

Hitting the Right Note

Inquiry into funding for and access to music education

June 2018



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Inquiry into funding for and access to music education

June 2018



About the Committee

The Committee was established on 28 June 2016. Its remit can be found at: www.assembly.wales/SeneddCWLC

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Bethan Sayed AM
Plaid Cymru
South Wales West

Current Committee membership:



Mick Antoniw AM
Welsh Labour
Pontypridd



Suzy Davies AM
Welsh Conservatives
South Wales West



Siân Gwenllian AM
Plaid Cymru
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Neil Hamilton AM
UKIP Wales
Mid and West Wales



Rhianon Passmore AM
Welsh Labour
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Jenny Rathbone AM
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Jack Sargeant AM
Welsh Labour
Alyn and Deeside

The following Members were also members of the committee during this inquiry:



Hannah Blythyn AM
Welsh Labour
Delyn



Dawn Bowden AM
Welsh Labour
Merthyr Tydfil and Rhymney



Dai Lloyd AM
Plaid Cymru
South Wales West



Jeremy Miles AM
Welsh Labour
Neath



Lee Waters AM
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Chair's foreword

From Joseph Parry's 'Aberystwyth' to the protest songs of the 60s and 70s, Welsh music has long held a role that is paramount not only to the promotion of Welsh culture and heritage beyond our borders but also to the maintenance and revitalisation of such things as the Welsh language within. Through music Wales has fought oppression and cultural erosion and has become famous around the world as "the land of song".

The importance of music to Wales is also evidenced by its role within the creative industries sector, a sector which generates nearly £1bn a year, a figure which has increased by almost a fifth in the last five years.

Therefore, when Owain Arwel Hughes, founder of the Welsh Proms, stated that cuts to school music services were causing a crisis in Welsh music education, it was a startling revelation. This concern was also borne out in the result of the Committee's public poll on which policy area should be the next focus for us. Out of the eleven potential inquiries, 'funding for and access to music education' came top, with 20% off the vote.

Throughout the evidence, the two main themes to emerge were based around equality of provision and equality of access. The Committee heard many times how the different areas of Wales offered a vastly different picture to one another with regard to music services.

The positive impact music education has on a child's development was another theme that permeated the evidence. We consistently heard from those giving evidence how, by being taught music in their formative years, they learned the value of commitment and were taught the importance of patience and hard work.

As a musician myself, who has been through the music service system, I have been given amazing opportunities - be it playing some of the world's most renowned orchestral music, working as a team, or travelling to different countries with the National Youth Orchestra of Wales to showcase Welsh talent. As such, I am passionate about addressing the urgent need to sustain and develop music in Wales, and believe we must now come up with radical solutions in the face of continuous cuts to these services.

This report specifically focuses on addressing the shortfalls and achieving consistency across Wales, in order to ensure that every child, regardless of their location or financial backing, has an equal opportunity to progress to excellence.

The time has come to not simply paper over the cracks but to give sufficient resource and clear direction to the sector.

For this reason, we call for the responsibility for music services to be transferred to a national body. We believe that a national body, operating through a regional delivery mechanism, would be best suited to address barriers to collaboration and to achieve consistent and equitable provision throughout Wales.

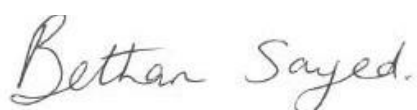
We understand that such a wholesale change may take time to bed in. However, issues such as the alarming lack of musical instruments clearly need to be addressed urgently. We have therefore indicated which recommendations we would expect to be implemented prior to the national body becoming operational.

The sector has also suffered from the absence of a clear strategy and vision for music services, one that effectively integrates music service provision and pupil progression pathways and ensures that tuition is focused on potential, rather than payment. We have called for the Welsh Government to provide that strategic direction by implementing a National Action Plan for Music.

While we call for fundamental changes to the Welsh Government's approach to music education we also note, and welcome, the steps they have taken recently. The Cabinet Secretary's National Endowment for Music and Musical Instrument Amnesty, together with the £10,000 being awarded to each local authority for the purchasing of musical instruments, are all steps in the right direction. However, though such actions are undoubtedly positive, they are also woefully inadequate. As one witness put it, referring to the funding announcement, "it is a drop in the ocean for what we actually need."

We also call on the Welsh Government to act quickly to explore ways to integrate and promote the learning of less traditional forms of music, such as rock and pop, and to explore how best to support those setting up and maintaining viable, alternative models of music service delivery. We were given some very positive examples of alternative teaching methods and structures which deserve to be recognised as such within the Welsh Government's new approach to the sector.

Music Services must be protected, nurtured and accessible to all.



Bethan Sayed AM
Chair

Recommendations

Recommendation 1. The Welsh Government should transfer responsibility for the delivery of music services to an arms-length, national body with a distinct regional delivery mechanism and footprint. The national body should be core funded by the Welsh Government and should be made responsible for ensuring that both pupils and staff working within the music education sector, regardless of their location or social background, are afforded equitable opportunities. The Welsh Government should ensure the responsible body is provided with any additional funding necessary in order to maintain equality of access on an all Wales level.
.....Page 18

Recommendation 2. The Cabinet Secretary for Education should take strategic ownership of music services by consulting stakeholders (and the Cabinet Secretary for Economy and Infrastructure) in order to prepare a Welsh Government National Action Plan for Music. In order to stay fit for purpose, the Action Plan should be reviewed at regular intervals and a report published annually..... Page 22

Recommendation 3. We recommend that the Welsh Government encourages local authorities to review terms and conditions of music service staff to ensure that they are as consistent as possible as a matter of urgency..... Page 24

Recommendation 4. The Committee recommends that, subject to the points made above relating to progression up the Welsh Government’s pyramid for music education, the Welsh Government ensures there is adequate funding, support and advice available for those seeking to set up viable, alternative models of music service delivery, provided that any model of support is compliant with the Welsh Government’s ethical standpoint relating to the terms and conditions of staff..... Page 25

Recommendation 5. We recommend that the Welsh Government revises the National Plan for Creative Learning in order to encourage schools to utilise the expertise of music services across Wales..... Page 27

Recommendation 6. We recommend that the Welsh Government, through a National Action Plan for Music:

- Seeks to identify and utilise all those within the world of music who are able and willing to support music learning for young people; and
- Establishes and implements a series of master classes in order to draw on the experience and good will of experts within the music sector.Page 28

Recommendation 7. We recommend that the Welsh Government and the Welsh Local Government Association jointly consider as a matter of urgency how implementation of the recommendations of the task and finish group report by local authorities in Wales can be accelerated, with a view to reporting to the Committee on progress made within six months of the publication of this report.Page 32

Recommendation 8. We recommend that, via a National Action Plan for Music, the Welsh Government establish a permanent advisory group to advise, inform and challenge them on all matters relating to music education. Page 32

Recommendation 9. We recommend that the Welsh Government significantly increases the funding made available to local authorities for the purchasing of musical instruments and distributes it on a needs basis. This should be done as a matter of urgency and should be aimed at improving the situation in the short term, to cover the period before a national body is fully able to take responsibility for music services. Page 40

Recommendation 10. We recommend that the Welsh Government remit Estyn to undertake a thematic review of local authority music services focusing on practical steps to ensure consistency of opportunity across Wales. Page 41

Recommendation 11. We recommend that the Welsh Government promotes the use of Pupil Development Grant funding for music education. Page 44

Recommendation 12. We recommend that the Welsh Government, via a National Action Plan for Music:

- Provides strategic direction to local authorities and schools on ways to integrate and encourage the teaching of less traditional forms of music; and
- Encourages the establishment of rock and pop ensembles and national, rock and pop based, competitions. Page 47

Recommendation 13. We recommend that NYAW puts mechanisms and sufficient funding in place in order to ensure every pupil, who wishes to progress toward excellence, has the resource to do so..... Page 52

Recommendation 14. We recommend that the Welsh Government introduces ways of monitoring the composition of the national ensembles to ensure that they are as inclusive of all social groups as possible. Any imbalances in their composition should be addressed as a matter of urgency. The data should be reviewed regularly and the appropriate action taken..... Page 52

Recommendation 15. We recommend that the Cabinet Secretary takes steps to ensure that there is greater clarity of purpose between the Endowment Fund and NYAW in the charitable funding they are seeking to avoid unnecessary duplication of effort and to encourage collaboration between them. Page 52

Recommendation 16. We recommend that the Welsh Government monitors the funding available to the Endowment Fund and considers additional injections of capital if necessary. Page 53

1. Background

1. During the summer of 2016, the Committee asked the Welsh public to submit their ideas as to what they felt the Committee's priorities should be, given its remit. Based on this exercise the Committee subsequently launched a public poll and asked the Welsh public to go a step further and to directly decide which inquiry it should look at first. Out of a series of suggestions submitted during the summer consultation, the most popular was "Funding for and access to music education".
2. Therefore, this inquiry represents the first time that an Assembly Committee has handed a decision directly to the people of Wales, asking them to decide what the Committee would look at.
3. The Committee took evidence from a broad range of stakeholders through written submissions and oral evidence sessions. The first oral evidence session was with Owain Arwel Hughes, founder of the Welsh Proms and a former conductor with the BBC National Orchestra of Wales. Mr Hughes had recently described the record low level of applications for the National Youth Orchestra of Wales as symptomatic of a broader crisis in Welsh music and related it to cuts to school music services.¹
4. The provision and funding of non-statutory music services is the responsibility of local authorities. Welsh Government funding is supplied through the Revenue Support Grant, and authorities make decisions based on their local priorities. The main activities of music services in Wales are:
 - Individual or group instrumental and vocal tuition;
 - Provision of instruments for use either in or outside school;
 - Opportunities to develop performance skills through ensembles at school, local, county and cross-county level;
 - Support for teaching music in the curriculum. Schools may buy in additional provision to supplement their own.
5. An online Advisory Group was established to assist us in our deliberations as the inquiry progressed. The Advisory Group was comprised of experts and key stakeholders within the field of music education from around Wales. They were

¹ www.bbc.co.uk/news/uk-wales-38332882

asked direct questions and were given opportunity to comment on the key issues that informed the content of this report so the comments could be considered by the Committee. The Advisory Group proved extremely useful and we are grateful to everyone who took part.

