



UNESCO International Year of Indigenous Languages 2019 Wales activity report and recommendations

by Wales Arts International

July 2020

Introduction and context

In 2016 the UN General Assembly proclaimed 2019 as the International Year of Indigenous Languages, led by UNESCO. Towards the end of 2018 (and even more so now) in the context of Brexit and the many global shifts around us, we wanted to take opportunities to strengthen networks and international relationships. We also wanted to contribute, through the arts and culture from Wales, in redefining who we are in the world, how we engage with the world, and how the world sees Wales.

At Wales Arts International we naturally support and invest in the work of Welsh language artists and as part of our international strategy, we wanted to place this bilingualism, our unique position in the UK, as a strength and a point of connection with many other cultures across the globe.

The UNESCO International Year of Indigenous Languages offered exactly this opportunity to place our conversation in global context and to support international connections through a significant international network.



*Front cover: Fidget Feet, National Eisteddfod, Llanrwst (image: Gwenergynta)
Wales Dome, CHQ Dublin, March 2020 (image: Aaron Daly)*



The UNESCO year offered us the opportunity to work in partnership with the Welsh Government's Welsh Language Division on this project. The Welsh Government's objectives in becoming a key partner in the UNESCO year were:

- To raise the profile of Wales internationally as a bilingual nation, and raise the profile of Wales, post-Brexit, within global international organisations and networks.
- To celebrate the history of the Welsh language and its associated culture internationally (including within other nations of the UK), and within the new curriculum.
- To consolidate Wales as one of the leading nations in language revitalisation – and to learn from other.
- Ultimately, through the above and as part of the Cymraeg 2050 strategy aim of creating the conditions for achieving 1 million speakers: to raise awareness and engender pride within Wales of the Welsh language's place in the world amongst a family of languages.

Activity



1 Launch of the International Year of Indigenous Languages, January 2019

A stakeholder workshop held in St Ffagans to launch the year of initiatives and to gather 24 representatives from across the cultural sector to discuss ways of supporting and getting involved in initiatives during the year.

2 Delegations to Ireland, January - February 2019

WAI organised a delegation to Dublin to attend Culture Ireland's global conference (Welsh Government; WAI and the Eisteddfod); and a small cultural delegation to Dublin for St David's Day events. This included a roundtable organised by British Council in Ireland; and a performance by Gwyneth Glyn, Twm Morys, Patrick Rimes, joined by acclaimed Irish musician Lorcan.



Delegates at the roundtable included Culture Ireland, Galway 2020; British Council in Ireland; Galway City Council; Literature Wales; National Museum Wales; Pontio; Eisteddfod Genedlaethol and Theatr Mwlán.

The visits paved the way for the National Eisteddfod's first international collaboration concert/production aptly with Ireland's Fidget Feet who have collaborating with Pontio in Bangor. It also helped to shape Wales week in Dublin in March 2020.



3 Mamiath Symposium, April 2019

A special afternoon event to coincide with young and highly acclaimed singer Jeremy Dutcher's UK premiere performance in Neuadd Ogwen, Bethesda. Jeremy Dutcher was winner of Canada's acclaimed Polaris Prize in 2018 for his debut album *Wolastoqiyik Lintuwakonawa*, a tribute to his First Nation roots.

Clockwise: Mamiath, Jeremy Ducher, Ifor ap Glyn, Lisa Jên, Our Voice in the World Festival. Mamiath, Lisa Jên, Our Voice in the World Festival. Mamiath, Our Voice in the World Festival (images: Welsh Government)

Including:

- an in-conversation between Jeremy Dutcher himself; Ifor ap Glyn, the National Poet of Wales; and Lisa Jên of 9Bach, focusing upon their experiences of writing and performing through an indigenous or minority language on the international stage.
- a workshop for musicians with practical advice from Lisa Schwartz, Director of the Philadelphia Folk Festival and newly appointed President of Folk Alliance International and Tom Besford from English Folk Expo.
- a workshop for cultural partners – venues, festival and other organisations – to explore our story of the Welsh language and how we can communicate it to the world during the UNESCO International Year of Indigenous Languages and beyond.



