

Call for Evidence.

Committee Inquiry into the Promotion of Welsh Arts and Culture on the World Stage.

1). *How are the Welsh Assembly Government's national strategies on promoting arts and culture on the world stage being delivered and coordinated?*

In my experience WAG's national strategies are not being delivered correctly or coordinated properly.

See Appendix 1.

See Appendix 2.

What actually happened was a wasted opportunity to promote Wales because of a lack of experience by WAG officials of the exact requirements and opportunities made available to Wales.

Wales was the "Featured Nation" at the Festival in 2008 and as it had been twice before in 2002 and 1997.

It is an opportunity for the "Featured Nation" to commission a new musical creation and for it to be given a world premiere at the Festival, in a 'state of the art' concert venue.

In 1997 and in 2002 new work was commissioned from Welsh composers and both received tremendous critical acclaim for the composer and performers as well as reflecting well on Wales as a centre for creativity, both in the local and international press.

Because of the unwillingness of the officers responsible to deliver this part of the programme at the Festival, no such new work was commissioned for 2008. Although a new opera had been commissioned by a Welsh composer and was well under way for it to be performed at the Festival, the First Minister wrote to tell me that it would not now be performed. Funding had been secured that would have made this possible but was diverted to fund the Gala Concert and the rest was to be 'ring-fenced' for the Welsh Pavilion.

In 2002 funding had been found to commission a new work which was very successful new work did go ahead which received a world premiere in front of WAG's (then) Minister for Culture and the Minister for Economic Development (*Coedan Dan/ Firetree*) by Alan Osbourn and a major art exhibition called '*Ystyr Y Tir*' (*The Meaning of the Land*) as well as a highly successful Welsh Pavilion. a cross-departmental steering group had been set up to coordinate Wales's presence at the Festival.

In 2008 all the various agencies involved did not meet until very late in the organisation which made any form of cooperation almost impossible. Private companies were appointed to decide on the content of the Pavilion and this proved very unsatisfactory. The Gala Night Concert, one of the main concerts during the Festival, which normally would have been the opportunity to stage a new creation was put together by utilising some of the groups and artists engaged to play during the remainder of the Festival. This was a major wasted opportunity and is to be regretted.

The delivery was haphazard and the coordination virtually non-existent.

2). *What are the top priorities of the Welsh Assembly Government and the British Council on promoting Welsh arts and culture internationally, i.e. where are efforts and funds being focused to maximise impact?*

It appears that both WAG and the British Council's top priorities are to promote arts and culture that happens to be in Wales and not of Wales. The Arts Council has for some time been concerned with supporting and promoting the arts 'in' Wales and not, I as believe it should, the arts 'of' Wales. This I believe is a 'political' agenda and needs to be addressed. As an example of what I am referring to I mention that the current Chairman of the Arts Council, Professor Dai Smith, on visiting the Interceltic Festival of Lorient called it "*A 200 year old, fancy dress anachronism*". The Festival regularly attracts over 750,000 visitors and 700 members of the international press.

The Welsh National Opera company receives over £12million from the Welsh arts budget annually and yet refuses to support the creation of Welsh opera in any meaningful way.

The National Dance Company of Wales (Diversions) receives a large sum of money and yet deigns that Welsh dance exists in any form.

Clearly both these 'flag ship' companies that both tour and represent Wales internationally should be required to fulfil their national responsibilities.

In the visual arts the situation internationally is worse, both the Artes Mundi prize and the Welsh exhibition at the Venice Biennial cost the Welsh arts budget over £1million and virtually empty the visual arts funding throughout Wales contain no Welsh artists. In past years there has been what is sadly referred to as a 'token Taff' amongst the finalists and often an artist of very dubious Welsh connections if at all, is promoted on these international stages.

Both of these very expensive projects dismally miss the target for promoting a Welsh identity world wide, as they were never designed to achieve that. There is never an opportunity to question the wisdom of such large amounts of Welsh money being spent on these two exercises or to question the success or failure of them.

3). *Is there enough research into unique/growth areas in Welsh arts and culture? How are these being supported? Is the current balance correct?*

See Appendix 3. and 4.