6. Though the formal evidence gathering concluded in the spring of 2017, we decided to run a number of additional information gathering exercises to ensure we gained a fuller understanding of the sector and its current situation. This included writing to all secondary schools to request information on the music education opportunities available to their pupils. Though this report has been completed later than we intended we feel the time was necessary to contribute positively and meaningfully to the debate. Our focus has always been on the equitable provision of excellent music education throughout Wales.

7. The terms of reference for the inquiry were as follows:

- Access to local authority music services for all children and young people;
- The current position with the national and regional ensembles;
- Progress made in implementing the recommendations of the Welsh Government's reviews into music services and the national arts ensembles;
- The impact of funding decisions on the delivery of local authority music services and issues relating to the music education workforce; and
- Examining the broader provision of music education services through the third and commercial sector.

2. Introduction

8. The report of the task and finish group on music services in Wales, published in July 2015, was one of a number of Welsh Government commissioned reports into music education. However, the Committee has heard that music education remains a concern. Some witnesses have characterised the position as a crisis. Others have suggested there is potential for a crisis to develop. The Committee heard that the position of music services is a vulnerable one and that out of school, the picture is fragile and fragmented.

9. Emma Archer of Cymdeithas Addysg Cerdd Awrurdodau Cymru / Welsh Authorities' Music Education Association told the Committee:

“I don't think that over the last 20 years there has been any strategy to arrive at the point that we are now at; so as a result of that, I think each local authority, or each music service, has responded individually in different ways to the challenges of funding cuts. I think, as a result of that, there are now huge differences in how fit for purpose people are to move forward.”²

10. Kirsty Williams, the Cabinet Secretary for Education agreed that these are challenging times for music services, but did not believe that describing it as a crisis would be accurate. She said:

“What's important for me, as Cabinet Secretary for Education, is that schools are able to access services that can enhance the delivery of the curriculum, including music, and it's only right that schools are able to commission and buy in services that they believe are the right services for supporting their learners to grow academically, personally, and creatively. So, my passion is for services and arts organisations to work collaboratively, to co-operate effectively, with teachers and education professionals to tailor their services to best meet the needs of our children in Wales.”

11. She went on to say:

“...as for the individual structures, that really is a matter for the local authorities to decide how best they can deliver them.”³

² <http://senedd.assembly.wales/documents/s59812/15%20February%202017.pdf>

³ <http://www.senedd.assembly.wales/documents/s63311/18%20May%202017.pdf>

12. However, even as this report was being written, local authorities continue to make difficult choices about their budgets, for example, Wrexham County Borough Council is considering withdrawing funding for its music service.

3. A national model

13. The Welsh Government task and finish group's report on music services recommended that authorities should work across boundaries to create music service hubs. It did not prescribe a single model of delivery but referred to consortia arrangements, hub working as well as delivery models such as charitable trusts or arms lengths organisations.

14. The task and finish report also recommended that local authorities should work with schools and governing bodies towards adopting model terms of reference set out in the report. The progress report states that there have been a number of challenges, linked to funding.

15. The Committee heard in oral evidence:

- “The issues relating to music services were about funding, not structures;
- There is no one model of delivery that fits all situations;
- The imposition of a top-down, centralised approach does not work and that delivery should be for local authorities.”

16. The music services task and finish group – first year progress report states that the WLGA has worked with local authorities and the Welsh Authorities' Music Education Association / Cymdeithas Addysg Cerdd Awrdurdodau Cymru (CAGAC) and has agreed that the current model of local authority controlled music services should be maintained. It says:

“This model of music service delivery ensures that there is equality of provision for all children with each local authority, across a range of vocal and instrumental disciplines, and a pathway for progression of skills.”⁴

17. The report also states that the quality of service is better maintained where local authorities are free to formulate delivery models that can respond to demand at a local level, but local authorities will continue to explore co-construction and collaboration agreements where appropriate.

18. A number of witnesses suggested that leaving it to each local authority to decide may not be the most appropriate and that regional working, along the

⁴ <http://gov.wales/docs/dcells/publications/170406-music-services-one-year-on-report-en.pdf>

lines of the current regional education consortia, could be a better model. In their written evidence, the Arts Council said:

“Where a regional approach to service delivery exists it would appear that access is more equitable in terms of what is available. However, though cost may still be prohibitive and the suggestion of a consortium based approach might be a way forward.”⁵

19. Karl Napieralla, the Chair of the task and finish group, suggested that the establishment of regional education consortia had set a precedent for the Welsh Government. Alternatively, he suggested that Wales is small enough to consider a national model, in a similar way to the national ensembles. He said:

“If local authorities can’t cut the mustard then I think you’ve got to grasp hold of it centrally.”⁶

20. The Committee heard that some authorities already work together with nearby local authorities, but that does not involve wider collaboration across all local authorities. The Committee also heard that there might be difficulties in working with other local authorities due to the different funding levels between authorities and differences in terms and conditions for staff.

21. The WLGA said:

“...generally, the imposition of a top-down centralised approach doesn’t necessarily work in these situations. Whatever the solution is, I think it needs to be sensitive to the local circumstances and, you know, the existing arrangements, the historical legacy, if you like, and the funding circumstances as well, because all of those things will vary across Wales.”⁷

22. The Cabinet Secretary stated on a number of occasions that she would not impose structures on local authority music services. She said:

“As for how individual local authorities wish to constitute or organise themselves, that really is a matter for them, and I wouldn’t want to be in a position to dictate to them. I note that there are challenges in being able to move to different models, whether those be financial challenges or, actually, a political will to move to a different model,

⁵ <http://senedd.assembly.wales/documents/s65408/Consultation%20Responses.pdf>

⁶ <http://senedd.assembly.wales/documents/s59052/26%20January%202017.pdf>

⁷ <http://senedd.assembly.wales/documents/s59812/15%20February%202017.pdf>

which has been alluded to by other witnesses that you have heard from.”⁸

23. When asked about ensuring equality of opportunity, she went on to reiterate that it was not for the Welsh Government to dictate from the centre but that she was to meet the Chair of the task and finish group shortly and will “take on board advice that he may have”.⁹

Our view

We are sympathetic to the principle of subsidiarity but, in relation to music services, its shortcomings are evident. While the Progress Report on the recommendations of the music services task and finish group states that the current model of music service delivery “ensures that there is equality of provision for all children with each local authority”, in practice many local authorities are passing the costs of music service provision onto parents. Access to these services is therefore increasingly about ability to pay and there is no equality of access for pupils whose families cannot afford the cost of tuition.

The funding issues are clearly an important concern in the current variability of access and provision between local authorities. Unless funding is addressed, this variability is likely to remain. However, the benefits of collaborative working are widely recognised and we believe there would be clear advantages to a system which enables resources to be utilised across local authority boundaries.

In order for the current crisis to be addressed effectively we believe that the Welsh Government should transfer responsibility for the delivery of music services to an arms-length national body, possibly National Youth Arts Wales. We believe that a national body is the best way of ensuring that all pupils in Wales are given the equality of opportunity that they deserve.

Clearly this could not happen overnight; even an existing body would need time to establish their new role within the sector. However, over time, there is no reason why a national body such as National Youth Arts Wales should not take over the running of music services.

In practice, a central approach to delivery could help to resolve a number of the problems identified within this report. It would provide one central point for the location of a national database, as well as allow for the new organisation to track

⁸ <http://www.senedd.assembly.wales/documents/s63311/18%20May%202017.pdf>

⁹ Ibid

representation from across society in order to increase representation of those who are underrepresented. A central approach to delivery would also be more conducive to the equitable provision of continued professional development within the sector and would potentially provide the certainty over funding which the sector desperately needs.

Additionally, transferring responsibility for music services to a national body would complement the Welsh Government's pyramid system, whereby local talent could be identified by a central body which is fully aware of the necessary steps to be taken in order to progress the pupil effectively up the pyramid.

Furthermore, in a letter to the Committee, the Cabinet Secretary for Education explained that NYAW would be eligible to apply to the Welsh Government's Endowment Fund for Music to support their activities. As such, NYAW (or an equivalent body afforded the necessary status) would potentially be able to apply for funding to enhance locally run provision, for example. This could provide Welsh music services with an additional and significant source of much needed funding. This approach could also help standardise pay and terms of conditions of staff, who would all be employed by the same body, and would help address the current issues surrounding private tuition – whereby pupils receiving private tuition do not access the music service orchestra systems.

Though the organisation would, itself, be responsible for the delivery of music services, a regional footprint for delivery might provide the necessary structure to manage music services effectively.

