



Cynulliad
Cenedlaethol
Cymru

National
Assembly for
Wales

Cofnod y Trafodion The Record of Proceedings

[Y Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu](#)

[The Culture, Welsh Language and
Communications Committee](#)

26/01/2017

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Cofnodir y trafodion yn yr iaith y llefarwyd hwy ynddi yn y pwyllgor. Yn ogystal, cynhwysir trawsgrifiad o'r cyfieithu ar y pryd. Lle y mae cyfranwyr wedi darparu cywiriadau i'w dystiolaeth, nodir y rheini yn y trawsgrifiad.

The proceedings are reported in the language in which they were spoken in the committee. In addition, a transcription of the simultaneous interpretation is included. Where contributors have supplied corrections to their evidence, these are noted in the transcript.

Aelodau'r pwyllgor yn bresennol
Committee members in attendance

Hannah Blythyn	Llafur
Bywgraffiad Biography	Labour
Dawn Bowden	Llafur
Bywgraffiad Biography	Labour
Suzy Davies	Ceidwadwyr Cymreig
Bywgraffiad Biography	Welsh Conservatives
Neil Hamilton	UKIP Cymru
Bywgraffiad Biography	UKIP Wales
Bethan Jenkins	Plaid Cymru (Cadeirydd y Pwyllgor)
Bywgraffiad Biography	The Party of Wales (Committee Chair)
Dai Lloyd	Plaid Cymru
Bywgraffiad Biography	The Party of Wales
Jeremy Miles	Llafur
Bywgraffiad Biography	Labour
Lee Waters	Llafur
Bywgraffiad Biography	Labour

Eraill yn bresennol
Others in attendance

Emma Archer	Cadeirydd CAGAC a Rheolwr Gwasanaeth Cerddoriaeth Cerdd Gwent Chair of CAGAC, and Music Service Manager for Gwent Music
Emma Coulthard	Pennaeth y Gwasanaeth Cerddoriaeth ar gyfer Caerdydd a Bro Morgannwg. Head of Music Services for Cardiff and the Vale of Glamorgan
Pauline Crossley	Uwch Reolwr (Celfyddydau Ieuenctid), Celfyddydau Cenedlaethol Ieuenctid Cymru Principal Manager (Youth Arts), National Youth Arts Wales
Matthew Jones	Rheolwr CCIC (Cerddoriaeth Ieuenctid), Celfyddydau Cenedlaethol Ieuenctid Cymru NYAW Manager (Youth Music), National Youth Arts Wales
Karl Napieralla OBE	Cadeirydd Grŵp Gorchwyl a Gorffen blaenorol Llywodraeth Cymru ar Wasanaethau Cerddoriaeth yng Nghymru

	Chair of the Welsh Government's previous Task and Finish Group for Music Services in Wales
Wayne Pedrick	Rheolwr, Cerdd NPT Music Manager, Cerdd NPT Music
Gareth Pierce	Prif Weithredwr, CBAC Chief Executive, WJEC

Swyddogion Cynulliad Cenedlaethol Cymru yn bresennol
National Assembly for Wales officials in attendance

Rhea James	Dirprwy Glerc Deputy Clerk
Alys Thomas	Ymchwilydd Researcher
Adam Vaughan	Clerc Clerk

Dechreuodd y cyfarfod am 10:16.
The meeting began at 10:16.

Cyflwyniad, Ymddiheuriadau, Dirprwyon a Datgan Buddiannau
Introductions, Apologies, Substitutions and Declarations of Interest

Nid oes recordiad ar gael o ddechrau'r cyfarfod.
No recording is available of the start of the meeting.

- [1] **Bethan Jenkins:** —sy'n drwm eu clyw. Mae'r cyfieithu ar y pryd ar gael ar sianel 1 a gellir chwyddo'r sain ar sianel 0. **Bethan Jenkins:** —for those who are hard of hearing. The interpretation is available on channel 1 and amplification is available on channel 0.
- [2] **Peidiwch â chyffwrdd â'r botymau ar y meicroffonau gan y gall hynny amharu ar y system sain, a gofawch fod y golau coch ymlaen cyn dechrau siarad.** **Please don't touch the buttons on the microphones because that can interfere with the sound system, and please check that the red light is on before speaking.**
- [3] **A all Aelodau plîs ddatgan unrhyw fuddiannau sydd ganddyn nhw? Dim byd. Ymddiheuriadau a** **Do Members have any declarations of interest? I see that there are none. There are no apologies to be noted**

dirprwyon—dim byd i nodi yma today.
heddiw.

[4] Just before I begin this particular evidence session, I'd like to state on record that it's regrettable that, after offering various local councils a number of dates to contribute oral evidence to our inquiry on the Welsh Government's new Welsh language strategy, they were unable to attend any of those dates. This is a crucial viewpoint that will now not be covered as robustly as intended, and I would like to urge the local authorities to contribute written evidence as soon as possible in order for their views to be considered.

10:17

**Cyllid ar gyfer Addysg Cerddoriaeth a Mynediad at yr Addysg Honno:
Sesiwn Dystiolaeth Ragarweiniol 2
Funding for and Access to Music Education: Preliminary Evidence
Session 2**

<p>[5] Bethan Jenkins: Symudwn ymlaen nawr at eitem 2, ariannu addysg cerddoriaeth a gwella mynediad ati. Diolch yn fawr iawn heddiw i Gareth Pierce, prif weithredwr CBAC, a hefyd i Matthew Jones, rheolwr cerddoriaeth ieuenctid Celfyddydau Cenedlaethol Ieuenctid Cymru, am ddod mewn atom heddiw fel rhan o'r ymchwiliad heddiw. Y cwestiwn cyntaf gen i, wrth gwrs, yw i ofyn os oes diweddariad gennych chi ar ad-drefnu sydd wedi cychwyn, y bwrdd interim ensemblau cenedlaethol, ac unrhyw ddatganiadau cyntaf sydd gennych chi fel mudiad.</p>	<p>Bethan Jenkins: We'll move on therefore to item 2, funding for and access to music education, a preliminary evidence session. Thank you very much to Gareth Pierce, the chief executive of WJEC, and also Matthew Jones, the manager for youth music from National Youth Arts Wales, for joining us for our inquiry today. The first question will be from me, and I'd like to ask whether you have an update about the reorganisation that has begun, the interim board for the national ensembles, and any other opening statements that you would like to make as an organisation.</p>
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<p>[6] Mr Pierce: Iawn. O ran cefndir i'r diweddariad, efallai y dylwn i ddweud, tua dwy flynedd yn ôl,</p>	<p>Mr Pierce: Okay. In terms of background to the update, I should say that, around two years ago, we as</p>
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gwnaethom ni yn CBAC, ar ran celfyddydau ieuenctid, sydd wedi bod yn rhan o CBAC mewn gwirionedd ers blynnyddoedd, at Lywodraeth Cymru i roi gwybod iddyn nhw bod yna risg sylweddol i'r ddarpariaeth oherwydd lleihad yn y cyllid a fyddai'n dod o'r awdurdodau lleol. Felly, hwnnw oedd y prif bwynt. Yr ail bwynt hefyd yw y byddem ni'n deall pryder celfyddydau Cymru nad oedd trefniant llywodraethu cadarn ar gyfer NYAW, a oedd yn bartneriaeth weddol llac rhwng Tŷ Cerdd a CBAC. Ac felly, dyna'r ail bwynt roedd eisiau edrych arno.

WJEC, on behalf of youth arts, which has been part of WJEC for some years, approached the Welsh Government to inform them that there was a grave risk to provision because of the reductions in funding available from local authorities. So, that was the main point. And the second point was that we understood the concerns of arts Wales that there weren't strong governance arrangements in place for NYAW, which was a loose arrangement between the WJEC and Tŷ Cerdd. That was the second point that needed to be looked at.

[7] Felly, yn ystod 2015, buodd grŵp tasg yn cwrdd i drafod y materion hyn. I raddau, buaswn i'n dweud mai disgrifio'r broblem wnaethon nhw, ond fe wnaeth hynny arwain at sefydlu bwrdd interim. Ac, yn ystod 2016, mae'r bwrdd interim wedi gweithio ar sefydlu cwmni newydd, sydd hefyd wedi cael statws elusen, ac mae'r bwrdd bychan hwnnw nawr wrthi yn paratoi ar gyfer y dyfodol ac maen nhw wedi penodi rheolwr dros gyfnod byr, trosiannol, o'r enw Peter Bellingham. Felly, mae e'n edrych ar y posibilïadau ar gyfer, mewn gwirionedd, 2018 ymlaen.

Now, in 2015, a task and finish group met to discuss these issues. To all intents and purposes, they described the problem, but that did lead to the establishment of an interim board. And, during 2016, the interim board worked on the establishment of a new company, which also has charitable status, and that small board now is preparing for the future and they have appointed an interim manager, Peter Bellingham, and he is looking at the possibilities for 2018 onwards.

[8] Yn y cyfamser, mae Tŷ Cerdd a CBAC wedi cytuno i ddarparu'r ddarpariaeth ar gyfer haf 2017 eleni. Ond rydym ni'n dal i drafod materion manwl ynghylch hynny gyda'r bwrdd newydd, fel bod yna ddealltwriaeth ariannol yn arbennig, achos mae'r

In the meantime, Tŷ Cerdd and the WJEC have agreed to make provision for the summer of 2017. But we are still discussing the minutiae surrounding that with the new board, so that there is a financial understanding in place, particularly

cyngor celfyddydau yn rhoi £350,000 because the arts council does provide o arian i'r bwrdd newydd. Ond, wrth £350,000 to this new board. But, of gwrs, mae'n rhaid i ni, mewn ffordd, course, we do have to have gael trefniant gyda nhw ar gyfer arrangements in place for the 2017 darpariaeth 2017. Ac mae Matthew provision. And Matthew is working yn gweithio ar ran helaeth o'r on a large part of that provision and ddarpariaeth yna, ac mae Tŷ Cerdd Tŷ Cerdd are also working on their hefyd yn gweithio ar eu rhan nhw o'r part. ddarpariaeth.

10:20

[9] **Bethan Jenkins:** Matthew.

[10] **Mr Jones:** The orchestra residency, historically, has always run during the summer holiday time, and so we're running the residency as we would normally do so this year. So, we're inviting back Carlo Rizzi to work with the National Youth Orchestra of Wales this year and we'll be conducting a 12-day residency and concert tour, with performances in Bangor, St David's Cathedral, as part of the Fishguard festival, and then St David's Hall. We're just in the process of completing our recruitment process and all auditions have been held across Wales over the last few weekends. I know that it's been widely presented that numbers have been down in terms of applications for the orchestra this year, which is true—they have been. I think there are a number of reasons for that, but I'm glad to say that, as we speak at the moment, we'll be putting together an orchestra of a very similar standard and size to the one that we've been able to achieve over the last 70 years.

[11] **Bethan Jenkins:** Just quickly from me, Owen Arwel Hughes obviously said that he would be pleased to offer the people he knows to tutor or to do so voluntarily. Has he approached you or have you approached him, or do you need his support in any way or have you got those tutors already in train for this year?

[12] **Mr Jones:** Actually, we retain a large percentage of the tutorial team that Owain worked with in his time with the orchestra. I joined the orchestra in 2007, at which point Owain was the music director. A lot of the team that he brought in, as well as the team that had been there previously, still work with us and we still work with highly regarded professional musicians from across the UK. A lot of them are former members of the orchestra back in their day, but we work with principal musicians from UK orchestras.