There is very little knowledge about what is Welsh culture in Wales. And for Wales to represent itself internationally it is a priority for that knowledge to be understood and identified by all those working in the international area.

The opportunities exist internationally for young Welsh talent to be celebrated. What is required is for informed and experienced guidance to identify these opportunities and to be aware of emerging talent. Then to place this talent in suitable and appropriate situations so that they can blossom and flourish on this worldwide stage. What is needed is for experienced individuals and agencies to sensitively manage that talent, find the correct events and venues that would be most receptive to that particular talent. The opportunities to grow Welsh talent internationally are there, but there is no funding to take advantage of these opportunities.

There are many instances where groups of musicians have been paid to represent Wales internationally and have played Irish and/or Scottish music in the belief that it really doesn't matter as the audience "won't know the difference anyway". This not only is an insult to our culture but it is also misleading and wrong. Clearly it is not good enough for musicians from Wales, who are representing Wales, to be playing anything other than Welsh music.

We have a **National** Dance Company of **Wales** that states quite definitely "*there is no such thing as Welsh Dance, as it doesn't exist*". This company often travels internationally to represent Wales and should not be funded to promote such concepts, as clearly this is not the case. This mistaken concept is given validity by the then Minister responsible for Culture speaking to an international gathering of traditional dancers in the National Botanical Gardens last summer, when he said that "*it was all very well seeing all these costumed dancers, but that it was the Welsh Assembly Government's intention to support Modern Dance in schools*". (This event received no funding from WAG and all the foreign groups had to pay for their own travel and accommodation).

We have a **Welsh National** Opera company that does not promote any Welsh opera, stating that none is of sufficient standard to warrant its performance. Surely with the massive amounts of Welsh funding they receive, they have a responsibility to identify and support the creation by Welsh composers of Welsh opera and to perform it.

There appears to be a very small 'clique' of artists and musicians who regularly represent Wales internationally. They are not all of a standard that should be seen and heard on this international stage. Often it is a case of who is known by the officials organising the event or who has 'performed abroad' before. This is a cause for concern and should be addressed.

Genuine and unique aspects of Welsh culture should be identified and encouraged to develop. They can then be celebrated and promoted. Areas such as **Welsh Dance** receive no support or funding from WAG. This could be a great opportunity to focus on our tourism and culture, as other Celtic Nations are doing to superb effect.

Welsh Folk music is another area that would benefit from support and funding. **There are no higher education courses that students are able to study these subjects in Wales.**

We have some very unique forms of music, some of which are almost extinct and which could, with a little support be reinvigorated. A small selection would be: *Plygain, Cymanfa Ganu, Cymanfa Bwnc, Cerdd Dant, Penillion, Noson llawen* and group speaking (in one voice).

We have some unique musical instruments, such as the Triple Harp, the Pibgorn, the Welsh Bagpipes and the crwth. All the instrument makers are lacking support and recognition. There is a small resurgence of interest in these instruments and this must be given financial support.

Traditional Welsh Costume is an area for tremendous potential growth and desperately needs support. It could have a major role in celebrating our heritage and tourism. The study of which is almost non-existent. One has only to look at some of the other Celtic Nations to see how they celebrate their heritage and culture through the wearing of their own costume.

The current balance just doesn't exist. **THERE IS NO SUPPORT WHAT-SO-EVER. We are wasting a fantastic opportunity to promote our National Identity.**

4). *How is the Welsh Assembly Government ensuring that efforts to promote arts and culture internationally are coordinated between Ministerial and Departmental portfolios (eg. In the fields of education and skills, economic development, tourism, heritage, arts and culture, international cultural relations, European and external affairs.*

In my experience there is very little understanding or desire to understand the needs and requirements of each of the various Ministerial and Departmental portfolios between Departments.

As an example I would like to point out the shortsighted decision made by The Head of Export Assist at International Business Wales, not to fund the Welsh Pavilion at the Interceltic Festival of Lorient, Brittany for the year preceding the “Year of Wales”. This was a major opportunity to promote Wales at the festival and was wasted. The officer making the decision had very little knowledge of the benefits that would accrue from the Pavilion being there and based her decision on a purely ‘business case’ basis. In the event £6million of inward investment had resulted directly from a meeting held in the Pavilion the year before.