How the organisation would be funded is a matter for the Welsh Government to determine. However, though we understand that the funding for the running of music services is currently unhypothecated, an obvious starting point would be for an appropriate level of funding to be reallocated from local authorities to the central/national body. In any case, the national body should be funded sufficiently and sustainably in order to ensure continuing equality of access across Wales.

Further work is necessary in order to determine how a national body could work effectively with those local authorities who have already transferred service delivery to a music cooperative. This work should be carried out as a matter of urgency.

Recommendation 1, if implemented, would represent a sea change in the approach to music service delivery and would begin to address many of the issues identified in this report. However, we understand that such a structural

change may take time. As a result, other recommendations within this report seek to address the further degradation of music services prior to a national body becoming operational.

Recommendation 1. The Welsh Government should transfer responsibility for the delivery of music services to an arms-length, national body with a distinct regional delivery mechanism and footprint. The national body should be core funded by the Welsh Government and should be made responsible for ensuring that both pupils and staff working within the music education sector, regardless of their location or social background, are afforded equitable opportunities. The Welsh Government should ensure the responsible body is provided with any additional funding necessary in order to maintain equality of access on an all Wales level.

4. Current position of music services

Variability and the need for a strategy

24. The Committee has heard that there is variability in music provision across Wales and that the current position is fragile and fragmented. In his evidence, Karl Napieralla described four different types of local authority music services:

- Those who do not want to promote music services;
- Those who provide the minimum;
- Those who collaborate with others; and
- Those who are more entrepreneurial and look at arm's length models of delivery.

25. The Committee also heard that:

- Utilising local music services can depend on the attitudes and priorities of individual head teachers and that some direction should be given to schools.
- A national strategy could encompass all areas of musical learning.
- A national strategy should also embrace popular music.

26. Some witnesses have suggested the need for strategic direction to be put in place at a national level. Richard Hallam, Chair of the Music Education Council, suggested that the Government should be responsible for setting that strategic direction. Gareth Kirby, Music Service Coordinator, Carmarthenshire Music Service, said:

“I think it needs to have a national framework that comes as a steer, whether it's done through consortia or whether it's done through local authority music services or trusts—however it's done. [...] I think there needs to be a formalised strategy that we work to across all of Wales, otherwise we will still have this patchiness, where some authorities will say, 'Okay, we'll just do the bare minimum then.' I think it needs that focus.”¹⁰

¹⁰ <http://senedd.assembly.wales/documents/s58999/1%20February%202017.pdf>

27. The music services task and finish Group – first year progress report states that:

“As work on these recommendations [in relation to delivery models and charging policies] develop the WLGA will consider seeking input from stakeholders within schools and the Welsh Government to formulate a Welsh Music Plan to ensure this collaborative approach is achieved.”¹¹

28. In her oral evidence, the Cabinet Secretary said:

“I am concerned that there is equity and excellence in our provision, and we will continue to work with the Chair of the task and finish group and local authorities, the Welsh Local Government Association, regional consortia, and, indeed, Estyn, to try and give us some assurance about equity and excellence.”¹²

29. She went on to say:

“I will take into consideration any advice that this committee has on the relevance, the need for and the potential impact of a national strategy. Like you, I’m an enthusiast for this; I want to make it happen for children in Wales, and, as I said, I’m willing to listen to suggestions that the committee may have on next steps to drive the agenda forward.”¹³

30. We believe that a National Action Plan for Music would be a positive step and that the Welsh Government should take a strategic lead. The Welsh Government should agree a strategy with expectations and opportunities for all pupils, including those with special educational needs. It should embrace music that takes place outside the curriculum as well as its inclusion within it. The strategy should have a clear direction with monitoring of regularly reviewed goals.

31. Mark Wells, of Rhondda Cynon Taf Music Service, explained to the Committee that:

“To work in partnership would have many positives – share expertise, more flexibility timetabling staff, ease of covering staff sickness, combining ensembles for new and existing opportunities etc. However – almost every music service has different pay and conditions for its staff. Asking tutors to do the same job when the person next to them is

¹¹ <http://gov.wales/docs/dcells/publications/170406-music-services-one-year-on-report-en.pdf>

¹² www.senedd.assembly.wales/documents/s63311/18%20May%202017.pdf

¹³ Ibid

being paid on a different (higher) rate of pay could lead to resentment and poor levels of morale. Music Services also charge differently in each authority, the difference can be as much as £25 an hour. I think music services should be encouraged to work together but if the future is to 'combine' music services the terms and conditions of staff, charges to school etc. in those areas would need to be comparable or standardised."¹⁴

Our view

The provision of music services across Wales lacks consistency. Local authorities provide very different opportunities in relation to both the music education available to school pupils and to those working within the music education sector. We welcome the Cabinet Secretary's stated aim of providing excellence and equity in that provision. However, the Committee has heard compelling evidence that in order for inconsistency to be addressed there is a need for strategic direction at a national level. We noted that the "Music Services: One Year On" report¹⁵ states that the WLGA will be considering formulating a Welsh Music Plan. We believe the Welsh Government, in consultation with stakeholders, is best placed to provide that strategic direction.

We believe that consistency in relation to staff terms and conditions would be of considerable help in enabling a collaborative approach to music services, allowing local authorities to co-ordinate provision, share resources and provide more equitable provision. A National Action Plan for Music could provide the information and advice necessary to standardise and improve the music education opportunities for pupils and staff across Wales. Specifically, the Action Plan should provide strategic direction in order to obtain consistency throughout Wales in relation to funding (including that available via the Pupil Development Grant); music in the curriculum; access to music education for children from disadvantaged areas; and staff terms and conditions.

Within this report we call for the responsibility for music services to be transferred to a national body – if this recommendation is accepted we would expect the National Action Plan for Music to be used to introduce performance measures and targets in order to ensure the equitable and excellent provision of music education across Wales.

¹⁴ <http://senedd.assembly.wales/documents/s65408/Consultation%20Responses.pdf>

¹⁵ <http://gov.wales/docs/dcells/publications/170406-music-services-one-year-on-report-en.pdf>

Recommendation 2. The Cabinet Secretary for Education should take strategic ownership of music services by consulting stakeholders (and the Cabinet Secretary for Economy and Infrastructure) in order to prepare a Welsh Government National Action Plan for Music. In order to stay fit for purpose, the Action Plan should be reviewed at regular intervals and a report published annually.

Workforce

32. The Committee has heard evidence about concerns relating to:

- Having enough staff to undertake quality assurance;
- Ensuring that teachers are monitored;
- Ensuring there is training in place; and
- Ensuring that there are the correct operational aspects behind a music service.

33. Karl Napieralla suggested that as well as quality assurance, there are inconsistencies that are not being addressed such as conditions of service for staff and inequitable access to music services. Other issues raised included:

- Music Services losing quality staff due to the lack of certainty about funding;
- People are trying to find ways of making music education provision sustainable by hiring self-employed music teachers;
- The need for continuing professional development for self-employed teachers;
- An individual musician or commercial company might not allow access to the “pyramid” of the ensembles;
- Where private individuals work in schools there have been issues regarding schemes of work and the disclosure barring service;
- There is no guarantee that a private provider is there in the best interests of the children;
- There is no incentive in a private company to go to a small school or where parents cannot afford to pay for lessons.

34. The task and finish progress report states:

“Terms and conditions for the staff employed by Music Services remain flexible so that services can respond to changes in delivery model and financial situation. WLGA and CAGAC will continue to work with all local authority Music Services to ensure that employed staff have access to high quality CPD and essential training. Where staff are self-employed they will work with local authorities to ensure opportunities for CPD are made available.”¹⁶

35. The Advisory Group suggested that there is a danger of voluntary workforces replacing paid professionals as a solution to funding issues.

36. In relation to CPD, the Cabinet Secretary said that the Welsh Government is currently reviewing the operation of professional learning opportunities. She said that the Professional Learning Offer that she intends to create for the teaching workforce should respond to all individual teachers’ needs. It would be a right for a teacher to demand that they undergo professional learning. She said:

“...that expectation to comply with your professional standards, that you will participate in professional learning, is an important one, and we are developing our offer for teachers to be able to do that.”¹⁷

Our view

We understand the argument that having flexible terms and conditions for the staff employed by music services can allow them to respond to changing delivery models and financial situations. The use of self-employed staff is one way of increasing this flexibility that seems to be increasing because of uncertainty over the funding of music services.

However, there are risks to this approach, particularly the difficulty of ensuring that quality of provision is maintained and that self-employed staff get the same professional development opportunities as other staff. There is also a concern that there are insufficient resources and adequate structures in place to ensure that lessons are monitored appropriately.

A further issue is that equity of provision can be threatened in those local authority areas which rely heavily, sometimes entirely, on self-employed staff as they may be reluctant to make themselves available to all schools within a local

¹⁶ <http://gov.wales/docs/dcells/publications/170406-music-services-one-year-on-report-en.pdf>

¹⁷ <http://senedd.assembly.wales/documents/s63311/18%20May%202017.pdf>

authority area. We believe that a national model of service delivery, allowing for wider collaboration and standardisation, would be better suited to address these concerns.

Although teachers' pay and conditions will not be devolved until later this year, the task and finish group report recommended that local authorities review terms and conditions of staff to ensure fair, sustainable and transparent conditions of employment. We agree with this and believe the Welsh Government should act quickly to encourage local authorities to review terms and conditions of music service staff to ensure that they are as consistent as possible across local authorities in Wales. In the longer term, we would expect the National Action Plan for Music, in conjunction with the transference of responsibility for music services to a national body, to provide consistency in this area.

