

Dogfennau Ategol – Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu

Lleoliad: I gael rhagor o wybodaeth cysylltwch a:
Ystafell Bwyllgora 2 – y Senedd **Steve George**
Dyddiad: Dydd Mercher, 15 Chwefror Committee Clerk
2017 0300 200 6565
Amser: 09.00 SeneddDGCh@cynulliad.cymru

Noder bod y dogfennau a ganlyn yn ychwanegol i'r dogfennau a gyhoeddwyd yn y prif becyn Agenda ac Adroddiadau ar gyfer y cyfarfod hwn

– Ymatebion i'r Ymgynghoriad: Ariannu addysg cerddoriaeth a mynediad ati

Ymatebion i'r Ymgynghoriad: Ariannu addysg cerddoriaeth a mynediad ati

(Tudalennau 1 – 43)

Dogfennau atodol:

Clawr

Cynnwys

FAME01 Mat Davies (Saesneg yn Unig)

FAME02 Jo Taylor (Saesneg yn Unig)

FAME03 Prifysgol Caerdydd (Saesneg yn Unig)

FAME04 Gwasanaeth Cerdd Caerdydd a'r Fro (Saesneg yn Unig)

FAME05 Ysgol Gerdd Caerdydd (Saesneg yn Unig)

FAME06 Youth Cymru (Saesneg yn Unig)

FAME07 Undeb y Cerddorion (MU) (Saesneg yn Unig)

FAME08 Julie Meehan (Saesneg yn Unig)

FAME09 Janet Lougee (Saesneg yn Unig)

FAME10 Ben Rackham (Saesneg yn Unig)

FAME11 Ensemble Cymru (Saesneg yn Unig)

FAME12 Elusen Aloud (Saesneg yn Unig)

FAME13 Cymdeithas Gorawl Ynys Môn a Cherddoriaeth Eglwys y Santes Fair yr



Wyddgrug (Saesneg yn Unig)

FAME14 Canolfan Gerdd William Mathias

FAME14 Canolfan Gerdd William Mathias (Mewnol yn Unig)

FAME15 Incorporated Society of Musicians (ISM) (Saesneg yn Unig)

FAME16 Arholiadau Cerddoriaeth Coleg y Drindod, Llundain (Saesneg yn Unig)

Y Pwyllgor Diwylliant, y Gymraeg a
Chyfathrebu

**Ymatebion i'r Ymgynghoriad:
Ariannu addysg cerddoriaeth a
mynediad ati**

Chwefror 2017



Cynulliad Cenedlaethol Cymru

Y Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu

Tudalen y pecyn 1

Cynulliad Cenedlaethol Cymru yw'r corff sy'n cael ei ethol yn ddemocrataidd i gynrychioli buddiannau Cymru a'i phobl, i ddeddfu ar gyfer Cymru, i gytuno ar drethi yng Nghymru, ac i ddwyn Llywodraeth Cymru i gyfrif.

**Y Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu
Cynulliad Cenedlaethol Cymru
Bae Caerdydd
CF99 1NA**

Ffôn: **0300 200 6565**
E-bost: **SeneddDGCh@cynulliad.cymru**
Twitter: **[@SeneddDGCh](https://twitter.com/SeneddDGCh)**
Gwefan: **www.cynulliad.cymru/SeneddDGCh**

© Hawlfraint Comisiwn Cynulliad Cenedlaethol Cymru 2017

Ceir atgynhyrchu testun y ddogfen hon am ddim mewn unrhyw fformat neu gyfrwng cyn belled ag y caiff ei atgynhyrchu'n gywir ac na chaiff ei ddefnyddio mewn cyd-destun camarweiniol na difriol. Rhaid cydnabod mai Comisiwn Cynulliad Cenedlaethol Cymru sy'n berchen ar hawlfraint y deunydd a rhaid nodi teitl y ddogfen.

Cynnwys | Contents

Rhif Number	Sefylliad	Organisation
FAME01	Mat Davies (Saesneg yn Unig)	Mat Davies
FAME02	Jo Taylor (Saesneg yn Unig)	Jo Taylor
FAME03	Prifysgol Caerdydd (Saesneg yn Unig)	Cardiff University
FAME04	Gwasanaeth Cerdd Caerdydd a'r Fro (Saesneg yn Unig)	Cardiff and Vale Music Service
FAME05	Ysgol Gerdd Caerdydd (Saesneg yn Unig)	Cardiff Music School
FAME06	Youth Cymru (Saesneg yn Unig)	Youth Cymru
FAME07	Undeb y Cerddorion (MU) (Saesneg yn Unig)	The Musicians' Union (MU)
FAME08	Julie Meehan (Saesneg yn Unig)	Julie Meehan
FAME09	Janet Lougee (Saesneg yn Unig)	Janet Lougee
FAME10	Ben Rackham (Saesneg yn Unig)	Ben Rackham
FAME11	Ensemble Cymru (Saesneg yn Unig)	Ensemble Cymru
FAME12	Elusen Aloud (Saesneg yn Unig)	The Aloud Charity
FAME13	Cymdeithas Gorawl Ynys Môn a Cherddoriaeth Eglwys y Santes Fair yr Wyddgrug (Saesneg yn Unig)	Isle of Anglesea Choral Society & Music of St. Mary's Church in Mold (Welsh Only)
FAME14	Canolfan Gerdd William Mathias	Canolfan Gerdd William Mathias
FAME15	Incorporated Society of Musicians (ISM) (Saesneg yn Unig)	Incorporated Society of Musicians (ISM)

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language
and Communications Committee
Ariannu addysg gerddoriaeth a mynediad ati / Funding for and access to
music education
CWLC(5) FAME01
Ymateb gan Mat Davies / Evidence from Mat Davies

Firstly I am very pleased that there is an inquiry into this very important matter.

Just to give you a little of my background. I am 44 years old and started playing Trumpet at the age of 8 in Porthcawl. I was fortunate to have private lessons during primary school, when I went to Porthcawl Comp I had free peripatetic lessons from David Hughes and was a member of the school wind band, orchestra and choir. I attended Mid Glamorgan orchestra, and brass band on a Friday night. I was also fortunate enough to go on various Junior and Transport Orchestra courses at Ogmore Residential Camp, I also was on quite a few Wind Band Courses. With all these FREE opportunities this lead me to audition to HM Royal Marines Band Service whilst I was studying for my GCSE'S at the age of 15/16. I had just short of 6 years in the Royal Marines Band Service and then left to complete a BA (Hons) in Jazz Music at Middlesex University. I left music for a while and have taken it up semi professional in the last 3 years and am now applying to work on the cruise ships and become a full time professional musician again.

All of my career opportunities would definitely not of happened if it wasn't from the fact that I had access to free music education in the form of peripatetic lessons etc. I was also quite a shy child, and music education brought me out of my she'll and developed me as a person.

I am extremely concerned that we are going to potentially future generations of children will lose out to the opportunities and benefits that music gives them as a developing child, purely by the fact that slowly bit by bit parents will have to pay more and more for music education and not have the access to instrument banks to allow their children to have the opportunities that we were fortunate to have.

There are many studies and the evidence is compelling on the benefits that playing a musical instrument has on the brain and also the many benefits it has for a child as they are developing. Even if they do not go into music in further education and a full time career, it has far reaching benefits. One I

would like to point that a person that plays a musical instrument tends to have a mathematical brain and the two are linked.

Playing a musical instrument should never become an opportunity where only people who can afford to pay for it have the opportunity. Not only could we lose generations of talented musicians, but we will be denying children the additional benefits that playing an instrument has for their development and future progress in life.

I cannot emphasise enough the danger of putting music out of reach to certain parts of our communities by slowly eradicating the funding in this education to the point that it will never be able to recover.

We are living in difficult economic times, and the arts has always been the easy option when looking at cuts and saving money. I believe that in the USA they have recently made Music a core subject, this is in an indication on how important they see music.