(See Appendix 5.)

There are many examples of Wales being represented internationally by arts and culture that is quite definitely not Welsh art or culture. I’ve already mentioned folk music being played under a Welsh flag, which is in fact Irish or Scottish. This also happens with other art forms. Opera is an obvious example as when the Welsh National Opera Company tours internationally they do not perform any Welsh opera or any Welsh music.

In a recent Wales Tourism leaflet there was an example of this lack of understanding between departments, when it pictured a group of distinctly dressed Irish folk dancers dancing in front of Swansea Castle with the caption reading; “ *A group of Welsh Folk Dancers*”.

Every other country in Europe recognises the value of utilising their own arts and culture to promote their tourism and economy. Why doesn’t Wales? We are losing a tremendous opportunity to work with and develop our cultural sector for the benefit of Wales in areas such as tourism and education. Many of our traditional skills are being lost because of the lack of the recognition of the value that they bring to our society. It is almost too late to revitalise these skills that would benefit many aspects of Welsh life. As an example of this, St Fagans National Museum of Life no longer supports practising crafts people to demonstrate and pass on their skills. The only wooden clog maker working in Wales making Welsh clogs cannot get any financial support to enable him to teach an apprentice. When he retires there will be no one left with the skill. We have two Welsh Bagpipe makers only and these cannot supply the increasing demand, so young musicians wishing to learn the bagpipes are being forced to play on pipes from other nations. Soon Welsh bagpipes will be lost as well.

One has only to look at how Scotland uses their Bagpipes to celebrate their heritage and culture to learn what could be done to benefit Wales.

At last years Interceltic Festival in Lorient, Brittany it was advertised in the local press that a Welsh Rugby XV was to play a select Breton XV at a large sports venue in the town. 1000 spectators paid to see this match. Sadly no Welsh team turned up. The local papers ran headlines the following day of “Wales fail to turn up” etc. Bringing bad publicity that could, so easily been avoided by contact with the Sports Council.

For many years I have tried to interest the Sports Council in sending several Welsh Golf Teams to take part in the Celtic Golf Tournament that takes place during the Lorient Festival. Over 200 teams compete for prestigious trophies. No interest was shown from the Sports Council and so I invited several teams, independently to represent Wales in these Pro-Am competitions. They have all had to finance themselves to travel over and for accommodation. All the other Celtic Nations support their teams at the competition.

The use of traditional dancing as an aid to sports education and for physical development has not yet to be realised to any great extent in schools or by the Sports Council in Wales.

Most of the time that I have had dealings with WAG, I have been treated with breathtaking arrogance by officials and civil servants, whilst attempting to get the very best of Welsh arts and culture to be represented internationally. There have been just two exceptions to this over some thirty years and they are so rare that I remember them!

6).Are the outcomes of funding and promotional work being measured and evaluated adequately to ensure value for money for the public purse?

As far as I have experienced it the evaluation of how successful a project has been and if it was value for money has not been dealt with adequately.

After the “Year of Wales” in 2002 I was invited to write and submit a ‘de brief’ report for consideration by the International Relations Unit of WAG and I did.

In that report I pointed out several mistakes that I hoped would have been learnt from in any future events and wrote at length what I believed had cause these mistakes and how they could be remedied in future. This report was received with some scepticism by the officers involved and I was left in no doubt about their unwillingness to accept or to act upon my comments.

Civil servants will always report favourably about their own involvement in any project, that is understandable. However politicians would benefit from an independent observer who could guide them in the correct manner for getting the maximum benefit from any particular spend of public money and assess the success or failure of that spend.

7).How successful are partnership arrangements between arts and cultural bodies, the British Council and the Welsh Assembly Government in supporting an overarching strategy?

In my experience when I have worked with the British Council as an artist visiting other countries, such as Russia I have found them to be helpful in obtaining visas and when I was asked to lead a 'Trade Mission' for the Foreign Office to Moscow I found them to be most supportive and of valuable assistance.