Recommendation 3. We recommend that the Welsh Government encourages local authorities to review terms and conditions of music service staff to ensure that they are as consistent as possible as a matter of urgency.

Alternative models of delivery

37. The Committee heard evidence from the Denbighshire Music Co-operative established in 2015 as a not-for-profit organisation after the local authority withdrew funding for music services. Heather Powell, the Managing Director, said that in her opinion, the co-operative model (where teachers are self-employed and the Co-operative provides a management service) works for music. However, she suggested that practical support while setting up the co-operative would have been welcome.

38. When asked about whether there was any support that the Welsh Government could provide to those wishing to set up co-operatives, the Cabinet Secretary said that she would be happy to consider what the Welsh Government could do, or who is best placed to provide practical assistance.

39. The Advisory Group commented that the workforce is not adequately recompensed for the contribution they make. It is better that staff are employees so they can access entitlements such as sickness benefit. With co-operatives, there is a danger that the ability to be strategic will be lost as staff may refuse to work in certain schools or to travel to smaller settings. There would be little to stop them negotiating directly with schools.

Our view

Denbighshire Music Cooperative is one example of a viable alternative to a local authority music service. However, as they pointed out in their evidence, cooperatives are unlikely to remain a viable option without the introduction of a central pot of funding being made available to them in the long term.

We believe that the Welsh Government should ensure adequate support is available for those seeking to set up viable, alternative models of delivery and should ensure that any such support is in line with the Welsh Government's ethical standpoint relating to staff terms and conditions. Pupils receiving tuition privately or via a music cooperative should not be disadvantaged with regard to their progression up the Welsh Government's pyramid for music education. Therefore, when an alternative model of delivery is being considered the Welsh Government should ensure there are clear links with the ensembles. This should be included in the National Action Plan for Music, called for in Recommendation 2 of this report, and should be placed within the remit of National Youth Arts Wales.

In their evidence, Denbighshire Music Cooperative also set out a number of practical ways in which cooperatives could be assisted, including help with office space, translation costs, the loan of council instruments and the free use of council owned properties as concert venues.

Recommendation 4. The Committee recommends that, subject to the points made above relating to progression up the Welsh Government's pyramid for music education, the Welsh Government ensures there is adequate funding, support and advice available for those seeking to set up viable, alternative models of music service delivery, provided that any model of support is compliant with the Welsh Government's ethical standpoint relating to the terms and conditions of staff.

National Plan for Creative Learning

40. The Welsh Government published Creative Learning through the Arts – an action plan for Wales in March 2015. This relates to all arts, not specifically music.

41. The Plan set out a range of actions to be taken forward by the Welsh Government and the Arts Council of Wales. The Welsh Government has committed £10 million over 5 years to match £10 million committed by the Arts Council of Wales' lottery funding. Within the Plan are two work-streams, the Lead

Creative School Scheme and the All-Wales Arts and Education Programme. The Plan also set out details of four Regional Arts and Education Networks.

42. When asked about the regional arts and education networks, Emma Coulthard, Head of Music Services for Cardiff and the Vale said that there had been no engagement between the Regional Partnerships and the music services. Karl Napieralla said that while the scheme had been quite successful it had no impact on music services:

“There was a false impression from the educational community, particularly amongst my colleague directors at the time, that some of that money could be utilised to, if you like, save music services. But it became clear from the outset that that was for the arts and creative learning plan. Meritorious as it is, I can see why it hasn’t had any great effect on music services. Although there are aspects of that that would encourage children and young people, particularly those perhaps in more deprived areas, to actually experience music through performance and through experiencing performances, it has no—as colleagues were saying—bearing on music services at all.”¹⁸

43. Karl Napieralla also noted the lack of strategic provision:

“[Schools have] really embraced the arts and creative learning plan. If we were to have been really strategic before that plan was introduced, or even thought about, then the whole business of a music plan for Wales should have been part of that.”¹⁹

44. In her evidence, the Cabinet Secretary said:

“One of the things we haven’t talked about to date is the joint work between Welsh Government and the Arts Council of Wales, which is a £20 million programme delivered between 2015 and 2020 to enhance the opportunities not just to see music as a standalone—and art as a standalone—subject but actually incorporate that into learning approaches right the way across the curriculum. I think that’s an important aspect of how we’re supporting these endeavours in schools, also.”²⁰

¹⁸ <http://senedd.assembly.wales/documents/s59052/26%20January%202017.pdf>

¹⁹ Ibid

²⁰ www.senedd.assembly.wales/documents/s63311/18%20May%202017.pdf

Our view

In relation to funding, the National Plan for Creative Learning, a £20 million programme, does not appear to have had any impact on local authority music services. We believe music services form an integral part of the creative learning on offer to pupils across Wales and as such, they should be central to music education provision made through the National Plan for Creative Learning. As such, the Government should consider how the National Plan for Creative Learning, and its associated funding, can better support those services and explore the potential for music services to support learning across the curriculum.

Recommendation 5. We recommend that the Welsh Government revises the National Plan for Creative Learning in order to encourage schools to utilise the expertise of music services across Wales.

Working with others

45. The Aloud Charity gave evidence to the Committee on their work with boys in Wales and how their approach differs from more traditional music services. They do not audition potential members and do not charge for membership, and they actively try to encourage those who do not have the greatest experience at school. They provide opportunities for boys to practice at rugby clubs rather than in educational settings and use sporting terminology such as “team captain” rather than conductor. Mr Rhys-Evans said:

“I’m not saying that we’re better, but I do think the fact that we are removed from the education system is a positive for some of our boys, and, actually, it’s a positive for some of our parents, who might not have had a good experience in school and might have a very negative view of education. [...] Also, we don’t have to only work with practitioners who are trained teachers. So, I think we can have a broad base of people we work with.”²¹

46. While the charity is entirely separate from local authority music services, it expressed a desire to work with the state sector.

47. In his evidence to the Committee Dr Owain Arwel Hughes outlined the ways in which he is hoping to support music education through the recording of CDs for schools to help support instrumental tuition. He told the Committee:

²¹ <http://senedd.assembly.wales/documents/s61193/16%20March%202017.pdf>

“I’d be delighted, actually, to be involved. If I can help in any way— I’ll tell you as a committee: I’ll help you in any way if you want to move this forward, or, any ideas you’ve got or initiatives, I’d be delighted to help.”²²

Our view

The Committee was impressed by the work being undertaken by the Aloud Charity and the offer of support from Dr Owain Arwel Hughes. The Committee also heard of the willingness of artists like Amy Wadge to support music learning in Wales. The creation of Master Classes, for example, could be a mechanism through which such people could positively contribute.

Recommendation 6. We recommend that the Welsh Government, through a National Action Plan for Music:

- Seeks to identify and utilise all those within the world of music who are able and willing to support music learning for young people; and
- Establishes and implements a series of master classes in order to draw on the experience and good will of experts within the music sector.



²² <http://senedd.assembly.wales/documents/s58435/12%20January%202017.pdf>

5. Task and finish group report

48. During the course of the Inquiry, the Cabinet Secretary for Education published a Cabinet Statement and a report, Recommendations of the Music Services Task and Finish Group – First Year Progress Report (6 April 2017).

49. In evidence, the Committee heard:

- Little had changed since the task and finish group report's first publication;
- There needs to be capacity and commitment to deliver upon it;
- The position with music services had deteriorated since the publication of the report;
- The WLGA were working with the Welsh Government and partners to work through the recommendations and make progress "in a proportionate way" given the capacity of the WLGA;
- Almost all of the recommendations in the report have some kind of resource implication.

50. In oral evidence Emma Coulthard, Head of Music Services for Cardiff and the Vale of Glamorgan, said that 'nothing' had changed since the publication of the task and finish group's report. She went on to say:

"The task and finish report was excellent, but in order to deliver it, we need the capacity and the commitment to do that, and the things are not in place for us to be able to deliver that to the level that is required."²³

51. Aled Evans, Director of Education, Neath Port Talbot County Borough Council, related the lack of progress made toward implementing the recommendations of the report to budget pressures and the fact that music services are non-statutory. He told the Committee that:

"...when we are facing these pressures, we will always look at trying to prioritise. We will prioritise, for instance, the statutory services, because that was what we expected to do, and those services that are subject to

²³ <http://senedd.assembly.wales/documents/s59052/26%20January%202017.pdf>

external inspection or regulatory inspection. Currently, music services are not and that may be something that we need to look at.”²⁴

52. In oral evidence, the Cabinet Secretary for Education described the work that she had undertaken to support the implementation of the task and finish group’s recommendations, in particular by providing funding for the purchase of musical instruments on the condition that the recommendation relating to a database of musical instruments was acted upon. She also highlighted other recommendations that had been progressed including the establishment of the National Endowment for Music, and an instrument amnesty. She said:

“I hope, over the first 12 months that I have been in office, we’ve been able to add some new momentum to the work of the task and finish group by making progress on the recommendations of that report.”²⁵

53. However, she went on to say:

“I think it’s important to be clear that the majority of the recommendations made in the task and finish report were for local authorities to take forward themselves. My job is to ensure that Welsh Government takes forward the ones that we have some auspice and some impact upon.”²⁶

54. A permanent group to advise the Welsh Government and to promote the sustainability of music education could be beneficial. Its members should include:

- those who represent music inside and outside the formal education structure;
- relevant and active people in Wales’ classical music sector, not limited to the amateur/voluntary level as the impact of music education for the professional level is significant; and
- experts in other forms of music, including rock and pop, and those with special educational needs.