Fidget Feet, National Eisteddfod, Llanrwst, August 2019 (image: Gwenergynta)

4 National Eisteddfod International Delegation, August 2019

WAI worked with the National Eisteddfod to open a dialogue with other indigenous languages at the Eisteddfod in Llanrwst in 2019 by hosting an international delegation of mainly Irish delegates. The strategic focus on Ireland coincided with The National Eisteddfod's Y Tylwyth, a special international artistic partnership with Irish Contemporary Circus troupe, Fidget Feet. The delegation comprised of Craig Flaherty (Galway 2020 European Capital of Culture - Ireland), Sharon O'Grady (Galway County Council - Ireland), Denise Hanrahan (Consul General of Ireland in Cardiff), Danielle Lynch (St Patrick's Festival, Dublin - Ireland) Claudia Ferigo (Suns Europe Festival - Italy) and Lisa Schwartz (Folk Alliance International/Philadelphia Folk Festival - USA). The delegates attended a varied 3 day programme including:

- Articulture discussion on outdoor art and the future of open-air art in Wales using the Welsh language.
- Meetings with numerous stakeholders including Neal Thompson (Focus Wales), Elen ap Robert (Pontio), Dylan Huws (Cwmni Da), Iwan Davies (Prifysgol Bangor University), Phil George (ACW), Sian Tomos (ACW), Danny Kilbride (trac), Ifor ap Glyn (National Poet of Wales) and Literature Wales, Arwel Gruffydd (Theatr Genedlaethol).
- Performance of Y Tylwyth, international co-production between the National Eisteddfod, Pontio Bangor and Irish Contemporary Circus troupe, Fidget Feet.
- the Crowning ceremony.



National Eisteddfod 2019, Llanrwst

- A panel discussion about bridging Wales and Ireland through culture and language with Eluned Morgan AM, the Minister for International Relations and the Welsh Language, Bethan Kilfoil, a Programme Editor with RTE, and Triongl and Other Voices Cardigan's Gethin Scourfield, chaired by Eluned Hâf, Head of Wales Arts International.

5 68 Voices, 68 Hearts – Ara Deg Festival – September 2019

As part of Neuadd Ogwen & Gruff Rhys' inaugural Ara Deg festival in Bethesda, WAI supported an exhibition from Gran Salón México – a series of illustrations from an animated series narrated in the 68 Mexican indigenous languages, which are currently endangered.



6 Gruff Rhys ambassador project – PANG! – September 2019

WAI asked Gruff Rhys to be a cultural “ambassador” for the UNESCO year in Wales and we would support an artistic project that we would be able to use to support the objectives of our programme. The film that accompanied Gruff's release of PANG! in September was premiered in Japan, as part of the This Is Wales promotional dome activity and shown to audiences in Japan around the time of the Rugby World Cup. It attracted senior representatives of the Music industry in Japan including Sony Music and Fuji Rock.

Left: 68 Voices 88 Hearts project, part of the Gran Salón México exhibition at the Ara Deg Festival.
Right: Estelí Meza, 'The origin of the Tule tree / The King Kong Oy', 68 Voices 88 Hearts project, part of the Gran Salón México exhibition at the Ara Deg Festival, September 2019 (images: Neuadd Ogwen)



PANG! Gruff Rhys

From the top: Wales Dome, Tokyo, September 2019 (image: Wales Arts International)

Promotional poster by Mark James. Wales Dome, Tokyo, September 2019 (image: Griff Lynch Jones)



Cian Ciarán, another Super Furry Animal also premiered the new animation (Bait Studios) of his Rhys a Meinir composition recorded by BBC National Orchestra of Wales.



Top: Cian Ciaran 'Rhys a Meinir' Wales in Japan 2019, Wales Dome Tokyo, October 2019 (image: Bait Studio)
BreakOutWest, Opening Ceremony, September 2019 (image: Sophie Davies)

7 BreakOut West First Nations event – September 2019

As part of Focus Wales' showcase event at Canada's BreakOut West Festival, WAI supported Worldcub to visit and meet with musicians and leading figures in the Carcross/Tagish First Nation Community in Yukon for a special gathering in celebration of language and music.

The partnership between Wales and Canada continues and Focus Wales is preparing a series of virtual events with BreakOut West in September and with M for Montreal in November.