[13] **Bethan Jenkins:** Diolch. Jeremy.

[14] **Jeremy Miles:** Others are going to ask you about funding and the on-the-ground impact, so to speak, of the reorganisation. I want to ask about what the reorganisation amounts to and the sustainability issues around that.

[15] Fe wnaethoch chi sôn bod y corff newydd wedi'i gofrestru fel elusen eisoes. You mentioned the fact that the new body has been registered as a charity already.

[16] **Mr Pierce:** Ydy. **Mr Pierce:** It has.

[17] **Jeremy Miles:** O ran strwythur y peth, pwy sy'n rheoli'r elusen, fel petai? Pwy yw aelodau'r elusen, os gallaf ei ddweud e yn y ffordd yna? **Jeremy Miles:** In terms of its structure, who manages the charity, so to speak? Who are the members of the charity, if I can put it like that?

[18] **Mr Pierce:** Mae'r elusen yn cael eu rheoli gan ei bwrdd nhw, felly mae'n fwrdd annibynnol ac maen nhw wedi'u cofrestru fel cwmni cyfyngedig trwy warant, a hefyd, ers hynny, wedi cael statws elusen. Mae bwrdd CBAC wedi cadw ar agor ar gyfer yr elusen yr opsiwn iddyn nhw fod yn is-gwmni o fewn CBAC, achos barn ein cyfarwyddwr ni yw fod yna lawer iawn o risgiau ynghylch hyn i gyd. Mae'n dipyn o her i sefydliad bach iawn i fynd ynghylch yr holl fater o ddarparu yn ogystal â mynd ar ôl ffynonellau ariannol. CBAC yw'r cyflogwr, ar hyn o bryd, i'r staff, gan gynnwys Matthew a chan gynnwys Matthew Thistlewood sydd yn Nhŷ Cerdd. Felly, mae yna gymhlethdodau wrth gwrs yn mynd i godi o ran trosglwyddo staff os ydy'r elusen yn mynd i fod yn wir annibynnol. Felly, barn bwrdd CBAC yw y gall fod yna **Mr Pierce:** The charity is managed by its own board, and so it's an independent board and they are registered as a limited company by guarantee and also, since then, have been given charity status. The WJEC board has kept open for the charity the option to be a subsidiary within WJEC, because of our director's opinion that there are many risks related to this. It's a challenge for a very small organisation to deal with this whole issue of making provision as well as finding funding sources. WJEC is the employer of the staff at the moment, including Matthew, and including Matthew Thistlewood at Tŷ Cerdd. Therefore, there are some complications that will arise in terms of the transference of staff if the charity is to be truly independent. So, it's the WJEC board's view that there may be advantages in maintaining

fanteision iddyn nhw barhau'r berthynas â CBAC o fewn grŵp, a byddwn ni, wrth gwrs, yn gallu parchu annibyniaeth yr elusen o fewn y strwythur hwnnw, ond, wrth gwr,s mater i'r elusen newydd yw a oes ganddyn nhw ddiddordeb yn hynny o gwbl.

that relationship within the group and we could respect the independence of the charity within that structure, but it's a matter for the new charity as to whether they are interested in that sort of arrangement.

[19] **Jeremy Miles:** Felly, ar hyn o bryd, mae'r elusen neu'r corff yn annibynnol yn strwythurol, ond rydych chi wedi secondio, mwy neu lai, staff wrth CBAC—

Jeremy Miles: So, at the moment, the charity or the organisation is independent structurally, but you have seconded, more or less, staff from the WJEC—

[20] **Mr Pierce:** Na, dim eto, oherwydd Peter Bellingham ydy'r unig berson y mae'r elusen newydd yn ei gyflogi. Ar hyn o bryd, CBAC sydd yn dal i gyflogi pawb sy'n ymwneud â'r ddarpariaeth. Felly, mewn ffordd mae'n gwestiwn i'r elusen newydd o ran beth maen nhw eisiau ei wneud o ran staffio ar gyfer y dyfodol, ac a ydyn nhw'n moyn mynd trwy broses TUPE, er enghraifft, er mwyn i staff symud o'r darparwr presennol i'r elusen newydd neu a ydyn nhw'n moyn edrych ar berthynas is-gwmni, neu a ydyn nhw'n moyn jest gwneud y pethau lefel uchel strategol a chontractio gyda phobl fel CBAC a Thŷ Cerdd i ddarparu neu gontractio gyda phobl eraill i ddarparu.

Mr Pierce: No, not yet, because Peter Bellingham is the only individual employed by the new charity. At the moment, WJEC continue to employ everyone related to provision. So, in a way, it's a question for the new charity as to what they want to do in terms of staffing for the future and whether they want to go through a TUPE process for staff to transfer from the current provider to the new charity or whether they want to look at a subsidiary-type relationship or whether they want to do the high-level strategic issues and to contract with people such as the WJEC and Tŷ Cerdd or to contract with others to make provision.

[21] **Jeremy Miles:** Felly, maen nhw'n ddyddiau cynnar o ran y penderfyniadau hynny ar hyn o bryd.

Jeremy Miles: So, it's basically early days in terms of those decisions in this process.

[22] **Mr Pierce:** Maen nhw'n ddyddiau cynnar, ond, wrth gwrs,

Mr Pierce: It is indeed, but, of course, the clock is ticking.

mae'r cloc yn ticio.

[23] **Jeremy Miles:** Ydy, yn union. **Jeremy Miles:** Yes, exactly.

[24] **Mr Pierce:** Felly, rŷm ni'n gobeithio y bydd yna dipyn o symud yn digwydd yn y cyfnod—nid wyf yn siŵr—hyd at chwe mis, lle mae Peter Bellingham wedi ei benodi gan yr elusen newydd. **Mr Pierce:** Therefore, we're hoping that there will be some movement in that period of—I'm not sure—up to six months, where Peter Bellingham has been appointed by the new charity.

[25] **Jeremy Miles:** A phryd fydd yr arian—wel, bydd eraill yn gofyn am yr arian, felly fe adawaf i hynny am nawr. O ran y staff rŷch chi'n sôn amdany'n nhw, mae toriadau wedi bod yn y strwythur newydd i'r strwythur oedd yno ynghynt. Beth fydd effaith hynny ar allu'r corff newydd i ddarparu'r gwasanaethau y bydd eu hangen? **Jeremy Miles:** When will the funding—well, others will come on to that, so I'll leave that for now. In terms of the staff that you're talking about, there have been cuts in terms of moving from the old structure to the new structure. What will the impact of that be on the ability of the organisation to provide the services required?

[26] **Mr Pierce:** Wel, mae CBAC wedi gorfod cwtogi ar staff yn ystod y flwyddyn ddiwethaf, achos yn y flwyddyn honno yr aeth yr arian o siroedd lawr o tua £400,000 i £270,000, ac, felly, yn y flwyddyn honno, fe wnaethom ni haneru y tîm cefnogi—a oedd eisoes yn dîm bychan, a oedd gan Mathew—felly aeth y tîm hwnnw lawr o bedwar person yn y tîm cefnogi, i lawr i ddau. Ond rŷm ni yn bwriadu rhedeg ein rhan ni o'r ddarpariaeth ar gyfer yr haf hwn gyda'r tîm bychan, ac mae Tŷ Cerdd yn yr un sefyllfa o fod â tîm bach. **Mr Pierce:** Well, WJEC has had to make cuts to staff over the past year because in that year the funding from the county councils went down from some £400,000 to some £270,000, and in that year we halved the size of the team—that was already a small team that Matthew had—and that went down from four people in the support team to two. But we do intend to run our part of provision for this summer with that small team, and Tŷ Cerdd are in the same situation of having a small team in place.

[27] **Jeremy Miles:** Rŷch chi'n hapus bod hynny'n ddigonol, a ydych chi? **Jeremy Miles:** And you're happy that that's sufficient then, are you? You

Rŷch chi'n fodlon bod hynny'n ddigonol. are content that that is sufficient.

[28] **Mr Pierce:** Wel, mae'n bosib ei wneud e, ond, er mwyn iddo fe weithio, mae bwrdd cyfarwyddwyr CBAC hefyd wedi cytuno i roi'r holl wasanaethau ategol am ddim ar gyfer darpariaeth 2017, felly mae hynny'n cynnwys gwasanaethau technoleg gwybodaeth, cyllid, adnoddau dynol, y gofod lle mae'r tîm yn bodoli—popeth ategol, mae bwrdd CBAC wedi cytuno i'w rhoi am ddim ar gyfer eleni er mwyn helpu'r broses ac, yn bwysicaf, er mwyn bod yn hollol siŵr bod y ddarpariaeth dda yma ar gael i bobl ifanc yn 2017.

Mr Pierce: Well, it is achievable, but, for it to work, the WJEC board of directors have provided all ancillary services free of charge for the 2017 provision, so that includes IT services, finance, human resources, the actual space where the team exists—so all those ancillary things, WJEC is providing free of charge for this year in order to assist the process and, more importantly, to be entirely sure that this quality provision is available for young people in 2017.

[29] **Jeremy Miles:** Ocê. A beth yw perthynas y corff newydd gyda'r awdurdodau lleol—a oes perthynas ffurfiol?

Jeremy Miles: Okay. And what kind of relationship does the new organisation have with local authorities—is there a formal relationship?

[30] **Mr Pierce:** Buaswn i'n dweud na, dim perthynas ffurfiol, ond efallai y gallaf i ddod yn ôl at hynny. Mae CBAC wedi gohebu'n ddiweddar gyda'r awdurdodau lleol ynglŷn â chyfraniadau ariannol posibl ar gyfer 2017.

Mr Pierce: I would say no, there is no formal relationship, but perhaps I could return to that—. WJEC has corresponded recently with local authorities on possible financial contributions for 2017.

[31] **Jeremy Miles:** Ond nid ydyn nhw'n rhan o'r strwythur fel cyfranddalwyr neu ar y bwrdd.

Jeremy Miles: But they're not a part of the structure, as stakeholders or board members.

[32] **Mr Pierce:** Na, nid ydyn nhw'n rhan o'r strwythur. Pobl annibynnol yw'r aelodau a'r bwrdd elusen newydd.

Mr Pierce: No, they're not. The members are independent as it the new charity board.

[33] **Jeremy Miles:** A'r cwestiwn diwethaf: beth ydych chi'n meddwl yw'r risg fwyaf i'r strwythur newydd yn y cyfnod sydd yn dod?

Jeremy Miles: And a final question: what do you think is the greatest risk for the new organisation in the coming period?

[34] **Mr Pierce:** Y risg fawr yw'r risg ariannol, sef dod o hyd i ddigon o gyllid i gau y bwlch sydd nawr wedi agor. Mi oedd yna tua £800,000 yn flynyddol ar gael i'r gweithgareddau celfyddydau ieuenctid yn gymharol ddiweddar ac roedd hynny'n galluogi i lawer iawn o bethau ddigwydd. Mae hynny wedi lleihau i, mewn gwirionedd, £350,000 gan y cyngor celfyddydau, ac felly mae yna fwllch o tua £450,000, a'r unig beth all ddod mewn i gau'r bwlch hwnnw eleni yw'r ymatebion y cawn ni gan yr awdurdodau lleol. Ond dof i yn ôl at hynny wedyn.

Mr Pierce: The greatest risk is the financial risk—that is, securing sufficient funding to close the gap that's now opened. There was some £800,000 available annually for youth arts activities relatively recently, and that allowed a great many things to happen. That has now been reduced, in reality, to £350,000 from the arts council, and so there's a deficit of some £450,000, and the only thing that can actually fill that gap this year is the responses that we receive from local authorities. But I'll come back to that issue later.