²⁴ <http://senedd.assembly.wales/documents/s59812/15%20February%202017.pdf>

²⁵ www.senedd.assembly.wales/documents/s63311/18%20May%202017.pdf

²⁶ Ibid

Our view

Since the publication of the task and finish group's report, though some progress has been made, the implementation of the recommendations has been inadequate on a number of levels. It seems that the implementation of those recommendations which were the responsibility of local authorities to take forward have been entirely dependent on the priority placed upon music services by each individual authority. The financial pressures being placed on local authorities, together with the non-statutory standing of music services, has meant that local authorities have in many cases ignored the recommendations.

It is fair to say, as we heard from the Welsh Local Government Association, that the resource implication of implementing the recommendations has meant that, as no extra funding has been made available to them, they have been unable to make sufficient progress.

While we accept that funding is an issue, we are greatly dismayed by the lack of progress. While we agree that local authorities or the WLGA have direct responsibility for a number of the recommendations we believe that the Welsh Government has an overarching duty to oversee their implementation. The recommendations of the task and finish group's report have not been sufficiently prioritised by the Welsh Government. Though insufficient funding is a substantial issue here, that issue has been compounded by the Welsh Government's reluctance to take overall responsibility for the implementation of the recommendations and to afford them a suitable level of priority. That being said, we understand that the responsibility for implementing the report's recommendations does not fall completely to the Welsh Government. We would like to see the WLGA play a more proactive role by working with all local authorities in Wales in order to report on the implementation of the associated recommendations, on at least an annual basis.

We believe the establishment of a permanent advisory group to advise, inform and challenge the Welsh Government on matters relating to music education would be beneficial. An expert group within the broader field of music, to include not only those working within the education sector but those who have built successful careers in the music industry, would help the Welsh Government remain abreast of opportunities and best practice within the sector. This would help ensure that the Government is well placed to provide robust advice and direction to the relevant bodies throughout Wales to ensure Welsh pupils receive all the opportunities they deserve.

Recommendation 7. We recommend that the Welsh Government and the Welsh Local Government Association jointly consider as a matter of urgency how implementation of the recommendations of the task and finish group report by local authorities in Wales can be accelerated, with a view to reporting to the Committee on progress made within six months of the publication of this report.

Recommendation 8. We recommend that, via a National Action Plan for Music, the Welsh Government establish a permanent advisory group to advise, inform and challenge them on all matters relating to music education.

6. Funding and prioritisation

55. In oral evidence, the Committee heard:

- Funding challenges to music services to date have resulted in efficiencies, but services are reaching the point where charges to pupils will have to be made or charges will have to be increased.
- There is no level playing field across Wales, some local authorities have funding for music services and some do not.
- The costs to schools has meant that, in some instances lesson times have been cut to ten minutes.
- Local government will prioritise funding for statutory services and those that are inspected externally.
- Funding needs to be invested wisely to ensure that there is a legacy and a long-term strategy for it.

56. In her oral evidence, the Cabinet Secretary recognised that funding is a challenge for local authority music services.

“It is challenging and, as you said, it is a mixed picture, and, because many counties have devolved funding down to schools, it’s very difficult to be able to get a grasp on exactly all the funding that is available. What’s important to me is to look at the evidence of impact of spend, because we spend a lot of time looking at inputs, but actually we need to look at the output of that spend and the activity that is going on. What’s important to me is that music is a crucial part of all aspects of our current curriculum.”²⁷

Ring-fenced funding

57. The Committee has heard:

- There is a lack of a consistent policy in relation to funding from local authorities to music services.
- Funding for music services is a matter of choice by local authorities.
- A number of witnesses called for ring-fenced funding.

²⁷ www.senedd.assembly.wales/documents/s63311/18%20May%202017.pdf

- Previous central government funding for musical instruments did not include maintenance or repair programmes.

58. The Welsh Government has previously provided ring-fenced funding to support local authority music services. The Music Development Fund (MDF) was introduced in 1999 for an initial period of three years, and funding was ring-fenced in each of those years. When the Fund was extended beyond a third year the ring-fencing requirement was removed. Funding for the Music Development Fund was transferred into the Revenue Support Grant from 2005-06. In total, £17.7m was made available over the six years of the scheme.

59. Although the Cabinet Secretary has recently announced specific funding for the purchase of instruments (see below), she is not generally supportive of ring-fenced funding. She said:

“... we try to avoid hypothecated funding in most cases, believing in the principle of subsidiarity and the principle that local government and locally elected politicians are best placed to make financial decisions about services in their area.”²⁸

Our view

When the costs of music tuition are passed onto parents, as we understand is increasingly becoming the case, access to that tuition is no longer equitable and many families will be unable to afford it. This issue needs to be adequately addressed. While the recent funding announcements made by the Cabinet Secretary are welcome, the funding available to music services remains woefully inadequate. For instance, the Denbighshire Music Co-operative said that the funding would buy one harp and that one month’s repair costs were £2,000.

A consistent theme throughout the evidence was that when local authorities are faced with cuts to their funding they prioritise the funding of statutory services and those inspected externally. It is fair to say, that the variable nature of music services across Wales is influenced to a considerable degree by these two factors. The fact that funding for music services is un-hypothecated is also an important contributory issue. In our view, it is evident, that funding has been inadequate and that without a revision of the current approach the situation is unlikely to change for the better.

As we have said earlier, like the Cabinet Secretary, we are sympathetic to the principle of subsidiarity in relation to the services provided by local authorities

²⁸ www.senedd.assembly.wales/documents/s63311/18%20May%202017.pdf

and would expect local authorities to be fully involved as important stakeholders in any new approach to the delivery of music services – specifically by a National Action Plan for Music and an existing or newly established national body responsible for the delivery of music services, as recommended within this report. In the longer term we expect the Welsh Government to give full consideration to directing any new funding toward establishing a national body as the organisation responsible for the delivery of music services.

Provision of Musical Instruments

60. The task and finish group recommended that:

- The WLGA and stakeholders should commission a national database of instruments.
- The Arts Council should explore a ‘Take it Away’ instrument purchase scheme.
- The Welsh Government should consider the use of the National Procurement Service for the collective buying of instruments.
- Local authority music services should develop collective share/repair/maintenance schemes.

61. The progress report states:

- The WLGA with the support of the Welsh Government will be looking to establish a mechanism to share instruments nationally with work commencing in the financial year 2017-18.
- The purchasing of instruments will be considered as part of the National Endowment for Music.
- The Arts Council is still investigating the feasibility of a Take it Away scheme and has discussed with the WLGA the potential for research on instrument purchase schemes that currently exist in Wales and consider a complementary approach.
- It was not feasible to establish a collective share/repair/maintenance scheme, but a national recycling centre should be developed.

62. During the course of the Inquiry, on 24 March 2017, the Cabinet Secretary for Education announced that every council in Wales is to receive an extra £10,000 to buy musical instruments for pupils. The funding will help local authority music

services to purchase instruments that can be shared across Wales and be targeted at those most in need.

63. The Committee heard evidence on this from one witness, Heather Powell of the Denbighshire Co-operative, who said that the funding “is a drop in the ocean for what we actually need”.²⁹ The Committee also heard from Richard Hallam that issues have arisen in the past where central funding has been made available for the purchase of instruments. These include the failure to have maintenance programmes and replacement programmes.



64. Speaking about the Music Development Fund, specific grants made by the Welsh Government between 1999 and 2006, Gareth Kirby, Music Service Co-ordinator, Carmarthenshire Music Service said:

“Local authorities were given the funding to purchase instruments and to develop specific projects to go into schools, and I think an awful lot of that did happen at that time.[...] So, we were giving out violins and it was fantastic. But, whatever we do decide to go for in the future, we need to look at legacy, because, at that time, all authorities across Wales bought lots of instruments, and it was fantastic—brilliant. Eighteen years on, now, the cost for me to repair those instruments and maintain those instruments is cost-prohibitive. I’ve got a lot of

²⁹ <http://senedd.assembly.wales/documents/s61981/5%20April%202017.pdf>

instruments that are sitting in our storerooms that we can't afford to repair, because we're channelling all the funds that we have to actually get staff out into schools.”³⁰

65. The Cabinet Secretary for Education said that the Welsh Government is also working with local authorities to establish a mechanism for sharing instruments nationally to ensure that local authorities can make better use of their existing stock of instruments and identify gaps, which this new funding can help them address.

66. In relation to the setting up of a database of instruments, the Committee heard that:

- Creating and maintaining a database would require significant capacity.
- It is not clear whether the resource implications of setting up a database would outweigh the benefits.
- Further work should be carried out in considering the cost benefits at a time when local authorities are just trying to maintain their service to schools.
- Some local authority areas are already using bespoke music service database packages that could be developed for the whole of Wales. For example, Mark Wells of Rhondda Cynon Taf Music Service explained that they ‘have already implemented a detailed database (of instruments)’ as part of a county wide system called “Capita”.

