CC(3) AC 39

Communities and Culture Committee

Response from trac

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trac is the national body for the strategic development of traditional Welsh music and, at present, is in receipt of revenue funding (as well as project funding) from the Arts Council of Wales. trac has been successful in its bid to remain in ACW's current portfolio but awaits the outcome of ACW's own funding relationship with WAG at the end of this year.

In its response to the Wales Arts Review, trac expressed its commitment to the 'arms length' principle in arts funding. We offer the following comments within the greater 'Culture' debate.

We would be willing to present our views to the Committee in person.

1. Do you consider the Welsh Government to have achieved its commitment of ensuring that 'high-quality cultural experiences are available to all people, irrespective of where they live or their background?' How effective has its investment in arts and cultural activities been in realising this objective?

Although any additional funding which governments can inject directly into arts activity is welcomed, it too often is used to create new management structures which ignore existing expertise.

When new programmes are put to outside tender, the procurement paramenters rarely if ever are established or promoted so that existing arts practitioners are able to make a bid. Often, companies that win tenders do so because they are in the business of winning government tenders; not because they have any real expertise in the field, or in Wales. There is no guidance or imperative for them to interface with existing practitioners.

The Arts suffers from an inconsistent approach. Various Ministries directly sponsor or commission projects without a full understanding of existing options or of Best Practice. Arts clients accessing funds through the Arts Council are expected to meet specific artistic, legal, monitoring, etc standards which are not expected in WAG directly funded work. Although the public may assume that Arts & Culture are the remit of the Heritage Ministry, it seems that many other Ministries fund their own Arts & Culture work with what seems to be very little "joined-up thinking".

Too often, it seems that the priority is to 'do something' as opposed to 'do something well'.

In researching the WAG's online statements re: funding, it would not appear that Arts organisations *can* be funded directly but there are a number of examples where this has happened. This lack of transparency betrays some of the founding principles of the National Assembly and makes for a decidedly "unlevel" playing field. If WAG is committed to an arms-length Arts funding policy – as we believe to be the commitment following the Wales Arts Review – then that should be applied across the board, throughout all Ministries. Those 'in the know' should not have an advantage in WAG funding.

trac works to ensure that 'high-quality cultural experiences are available to all people, irrespective of where they live or their background' within its own remit. Indeed this is written into our constitution and this would be the case whether or not we receive funding from ACW or other WAG funded departments. We remain to be convinced that this part of the WAG remit is fulfilled consistently across Wales. In our view there are two reasons for this.

The first is that arts and cultural organisations often grow as a response to local needs or the needs of a community of interest. Within trac, we develop our provision according to practical considerations and funding opportunities. The second is the over-reliance on a central model of provision that uses Cardiff as a de facto compulsory base for national organisations. ACW funded organisations often tie themselves so closely to the capital and its surrounding towns that they then consider travelling to Swansea, Rhuthin or Aberystwyth to be an extra activity.

We also question the principle behind the question of basing 'national coverage' on purpose built Arts facilities. There is neither the money nor the desire to have an opera house in every town nor do we believe that funding arts and cultural activity through venues is the most effective method of ensuring participation in and access to the arts in Wales across the whole of Wales. The first priority of national companies should be to provide the highest quality work to that nation; by so doing, they will win accolades internationally.

2. How exactly are arts and cultural venues – including museums, libraries and archives – actively promoting access, attracting new audiences and encouraging participation in line with the *One Wales* commitment and the Arts Council's strategies?

The framing of this question skews the debate. If the aim is to provide access to the Arts regardless of location or background, the Assembly needs to think beyond the built infrastructure and encourage arts activities that engage citizens as consumers within their natural communities and as active participants. WAG's disinclination to challenge Westminster's Public Entertainment Licencing Act and its knock-on effect on community arts did nothing to enable participation.

This question also implies that the network of community centres, Welfare Halls, Development Trusts, Communities First Partnerships, Workingmen's and Social Clubs do not work as community venues. In so doing it actively *discounts* arts and cultural activity that happens across Wales whether or not it receives funding from ACW, WAG ASPBs and other NGO sources.

The Arts Council has shown an increasing interest in withdrawing from voluntary and amateur arts which are the medium for developing emerging talent, providing a backdrop for professional artists, and nurturing audiences for professional arts events.

With regards to museums, libraries and archives, they are indeed becoming more creative in interpreting their collections through in-house activities. There continues to be, however, great difficulty in outside individuals and organisations accessing collections in any depth. Copyright legalities are often cited as the barrier to access; legislation passed late in the term of the last Westminster government should negate this argument although we are not confident that these organisations will take advantage of this new legal framework.

We would also expect any investment in digital accessibility – initiatives such as the "People's Collection" – to use the *Welsh* creative industries and artists (importantly, to trac, Welsh musicians) when creating content.