When I arranged for artists to visit Wales with financial assistance from the Arts Council for a 'residency' the British Council were nowhere to be found.

At other times when I organised for 400 Artist-Blacksmiths to come to an international conference in Cardiff, the British Council worked well with the Arts Council to ensure a smooth event.

8).*How successful are local arts and culture bodies in promoting their work on the world stage and how are they being supported to do this?*

Most support goes to 'top down' initiatives, very little to 'bottom up' initiatives. Local organisations know what is best for their own location and requirements, that is what should be supported.

Two of Wales's 'top down' initiatives have virtually taken all the funding from smaller local initiatives. Small amounts of funding to many more projects would benefit Wales much more significantly.

Most local arts and culture bodies have given up asking for support as the time consuming paper work usually leads to disappointment.

9).How do the Welsh Assembly Government's policies and strategies fit with those of the UK Department for Culture, Media and Sport, e.g. efforts to make the UK a 'global creative hub', particularly in the context of the Cultural Olympiad 2012?

I doubt that Wales will benefit in any way from the vast amounts of funding that are being targeted towards building the Olympics. The so called Cultural Olympiad will have no benefit to Wales and our culture as we have a different and unique culture to England. For UK read England, in this context.

The fact that London is to host the Olympic Games in 2012 will have a detrimental effect upon Wales arts and culture, as there is and will be until after 2012 very little money available for Wales.

There will be no new building related to the Olympics, in Wales, no new venues for arts or culture in Wales. The only benefit might be if a Welsh artist manages to secure a commission to design and make some artwork for London.

WAG should be concerned with building Wales a 'creative hub' and leave the UK department to concentrate on London.

10).*How is equality of opportunity taken into account in the promotion of Welsh arts and culture internationally?*

In the Arts Council's strategy (until 2013), under the Dance section (p.35) the Vision is that "Two long term revenue funded contemporary dance touring and production companies that currently receive direct funds; To these have been, added further resources to support India Dance Wales".

The Welsh Dance Society will receive nothing. (They have applied for support and continually been refused).

So it would appear that the Arts Council supports other cultures much more readily than Welsh culture.

The Arts Council promotes arts and culture IN Wales and not OF Wales.

Appendix 1.

Some International experiences. David Petersen.

- 2008. Organiser for a party of 52 Breton Businesses (Produit en Bretagne) to Cardiff, for a networking and fact finding visit to create new contacts.
- 2006 & 7. Artist-in-Residence at the International School, Brussels, Belgium.
- 2006. Guest Lecture on '*Contemporary Welsh Art*', The Celtic Congress at Carhaix, Brittany.
- 2002. Guest Lecture on Welsh Culture, Celtic Conference, Oviedo, Asturias.
- 1998. Guest Lecture on Celtic Languages at Glasgow Concert Hall. University of Strathclyde, Scotland.
- 2007. Organiser of a Concert for 100 voices (2 Welsh Male Choirs) and a Harpist in Notre Dame de Bon Secours, in Paris. *Breizh Touch* Parade down the Champs Elysees of 3000 musicians & dancers, plus 100 Welsh choristers. (9.5 million viewers live on TF1 TV).
- 1984 – 2007. Visual Art organiser for the Welsh Delegation to FIL. (see attached list)
- 1991 – 2007. Leader of the Welsh Delegation to FIL. (see attached list). This has involved meetings in La Coruna, (Galicia), Oviedo, (Asturias), Dublin, (Ireland), Glasgow & Edinburgh, (Scotland), Cornwall, Paris, (France) Isle of Man, and Australia as well as Brittany.
- 2008. *Nuit Interceltique*, in Stadium, Rennes, Brittany. Welsh Choir.(organiser).
- 2008. St Patrick's Night Concert, Bercy, Paris. Welsh Harpist. (org).
- 2006. *Celtica* Concert in Stade de la Beaujoire, Nantes, France. Welsh Choir.
- 2005. St Patrick's Night Concert in Bercy, Paris. I3C. Welsh Choir.(org).
- 2005. *Celtica* Concert in Stade de la Beaujoire, Nantes, France. Welsh Choir.
- 2004. *Nuit Celtique*. Stade de France, Paris. Welsh Choir. (organiser).
- 2003. *Nuit Celtique*. Stade de France, Paris. Welsh Choir. (organiser).
- 2002. *Nuit Celtique*. Stade de France, Paris. Welsh Choir. (organiser).
- 1998. Celtic festivals in Galicia, La Coruna & Santiago de Compostela. Welsh Folk Dancers & Musicians. (organiser).