I was fortunate enough to have a semester at Central Michigan University whilst studying for my degree, and went to a high school to see how important and dedicated they were with regards to music education. I urge you to have the same attitude in Wales. Please be bold and keep the opportunities and funding in place for generations to come.

I am happy to discuss any of the above in more detail if required.

Yours Sincerely,

Mat Davies BA (Hons) Music (Jazz)

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language
and Communications Committee
Ariannu addysg gerddoriaeth a mynediad ati / Funding for and access to
music education
CWLC(5) FAME02
Ymateb gan Jo Taylor / Evidence from Jo Taylor

My daughters both attend a Welsh secondary school in RCT. Even in one year the request for how much I pay per instrument per child has doubled to sixty pound a term for one instrument per child.

It was extremely useful to have lessons in school as due to all their extra curricula activities and both myself and hubby in full time work we run out of time slots. However, due to the stark increase in the amount I have had to decrease their lessons to one instrument.

This is a shame as there is a great deal of evidence to suggest that learning a musical instrument increases academic success and decrease mental health issues. In the long run I feel supporting music services in school is a very productive approach and money well spent.

Thanks

Jo Taylor

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language
and Communications Committee
Ariannu addysg gerddoriaeth a mynediad ati / Funding for and access to
music education
CWLC(5) FAME03
Ymateb gan Samuel Murray, Prifysgol Caerdydd / Evidence from Samuel
Murray, Cardiff University

As a professional musician, music PhD student and musician's right activist I thought I'd send over my view on the draft terms of reference for the music education enquiry.

I feel the committee needs to consider music education services that not only teach instrument and theoretical skills but also to explore the business aspect to music. As someone who researches popular music and been part of education processes I have often found there is a distinct lack of engaging with popular music performers. This is often based on an institutional bias drawn upon concepts of 'high art', and thus education funding tends to overlook popular music programmes and practices. Popular musicians need the ability to learn an element of music business skills including promotion, recording, and how to make transactions for performances. These business elements can also engage those who enjoy music but don't feel instrumental performances is the route in music for them.

I wondered if the committee would make considerations into:

- The position of Popular Music when it comes to funding music education services
- The funding of music business skills
- Routes into the music industries for those who don't wish to perform

I am passionate about the inclusion of these skills and of solidifying the place of musicians as skilled workers and would hope to see the Welsh Assembly make a commitment to respecting the professionalisation of musicians to pursue contracted work and careers, in a way that the city council of Seattle has adopted. My PhD research has examined how the city government in Portland, Oregon have worked on way of innovating music education and sustaining a music scene that respects the musician as a career choice and not a hobby. If I can contribute in any way to this process please let me know.

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language
and Communications Committee
Ariannu addysg gerddoriaeth a mynediad ati / Funding for and access to
music education
CWLC(5) FAME04
Ymateb gan Gwasanaeth Cerdd Caerdydd a'r Fro / Evidence from Cardiff and
Vale Music Service

As a director of Cardiff and Vale Music Service (CAVMS), an independent music service in S Wales, I would like to make a contribution to the consultation on Funding for and Access to Music Education in Wales.

We provide instrumental and vocal tuition to over 2000 students in around 80 schools in SE Wales, across 7 authorities, giving us a unique insight.

Our experience is that the withdrawal of central funding by local authorities has meant that the availability of funding is very much reliant on the funding priorities within individual schools. Various examples of funding we have experienced include:

- Schools fully funding tuition out of their own budget
- Schools funding tuition at KS4 and KS5
- Schools funding tuition for pupils eligible for FSM
- Use of PDG funding to target specific pupils who would benefit

We currently also run an orchestra and a very successful Big Band. Over the years we have had numerous students progress to the National Youth Orchestra of Wales but I recently enquired in to the National Youth Jazz Wales only to be told that it wasn't running due to lack of funding.

I would welcome the opportunity to be further involved in any consultation and would be happy to speak further if it was appropriate.

Many thanks

David Miller
Director, CAVMS Ltd

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language
and Communications Committee
Ariannu addysg gerddoriaeth a mynediad ati / Funding for and access to
music education
CWLC(5) FAME05
Ymateb gan Ysgol Gerdd Caerdydd / Evidence from Cardiff Music School

Learning Music is not easy

Learning to play an instrument takes patience, persistence, and focus – the same qualities students need to excel in school and in their future career.

We know from experience that long-term engagement with music is good for children. We are also interested in the science explaining the cognitive benefits of music. Researchers at Northwestern University are uncovering how learning music changes a child's brain.

In Partnership with the Harmony Project of America, The team at Northwestern found that children who studied music became better listeners, which in turn improves their reading skills as well as their ability to focus in a noisy classroom. According to lead researcher Dr Nina Kraus, music can play a crucial role in closing the academic achievement gap between affluent and low-income children.

Taken from the The Neuroscientist –

<http://brainvolts.northwestern.edu/documents/KrausWhiteSchwochNeuroscientist2016.pdf>

Dr Nina Kraus stated “Sound is an invisible but powerful force that is central to everyday life”. Studies in the neurobiology of everyday communication seek to elucidate the neural mechanisms underlying sound processing, their stability, their plasticity, and their links to language abilities and disabilities. This sound processing lies at the nexus of cognitive, sensorimotor, and reward networks. Music provides a powerful experimental model to understand these biological foundations of communication, especially with regard to auditory learning.

We review studies of music training that employ a biological approach to reveal the integrity of sound processing in the brain, the bearing these mechanisms have on everyday communication, and how these processes are shaped by experience. Together, these experiments illustrate that music

works in synergistic partnerships with language skills and the ability to make sense of speech in complex, everyday listening environments.

The active, repeated engagement with sound demanded by music making augments the neural processing of speech, eventually cascading to listening and language.

This generalisation from music to everyday communications illustrates both that these auditory brain mechanisms have a profound potential for plasticity and that sound processing is biologically intertwined with listening and language skills.

A new wave of studies has pushed neuroscience beyond the traditional laboratory by revealing the effects of community music training in underserved populations. These community-based studies reinforce laboratory work highlight how the auditory system achieves a remarkable balance between stability and flexibility in processing speech.

Turning our attention more specifically to the report of the task and finish group on Music Services in Wales, we believe that Wales should be looking at the Harmony Project as a model. The reasons for this are primarily twofold:

1) Wales's 'pyramid' structure for instrumental and vocal training highlights the need to address inequalities and in tackling deprivation; therefore opening doors for disadvantaged learners and supporting skills development. Many Music Services in Wales have little or no provision for providing instrumental tuition for eFSM learners. We feel that a collaboration and sharing of best practices so that the value of this pyramidal pathway is preserved would be best served by utilising the vast experience that the Harmony Project has gathered in order to fully achieve this objective.

2) Music Services in part fulfill the progression from grassroots through to higher education and/or professional practice. This process however could be encouraged and developed by the collaboration with external organisations that specialise in the training of students to make successful applications to Music Conservatoires and Universities. Our suggestion would be that Music Services work collaboratively with external specialists so that all organisations have a role at each stage of a students development;

facilitating the pupils access to industry professionals and ensuring that no pupils' talent is left underdeveloped.

The Harmony Project is a life changing music and neuroscience project from LA.

How our nervous system processes sound is vital for how we learn to read and understand, improving special cognition such as processing speed, memory, attention, communication, listening skills and brain capacity for literacy and numeracy. Partnered with neuroscience research collaboration at Northwestern, they are showing that the Harmony Project is using music to enhance the neural development of the brain for life long benefits.

The process -- Mentoring with music, teaching children in the most hardship areas to play increasingly challenging works in ensembles with other children over multiple years, while at the same time developing a child's social and emotional skills. This provides a life enhancing positive network of social support for their entire childhood, transforming socially, emotionally and cognitively.