8 'Mamiaith' – Literature Wales, April – October 2019

WAI awarded a strategic grant to Literature Wales, to fund the research and development phase of an innovative multimedia, multilingual live poetry show. This project is an international collaboration with partners in Scotland, Ireland and Northern Ireland. The artists involved are Ifor ap Glyn from Wales, Ciara ní É from Ireland and Peter Mackay from Scotland. The emphasis to date has been on developing networks across the Celtic countries and identifying the participating poets to take the project forward, and Literature Wales are now in the phase of identifying funding from partners in Scotland, Northern Ireland, Ireland and Wales to produce and tour the show. Two of the artists performed in Tŷ Cymru Digital Dome as part of Wales Week in Dublin in March 2020.

9 WAI lead [Delegation to WOMEX conference](#) and meeting of the Indigenous Language Music network, October 2019

Eluned Hâf was invited to speak on a panel debate about language at the WOMEX conference and WAI also participated in the meeting of the Indigenous Language Music network at the conference. WAI also supported a number of Wales based [organisations](#) to participate in the conference that was co-chaired by one of WOMEX 19 judges and Mauri Arts leader Hinurewa Te Hau and Trac's Danny Kilbride.



Eluned Hâf described the experience of participating in the conference as life changing and wrote a blog piece for the Arts Council of Wales [website](#) released on the eve of the “Ein Llais yn y Byd” conference:

“In October, I was lucky enough to take part in such discussions at the inaugural Indigenous music conference at WOMEX 19 in Finland. I was as inspired by the music, as I was distressed by ongoing human rights abuses in indigenous communities and particularly shaken by my own lack of awareness of the ongoing impact of cultural colonisation of indigenous people around the world. A reoccurring theme was around women’s rights and how, to this day, indigenous women, and mothers in particular, are targeted as cultural colonisation intensifies. Mamiath (mothertongue) is a tribute to all women and mothers who have given us our mother-tongues.”



10 MAMIAITH Indigenous language and Music Collaboration – November 2019

Following an open call, WAI led the first MAMIAITH Indigenous language and Music Collaboration, focused on celebrating music-making in indigenous languages. Over 10 days, musicians working internationally in their own mother-tongues from Wales, Ireland and Scotland explored issues around indigenous language, culture and identity and how music carries language while also transcending language across the globe.

The selected musicians for the MAMIAITH collaboration were: Georgia Ruth and Jordan Price Williams (Wales), Doiminic Mac Griolla Bhríde and Lauren Ní Chasaide (Ireland) and Rona Wilkie (Scotland). Writer, musician and composer Lisa Jên of 9Bach supported and mentored the musicians during their stay in mid-Wales. Her original Mamiath collaboration with Australia's indigenous collective, Black Arm Band inspired the UNESCO programme in Wales.

They performed and shared their conversations and insights at **Welsh Government's Ein Llais yn y byd | Our Voice in the World festival** in Aberystwyth in November 2019, a conference which WAI also contributed to with suggestions for artists and speakers.

11 Lisa Jen – Ambassador project; and Óró – Galway European Capital of Culture project – ongoing



WAI has invited Lisa Jên to be an “ambassador” for the UNESCO year in Wales. She has composed a song in many indigenous languages and is producing a music video inspired by her work with indigenous languages.

WAI has also contributed to the Galway European Capital of Culture project Óró, which is led by Ealaín na Gaeltachta, and is a collaboration of a number of artists from across the EU who work through lesser used languages (Kizzy Crawford is the selected artist from Wales).

Both of these activities were due to have taken place early in 2020, but have delays due to the COVID-19 crisis.



Top: Lisa Jên (promotional image). Kizzy Crawford (promotional image)

A SWOT analysis of the programme

This is not a full evaluation- but rather a reflection on the strength and weaknesses of the programme with a view to learn for future activity.