67. In her oral evidence, the Cabinet Secretary stated that the funding of £10,000 for each local authority was in response to the task and finish report’s suggestion that there is a need for musical instruments. The decision was made in consultation with the Chair of the task and finish group. The funding is conditional on progress being made on a national database. With the funding being made available to the Endowment Fund and for the National Ensembles, this year, the Welsh Government has been able to lever in £1.5m. The Cabinet Secretary said:

“The only strings attached, if you don’t mind the pun, are that the local authorities and the Welsh Local Government Association make progress on the issue of the database, because what’s also clear is that we don’t want this money being spent on having musical instruments sitting in one local authority where there is not a demand for and not a use for, when, in the neighbouring authority, just maybe a couple of miles away,

³⁰ <http://senedd.assembly.wales/documents/s58999/1%20February%202017.pdf>

there is a young person who could benefit hugely from access to that instrument. So, as I said, the only condition is that the WLGA—and they've given us that commitment—will make progress on the issue of the database.”³¹

68. Welsh Government officials supporting the Cabinet Secretary told the Committee that the Welsh Government would be monitoring the expenditure and having regular monitoring discussions with the WLGA.

69. In answer to a question on whether there had been any assessment of the demand for instruments, the Cabinet Secretary said:

“I think there are real challenges in being able to anticipate demand, but what we do know is that the current funding regimes that we have probably will not be sufficient. So, if we rely on traditional methods to solve these problems, we're going to struggle, given the financial situation the Welsh Government finds itself in, and is likely to find itself in, going forward, which, for instance, is one of the reasons why we have invested in the endowment so that we look at new ways of being able to lever in financial resource into the system. Because if we continue to rely on old ways, we will fall short. So, the investment in the endowment, which is a medium to longer term plan to find resources to put into potentially purchasing instruments and supporting individuals, is a part of the wider conversation and action that we're taking.”³²

70. Although she also said that while it may be possible for the Endowment Fund to be used for the purchase of instruments, this would be a matter for the Fund to determine. Directing the Arts Council to consider this would be a matter for the Cabinet Secretary for Economy and Infrastructure.

71. In relation to the database, the Cabinet Secretary's official said that the WLGA accepted the condition made in relation to the funding and that they would consider how to get a database in place and come back to the Welsh Government with their proposals. The Cabinet Secretary said:

“The challenge for the WLGA is to develop solutions. They can't just keep coming to the committee and wringing their hands and saying, 'It's all too difficult.' They've said that they have an issue with purchasing instruments. We've been able to find additional resources to help them to do that. They now need to develop a solution to the issue around the

³¹ www.senedd.assembly.wales/documents/s63311/18%20May%202017.pdf

³² www.senedd.assembly.wales/documents/s63311/18%20May%202017.pdf

database, and that's my expectation of them. They're aware of that. They say that they will be able to do so."³³

72. The Committee was also told that:

- The purchase of musical instruments is often focussed on more expensive 'classical' models. Has there been any consideration of how to support families of pupils who wish to learn rock and pop instruments.
- The database is not really useful at this point. There are many instruments that need repair and it is cheaper to buy new, but there is no funding to replenish the stock.
- There is little point in collecting instruments when there is no funding to support lessons.
- There should be clarity about the purpose of the Endowment Fund. As there will be limited funds in the short-term, it is important that they support a range of activities and not be restricted to instrument purchase. The NYAW would look to the Endowment Fund to support projects that reach people currently under-represented in ensembles or to provide bursaries.
- If there is no support for beginners, the NYAW will be unable to find pupils eligible for bursaries as there is no funding to support lessons.

Our view

We welcome the announcement by the Cabinet Secretary for Education that each council in Wales is to receive an extra £10,000 to purchase musical instruments. However, we believe this is insufficient to affect any significant change in the provision of music education.

Additionally, each local authority's needs for musical instruments are different. We are not convinced that handing a uniform sum of £10,000 to each authority is the most effective way of addressing these different needs. In order to optimise the effectiveness of such funding we believe the Welsh Government should distribute it on a needs basis, taking into account factors such as the current supply, pupil population, the level of deprivation and the rurality of local authorities.

³³ www.senedd.assembly.wales/documents/s63311/18%20May%202017.pdf

We agree with the Cabinet Secretary for Education that a way of sharing instruments between local authorities would be beneficial. Such a system, if implemented effectively, would have a significantly positive impact upon the level of opportunities afforded to pupils and need not be confined to Wales but could possibly extend to cover neighbouring local authorities across the border in England.

It would be remiss of us not to highlight the concerns expressed by stakeholders regarding the resource implications associated with the establishment and maintenance of a national database for musical instruments. It is evident that placing the responsibility of creating and maintaining such a database, without additional resource being made available, will put undue pressure on bodies which are already struggling to provide sufficient services as a result of budget cuts.

Recommendation 9. We recommend that the Welsh Government significantly increases the funding made available to local authorities for the purchasing of musical instruments and distributes it on a needs basis. This should be done as a matter of urgency and should be aimed at improving the situation in the short term, to cover the period before a national body is fully able to take responsibility for music services.

Inspection of Services

73. As mentioned earlier, the Committee has heard that in relation to funding, local authorities will prioritise statutory services or those that are inspected externally. In written evidence, the Committee has heard that it is more than ten years since the last substantial report on music education by Estyn. The Incorporated Society of Musicians said:

“We hear frequent reports from music teachers [...] that inspections focus heavily on languages and maths, with little focus on music. This in turn leads to schools prioritising these subjects over others. We recommend that Estyn be required to comment on music education in all its inspections.”³⁴

74. The Cabinet Secretary for Education stated that Estyn is an independent body and she should not interfere in what Estyn looks at on a school-to-school basis. However, she suggested that the Welsh Government could remit Estyn to undertake a thematic review of local authority music services. She suggested that

³⁴ <http://senedd.assembly.wales/documents/s65408/Consultation%20Responses.pdf>

that there could be a role for Estyn in looking at the variability in provision in such a report.

75. There is a case for Estyn reporting on creative learning within the school environment, as part of its inspection framework. This would consolidate the Creative Learning Plan and prove the validity of Arts education. Estyn could question what musical opportunities schools offer their pupils, or what opportunities do pupils have to develop their skills through the arts.

Our view

We believe that there is an urgent need for an objective assessment of the music services available to pupils in local authorities across Wales. We agree with the Cabinet Secretary for Education that a thematic review of music services would provide the objective assessment that is needed to provide a basis for judging whether local authority music services and music education are sufficiently consistent and of a high enough standard across Wales. Such a review should focus on practical steps to ensure consistent provision and to bring the standards of the weakest local authorities up to those of the strongest.

Recommendation 10. We recommend that the Welsh Government remit Estyn to undertake a thematic review of local authority music services focusing on practical steps to ensure consistency of opportunity across Wales.

Inclusion and the Pupil Development Grant

76. The music services task and finish group – first year progress report, states that the WLGA have been advised that steps have been taken to explore how local authorities and schools can work together to develop shared understanding of the role of music in supporting academic and general well-being. This will include how schools can use their delegated funding and grants such as the Pupil Development Grant (PDG) to develop music with a focus on those from deprived backgrounds. Consistency of charges between local authorities, for tuition has already been achieved.

77. In oral evidence, the Committee has heard:

- The costs of music tuition was adversely affecting children from those families who are “just about managing”; Pupils do not attempt to access lessons as they know their family will not be able to afford tuition.
- Equality of access and affordability for talented young people from poorer backgrounds is a significant concern. This may have a detrimental impact on take-up for the national ensembles.

- There is danger that this could lead to an elitist music society in Wales.

78. In her oral evidence, the Cabinet Secretary recognised that “there are challenges in ensuring that all young people, regardless of their background and personal circumstances, are able to benefit”. She also said:

“I want to develop an education system based on the principles of equity and excellence. Therefore, I see my role and the role of the state as trying to mitigate, wherever possible, those disadvantages that some children, through no fault of their own, are suffering.”³⁵

79. She went on to speak about how the PDG is used to support music provision. She also said:

“With regard to variation, again, these are conversations for us to have with regional consortia, with the Welsh Local Government Association, and, as I said, potentially there could be a role for Estyn in looking at a thematic review.”³⁶

80. Guidance on the use of the Pupil Development Grant in support of arts and cultural activities was published by the Welsh Government in February 2015. In relation to the PDG, the Committee has heard:

- Head teachers had utilised the PDG for funding music tuition, but it is now being used for teaching assistants’ salaries;
- Schools may prioritise other areas of the curriculum, such as maths and English or Welsh, rather than music;
- Not all schools’ budgets benefit from PDG grants;
- The use of the PDG would not be a substantive part of solving the problems relating to music services.

81. The task and finish report highlighted that the arts provide rich experiences and opportunities in their own right, and also of their value in terms of the development of wider skills.

82. Professor Graham Donaldson’s report, “Successful Futures” said:

³⁵ www.senedd.assembly.wales/documents/s63311/18%20May%202017.pdf

³⁶ www.senedd.assembly.wales/documents/s63311/18%20May%202017.pdf

“Engagement with the expressive arts requires application, perseverance and close attention to detail, capacities that have benefits across learning more widely.”³⁷

83. The Committee also heard powerful evidence from Tim Rhys-Evans of the Aloud Charity on the life-changing impact of choral singing on the boys he had worked with. He said:

“I see on a daily basis young, often very vulnerable young people, lads with additional learning needs, children who are really struggling with their sense of identity, with their sense of poor mental health, which I think is horrific in young people, and yet I see the difference that being part of something does to them.”³⁸

84. The Cabinet Secretary said that she regarded music and cultural activities as an important part of an individual’s development and that the Welsh Government is explicit that it would be appropriate to use PDG funds to support music learning. The funding can engage learners who potentially might disengage in learning. She said:

“It’s a priority for me personally, as the Cabinet Secretary, and it is a priority for the Welsh Government as a whole. Increasing the pupil deprivation grant is part of the agreement that I had with the First Minister that brought me into Government in the first place. So, we’re trying to give some certainty around that.”³⁹

85. However, we were told that, although the PDG is used for music lessons, often the grant is used for other needs and is dependent on the priorities of each education setting.

