

## **IFRCS50 Tim Wilson, Policy Advisor, Teledwyr Annibynnol Cymru**

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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: Tim Wilson, Cyngorydd Polisi, Teledwyr Annibynnol Cymru |  
Evidence from: Tim Wilson, Policy Advisor, Teledwyr Annibynnol Cymru

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

In December 2023 the Welsh Government revealed that Creative Wales' investment in the creative sectors generated £208.7 million for the Welsh economy since it was established in 2020, investing £18.1 million in production funding to support 37 projects<sup>1</sup>.

Reducing funding to Creative Wales, which has been moved to sit within the new Culture and Social Justice department, has meant that it has had less resource to fund such initiatives, including skills and training, plus development funding for original new Welsh-made content. This type of funding is important for the sector in Wales to remain competitive, especially in the light of decreasing commission budgets among the UK PSBs (public service broadcasters), as well as reduced commissioning from some of the streaming services. Most recently we have seen BBC Wales announce a cut of around 50 jobs in Wales and while this does not appear to be accompanied by a cut in the content budget it nevertheless serves to further reduce creative jobs in the nation.

The BBC also spends substantially less in Wales than it does in Scotland, as highlighted by a recent Senedd research paper, which stated:

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<sup>1</sup> [Creative Wales support gives rise to over £200 million for the Welsh economy. Gov.wales 29 Dec 2024](#)

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*“Over the last eight years, spend on English language TV content for audiences in Wales (or “local content”) has increased from £20.4 million (in 2014-15) to £36 million (in 2022-23). Despite a substantial 76% increase, this figure is dwarfed by the spend on local content in Scotland. There, the need to fill a schedule for separate channel BBC Scotland, as well as providing content for BBC One in Scotland, means the total local content figure is £72 million: double what is spent in Wales.”<sup>2</sup>*

This imbalance is obviously disadvantageous for the Welsh creative TV sector.

In addition, in terms of wider creative industry funding, research published by Equity in June 2024 showed that the Arts Council Wales has cut its funding by 30% since 2017, a far larger cut than seen across the UK overall, where collectively the arts national bodies have cut by 17%.

It is important for the Welsh Government to see Creative Wales as an investment engine which is an enabler for Wales-based companies to get new projects off the ground, projects which have the potential to do well in the UK and internationally and bring greater revenue back into the nation.

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

As a trade body TAC works with a variety of partners to ensure our sector is sustainable as possible. We partner with S4C on a training programme and we also hold discussion with BBC Wales as well as the other PSBs on commissioning. Most recently this has been with the aim of more transparency in out-of-London PSB commissioning, in terms of how PSB commissions which are registered as made in Wales actually met those criteria.

We are also partnering with the UK Department of Business and Trade (DBT) to host events in north and south Wales which provide information and contacts for Welsh TV and film producers to maximise the opportunities to sell content and formats internationally.

Lastly we are pushing for a greater investment by Channel 4 in the nations, via Ofcom’s consultation on the new Channel 4 licence. Ofcom has not gone far

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<sup>2</sup> [Wilkinson W. Remote Control: Public Service Broadcasting. Senedd Research. 15 Jul 2024](#)

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enough in carrying through Channel 4's own drive to work more with producers in the nations and TAC, along with Creative Wales and others, is calling for specific nations quotas as well as a greater overall commitment to out-of-London and out-of-England quotas.

**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)?**

We are already seeing some Welsh companies and Wales-based production offices closing. Award-winning Welsh company Wildflame recently announced it was closing, in addition Brown Bob is closing its Wales office. Also Label1, which made Saving Lives in Cardiff, is also closing. Around the UK we are similarly seeing indies close down.

Loss of companies carries with it a loss of jobs and opportunities. The Covid period caused a loss of freelancers from the industry and there is a real concern that the following reduced commissioning spend is adding to ongoing issues.

That said there are signs internationally of there being a turnaround but the sector in Wales needs to retain enough capacity to pitch for and win new commissions.

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

The Welsh Government should do all it can to recognise and make the most of Wales TV and film production, and creative industries in general. Cardiff is the third-largest production sector in the UK and we need to ensure that remains the case.

It is important that, post-election, there are closer times between the UK and Welsh governments, to make sure that where appropriate policy is joined-up.

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

TAC, S4C and others are working hard to make the sector as welcoming as possible to those with protected characteristics and of different socio-economic backgrounds.

To this end we have run training courses as part of our training partnership.

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TAC works closely with S4C's Diversity, Sustainability and Social Purpose department to organise Race Awareness and anti-racism training sessions. These sessions have been held in South Wales and North Wales with further sessions to be held before the end of the year. TAC has also held many Diversity, Equality and Inclusion sessions as well as a training session focusing specifically on LGBTQ+ inclusion.

TAC is also part of the Diversity Steering Group for the Welsh Broadcasting Sector which are organised by S4C.

TAC also sponsors for the 2024 Accessible Futures Summit and have contributed to the promotion of the event.

Clearly at times of economic difficulty, those in the freelancer base less able to draw on family and friends for support through times of little work will find it harder and make it less likely for those people to seek to enter the industry.

So support for skills and training, as well as for good and well-publicised guidance on careers in TV and the creative industries, is crucial if Wales is to build upon the success it has enjoyed so far in becoming a TV and film powerhouse.

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