Strengths	Weaknesses
<p>Delegations to Ireland</p> <ul style="list-style-type: none"> - Positive development of links with Ireland and foundations for future linguistic and cultural connections. <p>Symposium</p> <ul style="list-style-type: none"> - well-attended and dynamic discussions. - engagement of local community with Jeremy Dutcher concert. - setting the context for Welsh as a language with a global responsibility. - development of relationship with High Commission of Canada in London who are keen to invest in a similar event in autumn 2020. - development of link with UNESCO bid for World Heritage site (Llechi). <p>Eisteddfod Delegation</p> <ul style="list-style-type: none"> - Relationship with St Patrick’s Festival has led to event in partnership at Wales Week Dublin. - A conversation between Elen ap Robert (Pontio) and Sharon o’Grady has led to an exchange between Pontio’s BLAS scheme, which aims to change young people’s attitudes towards the Welsh language, and O’Donoghue Centre for Drama. - WAI has strengthened the relationship with Suns Europe by committing to promote their call our for a Welsh competitor in 2020, and is continuing to facilitate conversations with potential partners. 	<p>Literature Wales Mamiaith</p> <ul style="list-style-type: none"> - Ongoing funding not yet secured for production and tour of poetry show, although elements of the work has been developed and other opportunities have come out of the initial investment. <p>Mamiaith Music Residency</p> <ul style="list-style-type: none"> - Lack of capacity meant that the Mamiaith music residency had a very short lead in time, and we were therefore unable to include an indigenous First Nations musician from Canada which had been the original plan. - without a lead Welsh partner outside of WAI, there is a lack of clarity on who is responsible for driving the project forward in future (eg. to secure performance opportunities). <p>Indigenous Music rights at WOMEX and other music events</p> <ul style="list-style-type: none"> - although the conference was an important event, the lack of understanding of the indigenous languages of the world, including the role of the Welsh language, is yet to be respected by senior operators in the World music industry. <p>Whole programme</p> <ul style="list-style-type: none"> - there was a lack of meaningful focus on the international at the Ein Llais yn y Byd event. It felt more like a conference than a festival which was the wrong event for the Mamiaith collaboration.

Strengths	Weaknesses
<p>Literature Wales Mamiaith</p> <ul style="list-style-type: none"> - has enabled the development of close relationships with international counterparts, Scottish Poetry Library in particular. - has played a crucial part in the development of LW's International Strategy. <p>WOMEX / UNESCO Pan Indigenous Music Conference</p> <ul style="list-style-type: none"> - the Welsh language was featured heavily in the conference. - the discussion around when the language of the oppressed becomes the language of the oppressor and the Welsh, Irish, Scottish language's duality in being colonised and the coloniser and the importance of accepting and being open about this duality to think of reparations in terms of fair trade and sharing knowledge around language transmission for endangered languages in ex-British Colonies. <p>Mamiaith Music Residency</p> <ul style="list-style-type: none"> - All artists gave positive feedback about the opportunity. - High quality music produced. - Development opportunity for Lisa Jên. <p>Whole programme</p> <ul style="list-style-type: none"> - The context of having a Minister for international relations and the Welsh Language has given this area of work significant credibility in Wales and Internationally and has placed indigenous/ minority languages more firmly at the centre of Arts Council of Wales strategic priorities. 	<ul style="list-style-type: none"> - there were aspects of the programme that we were unable to deliver, or that could have been developed further. - Firstly, we found it challenging to develop a meaningful relationship with UNESCO. However, we hope to address this moving forward (see opportunities). - Due to capacity, we did not have the opportunity to develop a project to look at the multi-lingual diaspora communities within Wales. Again, this is something we are currently addressing (opportunities).

Strengths	Weaknesses
<ul style="list-style-type: none"> - Ein Llais yn y byd conference was an useful introduction to the arts development and language development sector, but much more work is needed here if this is going to be meeting international expectation - Opportunities to exchange internationally eg Wales in Japan; Ireland; BreakOut West in Canada etc 	
Opportunities	Threats
<p>Symposium</p> <ul style="list-style-type: none"> - Gwyl Mawr y Rhai Bychain – a new international Indigenous Music Festival delayed until autumn 2021 in Neuadd Ogwen (as a result of a series of strategic interventions and Arts Council of Wales grant). - Miwsig – the new brand from Dydd Miwsig Cymru team offers a perfect host brand for future activities. - A second Mamiath symposium to be held virtually in autumn 2020 to coincide with the Pan-Indigenous Music Network Meeting at WOMEX 20. - Develop the relationship between Welsh Government and the Llechi campaign for World Heritage Site. - other UNESCO YIL activities, such as Literature Wales ‘Mamiath’ project. <p>Literature Wales Mamiath</p> <ul style="list-style-type: none"> - opportunities for strategic international collaboration. 	<p>Cymru Wales Brand</p> <ul style="list-style-type: none"> - the Welsh language and culture are in danger of being mis-appropriated under the GREAT brand as part of the UK Government’s new Soft Power Strategy. There is a need to make sure that Welsh language cultural activities are enhanced in the Cymru Wales brand internationally along with strict guidelines to avoid the appropriation of the language and culture. <p>Literature Wales Mamiath</p> <ul style="list-style-type: none"> - Funding not yet secured to take project forward. <p>Eisteddfod International Delegation</p> <ul style="list-style-type: none"> - The National Eisteddfod / Llangollen / Urdd to develop an international strategy and take lead responsibility for hosting international partners and nurturing cultural relations with indigenous language groups.