- 1998. Guest Demonstrator at Louisiana Celtic Festival, New Orleans, USA.
- 1995. Kilkenny Craft Workshops, Ireland. Representing Wales at Conference on Crafts. (LEADER).
- 1994. Visiting Professor to Mukhina Institute, St Petersburg, Russia. Lectures & Demonstrations. (BBC TV, film of the visit called *Iron Man*).
- 1992. Representing UK at Russian Conference in Moscow. Lecture & Demonstration. (Leader of Trade Mission for Foreign Office).
- 1992. Visit to St Petersburg to visit Mukhina Institute and to deliver Lecture.
- 1991. Festival Artist-in-Residence. *Yn Chruinnaght*, Isle of Man. 2 exhibitions, demonstrations and lectures and talks to school children.
- 1991. Representing UK at World Congress in Aachen, Germany. Lecture & Demonstations
- 1989. Chairman of FIFI in Cardiff. First International Festival of Iron. 400 Artist/Blacksmiths attend Festival with 4 forging stations in the main streets, 12 exhibitions and concerts in St David's Hall, etc,.
- 1989. Conduct 'Masterclass' for 4 weeks at Penlan Craft School, North Carolina, USA. (National Endowment for the Arts).
- 1989. Lecture tour of Canada, 6 venues.
- 1988. Representing UK at ABANA conference in Birmingham, Alabama, USA. Lectures & Demonstrations.

Appendix 2.

THE WELSH PAVILION AT THE FESTIVAL INTERCELTIQUE DE LORIENT.

The recent history of the Welsh Pavilion at the Festival is worth some attention as some of the decisions made by a variety of individuals could be improved upon.

For many years I had managed to explain the benefits of having a Welsh presence at the Festival to the Welsh Tourist Board. They were able to hire a space in the Celtic Nations Tourism Pavilion and this they manned with their own French speaking staff, based in Paris.

It's difficult for me to assess how successful this 'presence' was, but generally it was considered worth while being there as the numbers of visitors attending the Tourism Pavilion was very substantial.

In 2002 Wales was the 'Featured Nation' as it was agreed that we would have a Pavilion to help 'showcase' our Nation's culture.

The private firm of **STANCO** was engaged to design and construct the Pavilion in a square just off the main central route, in Place Paul Bert.

It was very successful in attracting visitors to enquire about our tourism, our food and drink, our culture generally. It had an outside stage where a programme of Welsh folk musicians played throughout the day.

As far as the Festival was concerned it had "raised the bar for National Pavilions" and was seen as the standard for all future Pavilions in the Festival.

Many points were learnt from this 'first' Pavilion and noted in my de-brief report. (see attached).

Then in 2003, despite two cabinet Ministers stating "Wales should build on the success of 2002", no Welsh Pavilion was commissioned. The Festival had commissioned a new piece of music *Mari Lwyd* from the Welsh composer Pwyll ap Sion, to be given it's world premiere by the Harpist Meinir Heulyn and had engaged Amy Wadge to perform in the major concert that year.

In 2004 the private firm **Claridon** was commissioned by Wales Trade International to design and staff the Welsh Pavilion. This was again very successful and set a high standard in design and content, incorporating a small section on tourism.

Again in 2005 the same firm were able to repeat their success with the Pavilion.

In 2006 the Minister for Economic Development, Andrew Davies, AM, hosted a party of Economic Regeneration Officers from throughout Wales for a reception in the Welsh Pavilion. The standard of the design and content of the Pavilion was noted by all visitors and the momentum was clearly beginning to pay dividends. Many business deals were begun in the Pavilion and Wales, as a Nation, had a regular site where Ministers and VIP's were able to meet and 'do business'.