The results in America have been outstanding, with awards and recognition from The White House and the U.S Dept of Education, They view the project as an essential intervention that enables children facing the challenges of poverty to boost their own cognitive capacity and go on to access a full education and lead a positive productive life. By keeping at-risk youth safe, in school, and out of trouble in the poorest, high crime and deprived communities.

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language
and Communications Committee
Ariannu addysg gerddoriaeth a mynediad ati / Funding for and access to
music education
CWLC(5) FAME06
Ymateb gan xxx/ Evidence from Youth Cymru

Youth Cymru is a national youth work charity with 81 years' experience of working with young people and the youth work sector. Our mission is to support young people to reach their full potential and have a voice in all decisions affecting them, to promote positive images of young people, showcasing their achievements and ensuring the vital role of youth work within Wales is recognised by decision makers and wider society.

Youth Cymru believes that the inquiry would merit from expanding the draft terms of reference to consider how voluntary organisations, youth clubs and youth groups provide young people with access to music education. Often, these youth clubs and youth groups fill a gap in the provision of music education in non-formal settings, and reach young people from areas of high economic deprivation.

For instance, Youth Cymru is the national partner for the Big Lottery Fund's 'The Big Music Project', and we support 17 hubs (youth clubs and youth groups) across Wales to run music projects in their local communities. We do this through training 170 Big Music Champions aged 16–19, who peer educate and mentor 850 other young people to learn instruments and run musical events. Through the project, young people can gain Youth Achievement Awards for taking part in the project, supporting both their musical skills but also their life skills and employability. In addition, young people can gain access to opportunities in the music industry through our corporate partner, Global Entertainment.

The Big Music Project is just one of many music projects supported by the voluntary sector in Wales which allows young people access to music education and the music industry. There are other, much smaller organisations across Wales which provide music education in non-formal settings, such as Making Music Changing Lives, which provides children up to 10 years old with classical music education in the Ely area of Cardiff.

We therefore hope that the Committee will consider expanding the terms of reference for the inquiry, and consider broadening its scope to consider music education provided by the voluntary sector and provided in non-

formal settings. In doing so, the inquiry will be able to assess the quality and quantity of the education in these settings to ensure that all young people, regardless of background, have fair access to music education in Wales. Should the committee decide to retain the scope of the inquiry to statutory and formal settings, then Youth Cymru will be interested to support the committee in any future inquiries related to young people's access to, and relationship with, culture, especially in relation to the expressive arts.

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language
and Communications Committee
Ariannu addysg gerddoriaeth a mynediad ati / Funding for and access to
music education
CWLC(5) FAME07
Ymateb gan Undeb y Cerddorion (MU) / Evidence from The Musicians' Union
(MU)

The Musicians' Union (MU) has around 20,000 members who teach music, and is therefore well placed to offer insight into music education across Wales, including how the current situation and any possible changes compare to the rest of the UK. This submission sets out a few crucial aspects of music education that must be considered by the Committee as part of their inquiry.

Firstly, the ultimate goal of music education in Wales should be that all children have access to affordable, high-quality musical tuition and opportunities, across all genres of music and all areas of the country. However, this is not the current situation, as there are differences in provision across the country, while music services and teachers face significant pressures. Music education must be based on equal support for all genres of music as well as children's needs, with a focus on diversity and inclusion, so that young people with special educational needs and in deprived areas have the same opportunities as those in wealthier areas. The Committee should consider the extent to which provision varies across Wales and how to ensure that the situation improves.

Secondly, funding and business models are fundamental issues for the successful delivery of music education, as they affect every other part of the system. Music education in Wales is still largely delivered by local authority music services, but this model is under pressure due to lack of funding as well as additional challenges, such as the rural and deprived nature of much of Wales. There are alternative business models for music education, as highlighted by the MU's series of Hub Reports – examples include the Denbighshire Music Co-operative and, in England, the Cornwall Music Service Trust. However, the lack of ring-fenced, long-term funding for music education in Wales is a major issue, and greater resources are needed to deliver the vision set out above. The Committee should consider how to ensure the right resources and structures are in place for the successful delivery of music education.

Finally, it is crucial that the Committee considers the current state of the workforce, and how to provide better support for music teachers, without whom no music education would take place. The MU's members who teach tell us that they get an immense amount of satisfaction from what they do to inspire the next generation of musicians. However, good pay and conditions, as well as professional recognition, is just as important for music teachers as for other workers, and over time there has been a gradual erosion of rates of pay and conditions, as well as a move towards self-employment. Music education is only possible with a committed, skilled, and creative workforce, and unless teachers are supported and appreciated then unfortunately it is the quality, affordability, and accessibility of children's music education that will suffer. The Committee should consider how best to support music teachers in delivering high-quality, affordable, and accessible tuition across Wales.

Wales is rightly proud of its musical heritage, and there is still a variety of quality music-making taking place. However, this is not consistently affordable and accessible for children across the country, which will only be possible with the right strategy, along with appropriate funding and well-supported teachers. Issues of accessibility, funding, and the workforce must be considered in the Committee's inquiry to ensure the viability and success of music education in the future.

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language
and Communications Committee
Ariannu addysg gerddoriaeth a mynediad ati / Funding for and access to
music education
CWLC(5) FAME08
Ymateb gan Cyngor Bwrdeistref Sirol Conwy / Evidence from Conwy County
Borough Council

Conwy Music Service supports the proposed terms of reference and welcomes this inquiry. We are a local authority music service keen to present evidence to the committee. As a member of CAGAC we are providing data to create a national picture of music education and contributing to the response to the Task & Finish Group's Music Review.

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language
and Communications Committee
Ariannu addysg gerddoriaeth a mynediad ati / Funding for and access to
music education
CWLC(5) FAME09
Ymateb gan Janet Lougee / Evidence from Janet Lougee

My only comment is HOW and by WHOM will the evidence sought be organised? It's a mammoth job! I would be delighted to help if you think an 80 year old can. I was educated at Dr Williams' School Dolgellau, trained under Rudolf Laban now Trinity Laban, and about to start piano lessons, stopped at 16- time flies. Yes music and education have been part of my career as a lecturer in Movement Studies in Teacher Training, Colleges, Schools including Yehudi Menuhin School, both here and USA.

It may be a good idea to have an OAP with experience and passion for creativity in education, it's up to you!

PS to previous, there is no mention of provision for music for young people with a disability, another passion of mine-it works wonders-I do know!

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language
and Communications Committee
Ariannu addysg gerddoriaeth a mynediad ati / Funding for and access to
music education
CWLC(5) FAME10
Ymateb gan Ben Rackham / Evidence from Ben Rackham

I am now 21 and a university student, from Newport. I have benefited enormously from the wonderful work that Gwent Music do. At the age of 7 I first started learning the clarinet (later also playing saxophone) in school through Gwent Music and have had 4 different teachers until I left sixth form. The standard of teaching is very high and it is incredible to see the passion that these teachers have for music education.

As well as having lessons I have played in a number of school, Newport Music Centre and Greater Gwent Music ensembles, including orchestras, wind bands and big bands. The benefits of playing in a group extend far beyond music itself- many skills are developed such as working as part of a group, discipline, leadership skills, not to mention the social opportunities. Many of these are skills which it seems the Welsh Assembly Government is very keen to develop in young people, and tries to do so through failed, unpopular projects such as the Welsh Baccalaureate Qualification. I urge them to consider investigating the use of further Music education for all school children, both inside and outside the classroom, to develop these skills and many more.

I have many fond memories of playing in some fantastic venues over the years, including the Celtic Manor, St Davids Hall and Birmingham's Symphony Hall. These opportunities should be open to as many children as possible. Gwent Music does a tremendous job at making music as accessible as they can, but has evidently been struggling recently due to losing almost all of their local authority funding. As a result, the rising costs of music lessons and participation in ensembles appears to be putting off younger children's parents from getting them involved in music. This is a great shame and the long term benefits could be very negative for the service unless their levels of funding increase.