Opportunities	Threats
<p>Eisteddfod</p> <ul style="list-style-type: none"> - potential development of an international focus or a ‘fringe’ to the National Eisteddfod, the Urdd Youth Eisteddfod and Llangollen International Eisteddfod where other minority languages can be platformed – extend audience reach of the Eisteddfodau. <p>Mamiaith Music Residency</p> <ul style="list-style-type: none"> - Performance opportunities for the group – Lorient, Celtic Connections; Wales Week in Dublin. <p>Whole Programme</p> <ul style="list-style-type: none"> - increased number of international engagements in Wales. Opportunity to continue as UNESCO decade of Indigenous languages has been announced. - There is a small amount of funding left against this, which has been earmarked towards developing a project looking at mapping diaspora language and communities in Wales. - The Year of Wales in Germany 2021 offers an opportunity to develop the relationship with UNESCO (based in Germany). - The development of a RESILART Cymru Wales network (UNESCO initiative) in Wales is a way to support this relationship. - We hope to develop a cultural network that sits alongside the NPLD for European (and possibly global) regions and nations. 	<p>Mamiaith Music Residency</p> <ul style="list-style-type: none"> - complications around music rights prevent music from being released. - logistical difficulties of getting the whole group together to perform is a challenge. <p>Whole Programme</p> <ul style="list-style-type: none"> - Some feel that calling the Welsh Language an ‘indigenous’ language contributes towards cultural appropriation and the narrative detracts from the oppression of indigenous peoples across the world. Others feel that is an appropriation to deny the Welsh language its indigeneity. This sensitive notion needs to be discussed. Black Lives Matter has highlighted the issues of de-colonisation, the white privilege of Welsh speaking communities and how Black and Ethnic Minority Welsh speakers have suffered racism. - How to share the experience and skills around language transfer. - Potential for on-going capacity and inaction due to other priorities or lack of resource. - Brexit and current COVID situation.

Recommendations:

- 1 Creating a **policy framework to develop the Welsh language's international role** to support Welsh Government's commitment to the UNESCO Decade of Indigenous Languages 2022- 2032 and in line with its international strategy.

In support of this, we develop a **cross-portfolio partnership** across the arts, language, creative and heritage portfolio with a Welsh language culture at its core to support the delivery of Welsh Government's international commitments and objectives.

We see an opportunity for the arts development sector and the Welsh Language development sector to work in partnership as recommended in research Commissioned by Arts Council of Wales by Elen ap Robert. Extending such activity in a long-term way is essential and aligns with the Well-being agenda.

- 2 Give a clearer focus to the Welsh language and its culture within the **7 aims of the Well-being of Future Generations Act**. Through a strong commitment to the Well-being Act, this could be strategically important within Wales and internationally and helps the UK to meet the UNDevelopment Goals. We suggest two related focus here:

- first the international cultural responsibility of the Welsh language towards the world's 6000 languages on the brink of extinction working specifically in Commonwealth countries (eg through programs such as Commonwealth Games, UK Year and Australia; Wales-Quebec MoU etc);
- and secondly, strengthen attitudes towards linguistic diversity in Wales and the world through celebrating other languages and cultures living in Wales and engaging with other language cultures through major programmes such as "Festival 2022".

- 3 For Welsh Government to establish with stakeholders in Wales, the UK and internationally the power of attraction the Welsh language has within the field of **Soft Power, Public Diplomacy and Cultural Relations** and to agree guidelines for the co-branding and use of culturally sensitive assets. This could include initiatives under the Cymru Wales Culture Brand internationally

including practical activities such as a series of branded toolkits for British Embassies and relevant agencies to communicate the Welsh language and culture within contemporary Wales and the UK. Guidelines could be provided to avoid culturally inappropriate use of the Welsh language by brands such as a campaign GREAT.