[35] **Jeremy Miles:** Rwy'n cymryd eich bod chi wedi penderfynu bod y corff yn elusennol er mwyn ei fod e'n gallu derbyn arian, *donations*, oddi wrth bobl.

Jeremy Miles: I take that you've decided that the body should be a charity so that it can receive donations from people.

[36] **Mr Pierce:** Ie. Buaswn i'n meddwl bod y bwrdd newydd wedi gwneud y penderfyniad—nid ydw i ar y bwrdd newydd, gyda llaw—o blith y modelau llywodraethiant a'r cwmnïau a oedd ar gael, a model y cwmni cyfyngedig drwy warant a hefyd statws elusennol—y ddau beth gyda'i gilydd oedd y model priodol.

Mr Pierce: Yes. It was a decision for the board, and I'm not on the board, by the way. The board made the decision that, of the governance models available to them, the limited company by guarantee and the charitable status was the appropriate model.

[37] **Jeremy Miles:** Diolch.

[38] **Bethan Jenkins:** Mae hynny'n **Bethan Jenkins:** That leads us onto ein harwain ni tuag at y cwestiynau questions on funding, and Lee Waters cyllid, so gall Lee Waters arwain ar will be leading on that. hynny.

[39] **Bethan Jenkins:** But, Matthew, if you wanted to come in though—.

[40] **Mr Jones:** I just wanted to say, just in terms of the staffing and the reduction in staffing that we've suffered over the last year, that has caused a massive impact on the team that are delivering what we strive to be high-quality residencies and experiences for young people in Wales. I think, just in terms of the new board and moving forward and any implications that that might have, actually the staffing structure needs to be enhanced and, I think, leading on to the funding side of things, what is of paramount importance is having someone that is able to take on a fundraising role for the orchestra or for the National Youth Arts Wales body. Both Pauline, my line manager, and I have applied with some varying success to trusts and foundations for National Youth Arts Wales over the past few years, but we have to do that in context with the rest of our work. So, where we've lost capacity, we've had to take on other things, and that side of our work has been more difficult. So, I think moving forward the staffing structure needs to be enhanced.

[41] **Bethan Jenkins:** Diolch. Lee.

[42] **Lee Waters:** Thank you. Just to follow up on that point, what are the plans to enhance the staffing structure to meet that fundraising need?

[43] **Mr Jones:** I don't know, to be honest. I think the new board, which we've had limited work with so far, have put into their plan to bring in a fundraising specialist. I know that there's a consultant who's currently working with the new board to bring in some money, especially for transition funds. In terms of the long-term future, I hope that the board will bring that into their equation.

10:30

[44] **Mr Pierce:** Perhaps just on that point as well, the WJEC agreed to release to the new board some of the funding we'd been awarded by the arts council for the current financial year. So, for the January to March period, they've had the benefit of some funding we agreed to be transferred to them. My understanding is that's partly for fundraising.

[45] **Lee Waters:** I'd just like to get a very clear picture of the exact funding situation at the minute. You said you're getting £350,000 from the arts council for 2016–17 and you've also been given £270,000 for 2016–17 from local authorities, but that's not on a recurring basis; that's a one-off. But you said you're in conversations about trying to have a further contribution for subsequent years.

[46] **Mr Pierce:** Yes, that's right. Those two figures were the figures that were in place for the financial year that's now just coming to an end. Therefore, when we were delivering the 2016 activities through Tŷ Cerdd, through the WJEC, and through the NYAW team, those were the two major sources of funding—the £350,000 from the arts council and the £270,000 or so from the local authorities.

[47] **Lee Waters:** Right, so that's for the financial year that's about to end.

[48] **Mr Pierce:** Yes, now we're looking forward to the 2017 summer. The £350,000 still exists, but that is now awarded to the new body.

[49] **Lee Waters:** That's available for 2017–18, is it, the £350,000?

[50] **Mr Pierce:** Yes, for 2017–18. But, as I mentioned earlier, we've then got to agree with them—. As they're expecting us to do the delivery, we need to agree with them how much of the £350,000 they will contribute to our delivery activities.

[51] **Lee Waters:** Right. You mentioned earlier a figure of £800,000, which had been the global figure. So, there's obviously a gap between the £620,000 you've just described and the £800,000. So, where's that?

[52] **Mr Pierce:** The £800,000 was in place when the local authorities, between them, were contributing well over £400,000. So, that goes back three or four years and that's probably when we had—. That was still not a generous pot of money altogether, but it certainly was leaving National Youth Arts Wales in a good place, I think, to fulfil the ambitions.

[53] **Lee Waters:** So, within recent memory, you've been having £800,000 a year, but in 2016–17, you had £620,000.

[54] **Mr Pierce:** Yes, that's right.

[55] **Lee Waters:** That's all, that was it. And potentially for 2017–18, it's going to be less than that again.

[56] **Mr Pierce:** Yes, that's right.

[57] **Lee Waters:** Okay.

[58] **Mr Pierce:** Also, linked to that, of course, the other important source of income is the fees the young people themselves pay. This links to another thing, which I think we're going to come back to later, which is to do with access. We've always had a policy of maintaining the fees at an accessible level. Nevertheless, we have now standardised the fees across Tŷ Cerdd and WJEC over the recent years, at around about £42 per 24-hour residential period. So, that means that a young person coming to the orchestra—Matthew mentioned a 12-day residential period—pays about £500, and a young person coming to the youth theatre or youth dance, who have longer residencies because of the preparation and rehearsal work they need to do, could be paying in excess of £800 each.

[59] **Lee Waters:** Does that cover the costs?

[60] **Mr Pierce:** No, that's a contribution. The costs are very much subsidised, which is why the arts council funding and the local authority money has been so important historically.

[61] **Lee Waters:** It seems to me—. Having had experience of running a small charity that needed to raise funds, I appreciate how difficult it is. The situation you're describing—the drop you've had from £800,000 to £620,000 this year—. The situation next year looks likely to be even less than that. Matthew Jones described that, under the current staffing levels, it's a huge strain. The situation he described, of post holders whose main role was to run the service also having to do funding applications, seems to me unsustainable at best and highly unlikely to be successful. I've worked with fundraising consultants too, and they tell you the possibilities, but the reality is, for every 10 to 20 applications you put it, you're lucky if you get one or two, and that's pushing it. So, it seems to me, from what you've described—I hate to use words such as 'crisis', because I think they're overblown in the political context, but having been in a similar situation to you, running a charity in a financial crisis, this seems like a familiar picture to the one I've experienced in the past—you need to be shouting, 'Fire, fire', here because

this is a grim situation you're describing.

[62] **Mr Pierce:** Yes, it's a managed crisis maybe, because, of course, the task group made a whole range of recommendations, and also had evidence on fundraising. So the management part of this is—we're waiting, really, for the newly agreed setup to get going, especially on fundraising. It's also worth remembering that the task group report did refer to possible Welsh Government funding strands, but none of those have yet materialised. But also, the advice we had, linking to the comment you've just made, was that if there's a funding target of about £0.25 million, then the likelihood is that you've got to spend about £100,000 on efforts to raise £250,000.

[63] **Lee Waters:** And that's going to take some time to show fruit.

[64] **Mr Pierce:** Yes. And of course, that's also why WJEC's board wants to be as supportive as possible in this transition period, to make sure that any sense of crisis does not translate into opportunities not being there in any of the years—2017 and even 2018.

[65] **Lee Waters:** So, in 2017–18, the financial year which is about to start, the only committed funds you have is the £350,000 from the arts council.

[66] **Mr Pierce:** Yes.

[67] **Lee Waters:** So you've got a shortfall of £270,000, which was the money that local authorities contributed.

[68] **Mr Pierce:** Yes.

[69] **Lee Waters:** They told you when they gave you that not to expect it again, but you were pushing your luck. Your chances of success are—who knows? And even were you able to get that figure, you were still in the situation that Matthew Jones described of having a real problem operationally. So, if local authorities don't come up with the £270,000, which, given that they said they wouldn't, seems to me a reasonable assumption, you're then hoping the Welsh Government will bail you out to get you back to that figure of £620,000?

[70] **Mr Pierce:** No, not necessarily. I think the action that WJEC's board is already taking and agreeing to will help through the period of summer 2017, which is almost buying time for the new charity to get its fundraising going.

[71] **Lee Waters:** How so? I don't get it.

[72] **Mr Pierce:** Well for example, I mentioned that all the support service charges are being essentially put to one side—

[73] **Lee Waters:** That's for this financial year.

[74] **Mr Pierce:** No, that's for the next financial year.

[75] **Lee Waters:** Right, but you did say that you wanted to recoup some of those costs.

[76] **Mr Pierce:** No, not those costs. The WJEC's board is prepared to see through 2017 on the best terms we possibly can—

[77] **Lee Waters:** But in subsequent years, you expect some kind of arrangement.

[78] **Mr Pierce:** I think when we're looking ahead to, maybe, the 2018 deliverables, hopefully the newly set-up organisation will have its fundraising act going. Well ahead of them, we are—

[79] **Lee Waters:** That seems optimistic in the space of a year.

[80] **Mr Pierce:** Well, a year to 18 months, before they start—

[81] **Lee Waters:** From a standing start to replacing the £270,000 a year.

[82] **Mr Pierce:** Well, exactly, which is why we've been very disappointed with the timelines to date—that a whole year went on the task group describing the problem, and a whole year has also then gone on an interim board becoming a board, and getting itself set up. I agree with you totally that the timeline that was there originally has been dissipated. We are much closer now to impacting on deliverables, but WJEC is particularly keen to do all we can to make sure that deliverables are not adversely affected. The team Matthew had last summer is the same team he'll have this summer, so we will deliver, there's no question about that, and Tŷ Cerdd the same.

[83] **Mr Jones:** The key thing is that, actually, this year is being seen as a transition year, so activity has been—

[84] **Lee Waters:** Sorry, with 'this year' do you mean 2016–17 or 2017–18?

[85] **Mr Jones:** In 2017–18. So, the activity that will happen in the summer of 2017 has been reduced—not so much in the orchestra or the music ensembles, but actually the dance and theatre programme, which is the biggest drain on our funding. Resources have been considerably reduced, so young people who are engaging with National Youth Dance Wales or the National Youth Theatre of Wales in 2017 will have a shorter experience. We'll have a year-round experience, and we'll still be focussing on high-level and high-quality training, but it won't be the three-week residency that they've experienced in the past with performances across Wales.

[86] **Lee Waters:** Okay. Can I just focus on the finances for a second, rather than just the implications? Sorry to be hard-headed about it, but the £350,000 from the arts council, how secure is that into the future?

[87] **Mr Pierce:** That is part of a revenue funding agreement, which I understand is usually set on a three-year basis, but is always subject to review by the arts council's governing body when they get the Welsh Government's annual award.

[88] **Lee Waters:** Right, but all other things being equal, how long do you expect that to be secure for?

[89] **Mr Pierce:** Well, I think the arts council are absolutely committed to the importance of youth arts, and therefore that's probably as secure an element as you could possibly get.

[90] **Lee Waters:** That's fairly solid. So, for 2017–18, you need the £270,000 to be made up by either local government or Welsh Government or a combination of the two to stand still. For 2018–19, you need the new charity to be up and running and fundraising to replace that £270,000 entirely, plus a contribution to the WJEC for its facilities, plus extra funding to bring in a permanent fundraising team and to expand the activities. So, you need the new organisation to be raising in excess of £350,000 a year from a standing start within 18 months.