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language
and Communications Committee
Ariannu addysg gerddoriaeth a mynediad ati / Funding for and access to
music education
CWLC(5) FAME11
Ymateb gan xxx/ Evidence from Ensemble Cymru

Ensemble Cymru welcomes the proposed inquiry by the Culture, Welsh Language and Communications Committee into music education.

COMMENT 1

In 2015, 6.4% (2014: 8%) 7–18 year olds in Wales attended one classical music performance or more compared with over 50% attending play.

Children's Omnibus 2015 – Arts Council of Wales

<http://www.arts.wales/what-we-do/research/annual-surveys/childrens-omnibus-survey>

Experiencing live performances of music by ensembles and performers of the highest quality are an integral part of a child's or young person's musical education. They inspire children and young people to take up instruments, to sing, to compose and to become supporters and audiences of music in the future.

The Committee should consider taking evidence on

- i. the impact of live performances of the highest quality on a child's or young person's musical education
- ii. the potential for Wales' professional performing groups to contribute to children's education
- iii. What opportunities are there for young people and children to experience performances of music by performers and ensembles of the highest quality in all parts of Wales.

COMMENT 2

Young people and children need access to high quality musicians in their area to support the development of their talent(s) and their musical literacy in the broadest sense.

The Committee should consider taking evidence on

- i. Professional opportunities to retain and attract high quality musicians in Wales and in particular rural Wales.

- ii. The professional development opportunities available to musicians working to advance the music education for the broadest base of young people and children;

I would be happy to support and be of service to the committee in the course of the inquiry as the committee sees fit.

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language
and Communications Committee
Ariannu addysg gerddoriaeth a mynediad ati / Funding for and access to
music education
CWLC(5) FAME12
Ymateb gan Elusen Aloud / Evidence from The Aloud Charity

I'm writing to register my interest and those of my organisation, The Aloud Charity which administrates the choirs Only Boys Aloud, the Only Boys Aloud Academi and Only Kids Aloud in the Welsh Government Inquiry into Music Provision.

Having received so much of my own musical training through the Mid Glamorgan Youth Choir, Mid Glamorgan Youth Brass Band and latterly the National Youth Choir of Wales, I know only too well what a difference this activity makes to the creation of engaged, young musicians and perhaps more importantly, well-rounded individuals.

It is highly unlikely that I would have become a professional musician had I not had the benefit of the early musical development 'The Glam' afforded. I have spent my life involved with choral music and partaking in youth music activities as a young man enabled me to overcome bullying in school, find like-minded friends and gave me the confidence and the requisite skills to me study music at university and to eventually carving out a career in the subject I am so passionate about.

Seeing the gradual decline in the county music system in Wales has saddened me greatly. From the age of 11 until I was 14 I got on a free bus every Saturday morning to attend rehearsals for the county brass band. When I was 15, I first sang Messiah and at 16 the Verdi Requiem... all thanks to a thriving organisation that was provided free of charge to me (because of receiving free school meals) and at very little expense to my fellow choristers. What comparable musical activity is provided by government to young musicians in 21st Century Wales?

In 2010, I founded Only Boys Aloud which was then administered by Only Men Aloud. It immediately became apparent that there was an appetite amongst young people for choral music and to this end we established the Aloud charity in 2012 to formalise our provision of choral music for 13-19 year old boys across Wales.

Because of my own experience and development through those opportunities that were provided to me free of charge, it was very important to me that those who need Only Boys Aloud the most (i.e. those without the means for private tuition) are able to access it. For the past seven years, we have provided OBA free of charge to all our members and during this time hundreds of boys have gone through the scheme, many of them never having experienced music-making before and a number of them pursuing a career in music as a result of the scheme. We have numerous testimonials from boys saying how the scheme has impacted positively in their lives and the lives of their families and I am very happy to share all of these with you should the opportunity arise.

As well as a policy of not charging our members, equally important to us is a policy of not auditioning. Many of our members have acute levels of additional learning needs who all feel welcome, valued and that they have something to contribute. We emphasise good discipline at all times and believe that providing a strong framework for our sessions enables our members to grow, not only as musicians but as valuable members of the community. So valued is our work in the area of developing responsible young citizens that we have for the past two years received grants from the 'North Wales Police: Your Community, Your Choice' fund which recognises the impact we've made on the lives of our young choristers in North Wales.

We provide free access to 14 choirs on a weekly basis for our members, all run in community venues (rugby clubs, football clubs etc) in some of the most deprived communities across Wales from Holyhead to Cwmbran. In addition to this we provide a higher level of musical training to 32 of our boys with the ambition and ability to work at an advanced level via our annual Academi. Following success at audition, each member of our Academi receives advanced training in general musicianship, sight-singing and aural training, group choral singing, individual singing lessons, acting, movement and drama. The nine-day residential course immerses the boys in a world of serious-minded music making, helping them achieve their potential and playing a part in the development of the Welsh professional musicians of the future.

We have a small dedicated and hard working team running the Aloud charity and with the support of a tireless, supportive board of trustees, now have a robust business model.

However, we have never received any core funding from public subsidy though we have received a small number projects amounting to around £100,000 over seven years. Our annual fundraising target is £500,000 so as you will see, the vast majority of our funding comes from a wide portfolio of sources including business sponsorship, grants from trusts and foundations, individual donors and any income we can generate from performances. But alongside all of the other income streams we work so hard to secure we strongly feel that public subsidy should be an important part of this mix.

With over 650 boys going through OBA, the total amount of public subsidy for each boy over 7 years is less than £150.

We have also run Only Kids Aloud in partnership with Wales Millennium Centre since 2012 in the form of the WMC/OKA National Children's Chorus of Wales and via the Land of Song project which engaged with over 4,000 key stage 2 children in live performances. WMC have recently withdrawn from this partnership and we are therefore currently investigating ways in which we can continue this provision.

I wish to close my saying that we are "Gwlad Beirdd a Chantorion" but if we are not going to ensure that our youngest and most vulnerable citizens have direct access to music, for how much longer can we hold true to this?

I am delighted that Welsh Government is commissioning this inquiry and am happy to lend any support I can to improve music provision for ALL our young people.

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language
and Communications Committee
Ariannu addysg gerddoriaeth a mynediad ati / Funding for and access to
music education
CWLC(5) FAME13
Ymateb gan xxx/ Evidence from Isle of Anglesea Choral Society & Music of
St. Mary's Church in Mold

I have received the invitation from the Culture, Welsh Language and Communications Committee of the Welsh Assembly, and I herewith would like to provide a short statement in the formal capacity as Director of Music, St Mary's Church in Mold, and Music Director of the Isle of Anglesey Choral Society. I would particularly like to emphasis the aspect of current position of regional ensembles.

Professionally, I am not involved with music education in schools, but I also provide private vocal tuition, where possible. I have a full DBS check.

Combining my experience of the past three years since my arrival in North Wales (October 2013), I have noticed increased enquiries from parents for musical facilities that teaches and trains children music as well as coach them in developing their vocal abilities. It has come to my attention that where there are school choirs especially, singing coaching is bot provided. Of all my private students I taught in the past two years one a one-to-one basis, age range from 7 to 13 years of age, I noticed particularly lack of the ability to read music.

I am Director of Music at St Mary's Church in Mold since January 2016, which is one of the few churches in North Wales that have a traditional church choir, and we also make provision for junior singers – currently four members – in the age range of 9 to 13. I have noted the same issue with regards to the ability to read music. It is my personal belief to strengthen the musical abilities of the young singers especially and provide training opportunities for them alongside the very short rehearsal time. Since beginning this year we provide coaching of the Royal School of Church Music's chorister training Voice for Life for adults as well our junior singers. I do dedicate my own personal time unpaid for this at the stage, because lack of funding.