Focus could also be placed on creating practical toolkits relating to language transmission through music and cultural activity, or the role of languages in art and health locally and globally. They could be shared on digital platforms and with relevant international networks.

Appendix 1

Press and Social Media Report

The content of this report covers all activity relating to the use of funding under the UNESCO International Year of Indigenous Languages programme of work. There are a number of events and projects included in this programme of work, as well as events co-hosted with key partners. Planning is underway for the legacy element of the programme, but not included in this overview of press and social media coverage.

Key content from around the wales arts international website

April 2019	Jeremy Dutcher concert and workshop in Neuadd Ogwen, Bethesda https://wai.org.uk/news-jobs-opportunities/polaris-prize-winner-jeremy-dutcher-comes-wales
Oct 2019	Worldcub Visit First Nations Learning Centre in Yukon, Canada https://wai.org.uk/news-jobs-opportunities/worldcub-visit-first-nations-learning-centre-yukon-canada
Oct 2019	WOMEX19 https://wai.org.uk/news-jobs-opportunities/womex19
Nov 2019	Mamiaith & Ein Llais yn y byd / Our Voice in the World event Eluned Hâf and Rhodri Llwyd Morgan Aberystwyth University on BBC Radio Cymru Dros Ginio Mamiaith – Call for musicians https://wai.org.uk/news-jobs-opportunities/mamiaith-call-for-musicians-based-wales-for-international-collaboration Mamiaith - Press Release https://wai.org.uk/news-jobs-opportunities/mamiaith Welsh voice in a world of music – Eluned Hâf, Editorial https://wai.org.uk/news-jobs-opportunities/welsh-voice-world-music

Press overview

April 2019	<p>Jeremy Dutcher & 9Bach:</p> <p>Nigel Stone Blog (Review) https://nigelstoneblog.wordpress.com/category/art/</p> <p>Event Publicity – World Eventz https://www.worldeventz.com/events/eb/Mamiaith/en/events/eb/Mamiaith/58857914607</p>
Nov 2019	<p>Mamiaith . Ein Llais yn y Byd</p> <p>Event page with full information, Aberystwyth University (12 Nov 2019): https://www.aber.ac.uk/en/news/archive/2019/11/title-227015-en.html</p> <p>Project Page & Information, Visit Wales (May 2020): https://www.wales.com/about/culture/roots-and-shoots-welsh-folk-music</p>

Social media overview – most popular posts

TWITTER	<ul style="list-style-type: none"> - Gruff Rhys's performance of PANG! In Tokyo 6, 431 impressions (3 Oct). - Music Day in the dome (27 Sep), 5,887 impressions. - Japanese tweet about Gruff Rhys 4,709 impressions and 186 engagements (3 Oct). - English tweet with the highest engagement was work in progress performance by the Mamiaith musicians at the start of Our Voice in the World Festival 157 engagements, 6,275 impressions (28 Nov).
FACEBOOK	<ul style="list-style-type: none"> - Jeremy Dutcher & 9Bach Concert in Bethesda and video about Neuadd Ogwen and the work they do – combined post reach of 4.7k and 229 engagements. - WOMEX19's first Indigenous Language Conference. A post in Welsh only performed particularly well, reaching 1.8K, achieving 36 post clicks. This post shared a link to a video hosted on twitter by Cymraeg of Jeremy Dutcher and the afternoon workshop in Neuadd Ogwen.
INSTAGRAM	<ul style="list-style-type: none"> - WAI Instagram account was set up on 26 September 2019. - Most popular post on instagram during this period was of the Mamiaith group of musicians walking in the countryside on the first day of their rehearsals. Posts about this project achieved 92 likes (25 Nov).