Our view

We fully recognise the positive impact that the teaching of music has on a child’s development and broader educational attainment. The skills needed to master musical instruments, the broader life skills of perseverance and discipline, together with the fulfilling nature of the achievement, is a powerful and important learning tool for young people, which can prove invaluable to their development. We believe that every child in Wales should have access to music education and the broader advantages it brings. We also believe that

³⁷ <https://gov.wales/docs/dcells/publications/150225-successful-futures-en.pdf>

³⁸ <http://senedd.assembly.wales/documents/s61193/16%20March%202017.pdf>

³⁹ <http://www.senedd.assembly.wales/documents/s63311/18%20May%202017.pdf>

these wider advantages may not be as widely appreciated by parents, pupils or some teachers as they might be. Some further work, which looks at the wider benefits of music education, might help provide a better understanding of these benefits.

While consistency of charging for music tuition across local authorities has been achieved and is welcome, there remains unequal access to these services. It is not acceptable that some families are able to afford tuition while others cannot; more needs to be done to ensure that all young people who have an aptitude and a desire to learn can access music services equitably across Wales.

We have mentioned previously that music services and education are likely to suffer because there is pressure to prioritise the funding of statutory services and areas of education that are subject to inspection by Estyn. The Pupil Development Grant is no exception to this. We understand that schools are able to use PDG funds to support the teaching of music, and that a number of schools use it for this purpose. So while any increase in the PDG, as suggested by the Cabinet Secretary, is welcome, there remains the issue that most of any additional funding is likely to be prioritised for other services; the use of the funding is dependent on the attitudes of school leaders. Increases in the PDG alone are not therefore, likely to provide an adequate solution to the issue of equality of access to music education. For this reason it is essential that the Welsh Government considers how it can promote and encourage the take up of PDG funding to be used for music education.

Recommendation 11. We recommend that the Welsh Government promotes the use of Pupil Development Grant funding for music education.

Position in the curriculum

86. Although the purpose of the Inquiry was specifically to consider extra-curricular music, a number of witnesses have made comments in relation to curriculum provision. The Committee heard:

- The idea of creative learners and giving music a distinct and clear status as an academic discipline within the curriculum is very positive;
- Music in the curriculum and extra-curricular activities cannot be disconnected;
- There has been a decline in pupils entering music GCSEs over the past decade which has had a consequential impact for both learners and the skillset of the workforce;

- Music does not feature prominently in the Welsh Government's performance measures.

87. The task and finish group progress report recommends that in designing the new curriculum, the Welsh Government should seek to put in place structures that support greater dialogue between schools and music services in Wales helping them to work in partnership and holding each other to account.

88. In oral evidence, the Cabinet Secretary for Education said that the new curriculum provides an opportunity to celebrate and to better integrate creative activity of all kinds into the curriculum because it will be on an equal basis to all the other areas of learning and experience (AoLE). She explained that Pioneer Schools are working collaboratively from school to school and also taking advice from outside organisations. She said:

“In terms of local authority music services, they will have an opportunity to feed into that process, but in the end, the delivery of the new curriculum post 2020 or 2021 will, again, be a matter for individual schools as to how they best see delivering the AoLE within their own individual institution.”⁴⁰

89. She also said that she had no evidence to suggest that any drop in pupils studying music at GCSE was as a result of changes to music services, but the Welsh Government's performance measures may have had unintended consequences for music GCSEs. The Welsh Government were considering radically changing the current accountability measures.

90. The Welsh Government could be of real help in recognising the contribution Music Services make to the National Curriculum. It was suggested that there has been a drop in disadvantaged pupils performing at GCSE music as it requires additional instrumental or vocal lessons, which is dependent on parental financial support. Many schools in less wealthy areas are moving to providing a Performing Arts Btec, which does not require additional lessons but may deprive pupils of the opportunity to play music at a high level.

Our view

Given the wider benefits of music to pupil learning, the Committee welcomes the Welsh Government's commitment to put creative activity on an equal basis to other Areas of Learning and Experience.

⁴⁰ www.senedd.assembly.wales/documents/s63311/18%20May%202017.pdf

Popular music

91. While there is a well-established framework for training in classical music, the field is underdeveloped in the rock and pop sector. The development of all-Wales rock and pop ensembles (which could be added to the current offer provided by NYAW) and opportunities for pupils to take part in national competitions that encourage rock and pop could be beneficial in this regard. A Rock and Pop Academy for 11+ pupils could be set up whereby the tuition offered matched that offered by the Royal Welsh College of Music and Drama for classical music. Given the high number of rock and pop based courses they offer, the University of South Wales would be best placed to provide this service.



92. The consideration of popular music education was welcomed by the Committee's Advisory Group and it was hoped that the Committee would continue this as a separate line of enquiry. Comments in the Group included:

- There is a need for young people, parents and carers to be made aware that this is a viable option for employment (one member of the group highlighted a facility provided by Creative Scotland which allows for the tracing of careers and jobs within the sector).
- There is a distinct lack of infrastructure for rock and pop, folk and special educational needs music within local authority music services.

- Popular music requires a different approach to Classical, with more independent learning and coaching rather than formal teaching.

Our view

Historically, music education in Wales has focused on classical and traditional music and the teaching of established disciplines within the field. While the teaching of such traditional theoretical and practical disciplines may be considered to be the bedrock of music education the success of their application is no longer exclusive to the field of classical music.

The rock and pop sector provides a range of opportunities for those pupils who have not only gained the traditional skills and knowledge associated with music education but also wish to apply them creatively to other forms of music. In addition to these traditional skills we believe that pupils would benefit greatly from being taught a broader range of skills, outside of classical music, both because it is creatively enriching and because it may help them find employment and opportunities in the broader music industry.

We believe the development of all-Wales rock and pop ensembles and the provision of opportunities for pupils to compete in national rock and pop competitions would encourage pupils to learn such forms of music.

Recommendation 12. We recommend that the Welsh Government, via a National Action Plan for Music:

- Provides strategic direction to local authorities and schools on ways to integrate and encourage the teaching of less traditional forms of music; and
- Encourages the establishment of rock and pop ensembles and national, rock and pop based, competitions.

7. Ensembles

Access to national ensembles

93. Music education in Wales is envisioned as a “pyramid”, which gives learners a clear progression route. The instrumental and vocal tuition provided by music services in schools is the first tier of the pyramid structure. Learners can then move upwards through to local and/or regional ensembles and ultimately to the national ensembles, which represent the top of the pyramid.

94. The Committee heard evidence from the WJEC that applications to the national ensembles had gone down. They attributed this to delays due to organisational changes and costs – although they had no firm evidence that this was the case.

95. A number of those giving evidence suggested that the issues relating to music services would have an adverse impact on the national ensembles, with less grass-roots level music happening in schools.

96. Matthew Jones of WJEC said:

“... I think the greatest risk to access to the top level of the pyramid, but also music education in Wales in general, is the risk to the music services. I think they create the bedrock of this pyramid.”⁴¹

97. Similarly, Richard Hallam of the Music Education Council said:

“... because of the lead-time in learning an instrument from beginning through to excellence. [...] if we’re beginning to see some problems, they might be the result of the last three, four, five years. And, so, urgent action, I think, is needed.”⁴²

98. This view was also expressed by National Youth Arts Wales who said:

“...a greater risk, if anything, is the fact that music services are being fragmented across the country anyway. So, if you don’t have the right structures in place for these people to feed into what NYAW is able to offer, then that poses a massive problem.”⁴³

⁴¹ <http://senedd.assembly.wales/documents/s59052/26%20January%202017.pdf>

⁴² <http://senedd.assembly.wales/documents/s58999/1%20February%202017.pdf>

⁴³ *ibid*

Funding the ensembles

99. In oral evidence to the Committee, the WJEC said that the greatest risk to the future of ensembles is one of finances. There is a large funding gap between the level of funding previously available through the Arts Council and local authorities (£800,000) and the current funding of £350,000. National Youth Arts Wales Limited (NYAW) is the new organisation that is responsible for managing the National Ensembles. It is funded through a grant from the Arts Council of Wales and its own fundraising. The National Ensembles have been managed jointly by WJEC and Ty Cerdd under the umbrella brand National Youth Arts Wales. WJEC managed the Dance, Orchestra and Theatre programmes; Tŷ Cerdd a Charitable Incorporated Organisation managed the Brass Band, Choirs, Jazz and Wind Orchestra.

100. NYAW Ltd told the Committee that the new organisation had been set up to be sustainable and independent. This would offer greater opportunities to collaborate with other national organisations. WJEC and Ty Cerdd would be providing a programme in 2017, but after that the intention is that a line be drawn and NYAW would start afresh. WJEC and Ty Cerdd would not necessarily be involved in future delivery of national ensemble provision. Although they would not exclude the opportunities to collaborate with WJEC and Ty Cerdd if they have a contribution to make, but NYAW would want to look at broader partnerships. The Committee also heard:

- From 2018 onwards, NYAW would be delivering the programme according to the partnerships they develop.
- Peter Bellingham, Consultant Transition Director, National Youth Arts Wales (NYAW), told the Committee that he thought that NYAW would need to work more closely with music service providers and others to have a stronger development programme at the next step down from the National Ensembles.
- A member of the Advisory Panel said that public funding for the ensembles is essential to ensure that the cost of participating is minimal and to leverage charitable and sponsorship funding.
- NYAW had appointed a consultant fundraiser who was focusing on seeking grants from bodies who provide funding to support organisations who are going through transition which will change later in the year to programme-based funding.