My suggestion for the Culture, Welsh Language and Communications Committee's inquiry is to free financial resources for choirs and ensembles for activities like ours in Mold. I have not undertaken any similar activities

with the Isle of Anglesey Choral Society (which I have taken over as Music Director only since October 2016), but this issue is on my mind to increase the educational facilities here as well. In the latter, this is an adult only mixed choir that also enjoys the training aspect, vocally and musically. Again, the resources are stretched for us here, as to why I have not be able to advance on specific plans here on Anglesey.

Personally, it is my impression that there is a lack of professionals – either choral/orchestral trainers or vocal coaches – to provide significant support in the remote parts of the region in North Wales. This goes hand in hand with the lack of financial resources and the move of young people out of the region. Financial support, even on a minimal scale – e.g. covering costs for some of the music purchases or occasional subsidising of coaching sessions – would at this stage to be covered by the individual singer – and in both cases, most of the music purchases are paid by individuals.

I am aware of institutions like Canolfan Gerdd William Mathias (CGWM) or similar, that provide individual tuition. A better share of facilities would of such centres with the regional ensembles would benefit both – but the more significant work ought to be done within the weekly rehearsals, like at the Isle of Anglesey Choral Society or institutions like church choirs, which also uphold a long vocal tradition or choral singing.

I can only implore the Culture, Welsh Language and Communications Committee to consider freeing financial resources for specific educationally-driven projects within regional ensembles.

As a final note, I would like to add my professional background to this statement: I am Austrian by birth, and residing in the UK for somewhat 10 years spread over the past two decades. I am living in Bangor, North Wales, since October 2013 and I have lead Cor Mebion Y Traeth (Ilse of Anglesey) as its last Music Director until the end of 2013. I am completing my PhD in Musicology at Bangor University. I am an orchestral conductor and choral trainer with international experience. As a child I was trained at the Vienna Boys Choir, which formed me musically.

Thank you for considering my statement, which I would be happy to elaborate further in writing or in person, if required.

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language
and Communications Committee
Ariannu addysg gerddoriaeth a mynediad ati / Funding for and access to
music education
CWLC(5) FAME14
Ymateb gan Canolfan Gerdd William Mathias / Evidence from xxx

Mae Canolfan Gerdd William Mathias yn croesawu'r ffaith bod Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu Cynulliad Cenedlaethol Cymru yn cynnal yr Ymchwiliad i Ariannu Addysg Cerddoriaeth a Mynediad Ati a byddem yn hapus iawn i gyfrannu i'r ymchwiliad wrth iddo fynd yn ei flaen.

Yn ychwanegol i'r pwyntiau a nodir, awgrymwn y gellid hefyd ystyried :

1. y llwybrau, cyfleoedd a chefnogaeth sydd ar gael i'r disgyblion sy'n dangos talent arbennig a'r awydd i fynd ymlaen i astudio ymhellach e.e mynediad at wersi arbenigol ychwanegol y tu hwnt i'r hyn y gellir ei gynnig o fewn gwersi peripatetig o fewn yr ysgol.
2. Sut y gall sefydliadau cerdd sydd ddim yn rhan o'r gwasanaethau cerdd sirol gynorthwyo i ddatblygu a chyfoethogi y ddarpariaeth gan greu gwell cyswllt rhwng y sefydliadau rhain a'r gwasanaethau cerdd sirol.

Braf fyddai gweld Llywodraeth Cymru yn gwneud datganiad clir fod gan pob plentyn yng Nghymru hawl i addysg gerddorol.

Edrychwn ymlaen at weld y cylch gorchwyl terfynol.

Dyma ychydig o gefndir ein sefydliad ni er gwybodaeth :

Mae Canolfan Gerdd William Mathias (CGWM) yn gwmni cyfyngedig trwy warant ac yn elusen gofrestredig. (Mae'n gwmni cwbl annibynnol i Gwasanaeth Ysgolion William Mathias sy'n darparu'r gwersi cerddoriaeth o fewn ysgolion yng Ngwynedd a Môn). Sefydlwyd CGWM i wella'r mynediad i hyfforddiant cerddorol o'r safon uchaf i bobl o bob oed (ond yn arbennig pobl ifanc) a chynnig rhagor o waith i gerddorion llawrydd sy'n byw yng Ngogledd Cymru.

Mae oddeutu 350 o fyfyrwyr yn amrywio rhwng 5 a 80+ oed yn derbyn hyfforddiant un i un yn y Ganolfan (y tu allan i oriau ysgol) gyda 45 o diwtoriaid proffesiynol, llawrydd. Yn ogystal, mae cannoedd yn rhagor yn mynychu ein prosiectau grŵp sy'n cynnwys dosbarthiadau theory a sain clust, Côr Siambr leuenctid, Ensembles Siambr a chynllun 'Camau Cerdd' i

blant 6mis – 7oed. Mae CGWM hefyd yn trefnu cyngherddau a gwyliau cerdd uchelgeisiol gan gynnwys: Gŵyl Delynau Rhyngwladol Cymru (2006, 2010 a 2014) sy'n denu dros 100 o delynorion o dros 30 o wledydd i gystadlu a pherfformio yng Nghaernarfon a Gŵyl Bianco Rhyngwladol Cymru (2016). Mae'r gwyliau rhain yn ehangu gorwelion perfformwyr ifanc a rhoi cyfle iddynt ddod i gysylltiad ag artistiaid rhyngwladol.

Dros y blynyddoedd, mae llawer un sydd â'u bryd ar fynd ymlaen gyda gyrfa mewn cerddoriaeth wedi teithio cryn bellter i dderbyn hyfforddiant arbenigol yn ein Canolfan (e.e. un disgybl yn teithio 45 milltir un ffordd ddwy waith yr wythnos a dwy delynores arall yn teithio dros 80 milltir un ffordd yn rheolaidd). Mae nifer o'n cyn-fyfyrwyr bellach yn astudio ym mhrif Golegau Cerdd Prydain neu yn gweithio fel cerddorion proffesiynol.

Fel Canolfan sy'n canolbwyntio yn bennaf ar ddatblygu sgiliau a phrofiadau cerddorion ifanc cyn iddynt fynd ymlaen i sefydliad Addysg Uwch, credwn bod mwy o fuddsoddiad ar y lefel hon (sef cyn 18 oed) ar gyfer y myfyrwyr talentog yn gwbl hanfodol er mwyn datblygu eu sgiliau i'r eithaf. Gyda'r buddsoddiad cywir, gallai nifer o fyfyrwyr elwa o raglen mwy dwys o astudiaeth yn yr oedran uwchradd gan arwain at gynnydd yn y rhai sy'n mynd ymlaen i astudio ar lefel Conservatoire.

Mae diogelu'r ddarpariaeth o fewn ysgolion yn hanfodol os am sicrhau bod talent yn cael ei ddarganfod a phlant o bob cefndir cymdeithasol yn cael yr un cyfle i ddatblygu i'w llawn botensial cerddorol. Mae gennym sawl enghraifft yn CGWM o fyfyrwyr sydd wedi cael y cyfle cyntaf yn yr ysgol ac wedi dod i dderbyn hyfforddiant mwy dwys yn CGWM cyn mynd ymlaen wedyn i astudio mewn Coleg Cerdd. Er mwyn sicrhau parhad a ffyniant y diwydiannau creadigol a diwylliannol yng Nghymru rhaid sicrhau bod y buddsoddiad yn gyson ar bob cam o'r ysgol ar draws Cymru.

I gloi, byddem yn hapus iawn i weld canolfannau o ragoriaeth fel Canolfan Gerdd William Mathias yn cael eu datblygu mewn trefi a dinasoedd eraill ledled Cymru i roi cyfle i blant a phobl o bob oed i wella'u sgiliau cerddorol a chyfoethogi'u cymunedau.