Events	
April 2019	Jeremy Dutcher & 9Bach Concert with afternoon workshop at Neuadd Ogwen
Twitter	<p>A tweet in Welsh (4 April) advertising the concert was the most popular during the spring period, achieving 5,012 impressions and resulting in 85 engagements. The equivalent message in English also performed well at 3,205 impressions, and 52 engagements.</p> <p>There were a number of tweets sent out during this period either to promote the event, sharing the content live, or looking back with some images and videos. The highest-achieving posts made combined impressions of 17,239.</p>
Facebook	Posts about this event in Welsh and English reached a combined total of 2.6k people, who made 75 clicks on the post.
April – Sep 2019	Mamiaith project by Literature Wales with Ifor ap Glyn and Ian Rowlands
Twitter	Literature Wales commissioned Ifor ap Glyn to write a poem to mark the launch of the UNESCO International Year of Indigenous Languages (1 Feb). The posts in English and Welsh made 863 impressions and reached many more through Literature Wales' post .
Facebook	2 Facebook posts launching the poem had particularly high share rates, English (22 likes, 37 shares) and Welsh (4 likes, 6 shares).
August 2019	International Co-production (Wales / Ireland - Tylwyth) and International Delegation at Eisteddfod Genedlaethol Cymru, Llanrwst
Twitter	<p>The announcement of the co-production between Fidget Feet and Pontio for the Opening concert at the Eisteddfod was popular, with impressions reaching 4,856 across English and Welsh announcements, and 145 engagements (22 Nov). A post from the performance itself earned 1,159 impressions. These figures are for the WAI posts only.</p> <p>A tweet by the Irish Consulate in Wales thanking WAI for the international delegation visit to the Eisteddfod was also popular, achieving 80 likes and 428 engagements.</p>

Events	
Facebook	The reach on facebook for the co-production covered three main partners who have combined likes across their pages of over 32k. Each sent multiple posts across the timeline from its announcement in November to the performance in August 2019, covering key points such as development workshops, rehearsals etc.
September 2019 Facebook	Gran Salón México Exhibition at Neuadd Ogwen Neuadd Ogwen (18 Oct) and Gran Salón México (5 Dec) posted about this exhibition.
September 2019 Twitter	PANG! By Gruff Rhys in Tokyo, Japan A tweet about Gruff Rhys's performance of PANG! In Tokyo had the highest impressions at 6, 431 (3 Oct) This was closely followed by a post with images from the focus on music in the dome (27 Sep), achieving 5,887 impressions. A Japanese tweet about the gig also performed well with 4,709 impressions and 186 engagements (3 Oct).
Facebook	A post looking back at the Welsh Language music content in Tokyo reached 141 people with a short montage of images from the day's events (27 Sep)
Instagram	Images from the performance was the first post on our instagram page, getting 13 likes (27 Sep)
October 2019 Twitter & Facebook	World Cub at First Nations Centre in Yukon, Canada with FOCUS Wales FOCUS Wales prepared a video about their time in Breakout West, which included some content around World Cub's special event at the First Nations Centre. They shared it across their social media profiles: https://twitter.com/FocusWales/status/1194284258162094080?s=20 https://www.facebook.com/focuswales/videos/413208506296571/

Events	
October 2019	Mamiaith and participation in WOMEX – Indigenous Languages Conference in Finland
Twitter	A tweet promoting Eluned Hâf's participation in a panel session at the Indigenous Language Conference and sharing a video from the event in Neuadd Ogwen reached a combined audience of 3.6k.
Facebook	A post about the Welsh delegation to WOMEX19 reached 205 people, with 13 post clicks to the full article on the website. Specific posts in English and Welsh about WAI's participation in a panel session on 25 Oct titled 'How can music protect rare indigenous languages from disappearing & support others to appreciate the contribution they make to our world's rich cultural diversity?' reached 1,951 people and had 5 shares.
November 2019	Mamiaith project musicians undertake their collaborative residency in Llanidloes and performance at Our Voice in the World Festival in Aberystwyth
Twitter	There was a high level of activity on twitter regarding this collaboration and event, with the activity reaching 45k people and achieving 889 engagements (Nov 2019), a higher rate than normal for posts.
Facebook	The call for musicians from Wales to participate in the project reached 131 people (6 Sep). The announcement of the musicians taking part (12 Nov) reached 756 people, with 37 likes, 11 comments and 4 shares. A post about the gig in the evening organised by Y Selar reached 285 people (24 Nov). A video posted of the performance from the event reached 198 people (28 Nov) We also filmed and shared additional content from the day (4 Dec), including a short conversation with Georgia Ruth (236 views) and Jordan Williams (155 views).
Instagram	An image of the performance and short instagram story video were posted on the morning of this event, achieving 41 engagements. The most popular post on instagram was of the group out walking in the countryside on the first day of their rehearsal. Posts about this project achieved 92 likes.

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