We would also like to point out that a number of Arts organisations have repeatedly found the Heritage Lottery in Wales to be unhelpful. Whatever complaints might be aimed at the Arts Council, its Lottery procedure is well-organised, with helpful officers and relatively transparent; the Heritage Lottery in Wales is not, and shows no interest in or understanding of our Intangible Heritage. The same fund in England has supported some innovative, popular schemes with excellent legacy value.

3. Is the current network of arts and cultural venues in Wales sufficient, and are there any geographic or other issues that continue to act as barriers to participation (eg in rural areas or areas of deprivation)?

Again, we feel from the phrasing of the question that WAG assumes that Wales-wide provision pivots on the built, funded venue network which is a false assumption. There are, indeed, barriers to accessibility: public/private transport shortcomings particularly when development is concentrated in the South East, or companies are funded as 'national' but do minimal touring.

However, another barrier to participation is WAG's own focus on "barriers" and "exclusion", which often only goes to create honeypot communities and issues. This mitigates against any community which does not have a critical mass of whatever issue is being addressed (e.g. rural areas). It discourages a whole-community approach to inclusion and brands the individuals being targetted as "excluded".

4. What will be the impact of the Arts Council's Investment Review on the network of venues and cultural activities that take place across Wales? Do you consider that the Arts Council's decision to discontinue funding to 32 organisations, as a result of the Investment Review, will have a significant impact on the accessibility of cultural venues or activities? Does a concentration of funding avoid it being spread too thinly, and achieving little?

As above, we feel that ACW's expressed interest in focussing on the fully professional arts will not meet the needs or interests of Wales. We do feel ACW is beyond measure better at Lottery fund distribution than the Heritage Lottery. The arms-length principle in Arts funding is crucial but we feel strongly that WAG should be looking at funding on a three or five year rolling basis; enabling Arts funders to plan ahead will enable Arts providers to do so as well and alleviate the contant stop-and-start nature of Arts administration.

We feel that cutting funding to such a significant proportion of ACW revenue clients will result in fewer people being able to access the arts. The Arts need people and resources. Many of the clients losing their funding are part of our producing capacity which other funded venues rely on for their programmes and with less art available and fewer venues able to present them there will be less and worse access.

5. The Welsh Government will not be announcing the Arts Council's budget for 2011-2012 until December 2010. What impact do you believe a reduction in the Arts Council's budget would have on the accessibility of arts and cultural activities in Wales?

A reduction to funding of some of the major clients of the Arts Council might have very little effect on many areas of Wales, as they rarely see those companies on tour. A reduction to community arts will have a far deeper-felt effect.

To believe that other agencies may take up the slack in community arts funding is a false belief. The current funding mantra is that Arts organisations should look for *very* partial funding from the *Arts* Council, but alternative sources beyond the Cardiff basin are limited. It is well-documented that Wales has a paucity of Corporate Head Offices and, therefore, less access to corporate funding. Trusts are a similar story .

WAG must consider the funders that were available 25 years ago in Wales, and compare them to the current funding scene, particularly in rural areas. The funding pool shrunk long before the current 'credit crunch'.

This includes loss of agencies which once had a societal remit but have now been taken in-house to WAG, e.g. Visit Wales, WDA (which in turn had subsumed DBRW). Visit Wales is an example of an agency which once distributed (modest) funding to community groups to enable cultural tourism product, but which now leans upon ACW-funded clients to achieve tourism goals without providing financial support.

With regard to trac's work, the main effect of the announcement in December after the June announcement by ACW is a standstill in delivery and a delay of up to a year in partnership working. We can make plans and identify work areas but we cannot begin delivery until we know whether we will be funded; our constitution and that of all the other arts organisations we know will not allow us to enter into contracts and obligations without being able to fulfil these commitments. This is a central element of all Charities and Companies Limited by Guarantee and these are the constitutions of the overwhelming majority of arts and cultural organisations. Our other funders and project partners, including Local Authorities, are not entering into any funding or project agreements with ACW clients until they know whether these organisations will exist in a year. Further, they themselves do not know what their funding will be. If ACW have to axe even more of its support to arts and cultural organisations, it will take time to process the implications and that will mean a longer delay before anyone is able to make plans and begin delivery.

Another issue may be the 'shape' of ACW itself in the future. It is said that there will be expectations for ACW to make internal cuts on some significant scale – an understandable suggestion given the cut in client numbers and expected decrease in grant funds. While this is fair, the situation actually requires a roots-and-branch review of ACW's overall structure to secure a funding agency which responds appropriately to all of Wales' communities.

On another front, trac notes the Westminster Coalition Government Manifesto's stated intent that, "We will stop wasteful spending by National Lottery distributors by banning lobbying activities and restricting administration costs to 5% of total income." Organisations which are in receipt of very substantial Lottery Grants may well be able to administer their activities with a 5% slice of income; those in receipt of more modest

grants will not. Although the decision is out of the National Assembly's gift, it is still an issue which WAG should raise with Westminster.

6. Do you have any concerns about the variation in range and quality of local authority cultural services and activities provided across Wales? Are local authorities adequately resourced to consistently fund and support cultural activities in the current economic climate?