Then in 2007 a decision was made by Eleanor Harris, Head of Export Assist in International Business Wales not to approve the Pavilion. (see e-mail dated 02/07/07).

On the basis that "results from the last 3 years do not justify further expenditure".

This despite just one 'deal', having been initiated in the Pavilion, which turned out to be worth over £6 million of inward investment into Wales.

The absence of a Welsh Pavilion seriously hampered efforts to promote the forthcoming “Year of Wales” at the Festival and was very short-sighted. I believe that the decision was made by someone who did not realise or understand the significance and value of having a high standard Welsh presence at the Festival. I had attempted to explain the folly of this decision but to no avail.

2008 was the “Year of Wales” and I had received a commitment from the First Minister that Wales would have a Pavilion several years before. The decision as to which company was to be commissioned to design and construct it was made by the International Relations, European and External Affairs Division of WAG.

I trust that the Director of Wales Arts International had no influence in which company received the commission, as she had recently been employed by Push4.

After having 2 companies very successfully delivering Pavilions in the immediate past, I looked forward to working with either of these companies.

It was not to be as the company who were engaged for 2008, **Push4** proved to be unwilling to accept any input from myself. In fact when I had to point out that several of their chosen groups played Irish folk music, they went ahead and booked them regardless.

Push4 had been responsible for the Scottish Pavilion in 2007 and whilst it was well positioned and very large it left many issues unresolved and attracted many critics. The commission was agreed before the results of the Scottish Pavilion were seen and Push4 merely constructed the same structure for Wales as they had for Scotland. With all the same mistakes as well. No notice was taken of the experience that could have been gained from the previous year. (see attached press article; *My Lorient*).

The International Relations, European and External Affairs Division of WAG “ring fenced” the amount of funding for the Pavilion which meant that all the decisions taken about the content were made by Push4. In many cases the music that was chosen to represent Wales was not in fact Welsh! The individual paid to organise the music chose to invite groups that included both himself and his own brothers in many instances and arranged for them to be paid a very large and disproportionate amount. The amounts paid to the various groups from Wales will have a major detrimental effect on any future Welsh groups planning to represent Wales at the Festival, as they will now expect these amounts every time that they play there and the Festival cannot afford to pay them such over generous fees.

Content of the Welsh Pavilion.

When compared to the other Celtic Nations Pavilions this year’s Welsh Pavilion was **a wasted opportunity** to showcase Welsh products, tourism and culture. Many of the ‘stalls’ were not used or ‘taken up’ by private companies, despite many having expressed an interest to do so. For example Penderyn Whiskey had previously come out to the Festival in 2007 to gauge the opportunities offered by being in the Festival and were so badly treated by Push4 that they decided not to bother.

Very little promotion was made by the brewery in the Pavilion, when judged next to the Arcandian Pavilion’s sales of beer which was over 50 barrels per day. Another opportunity was lost because of the refusal by Push4 to listen to advice given.

No attempt to fill these stalls was evident as Push4 had no incentive to do any more work than was absolutely necessary in their contract. The general atmosphere in the Pavilion was of wasted space with very little in it, very few people who were

undercover from the rain. A volunteer manned the Welsh Books Council's stand occasionally and a private firm of music publishers and harp makers was positioned right next to the stage, giving the owners a difficult time trying to play their own music whilst the 'official' groups were on stage. Welsh cakes on sale for 2.5 euros each did nothing for the value and image of Welsh cuisine.

The 'officials' will tell you that it was a great success. Well they would, wouldn't they, after all it is their job to make it so but the reality was very different.

