey. Meddylwch am y pobol sydd ar ei glinau sy di cal 10 na mewn cyfweliad/clyweliad dros y flwyddyn dwatha, sy di blinio neidio drw hwps bureaucratic.

Rhyw sicrwydd o waith a dyddiad penodol i theatrau ail agor. Estyniad i'r cynllun 'furlough'

Mae angen cefnogaeth ariannol, yn amlwg. Ond hefyd mae angen meddwl creadigol ynglyn a sut i greu cyfleoedd i artistiaid llawrydd medru parhau i weithio, creu a datblygu eu syniadau. Heblaw am hyn, pa bosibilrwydd sydd o gael unrhywbeth i gynnig i'r cyhoedd unwaith ein bod yn barod i ail-ddechrau ein diwydiant?

Gobeithio bydd theatrau dros y wlad yn medru ail agor yn fuan er mwyn i weithwyr y diwydiant fedru mynd yn ol at ein gwaith bob dydd.

Arian i dalu treth mis ionawr

Fydden ni angen gwybodaeth, a dwi'n credu ei fod yn holl bwysig bod gweithwyr llawrydd yn cael sedd wrth fwrdd trafod strategaeth celfyddydau post-Cofid19. Bydd anghenion pobol llawrydd yn amrywio o fod angen cefnogaeth llesol i fod angen cefnogaeth ariannol (yn enwedig yn dilyn diwedd SEISS). Rydw i a fy mhartner ill dau yn gweithio yn y diwydiant yma, ac mae'n le annifyr i fod ynddo - yr ansicrwydd sydd waethaf i fi. Ac er bod aelodau Portffolio yn haeddu cefnogaeth, dwi'n meddwl ei fod yn hanfodol bod pobol llawrydd yn gallu cael mynediad i'r arian hefyd.

Falla estyniad o'r taliadau Seiss - gan fod theatrau a chwmnïau teledu wedi eu heffeithio gymaint gan Covid19

I weithio mewn Sector arall nes fydd pethau nôl yn gweithredu yn ein sector ni.

Cefnogaeth gan Lywodrawth Cymru a Lywodraeth UK nes bod yr argyfwng wedi eu ddatrys.

Cael unrhyw waith.