As Arts are not a Statutory Requirement of Local Authorities, they are very easily cut. In the early days of the current 'credit crunch' some Chief Executives openly and immediately referred to arts programmes as obvious choices for cuts. Very few Local Authorities can be flagged up as 'safe pairs of hands' for the Arts. Compare the numbers of Community Arts Officers on staffs to the numbers of Community Sports Officers. Of those Community Arts Officers, many have no budgets to work with; as ACW places a fairly low cap on contributions 'in kind', however valuable these may be to the viability of a project, an officer with no cash to contribute is of limited use to Arts providers.

trac also understands that one Council is not intending on reappointing the single Community Arts position when the current post-holder leaves later this year. We feel this illustrates the situation well.

7/8/9/10. The Arts Council of Wales's 2008 Omnibus Survey suggested that … etc. Is this consistent with your own experiences? Can you provide an explanation for this variation, and how can this variation be addressed?

trac is pleased that our work, and that of our sister organisations, does attract a cross-section of the employed, unemployed, pre- or post- employed; blue- and white- collar; the age ranges; the linguistic communities; genders; etc. We note, for instance, that non-Welsh speakers are among the most enthusiastic for learning Plygain singing; young people take to indigenous heritage music like ducks to water given the chance; men enjoy participating in the arts, particularly if they involve very noisy intruments.

If trac finds a difficulty, it is in

- other agencies who *presume* that traditional music cannot possibly be of interest to, say, young people. Such presumption actually means that young people are *not* accessing diversity. We would point WAG to Clera's, the traditional instrument society's, new folk orchestra – Y Glerorfa - and the number of young people in its mix. Many of these are in the hard-to-engage 16 to 25 year age group.
- child protection legislation, or the mis-application thereof, which sets up barriers to intergenerational, whole-community approaches.

WAG might start by understanding that each Art form may have its own – and different - solutions to the inclusion agenda; also, that *equality of access* should be a goal, but not all individual activities *must* appeal to all communities.

trac obviously has its focus on, and it's vested interest in, the indigenous cultures of Wales. We weave the Assembly themes of "Sense of Place" into our activities. We are committed to work which will support Identity Industries such as Cultural Tourism; we seek to maintain the well-being of Welsh communities by encouraging activity which is inclusive and employs a 'whole-community' approach. We will attach with this response copies of our Cultural Policy (which we believe is unique to trac) and some demographics for traditional music. Copies of our magazine, Ontrac, which will provide some pictoral proof of the genre's appeal, can be viewed online at http://trac-

cymru.org/ontracmag.html. Please also take time to visit our Youtube channel (http://www.youtube.com/user/musictraditionswales) and view the montage from The Big Experiment, our weekend school.

11. Are you aware of any other significant variations in the public's attendance and participation in the arts and cultural activities (for example based on ethnic background, disabilities, location in an urban or rural area)?

In terms of community arts, there is a distinct disadvantage in working outside of south east Wales. As mentioned above, rural poverty is best addressed by structures (pricing, transport, etc) which level the playing field and remove barriers to participation in whole-community activity.

When funding is all issue-led, the options beyond ACW funding are limited. Most Trusts also narrowly define their funding policies according to specific disadvantage criteria. WAG should also take into consideration a belief that has much credence in community development circles: that Sustainability and Additionality are not always happy bedfellows. If public funding favours Additionality, the bedrock activity from which innovation develops cannot be Sustained.

12. Are there any further comments you'd like to make about the accessibility of arts and cultural activities in Wales?

Oh yes. We would.

For the Arts to be accessible, they need a much better public profile. Individual Arts groups are mandated, quite rightly, to market their individual activities. ACW funding is moving away from funding umbrella organisations and, although there is a rationale for this, these organisations are sometimes best places to promote their sector or genre. However, above this level, we need to ask who should be held accountable for the lack of value placed by the general public upon the Arts?

Why do the Welsh Media – and specifically those broadcasters/publishers who are publically funded - report on Sports in every publication or broadcast but the Arts slot is but a vague memory of aging readers/consumers? What authorities have failed to establish the importance of creative endeavour? Why do the Arts, if covered at all, have to fight for a corner in Lifestyle and Celebrity reportage?

Who has fallen asleep at the European Funding wheel? Individual companies – particularly the smaller national bodies – are not equipped to deal with the administrative burdens of EU programmes even though these same groups can be the most appropriate transnational contributors. In fairness, this is one area in which Local Authorities have proven worth; by establishing a 'community chest' approach to EU funding, smaller organisations can benefit from European funding. (Unfortunately from a trac point of view, applicants must be *local* community groups which often stick to tried-and-trusted programming choices. This, of course, is another argument for ACW to continue as a force at grass-roots / amateur / voluntary level, to provide motivation for innovation.)

What progress has been made in creating a National Foundation for the Arts, an idea which is floated by ACW in past Conferences? Or for that matter establishing the principle of a cultural entitlement and a funded, planned strategy for particiption in the arts ?