[91] **Mr Pierce:** Ideally.

[92] **Lee Waters:** Yes, well that's—

[93] **Mr Pierce:** But, of course, they should also, hopefully, carry on the conversations we've been carrying on with the local authorities. The WJEC wrote to the local authorities just before Christmas setting out the situation for 2017 and inviting them all to contribute. We've asked for responses by this week; so, some responses are now coming in, and some of those are positive. It's important to bear in mind, though, that there's no longer a collective will through either the WLGA or through ADEW, the association of directors of education, to have a collective agreement drawing all 22 authorities into it. That's been made clear a while back. That collective will is no longer there, and therefore we have been focusing on communication with individual authorities. Therefore, each authority will make its own decision, and some of them are going to make positive decisions, because we have had some positive responses.

[94] **Lee Waters:** But that is a significant and ongoing gap to fill—

[95] **Mr Pierce:** Oh, yes, absolutely.

[96] **Lee Waters:** —which local authorities and the WJEC are going to delegate to a voluntary board with some fundraising staff. So, just to finish, Chair, we need to be clear about the scale of that challenge: that is a significant ongoing challenge.

[97] **Mr Pierce:** Yes, absolutely.

[98] **Lee Waters:** Okay. Thank you.

[99] **Bethan Jenkins:** Suzy wants to come in briefly on this.

[100] **Suzy Davies:** Yes. Just one question. Obviously, there's going to be a level of population transfer between the existing arrangements and the new arrangements, but like any new structural arrangements, there are going to be upfront costs. I wonder whether you can give us an idea of how much of the tiny amount of money you've got will be soaked up doing that. Then, what operational savings are likely to be coming forward as a result of the new structure? Is it going to be cheaper to do it this way?

[101] **Mr Pierce:** I don't think that's necessarily going to be the case. I think some of the set-up costs depend a lot on how independent the new organisation wants to be. That's why I mentioned earlier that WJEC's board is

keeping on the table, if the new organisation wants it, the option of being within the WJEC group. So, that is one way of looking at set-up costs very, very differently. I can't really speak for the new organisation in terms of what their view is of set-up costs, but I would say that it depends a lot—if not entirely—on what model exactly they decide to go for.

[102] **Suzy Davies:** But potentially, quite a big chunk of this revenue—I know that it's one year's revenue—could turn out to be the equivalent of the capital cost.

[103] **Mr Pierce:** Yes. I think that's an issue for them, really.

[104] **Suzy Davies:** Okay. Well, maybe we should ask—

[105] **Mr Pierce:** But it is a very important issue, and it is an issue for them.

[106] **Bethan Jenkins:** I think, coming from this, it's important that we get Peter Bellingham in to ask him these questions. Jeremy.

[107] **Jeremy Miles:** Just two specific questions. First, what is the value of the services that WJEC are providing to the new organisation?

[108] **Mr Pierce:** It's of the order of £70,000, probably.

[109] **Jeremy Miles:** £70,000.

[110] **Mr Pierce:** Yes, per annum.

[111] **Jeremy Miles:** Okay. And the second question is: you've both, I think, mentioned the orchestra, the theatre and the dance ensembles, but there were four other ensembles as well; does that suggest that those are the three on which there is focus, and the other four are not being focused on in the same way?

[112] **Mr Pierce:** No, I think they have equal status in the portfolio, but there are two differences. The other four are delivered through our partner in the previous National Youth Arts Wales, Tŷ Cerdd, and delivered very successfully by them. They tend to have considerably shorter residential periods. That's the big, big difference.

[113] **Jeremy Miles:** And are they going to continue being provided by Tŷ

Cerdd, then?

[114] **Mr Pierce:** Well, again, that's a matter for the new charity. They've got the option of continuing to contract with, say, Tŷ Cerdd and WJEC for the deliverables, and they take the strategic lead on the relationship with the arts council and on fundraising. Again, that's a question for them, really.

[115] **Jeremy Miles:** But it has a large financial implication.

[116] **Mr Pierce:** Potentially, yes.

[117] **Bethan Jenkins:** Did you want to come in on that? I saw you—

10:45

[118] **Mr Jones:** I was just going to say that, in terms of what I understand, the position is that the transition for the new organisation is for all the national ensembles from WJEC and Tŷ Cerdd to come into this one organisation and be managed by that one organisation. The funding that we've already talked about does cover all of those ensembles. We're talking mainly about the orchestra, dance and theatre because that's what WJEC and we have had responsibility for in the past. But in terms of moving forward, then I envisage there being one organisation that looks after the seven.

[119] **Bethan Jenkins:** Hannah, **Bethan Jenkins:** Hannah, access by mynediad gan bobl ifanc i young people to services. Thank you. wasanaethau. Diolch.

[120] **Hannah Blythyn:** Diolch. Matthew, you referred in your response to one of the first questions that applications for the orchestra are down, and that there are a number of reasons for that. I don't know if you're able to elaborate on what you think the reasons are, and if there are any measures in place, or what needs to be put in place to reverse that.

[121] **Mr Jones:** Yes, sure. I do believe there are a number of reasons for why the applications have been down. Part of it is a delay in our recruitment process. With everything that's going on within the organisation, and us wanting to be clear on what we were able to offer in the 2017 year, we delayed our recruitment process, which normally happens in November, until the new year. So, I think there are implications there in terms of the young people having already organised other activities or holidays, that kind of

thing. I do think that the cost of the residency could be seen as a barrier to some. I don't have any strict evidence for that, but given that in 2014 the cost of a residency was £280, and this year we're charging £500, there are people who may not be able to afford that, and they aren't necessarily the people who would traditionally ask for bursaries.

[122] We have a bursary programme, and we always convey on our application material that bursaries are available and we don't want anyone to stop applying or becoming a member because of financial circumstances. But there are some people who are quite used to us providing that information and asking for bursaries and there are a number of people for whom £500 is not a problem to pay. I think it's those people in the middle for whom, actually, £500 is quite a lot of money to put out, especially when it's in the context of having to pay for everything else that leads up to national membership. For them, they may decide that, actually, 'I've been a member of the orchestra for a couple of years, for £500 I'm not going to do it this year'. So, I think we've seen a reduction in numbers from that point of view, as well.

[123] **Bethan Jenkins:** Dawn.

[124] **Dawn Bowden:** It's kind of following on from that, really, because if that is something that excludes quite large swathes of the population, what, in your view, could we do to overcome that? I'm thinking particularly about some of the significant areas of deprivation where—you know, we've got food banks on estates where people are not eating from day to day, so as you say, finding £500 to go and become part of an orchestra is probably not very high on the list of priorities. But I think what we've heard previously is that the educational benefit of being involved in something like this is quite significant. So, what would you see as possibly a way of overcoming this?

[125] **Mr Jones:** We've always represented extremely good value for money, especially when we were able to charge what is a relatively small amount of money, £280. I think the level of subsidy that we were able to offer was through the support of the local authorities and the money that came in from them. The difficulty we're finding now is that not only are our costs rising and the residency fees rising, for a young person to come through the pyramid system, which has served Wales and music education so well, they are now having to pay at every level. They're having to pay for their individual lessons, they're having to pay for their local ensembles, which used to be free, and they're now having to, as well as the local ensembles,

attend their regional ensembles, which now are becoming more residential based, rather than weekly rehearsals. So, there's an expenditure there, as well, and I think it's at every level they're getting hit at the moment. A young person in Flintshire—I'm saying, just off the back of it—if they want to attend a weekly rehearsal of their local youth orchestra, attend then the four-counties youth orchestra in north Wales and the north Wales youth orchestra, before even getting to the National Youth Orchestra of Wales, that's a huge amount of expenditure that they're having to outlay. Where we've always benefited from local authority support and had been able to create a very heavily subsidised fee, it's meant that, no matter what your background, there are still bursaries there for people who can't even afford the £280. But, no matter what your background is, £280 isn't a prohibitive figure; £500, I think, is. It's about affordability for the majority, not affordability for the few.

[126] **Mr Pierce:** Could I add, perhaps, we've had the very good fortune, through the immense generosity of the Webber family from Whitchurch in Cardiff, and the opportunity to set up a bursary scheme for instrumental music? We used funds from that legacy for the first time last summer, and I was very pleased that Mr Haydn Webber was able to attend one of our events, because of the immense generosity. We felt that was something that should be used over a medium term of 20 to 25 years, rather than using it to sort a short-term financial issue, so we use that to support young people coming through for the orchestra or any of the instrumental activities that Tŷ Cerdd run. We're also able to use that for developmental work relating to instruments and music, like, for example, a young composers scheme. In the other areas—

[127] **Bethan Jenkins:** So that was a decision not to put it into the new organisation, but to put it into the musicians themselves. So, can you tell us how much that fund was, then, or—?

[128] **Mr Pierce:** We think, at the rate of about £20,000 a year, it should last about 25 years, given that we're not going to get much interest on it. So, therefore, it's a very substantial sum.

[129] **Bethan Jenkins:** Right. But, who decided? So, it was the board of WJEC who decided to spend it in this way, as opposed to spending it on setting up the new organisation.

[130] **Mr Pierce:** Yes, it was around the discussions around the wishes of the family—

[131] **Mr Jones:** It was a legacy.

[132] **Mr Pierce:** To be fair to them, it's such a substantial legacy it deserves to be in place for a medium term, to recognise that generosity. So, we're able to use that. We can give full bursaries for a small number of individuals in the context that Matthew described, and also for two of the other ensemble, theatre and drama, where the fees are even higher, WJEC has itself provided bursaries last year. So, again, there are ways in which we can assist individuals, but that's particularly important now, because we're no longer in the era when local authorities themselves have got bursaries of this kind. That used to be the case, but that would be very rarely the case now.

[133] I think, perhaps, another thing that needs to be mentioned in the context of access is the general availability of local services. I know that your remit does not include the curriculum, but you can't disconnect the two things. When you think that the number of young people doing GCSE music has fallen in the last decade from 3,500, which should have been a bit above 10 per cent of that age group, down to 2,500 in a decade, so it's now well below 10 per cent pursuing music at GCSE, there's an impact to that, isn't there, both for the individuals within the classroom and, also, some of this comes from the pressure on the school timetable. Therefore, if you start losing the skillset— and the same applies to drama—in the teaching workforce in those subjects, that skillset is also not available to support extra-curricular activities in music and drama that are part of the infrastructure and the pyramid that have allowed young people to reach the level of excellence. So, I think that's another very, very important aspect of the wider picture of access, especially if that is happening more in some areas of Wales than others, including, possibly, the kinds of areas you mentioned.

[134] **Dawn Bowden:** If I could just be able to follow on from that. So, do you think then that the case has not been made strongly enough for music and drama to be a core element of the curriculum?

[135] **Mr Pierce:** Well, I think the case is very strongly made in the Donaldson proposals, which are some years hence in terms of implementation. But, I think, in the short term, there's a whole range of other impacts from what's happening in the school curriculum to key stage 4, in terms of what's valued in performance measures, what time is given to different requirements within the curriculum, and certainly the subjects do not feature prominently in that

agenda currently. So, maybe we're in a really difficult period right now; hopefully, the Donaldson period will be more positive in terms of the view taken of these areas of the curriculum. But, of course, it presents a challenge, then, of: how do you regain those skills in the teaching workforce if they're lost in the interim? So, I think that's a really major challenge.

[136] **Bethan Jenkins:** Could I just ask quickly? You said to Lee Waters about the Welsh Government money with regard to the task and finish group—I didn't quite understand where that was in the process. You said that it hadn't been forthcoming, but I didn't understand what representations you had made, either, just to clarify for the record.

