

Agenda – Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu

Lleoliad:	I gael rhagor o wybodaeth cysylltwch a:
Ystafell Bwyllgora 2 – Y Senedd	Martha Howells
Dyddiad: Dydd Mercher, 26 Chwefror 2020	Clerc y Pwyllgor 0300 200 6565
Amser: 09.30	SeneddDGCh@cynulliad.cymru

- 1 **Cyflwyniad, ymddiheuriadau, dirprwyon a datgan buddiannau**

- 2 **Cynnig o dan Reol Sefydlog 17.22 i ethol Cadeirydd dros dro**
(09.30–09.35)

- 3 **Papurau i’w nodi**
 - 3.1 **Ymateb gan uned gyswilt yr heddlu i'r ymchwiliad i gerddoriaeth fyw**
(Tudalennau 1 – 3)
 - 3.2 **Llythyr gan Active Music Services at y Gweinidog Addysg**
(Tudalennau 4 – 6)

- 4 **Cynnig o dan Reol Sefydlog 17.42 i benderfynu gwahardd y cyhoedd o'r cyfarfod ar gyfer y busnes a ganlyn:**

- 5 **Ymchwiliad i'r diwydiant cerddoriaeth fyw: cyflwyniad fideo**
(09.35–09.45)

- 6 **Ymchwiliad i'r diwydiant cerddoriaeth fyw: ystyried yr adroddiad drafft**
(09.45 – 11:00) (Tudalennau 7 – 85)





Llywodraeth Cymru
Welsh Government

**Police Liaison Unit
Welsh Government, Cathays Park**

Protective Marking:	PROTECT- STAFF
Author:	S. Thomas
Title:	RE: Inquiry about the approach to licensing for live music events
Version:	
Summary:	
Authorised by:	T/Supt Thomas
Date sent:	10.02.20

Dyfed-Powys Police

The force confirms that the licensing process is set out in the Licensing Act with guidance included under Section 182 H.O Guidance. Each application is determined on its own merits, the premises are visited and applicants are spoken with to ascertain the suitability of each venue. Such applications require an Event Management Plan which is submitted to the Safety Advisory Group. The audience, demographics and history of any previous events would also be relevant and the EMP would also consider previous calls and issues. The Safety Advisory Group is multi-agency led and in possession of a wider breadth of information to consider all available data. Police Officers including Licensing Officers will actively participate when required”.

We would also review the track record of the persons hosting the event. Someone who is new invariably doesn't think of traffic management, public transport and all the other things that happens outside the venue. We try to discuss and support them through the process to achieve an event that can be built on and sustained. Equally people can become blasé to the risks as it's worked out alright so far.

The type of event is taken into account, some types of music do attract a certain age group and may have linked behaviours, such as drugs or excess alcohol. In the Other Voices multi venue event last year, a DPP Licensing Officer visited every premises with Council Colleagues, Planning, Fire and Organisers and met every venue proprietor. Each premises and each performance (some were multi performances in one venue by different artists) were taken on their own merits and with the aim to achieve the four Licensing objectives. In some cases it was simply that a single performer could stand in one place, but when there was a group they had to stand somewhere else in the building to ensure fire safety exits were not impeded.

Standardisation can assist or hinder applicants. It could be that a premises in Aberystwyth would hit the same criteria as a premises in Cardiff on paper. But the immediate geography i.e. clubs, pubs, eateries and population numbers would actually result in totally different venues and different risks.

Therefore, we actively encourage involvement of all the responsible authorities from the outset and this is very well received when the LSC sit to determine the application.”

Gwent Police

There would be inconsistencies regarding the issuing of licenses, this could be because each local authority will have its own different Licensing Policy, but this could also be down to the quality of the application received for the Premises License.

Each Premises License is an individual license specific to that premises and the conditions attached to it will be relevant for the activities which will take place, there is no "one fits all" when it comes to premises licenses. As for the security required at premises/ festivals and open air concerts this is governed by "The Purple Guide" – <https://noea.org.uk/resources/the-purple-guide/>

There is also a National Events Intelligence Unit which produces fortnightly briefing documents relating to drugs, organised criminality and possible disorder at events.

If there are incidents generated at these events, in Gwent we would record them against the premises license on GLAS.

Within Caerphilly we would advocate that event organisers consider going through the Event Safety Advisory Group (ESAG) process in order that the nature / focus / profile / size of the event could be understood. Some events will be music led with no alcohol provision, some events will have music and alcohol, some events will require a Temporary Event Notice (TEN), and others will require a Premises Licence.

The more responsible event organisers approach Licensing Authorities / Police well in advance. Where confidence exists in management and they provide a good operating schedule. Then they operate year on year promoting the licensing objectives then these types of event may be afforded a lighter touch.

If you have concerns about the prospective licensee, or if he/she (or the event) has a history of trouble / non-compliance with conditions or not promoting the licensing objectives, then it's more likely that such applications will be looked at more closely or subject to tighter controls.

South Wales Police

In late 2019 Cardiff Council commissioned a piece of work from consultancy firm "Sound Diplomacy" to produce a Live music Strategy for the City, their report is linked below, they made a number of recommendations to promote the Live music scene in the city the only point of note to Police was the below recommendation.