The Stephens Report repeatedly refers to the arts and culture as a medium for addressing social exclusion and engaging the people of Wales in community regeneration, well being, and educational achievement; they empower groups and individuals to change their own relationship with society and are a key element of any other Wales-wide issues such as developing a cultural tourism strategy. The Investment Review is the main barrier to progressing this agenda. It seems designed to remove community and social arts activity from the Arts Council of Wales' responsibilities by ceasing or reducing the funding of clients who work in these areas and therefore removing the capacity of its funded client base to deliver.

In conclusion:

The role of the WAG and ACW should be one of leadership, but it has instead become lost in managerialism and in some cases direct provision.

Managerialism is not conducive to a Creative Wales – one size does not fit all if the Arts are to flourish; the processes of creativity vary from genre to genre, product to product and region to region.

If WAG and its agencies do not commit to establishing the Arts as a core element in Welsh communities, it will have no credence in debates of Creative Industries or Knowledge Economy.

trac believes that the cultural life of Wales begins with deep roots in its own soil, as well as flourishing under the influence of other cultures. Our "Unique Selling Proposition" on the world stage is Brand Wales and if our indigenous culture is not positively reinforced we will be but imitators rather than innovators.

"O'r tu mewn i draddodiad cadarn y blagura newyddwch." Saunders Lewis

"To accept a language that expresses neither our true selves nor our true mythologies is to disarm our civilization" John Ralston Saul

Sian Thomas
Cyfarwyddydd – Director
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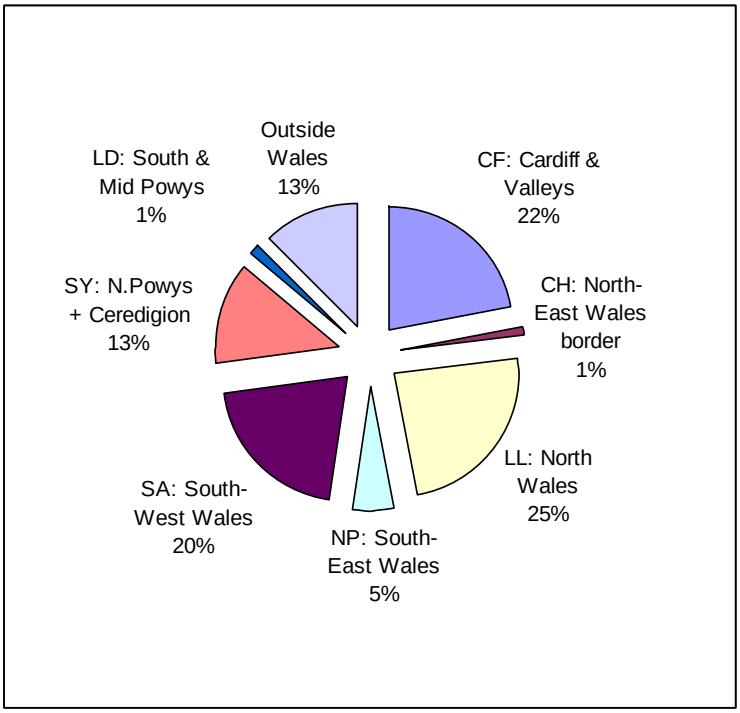
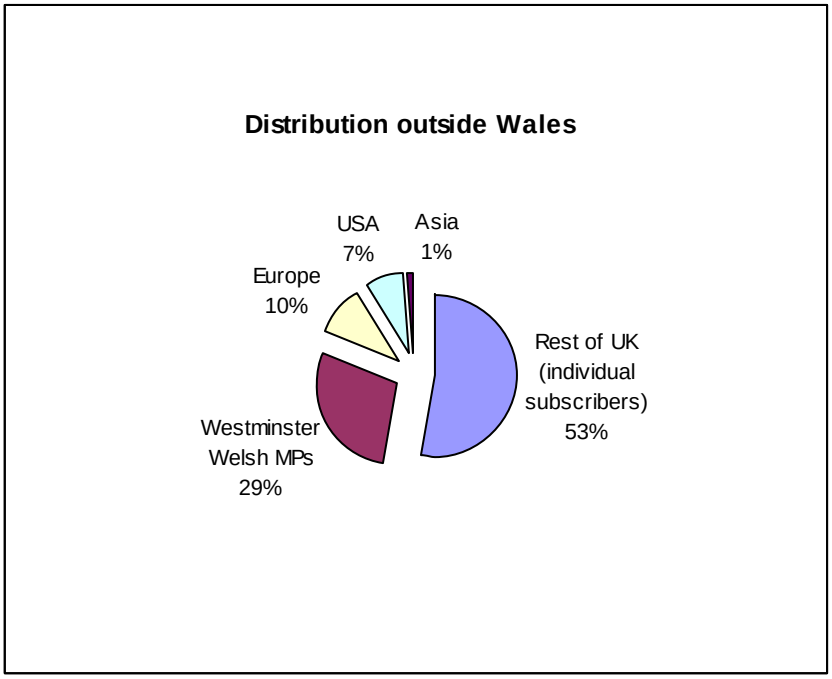
I. Context & Market Assessment

i. Existing Profile

a. trac's main communication tool is its mailing list, currently comprising 1099 registrants (138 outside of Wales). Inclusion on the list is free upon provision of address; all registrants receive Ontrac three times a year and other trac-generated mailings as undertaken. (The mailing list is not available for direct use by other organizations but trac will send out information on behalf of relevant organizations.) Provision of e-mail address allows the registrant to also receive weekly e-mail bulletins.