101. In their written evidence, NYAW identified assumed funding gaps of £82,500 for 2017-18 and £115,000 for 2018-19, which would need to be met through fundraising. It should be possible to target £300,000 as a realistic annual fundraising target but it will take three to four years to get to this amount.

102. NYAW said that the target of £82,500 for this year was not particularly ambitious and it was a reasonable assumption that they could raise £115,000 in 2018-19. They would be monitoring income and expenditure closely. They agreed that fundraising may be a challenge but NYAW were equipped to meet the challenges. They recognised that there may be a limited amount of corporate fundraising given that this is a very small part of the fundraising sector, particularly in Wales.

103. The organisation would be a streamlined one and overhead costs should be lower than the £70,000 currently estimated by WJEC.

104. In her written evidence, the Cabinet Secretary said that she had provided £280,000 to the WLGA to reimburse local authorities for their contribution to the National Ensembles in 2016/17 on the condition that they would make a financial contribution to NYAW for ensemble provision in 2017/18.

105. The Cabinet Secretary was asked about the potential for confusion if NYAW and the Endowment Fund are seeking funding in similar areas, chasing the same pots of money. The Cabinet Secretary said that the Welsh Government expects both organisations to work collaboratively and collectively to avoid such a situation. The Cabinet Secretary's officials explained that the ensembles would be able to access moneys from the Endowment Fund in the longer term:

“I think that’s the difference, really. It’s in the short term they [NYAW] need to get their funding in place, whereas the endowment—what we’re looking at—is more longer term.”⁴⁴

106. The Cabinet Secretary said that that the Endowment Fund is at the design stage at the moment. When asked whether the Endowment Fund and NYAW should be aligned at an early stage, the Cabinet Secretary said she would take this up with the Arts Council.

107. Comments from the Advisory Group included:

- We do not know what damage may have already been caused by the fragmentation and diminution of Music Service provision. Given the time

⁴⁴ www.senedd.assembly.wales/documents/s63311/18%20May%202017.pdf

it takes for individuals to reach the standards required for a place in an ensemble, by the time we find out, it will be too late to take action.

- Any view expressed by the Committee should be accompanied by measures to stem or reverse any negative impact.
- Music Service ensembles are the backbone and the training ground for the National Ensembles.
- Fewer pupils from diverse backgrounds are accessing instrumental lessons which means that the National Ensembles will be confined to those who have been able to fund lessons.
- Any scholarships or bursaries held by the National Ensembles will not address inclusion as those pupils will not have been able to get entry level due to the lack of support.
- It is inevitable that there will be some degree of overlap in the sources of funding approached by NYAW and the Endowment Fund as there are a limited number of potential funders. What will be important will be to define and distinguish between the purpose of funding for NYAW and the Endowment Fund.
- Confusion in funding sources could be avoided by Music Services and NYAW working in partnership.
- The Arts Council has a funding agreement with NYAW which includes several targets and objectives which the organisation must meet to trigger payments.

Our view

From the evidence received, it is evident that music services play a crucial role in the development of the skills necessary for a pupil to be eligible for a place on a national ensemble. The Committee has heard that a decline in music service provision inevitably has a negative impact on the number of pupils reaching the required level of excellence. As the “first tier” or “bedrock” of the Welsh Government’s pyramid structure for music education their importance cannot be understated – “music service ensembles are the backbone, the training ground for the National Ensembles”.

When pupils from more deprived areas are unable to afford the cost of the extra tuition necessary there is a danger that the national ensembles will become

dominated by pupils from more affluent backgrounds. Though the potential availability of scholarships and bursaries held by National Youth Arts Wales is welcome, it will not adequately address the issue of inclusion as many pupils will not have had access to the entry-level support necessary. However, if NYAW is able to offer consistent and sufficient funding to those who need it, it will go some way to address the issue.

In our view, it is simply unacceptable for the National Ensembles to become enclaves of privilege, which exclude poorer pupils. Access to tuition and pupil progression pathways should be based on potential, not payment. Given the decline in the number of applications to the ensembles and the amount of lead-in time necessary for a pupil to reach the required level of excellence (up to five years) we believe that this issue needs to be addressed urgently. In order to broaden the national ensembles so that they become fully inclusive of pupils from all social backgrounds, better information is needed for monitoring purposes on their composition. The Welsh Government should then use this information to address any imbalances and encourage greater inclusivity.

While we are supportive of the fundraising efforts of both NYAW and the Endowment Fund, we believe there is a need for greater clarity in relation to the different purposes the two organisations are seeking to support and fund. This clarity is essential in Wales, where potential fundraising opportunities for this type of provision are limited. There are few companies based here which traditionally fund the arts. With greater clarity of purpose the funding opportunities sought by each organisation can be organised effectively, limiting the potential for overlap whereby each is seeking charitable donations from the same sources.

Recommendation 13. We recommend that NYAW puts mechanisms and sufficient funding in place in order to ensure every pupil, who wishes to progress toward excellence, has the resource to do so.

Recommendation 14. We recommend that the Welsh Government introduces ways of monitoring the composition of the national ensembles to ensure that they are as inclusive of all social groups as possible. Any imbalances in their composition should be addressed as a matter of urgency. The data should be reviewed regularly and the appropriate action taken.

Recommendation 15. We recommend that the Cabinet Secretary takes steps to ensure that there is greater clarity of purpose between the Endowment Fund and NYAW in the charitable funding they are seeking to avoid unnecessary duplication of effort and to encourage collaboration between them.

Recommendation 16. We recommend that the Welsh Government monitors the funding available to the Endowment Fund and considers additional injections of capital if necessary.

Annex A – Oral evidence sessions

The following witnesses provided oral evidence to the Committee on the dates noted below: Transcripts of all oral evidence sessions can be viewed in full at:

<http://senedd.assembly.wales/ieIssueDetails.aspx?IId=16620>

Webcasts are available on www.senedd.tv

Date	Name and Organisation
12 January 2017	Dr Owain Arwel Hughes CBE
26 January 2017	<p>Karl Napieralla OBE, Chair of the Welsh Government’s previous Task and Finish Group for Music Services in Wales</p> <p>Emma Coulthard, Head of Music Services for Cardiff and the Vale of Glamorgan</p> <p>Wayne Pedrick, Manager, Cerdd NPT Music</p> <p>Gareth Pierce, Chief Executive, WJEC</p> <p>Matthew Jones, NYAW Manager (Youth Music), National Youth Arts Wales</p>
1 February 2017	<p>Richard Hallam, Chair of Music Education Council; Chair of National Affiliate Council / Executive Board Member, International Society for Music Education</p> <p>Elinor Bennett, Vice Chairperson of the Board of Directors, Gwasanaeth Ysgolion William Mathias</p> <p>Ann Pritchard Jones, Manager of Gwasanaeth Ysgolion William Mathias</p> <p>Gareth Kirby, Music Service Coordinator, Carmarthenshire Music Service</p>
9 February 2017	Deborah Keyser, Director, Ty Cerdd

Date	Name and Organisation
15 February 2017	<p>Peter Bellingham, Consultant Transition Director, National Youth Arts Wales (NYAW)</p> <p>Anwen Fflur Jones, Co-chair, National Youth Arts Wales</p> <p>Emma Archer, Chair of the Welsh Authorities' Music Education Association (CAGAC)</p> <p>Chris Llewelyn, Director of Lifelong Learning, Leisure and Information, Welsh Local Government Association (WLGA)</p> <p>Aled Evans, Director of Education, Neath Port Talbot County Borough Council (ADEW)</p>
16 March 2017	<p>David Barnard, Education Official, Musicians' Union</p> <p>Tim Rhys-Evans MBE, Founder & Artistic Director, The Aloud Charity</p>
5 April 2017	<p>Heather Powell, Managing Director, Denbighshire Music Co-op</p> <p>Ffion Wyn Roberts, Office Manager, Denbighshire Music Co-op</p>
18 April 2017	<p>Kirsty Williams AM, Cabinet Secretary for Education</p> <p>John Pugsley, Head of Curriculum Support Branch</p> <p>Steven Price, Curriculum Support Officer</p>

Annex B – Written evidence

Evidence to the committee was received throughout the inquiry. The responses we received are listed below and are available in full at:

<http://senedd.assembly.wales/documents/s65408/Consultation%20Responses.pdf>

Reference	Name / Organisation
FAME01	Mat Davies
FAME02	Jo Taylor
FAME03	Cardiff University
FAME04	Cardiff and Vale Music Service
FAME05	Cardiff Music School
FAME06	Youth Cymru
FAME07	The Musicians' Union (MU)
FAME08	Julie Meehan
FAME09	Janet Lougee
FAME10	Ben Rackham
FAME11	Ensemble Cymru
FAME12	The Aloud Charity
FAME13	Isle of Anglesey Choral Society & Music of St. Mary's Church in Mold
FAME14	Canolfan Gerdd William Mathias (Welsh only)
FAME15	Incorporated Society of Musicians (ISM)
FAME16	Trinity College London Music Examinations