- Did anyone care then? Does anyone care now? I believe we should care and take steps that it never happens so badly again.
- Is there any de-brief procedure in place so that we are able to learn from mistakes and not make them again?
- Who assesses the spending of such large amounts of public money?
- Who is responsible for questioning the value of such spending?
- How can Wales represent itself better and in a more positive light Internationally?
- Shouldn't we be promoting Welsh culture and not just any culture that happens to be created in Wales, on this international stage?
- Doesn't 30 years experience in this area count for anything? Surely officers should be required to take advice from specialists and be required to work with and not against such advice.
- Any company that is employed by WAG surely has to take on certain responsibilities and should be answerable to the relevant officers when delivering their brief.
- There appeared to be very little cooperation between the various parts of WAG. Wales Arts International, The British Council, International Business Wales, International Relations, Arts Council and Visit Wales (tourism) and this could have been easily remedied by a 'round the table' approach being adopted, as was done in 2002 for "The Year of Wales". I received no information for 3 months from any of these departments, prior to my resignation as Leader of the Welsh Delegation.

Appendix 3.

The All-Wales Accord.

May 2007.

6. A range of actions to promote Wales in the international context.

Pillar 6: Wales in the World.

High Level Commitments.

'supporting actions'.

p.21

i. We will ensure that arts and culture play a more prominent role in projecting Wales' international role and image, securing greater overseas awareness and greater opportunities for Welsh artists, companies and **producers**.

STRATEGY SUMMARY MUSIC

| VISION | OUR PRIORITIES | STRATEGIC STEPS |
|--------|--------------------------------------|--|
| | <p style="text-align: center;">✱</p> | <p>This will be done in collaboration with Trac and other key organisations in the sector with the aim of delivering a range of initiatives which promote access, participation and enjoyment of this form of music-making and adequately fund support for professional artists, profile-raising at national and international level. Attention will be given to opportunities through international events such as WOMEX, the Year of Wales at the Llandudno Interceltic Festival (Brittany, 2008) and Wales at the Smithsonian (USA, 2009).</p> <p>By working with partners to build up a networked mentoring resource across all genres to develop and support musicians at key career or developmental junctures in all genres</p> <p>By developing the sources of funding for Composers and more consistent and sustained support arrangements for Wales's most talented composers in all genres</p> <p>By supporting the Welsh Jazz Composers Orchestra to have an extended remit to embrace programming jazz in Wales outside festivals</p> <p>By working with partners towards extending the number and type of targeted Youth Music Action Zones and music project work in Community First areas and in areas of deprivation focusing perhaps</p> |

Working to improve the commissioning resources available to composers and music creators

Appendix 5.

Subj: **RE: Festival Interceltique de Lorient.**
 Date: 02/07/2007 15:17:09 GMT Daylight Time
 From: Eleanor.Harris@Wales.GSI.Gov.UK
 To: DAVIDTPETERSEN@aol.com

Dear David

Thank you for your e-mail.

I am sorry that the situation with the Pavilion for this year did not work out. I was about to write to you on this when I received your e-mail today. The business case for a Pavilion to be funded by the Export Assist programme was not approved. The Export Assist programme is measured on the amount of international trade that results from its overseas events and the outputs from the last 3 years do not justify further expenditure by the programme.

I must emphasise that this is not, in any way, a judgement on the relevance or importance of a Welsh Pavilion at the Festival. It is just that it does not fit with the requirements of the Export Assist Programme.

On the subject of financial assistance with Professor Morgan's travel costs etc, I am sorry but I am not aware of any scheme that would cover such costs. I am aware that Alan Grenville-Jones, who is involved with Wales's participation in the the Inter-Celtic Watersports Festival, has been doing a lot of work to identify potential sources of funding. Perhaps Alan would be able to signpost you to someone who could help with this.

Best regards

Eleanor

Eleanor Harris MBE
Head of Export Assist / Pennaeth Cymorth Allforio

International Business Wales / Busnes Rhyngwladol Cymru

Welsh Assembly Government / Llywodraeth Cynulliad Cymru
 Unit 3A, Fairway Court, Tonteg Road
 Upper Boat, Treforest, Pontypridd. CF37 5UA
 T: 01443 846726
 M: 07813 023319
 E: Eleanor.Harris@wales.gsi.gov.uk
 W: www.ibwales.com

Any of the statements or comments made above should be regarded as personal and not necessarily those of the National Assembly for Wales, any constituent part or connected body.

Dylai'r datganiadau neu'r sylwadau uchod gael eu trin fel rhai personol ac nid o reidrwydd fel datganiadau neu sylwadau gan Gynulliad Cenedlaethol Cymru, unrhyw ran ohono neu unrhyw gorff sy'n gysylltiedig ag ef.