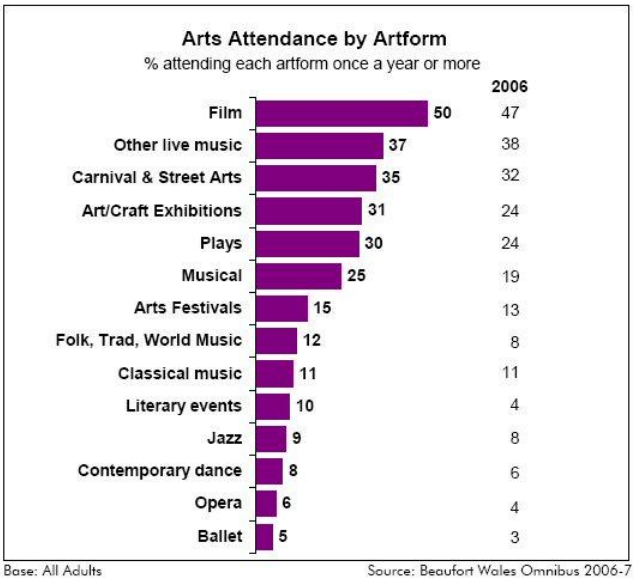


b. The trac website is one of the prime resources for sourcing information on traditional music activities and artists in Wales. Since the current website went live in 2005 it has grown from a simple list of musicians to a resource listing musicians, festivals, folk clubs, sessions, dance, storytellers and instrument makers. In need of an overhaul to keep pace with expectations of a web resource, it is supported and complemented by the trac MySpace and FaceBook pages.

ii. Other indicators of market

a. The Sector in Wales

- ACW Arts Omnibus report: "Folk, Traditional and World Music Events was a category added to the survey in 2006, therefore there are only two years' worth of comparison data available. There does appear to have been an increase in attendance since last year with 12% of adults now saying they go to such events once a year or more, compared with 8% a year ago … Men, ABC1s and 35-44s are slightly more likely than average to attend these events but there are no major variations by demographic group in attendance." The report shows that Folk, Traditional and World music achieve respectable attendance figures in comparison to some better funded art forms.



- Taplas, Wales' only commercial folk magazine lists 99 folk clubs in Wales, and 18 dance groups or sessions (other than Welsh Folk Dance)
- Cymdeithas Ddawns Werin (Welsh Folk Dance Society) has 19 groups as constituent members across Wales. The majority now have their own band which is a development over the last 20-25 years. The Society has 28 publications, 4 DVDs, 5 CDs and 5 educational packs available.
- Cymdeithas Alawon Gwerin Cymru (Welsh Folk Song Society) has a research and publication role within the sector. It has a fairly stable membership of 180 individuals and 14 institutions. It has 25 publications currently in print, not counting the annual Journal; sales over six years have averaged circa £1030. It receives an income from MCPS which averages out annually to circa £690.
- Sain Records currently has 56 CD's available within its 'folk' category. Fflach Tradd lists 18 titles. There are also small folk-specific labels such as Taith Records and Steam Pie, and an increasing amount of self-published CDs by individual bands and artists.
- Traditional and folk music are now a major feature of Welsh Music Foundation and Wales Arts International overseas promotions. The 2007 WOMEX CD to promote Welsh music abroad featured 30% folk artists: the 2009 CD is over 90% traditional/folk content. This indicates both an increase in professional performers in the genre and their recognition by the Industry in Wales.

b. Some English figures[1]

- UK folk festivals generate spending of over £82 million each year.
- There are now over 350 folk festivals in the UK. Between them they attract over 350,000 attendances from 106,000 people, each of whom attends an average of 3.3 folk festivals per year. Each visitor spends, on average, £226 per festival.
- Folk festivals generate 315,000 tourism visits every year. These visitors spend up to 300,000 paid-for bed nights in hotels and B&Bs generating £8.34 million spend in the accommodation sector.
- 17% of festival tourists stay on in the area after the festival, generating further tourism spending. Of the 24% trying a festival for the first time, three quarters will return.

c. Potential Growth

[1] Impact of Folk Festivals (2004), Association of Festival Organizers & Arts Council England