Mae cyfyngiadau ar y ddogfen hon

Introduction

This is a short response from the Incorporated Society of Musicians (ISM) to the Culture, Welsh Language and Communications Committee's Inquiry into *funding for and access to music education*.

The ISM is the professional body for musicians working in Wales and across the UK. We have close on 8,000 members working as composers, performers and educators and across all genres and musical backgrounds.

In addition to our individual membership, our corporate membership of over 150 music industry bodies includes specialist music schools, conservatoires, universities, publishers and exam boards. We provide expert, subject specific professional development for music educators and are members of the Council for Subject Associations, the Music Education Council, the British Copyright Council and the Creators' Rights Alliance.

1. What is music education

The committee's review should include i) performing, composing, creating, listening, reviewing and evaluating music and not just the learning of musical instruments, ii) the role of technology and music technology in music education, iii) access for pupils with Special Educational Needs or Disabilities, iv) music education across all ages and abilities including early years settings and post-statutory school-age and v) formal and informal music education. This is a non-exhaustive list of topics for consideration but includes some topics which are frequently omitted from formal reviews of music education.

2. Music education is valuable and valued

In addition to being valuable in and of itself, music education plays a significant role in promoting opportunity and improving attainment for pupils from all backgrounds:^{1,2,3,4,5}

¹ [The Power of Music, Professor Susan Hallam MBE, UCL Institute of Education](#)

² [Employability, Cardiff University: School of music](#)

³ [The Impact of Music on Language & Early Literacy Kindermusik's ABC Music & Me](#)

There are educational advantages for students with high levels of arts involvement and there is evidence that arts-engaged, low-income students tend to perform better than their peers.⁶ The Cultural Learning Alliance has highlighted an NELS: 88 cohort study which demonstrates that students from low-income families who study the arts including music at school are three times more likely to get a degree.⁷

Music is also highly valued by the public with 85% of British adults backing the statement that ‘music education must not become the preserve of those children whose families can afford to pay for music tuition.’

3. GCSE and A level music

We have substantial concerns about the delivery and status of music education in Wales at present both in and out of schools.

Uptake of GCSE music is falling.⁸

Wales	2010	2011	2013	2015	2016	Since 2015	Since 2010
Music	3,358	3,191	2,810	2,816	2,543	-9.69%	-24.27%
Cohort	37,072	36,088	36,617	34,004			
%	0.0906	0.0884	0.0767	0.0828			

Uptake of A-level music is falling.⁹

Wales	2010	2011	2013	2015	2016	Since 2015	Since 2010
Music	689	663	552	501	438	-12.57%	-36.43%

These figures are supported by independent research carried out by the ISM. The ISM sends certificates to schools with a high uptake of and attainment in GCSE music.

⁴ [Kelsey Talbert, Learning Literacy through Music, 2012](#)

⁵ [Department of Fundamental Neurosciences, University of Geneva, 20 January 2014](#)

⁶ [The Power of Music, Professor Susan Hallam MBE, UCL Institute of Education](#)

⁷ [Finding 3: Getting a degree, Cultural Learning Alliance](#)

⁸ [GCSEs, Joint Council for Qualifications](#)

⁹ [GCSEs, Joint Council for Qualifications](#)

This year, just two schools in Wales will receive a Gold Certificate (with more than 20% of their Year 11 population taking GCSE music and attaining an A*-C grade); these schools are Flint High School, Flintshire and Ysgol Bro Hyddgen, Powys. A further 13 schools had an uptake and attainment rate of 15% and 25 schools secured 10%. These figures are low compared to other states that use the GCSE model.

We recommend the committee contact schools with high uptake and performance in GCSE music to investigate how this is achieved and can share a comprehensive list with the committee.

4. Music service funding

There is no ring-fenced funding for music education – either to local authorities or to schools. Cuts to music services are being made across numerous local authorities.

We are aware of concerns in Bridgend, Cardiff, Powys and Rhondda Cynon Taf. In a context of reductions in local authority funding music services are not safe and access to music education becomes less accessible. This is particularly pronounced in rural areas where transport becomes an added cost.

In 2014 onwards the ISM ran a campaign called Protect Music Wales which focussed on cuts proposed by individual local authorities.

Some of the comments in response to the campaign are included in this paper:

‘Music education is essential. My daughter became a professional musician following an early start through the music service.’

‘Wales is a land that is known for it's music, and music makes a significant contribution to the well being and development of the children and young people of Wales. Music education makes this possible by widening horizons, building confidence, creating a sense of achievement and building skills. This should be available to everyone, no matter who they are or where they live.’

‘I am a proud valleys girl who's parents couldn't afford music tuition...but I was given the opportunity to sing and play an instrument in school which

were the happiest times of my school life. It truly gave me the confidence and social skills to enable me to do the job I do now, working in a children's hospice as a nurse.'

'Music talent should be accessible to all not just those who can afford it. Music is a skill that benefits many aspects of education including numeracy and literacy. Music education provides.'

'Music education is rapidly dying in Wales. This service is a necessity not a luxury.'

'We will no longer be a land of song and music if talent is not nurtured at grass roots.'

We will share more of these comments with the committee as requested.

We know access to music education is a problem, with the UK Government's Social Mobility Commission's *State of the nation* report published on Wednesday 26 November¹⁰ noting that '43 per cent of children whose mother had a postgraduate degree had music lessons, compared with just 6 per cent of children whose mother had no qualifications.'¹¹

5. Conclusion

It is more than 10 years since the last substantial report on music education by Estyn. We hear frequent reports from music teachers (who make up a proportion of our membership) that inspections focus heavily on languages and maths, with little focus on music. This in turn leads to schools prioritising these subjects over others. We recommend that Estyn be required to comment on music education in all its inspections.

In Scotland, total music funding equates to roughly £10.97 per pupil aged 5–19. If the equivalent level of funding were available in Wales, then the Government would have to contribute at least £5.96m per year in ring-fenced funding to local authorities and/or music services to support music education that should be going on in schools.

¹⁰ [State of the nation, Social Mobility Commission, Wednesday 16 November 2016](#)

¹¹ [Tanner, E., Callanan, M., Out of School Activities and the Education Gap, NatCen, February 2015](#)

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language
and Communications Committee
Ariannu addysg gerddoriaeth a mynediad ati / Funding for and access to
music education
CWLC(5) FAME16
Ymateb gan Arholiadau Cerddoriaeth Coleg y Drindod, Llundain / Evidence
from Trinity College London Music Examinations

Trinity College London offers graded examinations and diplomas spanning performing (classical, jazz and rock & pop), teaching, theory of music and composing, all of which are fully accredited by the relevant UK regulatory bodies. Candidates from across the U.K and overseas, take part in Trinity exams.

The following evidence is offered as part of the inquiry into funding for Access to Music Education in Wales.

Enrolment Figures appendix 1

Between 2012–2016, 370,000 candidates took Trinity College Exams in the U.K. Of this total number, 13,852 were in Wales, 19,772 were in Scotland, 33,852 were in N.Ireland and 303,228 were in England.

The general trend in England and Scotland in the last four years has been an increase in examinations taken through Trinity College London. The figures for Wales have remained largely the same. *appendix 2*

Exam enrolment figures for Wales by centre

Examinations are run by centres. These may be public, private, school based or through Music Services. Of the 13,852 candidates who sat exams in Wales between 2012–2016, 37.14% came through Music Services. Appendix 3.

Pupils who entered exams through special visits to their schools may have been taught through their Music Service providers, private providers or through private tuition or a mix of all of these.

The majority of exam enrolments are made through private centres. Trinity College London offers two distinctive examinations in music—‘Classical and Jazz’ and ‘Rock and Pop’.

Of the total number of U.K exam entries (370,000 between 2012–2014), 347,000 candidates took Trinity Classical & Jazz examinations and 22,858 candidates took Trinity Rock & Pop examinations.