[137] **Mr Pierce:** The report of that task group bullet points a number of possible strands of funding, and I think two of them were in the Welsh Government arena. I think one of them is the music endowment fund, and I think there's one other one as well. So, obviously, it's now for the new charity to pursue those with the Welsh Government, but I'm not aware that there's been any positive news on either of those strands.

[138] **Bethan Jenkins:** But you know that the new charity has contacted the Welsh Government on asking for that funding strand.

[139] **Mr Pierce:** I wouldn't know where they've got to, but I would hope that the Welsh Government itself would be proactive if those strands do exist, and the Welsh Government were part of that task group, or at least their officials were there as observers in the task group meetings. I would hope that the Welsh Government itself would be proactive if those strands do in fact exist. But maybe they don't, after all, exist.

[140] **Bethan Jenkins:** Are there any other questions that Members wanted to ask quickly? Yes, Jeremy.

[141] **Jeremy Miles:** In the light of what you've just said about the risk in the short term, before Donaldson, effectively, what's your view of the effectiveness, so far, of the national plan for creative learning? One of the objectives of that is to enhance access to all sorts of arts opportunities. What's your view of the success or otherwise of that, so far?

[142] **Mr Pierce:** I wouldn't say I'm an expert on that part of the scenario. It seems to me that there are good plans, but there are, in the meantime, a whole range of counter factors that seem to be militating against the success

of such plans, including funding, including wider local service support, which obviously links to funding, and perhaps including the other pressures in the curriculum. So, I think perhaps the environment in which that plan is aimed to be delivered has just become more and more difficult.

[143] **Mr Jones:** I think in terms, again, of access and a way forward, the music services in Wales do a fantastic job, an excellent job, in actually giving young people in Wales, no matter what their background is, first access to a musical experience, by learning an instrument in a whole-class environment and then following through with peripatetic teaching, either in a group setting or on an individual basis. And 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. Wales has been the envy of the rest of UK. When I meet with colleagues in the National Youth Orchestra of Great Britain or Scotland or Ireland, they look enviously at the relationship between the music services and our national groups, and being able to see a clear progression from a three-year-old picking up an instrument for the first time through to a 21-year-old performing at the top of their game and potentially going on into a creative business themselves. I think that's a real key element to successful music education in Wales.

[144] **Bethan Jenkins:** Suzy, briefly.

[145] **Suzy Davies:** Yes, the Dai Smith report, which you're familiar with, said that we should be ensuring that equitable provision is available to young people in all art forms. You mentioned earlier, Matthew, that of the seven ensembles, the theatre and dance ensembles are—the words you actually used were 'draining resources'. It's going to be something for the new body to manage, isn't it, the tensions between the different art forms in terms of how much resource they're going to get? How is that tension managed at the moment?

[146] **Mr Jones:** I'm not sure I said 'draining resources'. It's not something I would normally say.

[147] **Suzy Davies:** Well, I wrote it down.

[148] **Mr Jones:** I think they are—

[149] **Suzy Davies:** I'm sure you didn't mean that, but—.

[150] **Mr Jones:** At the moment, they're managed extremely well. I think there are obviously three strands—music, dance and theatre—and it's always been a clear request or requirement for us, going forward into a new NYAW and a new organisation that parity is key to those and that it's not just about the orchestra or any one of the music ensembles.

11:00

[151] It is the three there. That's going to be a challenge for the new organisation, but it's one that I think will be able to be managed and has been for a number of years.

[152] **Mr Pierce:** And that's what's important: the economics of delivering these ensembles vary quite a lot.

[153] **Suzy Davies:** I imagine so.

[154] **Mr Pierce:** Because, for example, I mentioned the Tŷ Cerdd ones—they tend to have shorter residencies, but some of them have got quite sizeable numbers of young people involved. The orchestra is a 12-day residency with 110 involved—110 young people. Theatre and drama are even longer residencies, perhaps 30 days, and only maybe 20 young people involved. So, the economics of those, relative to the income that we can ever hope to get from the young people themselves, are quite different and, therefore, in the total use of resources to deliver a top-quality theatre experience and a top-quality youth dance experience in Wales is, per head, more expensive. So, therefore, it seems as if those require more subsidy, which is the case really. If you want a genuine experience of being able to perform at professional venues and being tutored by professional artists, the economics are quite different. But that's why I think keeping all the art forms in one single, total package is always going to be a good thing, because you can then look at your balance of the use of resources in a creative way.

[155] In our correspondence with local authorities, we have mentioned, in particular, theatre and dance as the two where we could raise the level of deliverables in summer 2017, if services in local authorities contribute. We can really raise the ambition there from what is fairly minimalist at the moment, whereas, with the orchestra, we know we've got an ambitious plan, as always, already in place.

[156] **Suzy Davies:** Okay, thank you, and I appreciate that that wasn't the nicest of questions. Thank you.

[157] **Bethan Jenkins:** Thank you for coming in to give evidence today. If you want to check the record, you can't correct it, but if you want to check it—. I think you did say that, but I think it might not have been in the context in which we interpreted it. But, have a look and see if you want to check it. Thanks for coming in and obviously we'll be taking more evidence down the line, and hopefully we'll be able to engage with you in future. Diolch yn fawr.

[158] **Mr Pierce:** Diolch i chi.

Mr Pierce: Thank you.

[159] **Mr Jones:** Diolch yn fawr.

Mr Jones: Thank you.

[160] **Bethan Jenkins:** We'll break for five minutes now.

Gohiriwyd y cyfarfod rhwng 11:02 ac 11:12.

The meeting adjourned between 11:02 and 11:12.

**Cyllid ar gyfer Addysg Cerddoriaeth a Mynediad at yr Addysg Honno:
Sesiwn Dystiolaeth Ragarweiniol 3
Funding for and Access to Music Education: Preliminary Evidence
Session 3**

[161] **Bethan Jenkins:** A dyma banel 2 ar gyfer eitem 3 ar ariannu cerddoriaeth mewn addysg. A nawr mae gyda ni Karl Napieralla, cadeirydd grŵp gorchwyl a gorffen blaenorol Llywodraeth Cymru ar wasanaethau cerddoriaeth yng Nghymru, Emma Coulthard, pennaeth gwasanaethau cerddoriaeth ar gyfer Caerdydd a Bro Morgannwg, a Wayne Pedrick, sef rheolwr Cerdd NPT Music. Diolch yn fawr iawn i chi am ddod. Rwy'n siŵr bod gan nifer o Aelodau gwestiynau, ac mae Lee Waters am agor gyda'r cwestiynau. Diolch.

Bethan Jenkins: And now we have panel 2 for item 3 on funding for music education. And now we have with us Karl Napieralla, the chair of the Welsh Government's previous task and finish group for music services in Wales, Emma Coulthard, the head of music services for Cardiff and the Vale of Glamorgan, and Wayne Pedrick, the manager of Cerdd NPT Music. Thank you very much for coming to join us today. I'm sure that many Members will have questions, and Lee Waters will open up with his questions. Thank you.

[162] **Lee Waters:** Hello. Thank you for coming. I wonder if we can just start off by telling us what's changed since you delivered your task and finish report.

[163] **Mr Napieralla:** I'm not perhaps the person to ask, in terms of the fact that I've been away from Welsh Government for just under a year now.

[164] **Lee Waters:** Perhaps your colleagues would be better placed to—

[165] **Mr Napieralla:** My colleagues would probably come in on that.

[166] **Lee Waters:** Okay. We'll come back to you on a different question then. I wonder if you're able to give a snapshot of what's changed since the report.

[167] **Ms Coulthard:** Nothing.

[168] **Lee Waters:** Nothing's changed. Okay.

[169] **Ms Coulthard:** There you go. [*Laughter.*]

[170] **Lee Waters:** And why is that?

[171] **Ms Coulthard:** 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.

[172] **Lee Waters:** Okay. Do you have anything to add to that, Mr Pedrick?

[173] **Mr Pedrick:** On a personal level, from NPT, we've gone through huge changes due to funding. From the Swansea end, we were a joint working service, a West Glamorgan music service for over 40 years, where we faced one local authority prepared to fund it, and the other local authority was not in a position to fund. Therefore, in September 2016, we disaggregated and formed two new music services, one Swansea and one NPT. The delivery itself we've tried to make as smooth as possible—the transition. It's been a great success on our end at the moment. We've managed to keep Swansea alive as well. I was speaking to the manager yesterday. We don't know what the future holds, obviously, but the funding, or the lack of funding, is the biggest problem.

[174] **Lee Waters:** The report recommended working across local authorities, but didn't specify a particular model, as they have in England. Do you think that that flexible model is proving in the interim to be the right course of action?

[175] **Ms Coulthard:** No. You can't work in partnership with other local authority music services when they've got funding and you don't. So, we're not on a level playing field. Our nearest local authority has still got £0.5 million funding and we've got zero, so, therefore, they can offer things that we can't do, even though we might have the expertise to do it. So, if we're not all even in the first place, all the partnership will do is give business to other music services.

11:15

[176] **Lee Waters:** So, you'd prefer a more prescriptive model, would you, a more consistent model?

[177] **Ms Coulthard:** I'd like a more consistent model, yes, possibly based around regional consortia.

[178] **Lee Waters:** Okay, because the national plan for creative learning set out details for consortia, regional arts and education networks.

[179] **Ms Coulthard:** That's right.

[180] **Lee Waters:** Can you tell us what's happening with them?

[181] **Ms Coulthard:** There's been no engagement particularly with us.

[182] **Lee Waters:** So, they've been established.

[183] **Ms Coulthard:** Yes.

[184] **Lee Waters:** But they're not engaging with music services.

[185] **Ms Coulthard:** No.

[186] **Lee Waters:** And do you have a sense of why that is?

[187] **Ms Coulthard:** No.

[188] **Lee Waters:** Does anybody have a sense of why that is?

[189] **Mr Napieralla:** Perhaps I can give some clarity to that. I don't want to be historically hysterical, but I think you need to go back to the context in which we carried out the music services report. Because, obviously, there was no extra funding coming from Welsh Government for music services—at the time, local authorities were facing quite stringent cuts and were having to reprioritise services and, obviously, music services were caught up in that mix. Along comes a—I don't know whether I can say a deal, but certainly a joint arrangement between two Ministers that they would support the arts, and the arts and creative learning plan was born. Now, in itself, it was an excellent idea but, obviously, 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 ring-fenced 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. It is quite successful I understand. There are lead creative schools throughout Wales now and the arts and creative learning plan, I think, is in its third tranche and there's no shortage of schools applying to be on that scheme, but it's completely separate to the funding or indeed the continued development, or lack of development, as my colleagues would probably point out, of music services in Wales.

[190] **Lee Waters:** So, in terms of music education—just if I can summarise what we've been hearing so far—there's clearly a funding problem, there's also a structural problem and, I guess, implied in all of that is a leadership problem. I wonder if you could tell us why, when you did your report, you decided not to recommend a particular model of the hubs.

[191] **Mr Napieralla:** Well, we were constrained because of the lack of funding, we weren't constrained by lack of will. There was tremendous enthusiasm from people around the table. The people we took evidence from were—there was quite a variety in their quality of responses. Some you've already heard from, I'm sure, were extremely traditional in their approach and were only really interested in the top of the pyramid. I felt that some of

our work at national level was paying lip service to what was actually going on in communities and certainly not supportive of these guys. I suppose I can sum it up—you know, I can possibly say some things that they can't—but, to me, local authority music services can be put into four categories. It might be useful for you just to explore that for a moment.