- Traditional music is still labouring against preconceptions which are skewed in favour of mass market musics. In the short term, trac's greatest asset is the people who have attended activities such as The Big Experiment or partner activities, such as Clera workshops. These are beginning to act as *Multipliers* within the genre; they are sharing their positive experiences with friends and workmates, and breaking down conceptual barriers. This is true both for youth and adult participants. trac needs to develop these grass-roots champions by building their skills and confidence. Geographical development of the sector – due to the limited resources available – will be largely defined in the next 3 year period by the volunteer activists available to trac.
- trac will continue to work in co-operation with social development agents, education and tourism.
- trac has worked with Galeri (Caernarfon), Arad Goch (Aberystwyth), the Welsh Museum of History (Cardiff) and Welsh College of Music & Drama in recent years. Further development of these partnerships can provide these partners with 'content' while providing trac with 'facilities'.
- through developing participants in traditional music, trac is also creating a demand for resources. Much project material will be appropriate for use beyond the project and trac should explore and develop traditional and electronic media as a distribution channel for free use, use as part of fee-paid activity, and even on a purely commerical footing. There is scope for creating a private-public partnership with professional publishers; also, for accessing non-arts funding, e.g. heritage funding.
- trac is grateful to the Arts Council of Wales for holding the Traditional Music Forum in 2006 and refers to the Proceedings as one of the guiding documents for any development work

d. Social Considerations

- trac will continue to address both the 'cultural' and 'social' aspects of traditional music
- traditional music is a participatory music deeply rooted in the history of a community. "… moving together and sounding together in a group creates a direct sense of *being* together and of ddeply felt similarity, and hence identity, among participants. … Social synchrony is a crucial underpinning of feelings of social comfort, belonging, and identity." (Thomas Turino[2])
- particularly in rural areas, voluntary arts make important contributions to community life and enterprise. trac continues to support local musicians who wish to access traditional music for these purposes.
- Traditional, and other genres of community, music are, at their best, intergenerational although positive interaction between age groups is hindered by legislative barriers. This reflects the Welsh Assembly Government's Strategy for Intergenerational Practice which gives that, "the aim of intergenerational work is to find ways to develop and strengthen relationships across the generations."
- Although trac activities are intergenerational, traditional music has a particular resonance with older practitioners. The Baring Foundation has established a new fund with this in mind, stating, " Benefits to breathing are also a side effect of singing. Playing a musical instrument can also improve breathing or keep fingers supple. Falls prevention in older people is a major focus for the National Health Service and dance and movement has an obvious contribution to make," and "Cultural expectations of participation and artistic forms will change as teenagers from the Swinging Sixties begin to retire in the next ten years".

[2] Turino, Thomas. 2008. *Music as Social Live: The Politics of Participation*. Chicago: University of Chicago Press

- "Perhaps as result of the toughening economic environment there was a clear move towards in-home leisure spending with that sector growing (in 2008) by 4.4% compared with just 4.0% for out-of-home leisure. In the previous two years out-of- home leisure had been the fastest growing sector. Within the in-home leisure segment music, video and games performed better than average with growth of 5.3% compared, for instance, with reading at 3.3% and hobbies and pastimes at just 1.5%". Source: Sheffield Hallam University, via Entertainment Retailers Association

- "Art and culture are only communicable as long as they are the products of living yet stable forces in which tradition is receptive, and when there is no discontinuity between past and present. In modern societies, cultures have become threatened by the loss of transmissibility and communicability." *Julie Steyn*

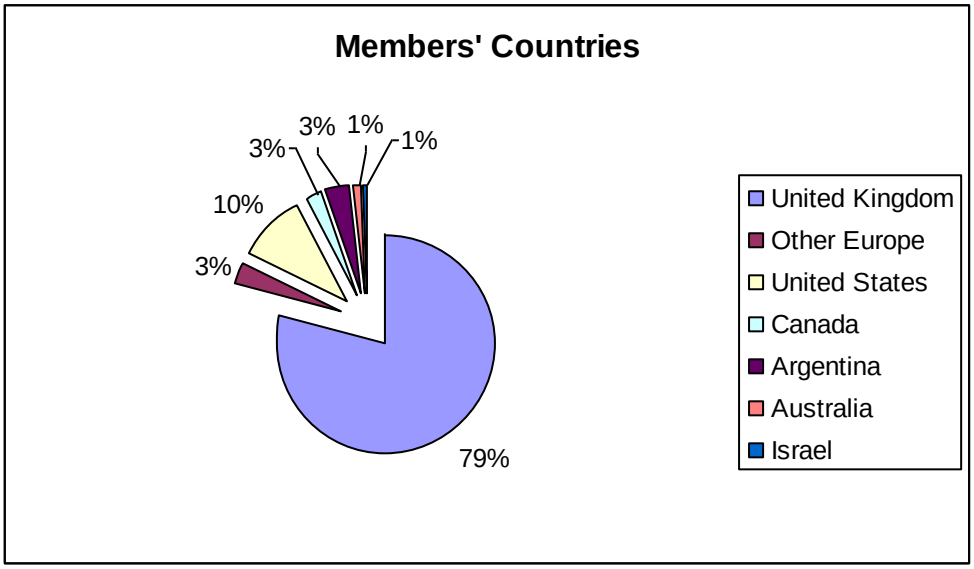
- trac's work in communities is guided by trac's Cultural Policy, a possibly unique document