Appendix 4: Classical and Jazz Examinations across the U.K

Appendix 5: Rock and Pop Examinations across the U.K

Of these figures, 12,444 candidates in Wales took Trinity Classical and Jazz examinations and 1,400 candidates took Trinity Rock and Pop examinations. It should be noted that the Rock and Pop examinations were new in 2012 and have shown a steady increase in uptake although numbers are still small. The number of candidates taking Classical and Jazz Examinations have remained largely static.

Appendix 6: Wales figures for pupils taking Trinity Rock and Pop Examinations.

Appendix 7: Wales figures for pupils taking Trinity Classical and Jazz Examinations.

Enrolment figures 2012-2016

Status		(Multiple Items)					
Candidates		OrderYear					
Country	Subject Area	2012	2013	2014	2015	2016	Grand Total
England	Music	56,563	57,811	55,728	56,600	56,905	283,607
	Rock and Pop	366	2,627	4,392	5,654	6,582	19,621
England Total		56,929	60,438	60,120	62,254	63,487	303,228
Northern Ireland	Music	6,401	6,840	6,808	6,781	6,405	33,235
	Rock and Pop		43	160	166	248	617
Northern Ireland Total		6,401	6,883	6,968	6,947	6,653	33,852
Scotland	Music	3,109	3,434	3,743	4,081	4,193	18,560
	Rock and Pop	46	141	265	322	438	1,212
Scotland Total		3,155	3,575	4,008	4,403	4,631	19,772
Wales	Music	2,548	2,508	2,412	2,538	2,438	12,444
	Rock and Pop	17	276	302	392	421	1,408
Wales Total		2,565	2,784	2,714	2,930	2,859	13,852
Grand Total		69,050	73,680	73,810	76,534	77,630	370,704

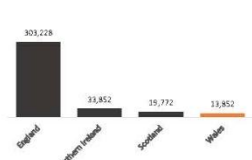
Wales Enrolments 2012-2016 Dashboard

Music and Rock & Pop

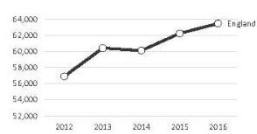
See enrolment figures table

Candidates 370,724

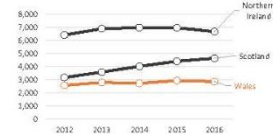
Total candidates 2012-2016



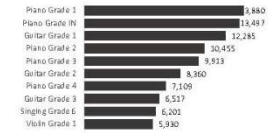
Candidates in England



Candidates in rest of UK



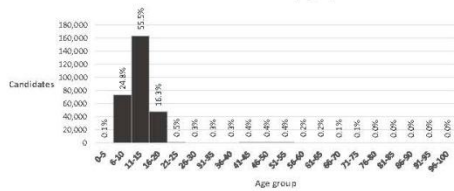
Top 10 Products



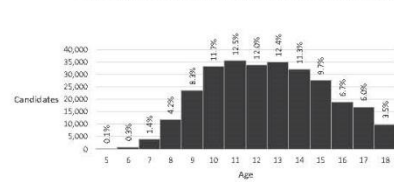
Notes

- Candidate ages are calculated at time of exam, then rounded down to nearest year, prior to calculating the distribution.
- 2.79.4% of candidates had recorded birthdates and could therefore be used for age distribution analysis.

How are candidates distributed across age groups?



How are school age children (5-18yrs inclusive) distributed across ages?



Top 10 Centres



Status	(Multiple Items)
Country	Wales

Candidates	MusicServices T/F		
Subject Area	Not Music Services	Music Services	Grand Total
Music	8,142	4,302	12,444
Rock and Pop	565	843	1,408
Grand Total	8,707	5,145	13,852

Status	(Multiple Items)
Country	Wales

Candidates	MusicServices T/F		
Subject Area	Not Music Service	Music Service	Grand Total
Music	65.43%	34.57%	100.00%
Rock and Pop	40.13%	59.87%	100.00%

Status	(Multiple Items)
Country	Wales

Candidates	MusicServices T/F		
	Not Music service	Music Service	Grand Total
	62.86%	37.14%	100.00%

37.14% of Music/Rock&Pop combined are from Wales Music Services

This breaks down by Music/Rock&Pop as above

Status	(Multiple Items)
Country	Wales

Centre	MusicServices T/F	Candidates
Gwent Music Service	TRUE	3,251
Glamorgan	FALSE	2,817
Cardiff	FALSE	824
Caerphilly Music Service	TRUE	609
The Friary Centre	TRUE	557
Beaumaris Music Centre	FALSE	447
Llandrindod Wells	FALSE	373
Rhondda Cynon Taf Music Service	TRUE	362
Caernarfon	FALSE	317
Haverfordwest	FALSE	286
Maesteg	FALSE	245
Cardiff Rock & Pop and Percussion	FALSE	239
Cardigan	FALSE	237
Talycoed Court	FALSE	225
Clydach Teachers Centre	FALSE	211
Merthyr Tydfil	FALSE	184
The Cathedral School Percussion	FALSE	167
Colwyn Bay	FALSE	166
WGMS Central	FALSE	160
Milford Haven	FALSE	159
Penarth	FALSE	155
Wrexham Music Service	TRUE	151
Cardiffshire Music Service	TRUE	141
Llanfaes Primary School	FALSE	140
Bala	FALSE	130
Ysgol Gyfun Gymraeg Bryntawe	FALSE	128
Ysgol Cerdoriaeth Wayne Beecham School of Music	FALSE	122
Shirley D Howman	FALSE	107
Priory Church in Wales School	FALSE	105
Oak Tree Hall	FALSE	95
Monmouth School Percussion	FALSE	90
Crickhowell High School	FALSE	88
Sol-Fa-Studio	FALSE	72
Treorchy Comprehensive School	FALSE	71
Loughor	FALSE	69
All Souls' Church	FALSE	48
Pembrokeshire Music Service	TRUE	47
The Cathedral School	FALSE	43
Argoed High School	FALSE	42
Hillgrove School	FALSE	39
Cardinal Newman	FALSE	27
Denbighshire Music Cooperative	TRUE	27
Language and Music for Life	FALSE	24
Dinas Bran	FALSE	15
Nidus Theatre Arts	FALSE	14
Christ College Brecon	FALSE	12
Abergavenny	FALSE	10
Cardiff School of Music	FALSE	4

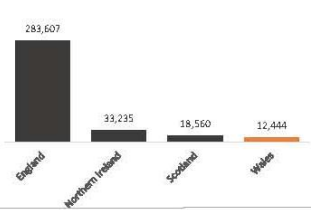
Wales Enrolments 2012-2016 Dashboard

Music and Rock & Pop

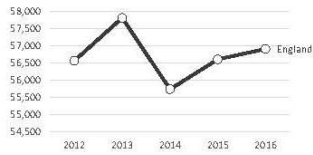
See enrolment figures table

Candidates 347,846

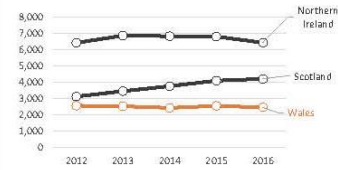
Total candidates 2012-2016



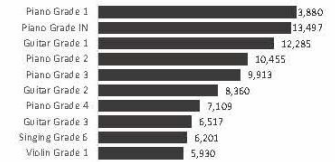
Candidates in England



Candidates in rest of UK



Top 10 Products

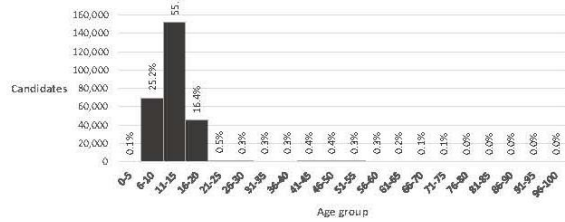


Notes

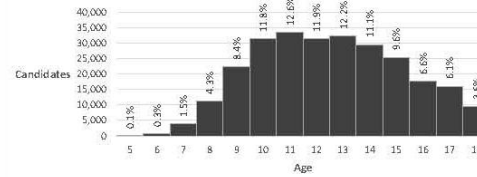
1. Candidate ages are calculated at time of exam, then rounded down to nearest year, prior to calculating the distribution.