[192] The first category is those that don't really want to promote music services to any great degree: baseline the funding, delegate it to schools and basically say, 'Right, up to you—get on with it.' Then it becomes the premise for individual headteachers to prioritise within their own community. That's great in some communities, because where you have a true community school that looks after all its pupils and gives a range of opportunities whatever a pupil's background, very often headteachers invest more because they see music and the arts as a way of actually contributing to pupils' health and well-being—healthy pupils, pupils who are active, pupils who are participating are generally those pupils that would come through and actually achieve academically.

[193] There are other authorities that will provide the minimum because of the cutbacks they're facing, but they will expect the music services to carry on and deliver the service as they've always delivered it. There are others who collaborate in a joint service, and they think the job is done and they can leave it to the joint service to get on with it. Increasingly, those types of arrangements have fallen apart. And then there are other authorities that prefer to, perhaps, be a little bit more entrepreneurial and look at arm's-length models of delivery, and provide base funding.

[194] You can judge for yourselves why it was very difficult in that context to come up with not so much a one-size-fits-all model, but some recommendations for models and delivery. I think there are a number of issues. The issues that are not being addressed in that system, the conditions of service of staff, for example, the quality—how do you know that your music service is really hitting the button? Yes, you might be providing quite a number of pupils for regional and national ensembles, but how do you know that the quality of delivery on the ground is inclusive, is of a high quality, is encouraging more and more parents to be involved, and the community involved—those people in the community who are interested in music? Where is the flexibility versus traditional modes of working? In a flexible situation, you're much more able to address the conditions of the staff. And there is, generally, a lack of will to let go of traditional models and find alternative models of delivery that could well work. But the key is to

actually have people who know what they're doing to come up with those suggestions in Wales. So, we were quite constrained, as a group, really, in that context, and we would love to have done more, but we had six meetings, so you can see the constraints we were under.

[195] **Bethan Jenkins:** Emma.

[196] **Ms Coulthard:** I just want to highlight what we've been doing in Cardiff: we've been sailing the civic entrepreneurship since 2013. We've taken an innovative approach. We've found things that work and we're constrained in the ability to roll them out and to share best practice because, as my colleague was saying, some headteachers are real champions. We've got the headteacher at Baden Powell Primary School—I don't know if any of you saw the article on *Wales Today*; I did an interview there. And that school invests £10,000 a year in music. Every child learns an instrument. It's not even visible in the kind of questions and benchmarking you're looking at, because none of those children will get into the national ensembles, because we can give them an experience at school, but there's no funding to give the talented ones or the ones who want to go further any further input whatsoever. So, it's the invisible children.

[197] I got money from John Lewis about five years ago to do Splott kids symphony, and that was fun. We're in all the special schools, but that's not reflected in there. I've had to literally crowdfund my own job for 10 years—just talking to headteachers, and there's a willingness, but the problem is it's uneven. So, you'll get some stunning examples of best practice: at Herbert Thompson Primary School in Ely and Baden Powell, every child is playing an instrument. You don't know about it, because we've got no way of promoting it. We can't afford to hire venues. We put on concerts in St David's Hall, and people think, 'We'll get all the children in', but their parents can't afford tickets. It's stuff like that.

[198] The whole paradigm I think needs to be reworked. The expertise is there. We're lucky, we've got a stunning workforce in Cardiff. We've got the conservatoire at the university and fantastic people, but we need to start looking at measuring different things in terms of success and celebrating everybody's musicianship, whether they're going to be a grade 5 violinist, or whether it's a child in Ty Gwyn School who is pressing an iPad, or whether it's a looked-after child who feels good about themselves for a change. Those are all measures. And, I think, tying in with the excellent future generations document and the whole well-being and Donaldson—I've cross-

referenced what we do with Donaldson: children feeling part of Wales, part of the community; citizens. It's all much bigger stuff than the—and I'm not knocking, of course, the proud history we have of youth orchestras, they're wonderful. Our youth orchestra went to Venice last year. They haven't been affected. We've got 22 ensembles. There are 149 children in our junior orchestra and three of them are on free school meals.

[199] **Lee Waters:** Could I—? There's a lot, and I'm sure my colleagues will want to explore that—

[200] **Ms Coulthard:** I know; I'm sorry.

[201] **Lee Waters:** But, just briefly, the issue of the inconsistency—. I think the task and finish group's report pointed out there were no specific performance measures in place, and you recommended that, within two years, local authorities should work with schools and governing bodies to adopt terms of reference for a greater standardisation of music services in schools. We're halfway through that timeline that you established for terms of reference to be adopted in each school. Do you have any sense of whether progress has been made?

[202] **Mr Napieralla:** I've got some sense that the national music group, which tended to operate on its own, independently of directors, who, very often, if not holding the purse strings, certainly hold influence with their members—. And I understand that CAGAC has been reformed and reconstituted under ADEW, but, again, they're relying on the individual goodwill of members of that group to actually take forward some of the recommendations, rather than providing some resources for the group to actually perhaps second one or two of their members to actually take the work forward.

[203] I understand that there has been, via the WLGA, an audit of the different models. But, hey, you know, we find out the different models—what are the next steps? I don't see anything coming forward in terms of the next steps and I certainly haven't seen a great deal of work in linking the work of music services to the new curriculum and the expectations on health and well-being that the Government has.

[204] The terms of reference could be regarded by some as outmoded because they're traditional, but at least they do set a quality standard for the delivery of music for you to assess yourself against. What I didn't see and

haven't seen in many places, even my own—. And I have to pay tribute to Wayne, because, obviously, I was privileged to be director overseeing a joint service and a service that did attempt to be inclusive and certainly did attempt to address conditions of service of staff. Also, the people who left us to pursue fantastic careers apart from music, when they were training for those careers, and even when they were in the jobs, would come back and help out in the music service. That, I think, showed true community spirit.

[205] But, in terms of a consistent approach, I think we're still where we were two years ago. I certainly haven't seen any move to look at being more entrepreneurial, more realistic, in the current financial climate and perhaps freeing up services—yes, setting them a baseline, but freeing up. Even in those services that have maintained their funding, I didn't see, during this review, and I certainly haven't seen it since, and I—. As some of you will probably know, my role in Welsh Government was to co-ordinate the recovery of those authorities that were in special measures and in Estyn monitoring. Okay, thankfully, they came out, but, when I was going around Wales, I certainly didn't see any evidence of this agenda being addressed in any particular way. Even in those authorities where they'd maintained the funding, there certainly wasn't any true review of quality standards, performance management of staff—you know, that business of how do you know your service is providing quality and is truly inclusive.

[206] **Lee Waters:** Thank you.

[207] **Bethan Jenkins:** Jeremy.

[208] **Jeremy Miles:** Thank you. The picture that's being painted, really, is one of fragmentation in many ways, actually. We've looked at the local authority level decision making, if I can put it like that, but there's also the school level, isn't there, where individual schools decide whether or not to buy into the service from a SLA basis. And there is presumably a tipping point beyond which if there are not enough schools signing up then you've got questions of resilience of the overall service, I would expect. Could you elaborate a little bit about how that works in practice and what the risks are? The second aspect, and you might want to choose to deliver them together, is the fragmentation of the workforce, if I can put it like that—the loss of tutors and teachers to other music agencies and what that does to the resilience of the service generally.

[209] **Mr Pedrick:** The structure is fragmented and, again, it's because of the differential in funding. You're at the discretion of so many people is what I've found. Because I'm new to this; I only started at the Neath Port Talbot service in September, so we're quite new, although I've been in the West Glamorgan service for nearly 20 years. So, I've been surprised at the number of people in that line where you come from the councillors, the first point, then where Karl was, as director of education, it comes down to the head of participation, then the heads of the schools, and, of course, their budgets have been affected. As Karl rightly pointed out, it's at the discretion of the different heads and how they view music and value music generally within their school and what it brings to their pupils.

[210] I'm in a very fortunate position where we are being funded. We've been supported very well by Neath Port Talbot. We have brought in performance management levels. The first thing I did was appoint two team leaders. They are now interviewing staff; they are going to do observations on staff. If we haven't got the funding for that, we can't do it. So, the quality assurance isn't there; you can't guarantee that what our staff are delivering—unless we can go out there and see it for ourselves, we can't guarantee the quality of services that the heads are paying for. That's one thing.

[211] Yes, we can look at our top-end players who come into the county—orchestras, county bands—and I'm of the same feeling as Emma; I think it's more to do with what we're lacking as the total inclusion—I think that's the main point from me—in certain areas. Without the proper funding and those funds being put to one side for free school meals children—. For instance, we have a policy where free school meals children don't pay for centres; they don't pay to attend any centres. I can't control that in the school, though, that's up to the head, and, if the head decides to go for the pupil deprivation grant to pay for the tuition of the child, that is entirely up to them. We have no control over that. We'd like that to be in our control, obviously; we'd like to tap into it, and we'd like the whole school to have some form of music.

[212] **Jeremy Miles:** Could you just comment as well on the issue for schools that don't buy into a service? I know that isn't the case within NPT, but there are other schools not far away for which it will be the case. They then contract with separate music agencies to deliver that service—is that true?

[213] **Mr Pedrick:** It's a worry. That's a worry for us as a service as well, because it's not only within the school day. Our job doesn't finish in the

school day. We run music centres, we run the training-level brass bands and orchestras and wind bands. That goes up to the county bands. Now, if private enterprise comes in, they're profit-making, which we are not, obviously. Do the children get the right—? Again, do they get value for money in the schools as far as do the children learn the right instruments? Are there traditional instruments? Do they only learn—not that I'm saying there's anything wrong with a recorder or a ukulele, but is that it? Is that the top of it? Do they just do it for year 4, 5, 6, and then don't go any further? We take children through Trinity/ABRSM exams, get them into the six counties orchestras and bands, and then up to the national orchestras and bands.

[214] But can I come back to what you said about the quality of the staff as well? I think the biggest worry for me as an employer is losing—. If we don't value music as a subject totally in Wales, our best musicians and quality teachers, who have a passion for teaching, will leave, because they don't think their job is safe. There is no safety now even in working for local authorities within music services. If the funding can be cut from, we'll say £300,000 in one year and then suddenly down to nothing in the following year without any warning—. If you're told to lose £50,000 or £60,000 a year, you can try and adapt the business to do that, but when you're told within six months, with 54 or 55 employees, that that funding is cut completely, you're in big trouble to hang on to your quality staff as well. We will lose very, very dedicated and talented people.

[215] **Jeremy Miles:** Where will they go? When that happens, do they go and do something totally different, or do they go—?

[216] **Mr Pedrick:** Well, a lot of them are qualified teachers and are going back into the classroom if jobs come up, and some of them go back and play professionally. It's as simple as that.

[217] **Bethan Jenkins:** Emma.

[218] **Ms Archer:** Can we—? Sorry, I was just looking at the beginning of the question again. Can you remind me—? There were three different aspects to your question.

[219] **Jeremy Miles:** There were two points that I was asking in the question. The first was really about that nature of individual schools buying in the service, and there's, presumably, a critical mass beneath which there's a

vulnerability issue, and the second was the point we've been exploring about workforce fragmentation, if you like.