Licensing & Police: Consider if any improvements can be made to the approach to licensing to ensure all relevant parties involved and due regard had to cultural value as well as prioritising safety

<https://www.cardiff.gov.uk/ENG/Your-Council/Strategies-plans-and-policies/cardiff-music-city/Pages/default.aspx>

In October 2019 The culture, Welsh Language and communications Committee took place and a point was raised regarding anecdotal references of Racial Profiling being used by licensing teams to decline certain Live Music Acts (Point 185 Onwards of the below Link , Point 199 for the mention of Racial Profiling)

<https://record.assembly.wales/Committee/5708>

In response to the query raised SWP can confirm that the process for Cardiff (and the rest of the force) is to be intelligence led and takes into consideration existing Premises licences and any

adverse previous management of events when considering any necessary and proportionate measures.

- Once a temporary licence is requested for an event or a request to host a particular artist on an existing licence the team here will start to make the necessary intelligence checks.
- They conduct intelligence checks with the NEIU (National Events Intel Unit) on all proposed performers and artists regardless of genre.
- The officers will also scan social media , music sites and all police systems and then make their recommendations based on the threat posed.
- The officer will meet with the premises DPS and discuss any concerns.
- Proportionate restrictions are requested if deemed necessary (This can range from extra door staff , search on entrance , no large groups , Knife arches , plastic vessel policy etc., etc.)

Example 1 - Headie One (Rap Drill)

The Cardiff Students Union hosted this artist on October 13th and due to the checks our licensing team made we knew about an impending prosecution he had for a knife crime offence and a serious stabbing that occurred backstage in one of his previous events in Birmingham. This intelligence could not be shared with the venue but we could attempt to protect the student population and all attendees by imposing extra conditions such as the knife arches and search upon entrance. This is what was done and the event passed without incident.

He was later convicted to 6 months for the Knife Crime matter. At which point the licensing officers returned to the venue to explain the outcome and why they had requested such stringent measures, this was well received.

For your awareness, the National Event Intelligence Unit Strategic Assessment clearly outlines the link between some Music Events and Vulnerability offences, serious Violence and drugs.



ACTIVE MUSIC SERVICES

Music Consultancy & Choral Music Centre

Senior Consultant: Dinah Pye AGSM, Dip. Ed, CFPS
Welsh Woman of the Year Winner

10.2.20

Kirsty Williams AC/AM
Minister for Education

Dear Minister

RE: The future of Welsh Music Services

As we now have, since 2015, the Task & Finish reports, Hitting the Right Note report, a public Petition and the most recent unsatisfactory Feasibility Study I write to enquire on the way forward for a National Plan for Music.

We now have the evidence that all agencies, stakeholders including the WLGA and unions agree that a national plan is long overdue so it is imperative that if legislation is not required then a decision regarding a policy is urgently required to make further progress.

I have been informed that all the paper work involved in the Petition is to be deferred to the Cultural Committee and they have informed me that they will decide on a way forward. As so much time has been wasted waiting for the delayed Feasibility and music teachers continually stressed out due to the crisis of further job losses before the Easter recess could you please clarify a timeline for a much needed verbal or written statement of your decision and the possibility of transitional funding until it is implemented so that the urgent work required can begin as soon as possible.

I look forward to your swift reply.

Yours sincerely
Dinah Pye (Ms.)

HEAD OFFICE

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Ein cyf/Our ref KW/00272/20

Dinah Pye

info@activemusicservices.co.uk

19 February 2020

Dear Dinah Pye,

Thank you for your correspondence of 10 February regarding the future of Welsh music services and the way forward for a national plan for music education.

The feasibility study report highlighted the complex issues around music education services and that there is no clear path.

In response to calls for greater coherence and better co-ordination of music provision, a strong theme runs throughout the report to introduce a national plan for music education with the aim to provide a framework which sets out quality standards, progression routes and equality of provision.

The report states that a plan could provide an instrument with which to create greater coherence and drive specific improvements. It also makes clear that there is a need for any plan to be considered fully with key stakeholders.

The report links a proposed national plan for music education in Wales with the new curriculum. It suggests that a plan would provide a framework for music education in schools, local authority Music Services, and other organisations that allows for clear benchmarking in terms of quality and provision as a strong component of the Expressive Arts Area of Learning Experience in the new Curriculum for Wales.

If a National Plan for Music Education was implemented, therefore, it must work in parallel with the Curriculum for Wales.

The engagement of stakeholders is cited as an essential part of moving this agenda forward and my officials are working closely with stakeholders to consider the findings and options from the report and to consider the next steps. We have an excellent representative of stakeholders engaging with us on this work. The stakeholder group has recently met and I will be fully considering their views before making any decisions.

Canolfan Cyswllt Cyntaf / First Point of Contact Centre:
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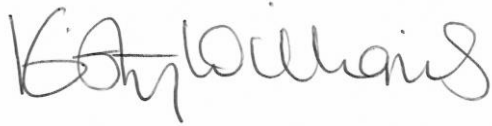
Rydym yn croesawu derbyn gohebiaeth yn Gymraeg. Byddwn yn ateb gohebiaeth a dderbynnir yn Gymraeg yn Gymraeg ac ni fydd gohebu yn Gymraeg yn arwain at oedi.

We welcome receiving correspondence in Welsh. Any correspondence received in Welsh will be answered in Welsh and corresponding in Welsh will not lead to a delay in responding.

As you are aware, local authorities are responsible for the provision of music services and receive funding for all of the services they provide through the RSG. It is up to local authorities to determine how they allocate that funding to their budgets.

In addition to this, over the last 2 years I have provided over £3 million of additional funding to support and enhance music services in Wales.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Kirsty Williams', written in a cursive style.

Kirsty Williams AC/AM
Y Gweinidog Addysg
Minister for Education

Mae cyfyngiadau ar y ddogfen hon