2. 79.4% of candidates had recorded birthdates and could therefore be used for age distribution analysis.

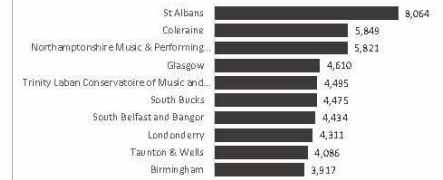
How are candidates distributed across age groups?



How are school age children (5-18yrs inclusive) distributed across ages?



Top 10 Centres

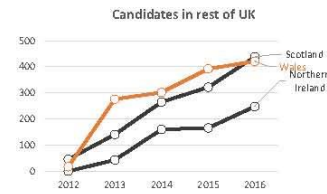
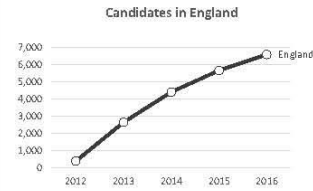
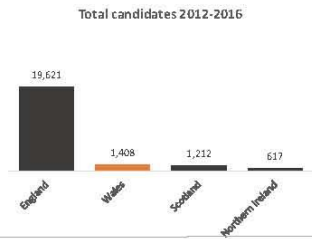


Wales Enrolments 2012-2016 Dashboard

Music and Rock & Pop

See enrolment figures table

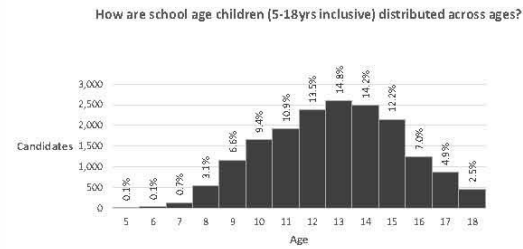
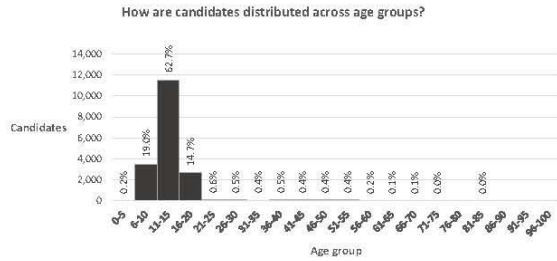
Candidates 22,858



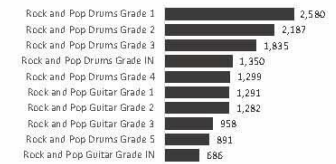
Notes

1. Candidate ages are calculated at time of exam, then rounded down to nearest year, prior to calculating the distribution.

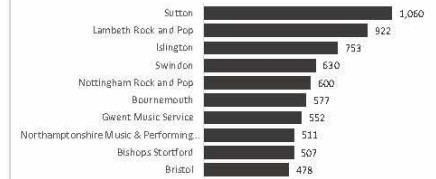
2. 79.4% of candidates had recorded birthdates and could therefore be used for age distribution analysis.



Top 10 Products



Top 10 Centres

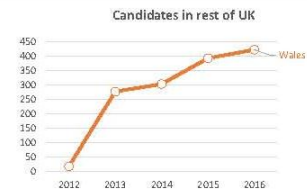
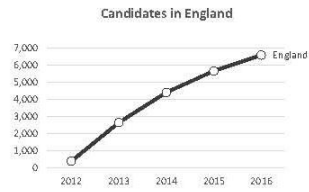
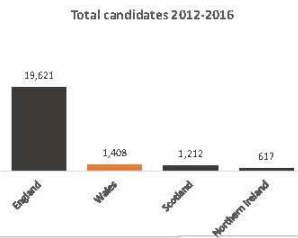


Wales Enrolments 2012-2016 Dashboard

Music and Rock & Pop

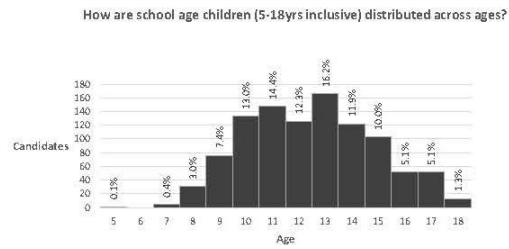
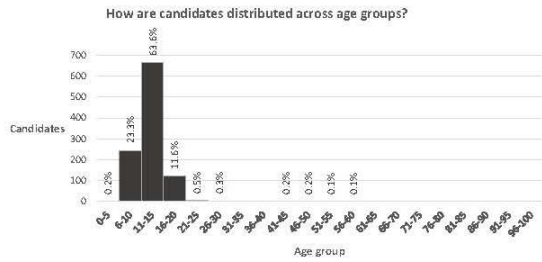
[See enrolment figures table](#)

Candidates 1,408

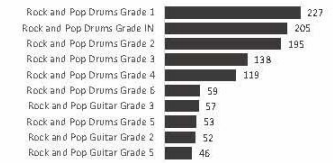


Notes

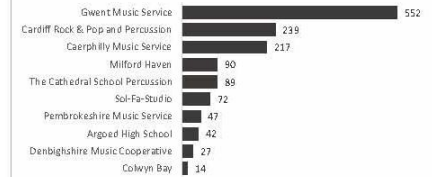
- Candidate ages are calculated at time of exam, then rounded down to nearest year, prior to calculating the distribution.
- 7.79.4% of candidates had recorded birthdates and could therefore be used for age distribution analysis.



Top 10 Products



Top 10 Centres



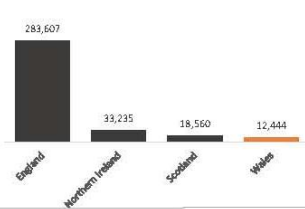
Wales Enrolments 2012-2016 Dashboard

Music and Rock & Pop

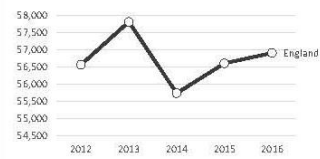
See enrolment figures table

Candidates 12,444

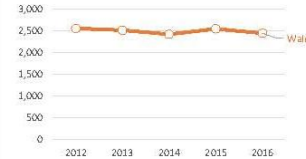
Total candidates 2012-2016



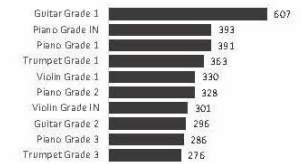
Candidates in England



Candidates in rest of UK



Top 10 Products

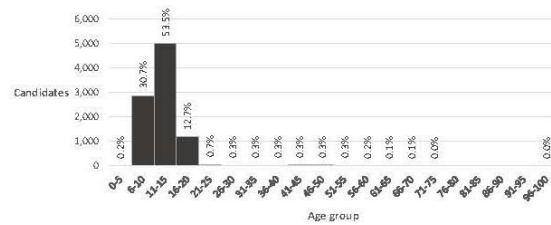


Notes

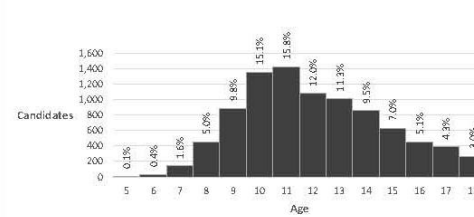
1. Candidate ages are calculated at time of exam, then rounded down to nearest year, prior to calculating the distribution.

2. 79.4% of candidates had recorded birthdates and could therefore be used for age distribution analysis.

How are candidates distributed across age groups?



How are school age children (5-18yrs inclusive) distributed across ages?



Top 10 Centres