[220] **Ms Coulthard:** Both of those things have happened to us. The schools within Cardiff and Vale of Glamorgan, there are no service-level agreements with any of them. They don't have to have us, and I discovered—. I've been head of service for two years, I was head of music development before that—we wish that was still there. We had a school in June, a new head of music took over, got rid of our music service, got in a private service and got rid of all our staff, and there was nothing I could do to protect them. We lost £10,000-worth of business overnight, and there was nothing I could do. And I'm being measured on how many hours I sell to schools. There's no guarantee that private provider is there in the interests of the children—they might be; we know it's an open thing—but teachers are making decisions based on money, based on things like what's convenient, or that provider has a better website than you. There's no set quality control, there's no protection, and because we're in Cardiff we've got competition all over the place.

[221] We've got graduates coming up setting up independent music services, and they will go into all the better-off areas where the—I hate the term 'low-hanging fruit', but what happens then is you over-serve the top 5 per cent. Because it's not in anybody's interest to go to—. I'm covering flute teaching in St Brides in the vale at the moment; it takes an hour to get there each way, for half an hour's teaching. It's not in anybody's incentive in a private company to go to a small school. It's not in anybody's incentive to go to a school where most of the parents can't afford to pay. So, that's already—. One of the reasons I'm so glad that we did hang on and stay with Cardiff Council was at least there's that guarantee that we're there for everybody; we have that ethos of public sector that I think would be a tragedy if we lost. If you put all your staff out to being self-employed and hourly-paid, they're going to negotiate with the schools in better-off areas first.

[222] **Jeremy Miles:** But can you just develop that point that Wayne Pedrick was mentioning about the additional out-of-hours, if I can put it like that, work that tutors do, presumably to maintain, as you said, community-level activity, but also the county-wide ensembles and that sort of thing? How does that play into the model that you're describing now?

[223] **Ms Coulthard:** We have a full complement of out-of-hours ensembles, as we always did. We're currently in the Friary, so, six days a week we've got

900 children coming in for the bands and orchestras. They pay a modest fee; those cover themselves. They're doing fine.

[224] **Jeremy Miles:** But they're obviously not staffed by people who are doing the freelance individual deals with schools, are they?

[225] **Ms Coulthard:** None of our staff are freelance, they're hourly-paid employees, but, yes, they are, there's a mixture, so some of them are working in a school and then conducting in the evening.

[226] **Jeremy Miles:** Right. The picture I have in my mind is, if it's right about this fragmentation, you've got schools opting in to buying individual contracts with private providers, and those providers obviously aren't providing the additional county-wide ensemble support, because that's their—

[227] **Ms Coulthard:** Yes, but—

[228] **Jeremy Miles:** Yes they are, or yes they're not?

[229] **Ms Coulthard:** They're not providing the same opportunities, but those children can still access our ensembles, because we can't enforce restrictions on 'only if you come to us can you access our ensembles', because that would hit equality of access. And, also, if a school chooses not to have us in, we can't then penalise their children and tell them they can't come to the ensemble, because it wasn't the children's decision that the school doesn't buy us in. It's really a very, very important point. We had a school where—. A few years ago it used to be the rule that you had to buy into the local authority music service to access the ensembles. We had a child apply to join one of our choirs, the school didn't buy in to the service, and it went right to cabinet, because the parent was on the council, and that child was told they can't come because the school doesn't buy in, and that was fought. So, we can't do that now.

[230] **Jeremy Miles:** That's a very important principle, but there's also the issue, isn't there, of how you resource and staff the ensemble-level work. And that's the point I'm trying to get out—so, the more the workforce fragments, and the more it becomes a freelance private provider model, the less likely it is that you're going to be able to staff an ensemble at a county level, because they're not doing the added extras.

[231] **Ms Coulthard:** No, the ensembles are all self-funding, so they pay a small fee and that covers the cost of staffing them. We're not supporting them through revenue from parents.

[232] **Mr Pedrick:** That's not the case.

[233] **Jeremy Miles:** Right.

[234] **Mr Pedrick:** That's not the case in West Glamorgan.

[235] **Ms Coulthard:** I think we're the only ones.

[236] **Mr Pedrick:** Although we had this split in September, we do meet in after-school activities still as West Glamorgan. Again, they pay a fee—it's £60 a year at the moment—and our teachers are on teachers' pay and conditions, they're on contract, and they work two hours a week in centres as part of their directed time. So, they work for free, basically, as part of their contract. That is a worry for us as well, because we haven't had as many instrumental lessons by private firms coming to Swansea Neath Port Talbot yet. Again, we're going have this problem: how much do we charge the people that we don't teach in the working day? Do they pay more than the children whose schools are in a service level agreement? This is something new to us, and really, in principle, why should our staff work for free to teach people that somebody else is making a profit out of teaching in the day? So it does throw up a mass of issues, it's a lot of issues, but by keeping the ensembles together—Karen Jenkins and I fought for this—we need each other. We're close neighbours, we've always worked as West Glamorgan, we've managed to get the working day sorted, and staff have moved over from one county to another and stay there, not working cross-county. But in the centres we still work cross-county in certain areas, because someone may be more of an expert with the wind orchestra, which is based in Swansea, and somebody else, one of the Swansea staff, is with me in the Neath Port Talbot area as a brass band player. He's a principal player with Cory Band, so his strength is the brass band; so he comes across and vice versa. So we still have got that at the moment. But again, with the funding issue, I don't know if one group of children will have to pay more than a group of children where we are being funded, in Neath Port Talbot. These are things that will come up in the next 12 months.

[237] **Bethan Jenkins:** So Swansea are still paying for the ensemble.

[238] **Mr Pedrick:** Sorry?

[239] **Bethan Jenkins:** Swansea council are still paying for the ensemble element for West Glam to still exist or—

[240] **Mr Pedrick:** It's within the costs of—. They've raised the cost to the schools, so it's within that, and they have to budget for it. It has to be cost neutral for the music service. So that's why I'm saying it possibly is; I'm not saying that it is. I don't know their business at the moment, but there's a possibility it may go up to make it cost neutral. We put transport on as well, which is another massive cost, because they are spread so widely. An added cost is the transport cost as well. But this is an inclusion thing for me, on a personal level, because we never had a coach coming from Port Talbot to come up to Pontardawe. We've put that on. That's £100 a week to put a coach on. And if you charge for it, some of those children won't come. They will just not be able to access it.

[241] **Bethan Jenkins:** Diolch. Dai.

<p>[242] Dai Lloyd: Wel, mae'r rhan fwyaf o'r cwestiynau roeddwn i eisiau eu gofyn wedi cael eu hateb. Rydym ni wedi cael disgrifiad manwl o'r heriau a beth sy'n digwydd ar hyn bryd. Ar ddiwedd y dydd, rydym ni, fel pwyllgor, yn mynd i gynhyrchu adroddiad ac rydym ni eisiau grŵp o argymhellion. Felly i gyrraedd y man <i>ideal</i> yna rydych chi'n ei ddisgrifio o bob disgybl yn y bôn yn gallu cael mynediad i gael addysg gerddorol, beth sydd angen ei wneud? Ai dim ond mater o ariannu yw e? Ynteu a oes yna bethau eraill sydd angen eu gwneud i sicrhau eich agenda chi? Ac rwy'n cytuno'n gyfan gwbl fod pob plentyn o leiaf yn haeddu cael y cyfle i gael mynediad at addysg gerddorol.</p>	<p>Dai Lloyd: Well, most of the questions that I wanted to ask have been answered. And we've had a detailed description of the challenges and what's happening at present. Now, at the end of the day, as a committee, we're going to produce a report and we would like a set of recommendations. So, to reach that ideal point that you describe, where every pupil basically can have access to musical education, what needs to be done? Is it only a matter of funding? Or are there other things that need to be done to achieve your agenda? And I wholeheartedly agree that every child deserves the opportunity to access music education.</p>
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[243] **Ms Coulthard:** I got most of that, but not all. You're looking at what models, and what we need to be looking at in terms of—

[244] **Dai Lloyd:** I was basically agreeing with what you were saying, but basically, rather than leaving it as a description of what happens, or what's happening, or what's happened, what can we do about it in terms of recommendations from this committee?

[245] **Mr Napieralla:** Do you want to go first?

[246] **Ms Coulthard:** Do you want to start? I think we should all—.

[247] **Mr Napieralla:** Well, it depends how revolutionary you guys want to be really.

[248] **Dai Lloyd:** We can be revolutionary. [*Laughter.*]

[249] **Mr Napieralla:** Looking at the characters around the table, I agree with that.

[250] **Bethan Jenkins:** We're not shy; we're not shy.

[251] **Mr Napieralla:** But realistically speaking, there's a massive opportunity given the new relationship that has to be formed—new in many cases, I would say, given the churn, and certainly a new situation in local government post May. There will need to be, I would have thought, a building of new relationships between the Welsh Government and each authority. There is a precedent, of course, in terms of setting high expectations nationally—just by setting higher expectations for pupil performance and the standards of schools in our country. We have the same number of schools as Hampshire and, coming back to that one, surely we can be much more consistent as a nation. We found, didn't we, that local authorities couldn't cut the mustard when it came to improving schools?

11:45

[252] Therefore, we had an arrangement where Welsh Government insisted that, if local authorities were going to remain in control of schools, and therefore education, then that needed to be sorted, and hence we had the consortia put on a much firmer footing. The advisers, many of whom certainly didn't have any recent or relevant experience in terms of either pupil performance or schools performance, were more or less eradicated—gradually in some places, drastically in others. A set of standards, national

standards, for those challenge advisers was devised, implemented and performance managed. Surely there's a precedent there for Welsh Government to discuss with local government post May. So, to me, it's setting high expectations, but it's also looking at the models of delivery and making sure that there is consistent application, and if it's time limited or it doesn't work, then obviously the funding needs to be brought into the centre and we need to look at it consistently, either in the region or, I would say, we're small enough to look at it nationally, in the way in which we're looking at the national ensembles.

[253] **Dai Lloyd:** Okay.

[254] **Ms Coulthard:** You said to be ambitious.

[255] **Dai Lloyd:** Yes.

[256] **Ms Coulthard:** I think there needs to be a paradigm shift in music services and we need to be clear on what a music service is and what it's for, and whether you think it's training a small group of people to go into the profession, which I feel is the equivalent of asking the Royal Ballet to run your PE department.

[257] I think a broad definition would be the meeting of musical needs and allowing children to discover and celebrate their musicianship. As we know about equal opportunities, it doesn't mean giving everybody the same thing. So, for some children, improving school music will be enough. Working with music services with our expertise, one of our greatest areas of success is partnering with schools on their school improvement plan, using things like the Donaldson aspirations as a guideline, and, with all that, working with teachers to give them the confidence to teach better on a consistent level.

[258] The good thing about our presence in schools—. I mean, Baden Powell Primary School and Herbert Thompson Primary School, we're in there three or four hours a week teaching all of the key stage 2. All of those children are doing recorders and ukuleles and singing. I started on the recorder and then became a professional musician because I was spotted. It was enough to see which children would benefit from more.

[259] The trouble with—I know I made a face when you said 'hubs'; I think there should be a hub cap on that, on the Severn bridge—the hub model isn't consistent. It isn't anything except—. It's just another word for partnership,

and it's totally dependent on the partners involved. It doesn't solve everything. There are huge—. So, I was the Welsh rep for the National Association for Music Education for seven years, and you go up to England now and they've got the same problems we do. Because unless you know what it is you're trying to achieve, it doesn't matter what you throw at it, you won't get there.

[260] So, I'd like to see really good school music. That is definitely part of Donaldson. I think schools will buy into that. The reason we generated £300,000 from schools in 2013 was because we delivered what helped them to achieve their ambitions for their children, rather than four children doing the violin, which doesn't have an impact on the school. If it isn't in the interests of that stakeholder, why should they invest? So, that's worked. From there then you can see the children that would benefit from more focused provision, so, your small-group teaching, and from then then you can scholarship the ones that need it. Some of those children will have the means to do that independently and some won't.