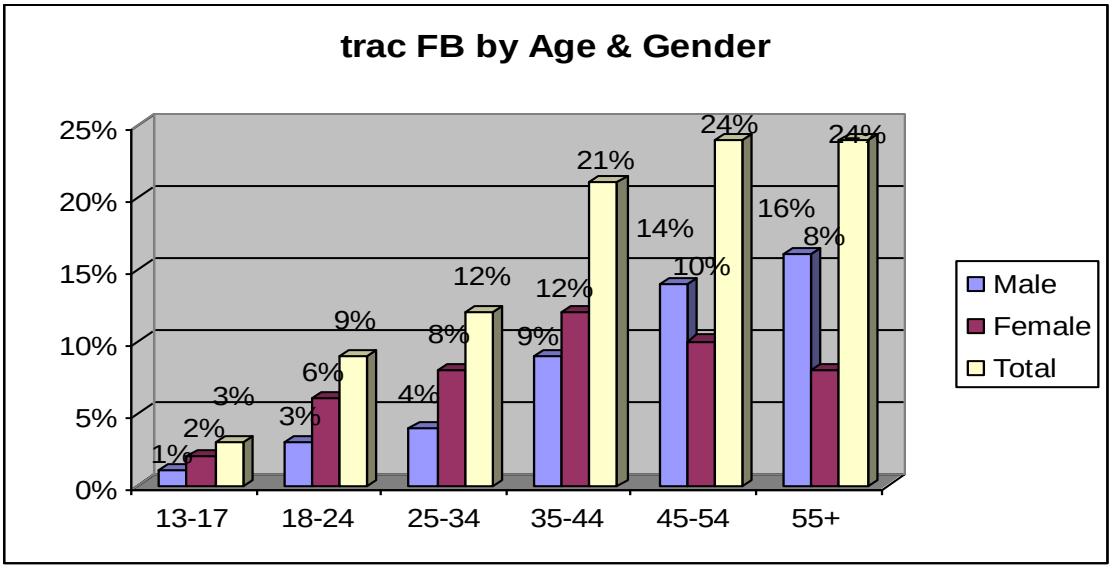
- trac operates bilingually and has developed systems for making the Welsh language repertoire accessible to Welsh learners and non-Welsh speakers. The work is in accordance with trac's Welsh language policy

- trac's Equal Opportunities and Child Protection policies are key documents in project development, monitoring and evaluation

e. Technological Opportunities: New technologies and functionalities provide trac with opportunities to overcome barriers to publishing and distribution of information. The challenge over the next four years will be to monetize these contacts into income opportunities.

- The Big Experiment 2009 employed closed social networking (Groupsite) for the first time to provide a tune resource and advance communication with registrants. Although restricted by the 'free' facilities available, there is potential to subscribe to a more sophisticated service in the future. Social network sites overcome cost issues of upgrading the corporate website. Allowing a more open access to the library facilities enables volunteers to submit audio, audio-visual, visual and text files thus building an archive faster than would be possible within trac's current resources.
- trac will also employ the more generic networking sites, and has a presence on both Myspace and, most recently, Facebook. The Facebook 'Page' was established following The Big Experiment 2009 to maintain visibility and access. An initial 58 members has trebled in 10 days and continues to grow, particularly when encouraged by staff blogging. Facebook statistics indicate that it is a useful tool for raising awareness internationally.
- Facebook statistics





- trac looks to play a role in the ACW “IMPACT ” bid for Traditional Music-Creative Industries development which has a major web-portal element
- on an operational level, trac will continue to rely on VOIP technologies and other web based enablers to operate on a national, and international level. trac will continue to hold a percentage of Board meetings electronically and employ technology to reduce our carbon footprint and management costs.

f. Operating within the broader economy

- The current downturn in the economy has had direct effect on attendance at some trac events – notably The Big Experiment. However, lower disposable income might
  - add value to, and appreciation of, Ontrac as a free publication
  - encourage more participatory “home-made” music, which is traditional music’s strength

- trac notes that the profile of trad/folk music is being raised by major rock/pop/film performers engaging with the genre: Bruce Springstein, Sting, Richard James, Steve Martin
- at the November 2007 Cruinniu Traditional Musicians conference panelists Bob Donnelly (Music Attorney, USA) and D. Page Kelley III (Attorney, Ents & Intellectual Prop. Specialist, USA) believed that trad music is a type which will sell in perpetuity: low volume, but for an extended time period as opposed to 'popular' music selling a high volume over a brief period with no 'tail-off'. Traditional musicians, however, must engage with new media (online sales, social networking, etc.) to create a 'buzz' around their product. As of 2007, CD sales in the USA were down by 28% suffering from digital downloads. "Celtic" music was, at that time, only 2% of digital sales.
- Indie Music Futurist, Mika Schiller, reminds musicians that "the things that do have value are you and the community and interactivity you create. Your shows and your fan community are the things that have value today because they are scarce and hard to produce. Albums aren't. Remember, you don't need a huge following to create value." The community created by trac will be a resource for musicians' income streams.

