

## **IFRCS11 Individual 01, Personal Capacity**

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Senedd Cymru | Welsh Parliament

[Pwyllgor Diwylliant, Cyfathrebu, y Gymraeg, Chwaraeon, a Chysylltiadau Rhyngwladol | Culture, Communications, Welsh Language, Sport, and International Relations Committee](#)

[Effaith Gostyngiadau Cyllid ar Ddiwylliant a Chwaraeon | Impact of Funding Reductions for Culture and Sport](#)

Ymateb gan: Unigolyn 01, Sail Personol | Evidence from: Individual 01, Personal Capacity

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### **1. What impacts has reduced funding had on your organisation and sector so far?**

The sector has been heavily hit from the top level down. This is a heavy blow after years of underfunding. It means services are either non-existent or operating a bare minimum. The potential for good and the benefit these services serve to community and tourism is being overlooked in favour of short-term cuts. Sustainability, growth and investment have long since disappeared from the agenda. It has reduced morale within the workforce. The sector has lost many valuable and knowledgeable people and succession planning is not a viable option in many cases anymore. The cuts have taken well-researched, value for money, well-being spaces from the community, reduced capacity for tourism and subsequent business growth. Caerphilly is a prime example - Winding House closed - hardly many years since it opened with the 'hope' of community take-over and plans to mothball Llancaich Fawr and Blackwood Miners. Cardiff set to lose Cardiff story in coming years with no real plan for making the material accessible. Neath has no visible space for visiting its collections although their limited staff team continue to try and offer provision in different ways. Vale of Glamorgan has no real provision.

### **2. What measures have you taken in light of it, such as changing what you do and how you do it.**

I always champion museums and other heritage/cultural organisations, I sign petitions and I complete consultations (like this one) to continue to shout about the good work the heritage and cultural sector does and how it can help society

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as a whole and the benefits it brings. I visit museums, theatres and other such linked venues and contribute financially either through paid for charges or donation. I provide and share access to Wales' heritage to ensure it continues to be seen on public social media platform as a personal contribution along with leading walks and writing articles for public consumption on topics that draw and engage audiences and encourages tourism. I have also begun to learn welsh in order to better reach all audiences with the aim to provide access in my native language eventually.

**3. To what extent will these impacts be irreversible (e.g. venues closing, or specialist skills being lost rather than a temporary restriction in activities)?**

Nothing is irreversible as such except the loss of building and venues as a resource that are used for a different purpose. Llanarafan Manor for example. There has been irreversible loss to heritage due to planning but that is a discussion for another day. The main concern is desire will and drive to build and restore the loss which will no doubt cost more than it cost to cut. Specialist skills have been lost, venues have closed and activities have reduced whether this is something the Welsh Government seeks to address is ultimately the question.

**4. What interventions would you like to see from the Welsh Government, beyond increased funding?**

A genuine will and desire to support the sector. Acting as a central resource to aid and support. Example using NMW as a facility to inform support and drive museums rather than treat as a separate entity. Conservation/Curatorial/Education specialists with a remit of percentage of support to smaller LA, Trust and Community run museums. Supporting the universities that are currently trying to help in this way - Cardiff University Conservation dept. Why not extend to Aberystwyth for NLW and Bangor and then outsource additional paid work. The same for funding and development and the use of digital strategy and technology. All have which have actually been cut sector wide. MALD are doing a good job but they could be so much more RCAHMW and CADW also need to be support. The same can be said for the theatre, arts and music. There could be more support and opportunity for collaboration and partnerships across those sectors instead of the current divide or higher up lead initiates for partnership only when it really serves one bigger organisation who hold the resources.

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**5. To what extent do the impacts you describe fall differently on people with protected characteristics and people of a lower socioeconomic status?**

As a [REDACTED] I know I do not feel I have a voice and the channels for expression and engaging with what is my passion is slowly being eroded without consideration. Welsh culture, music and heritage is being hushed and the opportunity to shout loud and proud about the language and diversity of Wales is being overlooked in favour of quick cuts with no real thought for long term impact. Research based engagement for those with disabilities isn't really being explored in Wales and is very much being lead in different areas of the UK meaning access and opportunity to engage is very hit and miss. Resources for families and those with lower income is also being taken away at a time of rising costs for all. The potential for the only engagement some children from lower social economic might have through schools with welsh heritage and culture is being slowly removed or where it exists is becoming expensive and cheaper options will eventually see this move outside of Wales

**6. Do you have any other points you wish to raise within the scope of this inquiry?**

What is the long term financial cost to bring back what has been lost already and can we really afford to lose more on the pretence of it being temporary with any future cost of support/reversal?

Can we really ask communities who ae being asked to work longer for less pay to take over heritage and culture as a viable alternative?

Having visited many European countries and seen how well they are able to market and engage tourism is there any value in really working to understand how this has been possible and learn from it?

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