[261] What I wouldn't like to see is free—. I was on the Nottingham panel when wider opportunities came in. I worked for Nottingham City Musical Futures and Wider Opportunities. In fact, I went to—. Who brought that in? Estelle Morris, when she spoke about that. The problem with that one was it was providing a free instrument for every single child in year 3. So you ended up with 20,000 very cheap clarinets that fell apart and nowhere to put them, or very strange ensembles. Again, it was based on what that particular music service person's favourite bag was. When we go into schools now the headteacher will say, 'We won't have violin because I don't like it', or 'We won't have guitar because they'll all give up their orchestra.' Is that for us to say, or is it for us to say, 'Here's music, children, let's work in partnership with the wonderful orchestras and choirs and rock bands'? We've neglected rock and pop at our peril. My highest earning member of staff did not come from an orchestral background. He's a rock guitarist, and he's been phenomenal in the influence he's had. Just to give children the broader, 'This is what's out there', work with the curriculum so that they're using the curriculum time to know more about music in general, but not give everybody exactly the same because not everybody—. It's like asking a fish to climb a tree. You all know that one, don't you? Anyway, that would be my ambition for it.

[262] **Bethan Jenkins:** Diolch. Wayne.

[263] **Mr Pedrick:** Along the same lines, actually. [*Laughter.*] We do think the same. That's the thing. As part of the CAGAC group, we came up with a response to the report from Karl. We all want the same. It was plain for me to see. It was my first meeting, and straight away, we were like-minded people. Every manager there wanted inclusion, and wanted their music service to thrive, obviously, but to have that to thrive, you have to have the schools taking the music service into their schools and helping. For me, personally, the Donaldson report is great, but the only way I think heads will take notice of it is if Estyn makes that a more important part of the school inspections. We'll soon see them buying music in then. Sorry; I know that I'm being sceptical—

[264] **Dai Lloyd:** No, no; it sounds like a recommendation.

[265] **Mr Pedrick:** Well, yes. Why not? For me, personally, that would work. But inclusion is huge for me. I come from an industrial background. I've come into teaching very late and did a degree at 40. So, brass bands were the thing for me, and I played with my local brass band. I was taught by miners—two miners who were a massive influence on my life. I've heard so many teachers, and classroom teachers as well—. We had a retirement function on Saturday, and one of the heads of music in one of my biggest comprehensive schools named a teacher, who has passed away now, unfortunately, who was a huge influence on his life. He said, 'That man saved me.' To have one person say that, there must be hundreds of thousands of people who can say that. So, the inclusion part is very, very important, and I think that's what we need to do—the grass roots.

[266] If we're going to charge children per lesson and they can't afford it, then we charge for the orchestra or band or whatever they go to after school and it's too expensive and they can't afford it, we become elitist. Wales is the land of song, apparently, but when is that going to stop? It's up to us, really. Owain Arwel Hughes says there's a crisis. I don't think we know there's a crisis yet. We will see the crisis in five to 10 years' time. If the numbers at the top of our pyramid drop now, which it look as if they're starting to, what's it going to be like in 10 years' time? We are responsible—all of us in this room are responsible—for making sure that it doesn't happen.

[267] **Dai Lloyd:** Diolch yn fawr.

[268] **Bethan Jenkins:** Suzy, ar **Bethan Jenkins:** Suzy, on funding. gyllido.

[269] **Suzy Davies:** Yes. Actually, you've answered quite a lot of my questions, so I want to ask you these instead, if that's okay. I think it was you, Karl—you mentioned the lack of will to let go of traditional models. What I picked up from all your evidence is that the key decision makers need to be enthused and value music. I wondered what you're able to tell me about the effect of Dai Smith's report and the Kay Andrews report on how leaders in schools and councils are thinking about the arts generally, but specifically music, and why so few of them seem to have taken that up. You've obviously got people in mind.

[270] **Mr Napieralla:** I think schools have really embraced the plan; there's a slow beginning, but they've 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. There was a tremendous amount of will from the Welsh Government—and funding—to launch that and to sustain it over three to five years, I believe. A similar thing would have been—. Well, not a similar thing, but to have been really inclusive and to have tried to incorporate music and the opportunities for experience in music to whatever level in Wales, I thought that was a bit of a missed opportunity, because here were we, looking at music services, and over there, that was what happened. I happened to be on that working party as well. In my position even then, I couldn't bring the two of them together other than to say—. Some people would say, 'There's a bit of money in this for them to experience music performance, not to actually play, but to go and see an orchestra.' So, you can buy a bus, or you can hire a bus, and go up to the Wales Millennium Centre with your kids, which is great stuff, but then there's no provision back at school. So, for me—

[271] **Suzy Davies:** Well, that's it, if it creates appetite, that appetite can't be—

[272] **Mr Napieralla:** Yes; it wasn't joined up. And the other thing we talked about before coming in, you know, is that even the non-traditionalists, and certainly the CAGAC group that I dealt with, which is different now—. They were really intent—and I was convinced, but I've been convinced in other ways—why are we concentrating on the pyramid? England soccer concentrated on the pyramid; they've not won anything since 1966. [*Laughter.*] [*Inaudible.*—and I'm a Manchester United fan. But the fact of the matter is by concentrating on the pyramid, what you seem to think about is,

‘Get as many people participating in school music’ and so on, but if it’s not quality, then the people don’t—. We need to get back to basics—so, quality, and then build the provision around that quality. I’m sorry to my colleagues and former friends—I’ll probably get no work from them now—in the Welsh Local Government Association who are not going to be happy with this, but if authorities can’t cut the mustard then I think you’ve got to grasp hold of it centrally. And there are models of service delivery that can work.

[273] **Suzy Davies:** That’s right. You’ve given us some very good examples. Was there anything you wanted to add?

[274] **Ms Coulthard:** Can I pick up on the pyramid thing? I wrote an article that said that a pyramid is a tomb and it is a hierarchy that celebrates and gives preferential treatment to certain people over others. That’s not terribly easy to sell to a headteacher. It was a real barrier that headteachers’ perceptions of music services were based on the old model, because that’s what was in place when they were in school. So, we lost a lot of schools, particularly secondary schools, with the funding cut, because they saw music services as something that only cares about certain children. So, it was really detrimental in terms of PR. So, I had to go back and say, ‘No, no, we’re meeting everybody’s musical needs and we’re providing equivalent experiences that are not dependent on that child having a huge amount of resources at home’, which is what you need to—.

[275] **Suzy Davies:** And in that message—and this is actually my second question, so I’ll keep it nice and short, if that’s okay—other arts disciplines could be making exactly the same arguments as you. We talk about lack of money, which I completely accept. Is that lack of money impacting on the key decision makers about which art forms, if I can put it like that, they’re championing, or do they see the arts as a whole?

[276] **Ms Coulthard:** They don’t see the arts as a whole. The on-the-ground experience I’ve had with schools is that there has been a really good push towards creativity. I think the Lead Creative Schools thing has been excellent at getting that appetite, but they don’t see music as creative. They see music services as Santa’s little helpers doing what they’re told and following a stick.

[277] **Suzy Davies:** Really?

[278] **Ms Coulthard:** Yes. Their perception of music and music services—the Venn diagram between that and the Lead Creative Schools—. It’s that bit in

the middle. I'm currently involved in an Erasmus+ project around creativity. I did two days' training with 50 teachers from Spain and Romania, and I'm going to be going out to work with them. It's about mapping music teaching onto the creative idea, because they don't perceive music as part of the generic 'Inspire kids by making a pot in front of them' thing. That's not meant to be derogatory. They don't see it in the same way.

[279] **Suzy Davies:** Does that ring bells with you? Sorry, I don't want to expand it. In 140 characters or less.

[280] **Mr Napieralla:** I have to disagree a little bit, because one of the things—. Having been involved across the world on behalf of Welsh Government, my own authority, ADEW and the WLGA, one of the things we come back to in Wales—and Wayne hit it—is that Wales is the land of song. Well, Wales is not just the land of song; it's the land of performance. If you look at, traditionally, the performance opportunities that young people have in our schools, they're second to none, still, across the world. Despite all the constraints and despite all the financial cuts and pressures, that is where the creativity of music services, arts and drama comes together, and that's still there. I didn't see in my authority—. As to the challenges that we've had, I didn't see—I don't know whether Wayne feels the same—but I didn't see a tail-off in that performance despite what was going on with the music service. I found that music professionals from the service were eager to help with the performances right through the different key stages. For the pupils, it was truly inclusive in terms of their opportunities to perform. I think that's a good basis for taking that forward.

[281] **Mr Pedrick:** If I can just answer the first question quickly, I'm not trying to say that all or the majority of the heads look at music as just a line on their budgets—some do, obviously—just a line on their budget that they have to pay for. My experience is that a lot of them do value music as a creative art in the school and what it brings to the school. The eisteddfodau—where would we be without the music service going in? Because most of the conducting and tutoring for the orchestras or bands competing in the eisteddfod is done by the peripatetic who comes into that school. So, they do value it, and they do see it, but not all of them, and that's the problem.

12:00

[282] **Suzy Davies:** This goes back to fragmentation, anyway, but thank you

for that. Sorry, Bethan.

[283] **Bethan Jenkins:** That's fine. We're going to end now. We'll send you some questions on the best practice and sharing of best practice, if that's okay, so you can respond to us in written evidence. But thank you for coming in today, and I'm sure you'll take note of all the other pieces of evidence that we take as part of the inquiry. Thank you; we value your contribution.

Papurau i'w Nodi Papers to Note

[284] **Bethan Jenkins:** Eitem 4: **Bethan Jenkins:** Item 4 is papers to papurau i'w nodi. Papur 1: llythyr at y note. The first paper is a letter to the Cadeirydd gan y Llywydd o ran Chair from the Presiding Officer Senedd@Casnewydd; a hefyd wedyn about Senedd@Newport; and paper 2 papur 2, ymateb gan Ysgrifennydd y is a reply from the Cabinet Secretary Cabinet dros yr Economi a'r Seilwaith for Economy and Infrastructure on ar Cymru Hanesyddol. A oes unrhyw Historic Wales. Are there any gwestiynau ar y papurau hynny? Na. questions on those papers? No. I see Grêt. Diolch. there are none. Great.

12:01

Cynnig o dan Reol Sefydlog 17.42 i Benderfynu Gwahardd y Cyhoedd Motion under Standing Order 17.42 to Resolve to Exclude the Public

Cynnig:

Motion:

bod y pwyllgor yn penderfynu that the committee resolves to gwahardd y cyhoedd ar gyfer eitem 6 exclude the public from item 6 in yn unol â Rheol Sefydlog 17.42(vi). accordance with Standing Order 17.42(vi).

Cynigiwyd y cynnig.

Motion moved.

[285] **Bethan Jenkins:** Eitem 5: **Bethan Jenkins:** We'll move on to item cynnig o dan Reol Sefydlog 17.42 i 5, which is a motion under Standing wahardd y cyhoedd. A ydy hynny'n Order 17.42 to resolve to exclude the iawn gan bawb? Grêt. Diolch yn fawr. public. Is everyone content with that?

26/01/2017

Great. Thank you very much.

Derbyniwyd y cynnig.

Motion agreed.

Daeth rhan gyhoeddus y cyfarfod i ben am 12:01.

The public part of the meeting ended at 12:01.