-----Original Message-----

From: DAVIDTPETERSEN@aol.com [mailto:DAVIDTPETERSEN@aol.com]
 Sent: 02 July 2007 12:43
 To: Harris, Eleanor (IBW)
 Subject: Festival Interceltique de Lorient.

Dear Eleanor,

As I haven't heard back from you about the Welsh Pavilion and as the organisers have been pressurising me for a decision, I have, reluctantly informed them that there will

17 September 2007 AOL: DAVIDTPETERSEN

Appendix 6.

Page 1 of 3

Subj: **RE: Visit to Cardiff for Produit en Bretagne**
Date: 05/09/2008 11:32:04 GMT Daylight Time
From: Mike Hnyda@Wales.GSI.Gov.UK
To: DAVIDTPETERSEN@aol.com
CC: Mark.Powell@Wales.GSI.Gov.UK, Eleanor.Harris@Wales.GSI.Gov.UK

Dear David

Many thanks for your e-mail dated 3rd September in relation to the above visit and previous correspondence I have had with Richard Thomas of Cardiff and Co.

As you quite rightly state, IBW is responsible for International Trade but our emphasis and remit goes beyond that to help businesses in Wales export their products and services into overseas markets and to attract inward investment into Wales. We also undertake a significant amount of Trade and Investment work in France via John Rees, our IBW representative based in Paris and who works closely with the Brittany Chamber of Trade and Commerce. As you know, we have just returned from the Festival Interceltique.

The whole success of business missions, both from and to Wales, is dependent on months of planning, understanding background research on the companies involved, their business objectives and careful matching up of Welsh companies in the same sector or with the same/similar products to bring like minded companies together.

The reason I stated to Richard Thomas that we are unable to support this visit is that I had none of this non-negotiable key business information requested. Therefore, I was unable to make an informed decision on the value of the visit and the returns that we might expect from any investment that we might make. In these circumstances, I could not, with probity in mind, provide financial support.

Having only recently seen the list of companies visiting and with the majority of them being from the Food & Drink Sector, I would be prepared to send a representative from our Food Promotion Team to meet the food and drink companies. I would also be more than happy to provide some generic brochures on Wales and the Food & Drink Sector in Wales, if this helps.

Our Food Promotions Team also inform me that the Great British Cheese Festival (which also includes cider and beer) is on at Cardiff Castle during the weekend in question and may be of special interest to your visitors.

I clearly stated to Richard Thomas in early August that I would be unable to support the event unless I had the necessary business criteria and information and, while I appreciate that this may not be the response you were hoping for, should you wish to give me a call to discuss matters further, please feel free to do so.

Regards

05 September 2008 AOL: davidtpetersen

Appendix 7.

[Contact Us](#) [Site Map](#)

Your keywords



[Home](#) [About Wales](#) [Business sectors](#) [Infrastructure](#) [Living in Wales](#) [Business support](#) [Case studies](#) [International Trade](#)

You are here: [IBW](#) > [International Trade](#)

[Welsh companies](#)
[Overseas companies](#)
[In-Wales Events](#)
[Overseas Events](#)

Support for international trade

International Business Wales (IBW) is 100% behind ambitious businesses ready to enter global markets.

[email a friend](#)

[Register](#)

Whether you're a native Welsh company, or an international business looking for a trade partner in Wales, our experienced advisors can help you:

- Identify and research potential overseas markets
- Identify and meet potential foreign partners
- Manage international projects
- Develop a bespoke export strategy
- Learn about the industrial, political and legal situation in your targeted country.

Our support network is global: we can unearth new opportunities and help you convert them into real business. Find out how to get the most from IBW's development services for **Welsh business** and **international companies**.



Llywodraeth Cynulliad Cymru
 Welsh Assembly Government

IBW is part of the [Welsh Assembly Government \(external link\)](#) helping businesses all over the world explore the limitless possibilities that are available in our small, clever and welcoming country.

[Copyright](#) | [Terms and Conditions](#) | [Privacy Policy](#)