g. The Political and Governance Agenda

- trac was instrumental in the creation of The Gregynog Declaration, a communal statement from stakeholders – individuals, groups, societies and agencies – giving voice to their expectations from government and government sponsored bodies. This is considered to be a key document by the sector. (Appendix XXX)
- Communities First evaluation shows that 17% of projects were Arts based (4% music) with a bias towards work with Children and Young People. The Arts activity within C.F. can be criticized for lack of professional artistic guidance and monitoring of arts-related output. The aim seems to be enabling communities to do *something*, with a vague expectation that it will eventually be followed by something *good.* The CFTF 2007 evaluation of perceived impact indicated:
    - 95% of projects / groups felt that their project brought social benefits;
    - 45% felt that their project brought cultural benefits;
    - 17% felt that their project brought economic benefits;
    - 16% felt that their project brought environmental benefits.
- The One Wales Plan commits the Welsh Assembly Government to, "Establish all-Wales collection of people's history, backed by permanent curatorial staff with responsibility for promotion and development of the collection." The traditional/folk sector must advocate for access to indigenous music to be an integral part of this commitment.
- "The Futures of Arts & Culture in Wales" report has a number of findings which supports trac's approach to community and participatory music:
    - "There was a significant division of opinion in relation to people's future focus on material and non-material needs. .... A larger proportion of the group (39 per cent) believed that creativity and self-expression will become more widely valued and expressed, compared with a total 17 per cent who expressed various levels of disagreement. Many expressed the view that this development of creativity was beneficial for society and would be increasingly important economically."
    - "Others hoped for an anti-globalisation reaction against increasing homogeneity and a need for authenticity, … repeated countercultural movements to rediscover local cultural roots and identities".
    - "Social enterprise - particularly in community based arts – could provide a model"
- The work of trac reflects the stated goals of ACW's Quality Framework, particularly:
    - Arts and culture as central to our identity as a nation
    - Wales as home to artists of quality and imagination

- The arts at the heart of its community and economic revival, making them a factor in all local and national planning
- The arts being more widely available, with the broadest range of people enjoying and taking part in the arts
- Artists of distinction and ambition enhancing the country's cultural reputation

- trac's work is in line with the WAG Culture Statement Draft Potential Key Themes:
  - The richness of our culture and its role in our sense of place: how culture develops and strengthens people's sense of living in a community; also their sense of Wales' place in the world; the importance of our culture to the way Wales is promoted abroad. Also to remind the people of Wales of the huge range of exciting cultural activities that is available on their doorsteps.
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  - Participation and enjoyment: to re-emphasise the value of participation and active citizenship, and of how cultural organisations are key to this, as they allow people to tap into their passions and interests. Also the need for key culture agencies to encourage more involvement by local communities, and to lead by example, e.g. by setting up Employee Volunteering schemes.

Cultural Policy

- trac's Objects are to 'advance the education of the public by promoting the use of traditional and tradition-based arts including – but not exclusively – music, song and dance, by activities designed to increase participation and raise standards'.

- trac will pursue these objects within the context of its Cultural Policy.

- This policy

i) respects the traditional
ii) respects the contribution of people from all age groups
iii) respects the principles of equal opportunity
iv) respects the cultural heritage of the Welsh language

- trac's main aim is to ensure the continuation of the traditional culture of Wales – it was established in reponse to a genuine concern that this continuation is in danger.

- trac recognises that its role is potentially endless since the terms 'tradition' and 'culture' are so wide. Given this, in the context of trac's core function the terms are interpreted as follows:

i) 'culture' refers to the various art-forms
i) 'tradition' refers to that which is unique to any given community and deeply rooted in that community.

trac works towards the preservation, continuation and development of those art forms that are unique to the communities of Wales and that have deep roots in Wales.

- Priorities

Given the very broad nature of the field, trac accepts that it is necessary to prioritise specific aspects of the above – and will support the work of other sister agencies and network closely with them to realise activities that promote similar objects.

- trac prioritises projects

i) that are based on music – whether it be instrumental, vocal or played for dance
ii) those which involve more than one art form.

iii) those which hand over the story – as tales, myths or ballads etc

- In accordance with trac's educational object, and its concern to see the continuation of the tradition, trac will emphasise in the first place projects that hand over the tradition and create opportunities for people to adopt the tradition i.e. where the main focus is on the audience or the receivers rather than on the performers or providers and creators.

- In the second place, trac supports the creative development of the tradition, and in this, promotes the holders of the tradition and attempts to ensure a platform for their work in and beyond Wales.