

# Report of the task and finish group on music services in Wales

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- Audience** Local authorities, primary, secondary and special schools in Wales, school governing bodies, the Welsh Local Government Association, HM Chief Inspector of Education and Training, regional education consortia and the Arts Council of Wales. The Education Workforce Council and teaching unions will also have an interest.
- Overview** This document is the report of the task and finish group for music services in Wales set up by the Minister for Education and Skills in January 2015.
- Action required** This report contains recommendations for Welsh Government, local authorities, schools and governing bodies, the Welsh Local Government Association, and the Arts Council of Wales.
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- Additional copies** This document can be accessed from the Welsh Government website at [www.gov.wales/topics/educationandskills/publications/wagreviews/music-services-task-and-finish-group-report/?lang=en](http://www.gov.wales/topics/educationandskills/publications/wagreviews/music-services-task-and-finish-group-report/?lang=en)

# **Contents**

<b>Foreword from the Chair</b>	<b>2</b>
<b>Introduction and context</b>	<b>3</b>
<b>Vision for the role of music services in music education for 3- to 19-year-olds in Wales</b>	<b>9</b>
<b>Key tasks and recommendations</b>	<b>10</b>
<b>The terms of reference for music services in Wales</b>	<b>18</b>
<b>Summary of recommendations</b>	<b>19</b>
<b>References</b>	<b>21</b>
<b>Appendix 1: Draft memorandum of understanding between local authorities</b>	<b>22</b>
<b>Appendix 2: Terms of reference for the Minister for Education and Skills' music services task and finish group</b>	<b>24</b>
<b>Appendix 3: Task and finish group membership</b>	<b>26</b>
<b>Appendix 4: List of additional contributors</b>	<b>27</b>

## Foreword from the Chair

This report examines the current and asserts the future role of local authority music services in supporting schools to deliver high quality music education. Too often seen as an 'add-on', musical instrument and vocal tuition can and does contribute significantly to school culture, cohesion and identity. Access to this provision can enhance skills and life chances, ensuring that learners, particularly those from disadvantaged backgrounds, have opportunities to realise their potential. We envisage that the experiences provided by local authority music services will become increasingly important when schools seek to deliver the revised curriculum to be developed in response to Professor Graham Donaldson's *Successful Futures* report.

This task and finish group was set up in January 2015 by the Minister for Education and Skills, Huw Lewis AM, to consider the provision of music services and to develop proposals for ensuring that, despite the difficult financial climate, local authorities can continue to deliver high quality services to learners across Wales.

In particular, the Minister asked us to consider:

- alternative methods of service delivery
- options for charging policies, with a view to achieving greater parity across Wales, more equitable provision and access for eFSM learners
- options for musical instrument supply, refresh, purchase, rental arrangements, and
- the potential for greater partnership working.

We were asked to develop a set of minimum expectations, exemplar structures and model terms of reference for delivery of non-statutory music services pan-Wales.

The group carried out its work in a series of meetings between January and April 2015, undertook research and heard from invited presenters. I would like to register my sincere thanks to all those who shared their expertise and extensive knowledge during the discussions leading to the publication of this report. In particular, I commend the members of this task and finish group for their professionalism, enthusiasm and their unfailing commitment to seeking ways in which music services can continue to play a vital role in developing the talents, skills and well-being of our young learners in Wales. Members are listed in Appendix 3; presenters and other individuals consulted during the course of the review can be found in Appendix 4.

In this report we set out what we believe that the Welsh Government, local authorities, schools, governing bodies and other stakeholders should do to ensure the continued provision of high quality music services to meet the needs of schools and their learners.

Karl Napieralla OBE

Chair of the Task and Finish Group for Music Services in Wales

## Introduction and context

### Background

Music services support and enhance the teaching of music in schools by providing children and young people with opportunities to learn a wide range of instruments, to develop singing and to perform in ensembles, choirs, and other groups, on school premises, in the wider community, and at regional and national level. Extra-curricular instrumental and vocal tuition is delivered by peripatetic staff, outside lessons but during school hours. The instrumental and vocal tuition provided by music services in schools is the first tier in Wales's unique 'pyramid' structure, providing support for skills development and local performance opportunities, and also progression routes for talented young musicians (see diagram on page 6).

Music services in Wales are the responsibility of local authorities. Many different models of delivery have evolved over time, resulting in diversity of provision to reflect local needs. There is significant variation in opportunities available for learners, and also in charging policies and access to instruments. Over the last decade, with reductions in public spending and severe constraints on local authority budgets, non-statutory music services have come under increasing pressure.

It is against this background that the Minister for Education and Skills convened this task and finish group. These are challenging times, but there are also opportunities to reconfigure services in order to make better use of existing resources, to build more equitable access to high quality provision, and to ensure access for disadvantaged youngsters.

In his independent report on the *Arts in Education in the Schools of Wales* (2013), Professor Dai Smith called on the Welsh Government to make a commitment to the provision of high quality arts education and access to the arts. The recommendations of the report were embraced by Welsh Government and are now in an implementation phase. The recent joint Welsh Government and Arts Council of Wales publication *Creative learning through the arts – an action plan for Wales* has pledged to 'increase and improve arts opportunities in schools', with 'Lead Creative Schools' and new regional arts and education networks being established over the next twelve months. In the context of this action plan, and also Baroness Kay Andrews' report on *Culture and poverty*, and, most recently, Professor Graham Donaldson's *Successful Futures* report on the curriculum and assessment arrangements for Wales, there is a growing affirmation of the value of the arts and creativity in the education and development of our young people – an acknowledgement that the arts provide rich experiences and opportunities in their own right, and also of their value in terms of the development of wider skills:

'The expressive arts provide opportunities to explore, refine and communicate ideas, engaging thinking, imagination and senses creatively. . . Engagement with the expressive arts requires application,

perseverance and close attention to detail, capacities that have benefits across learning more widely.’

Professor Graham Donaldson, *Successful Futures: Independent Review of the Curriculum and Assessment Arrangements in Wales, 2015*

Professor Donaldson proposes that the Expressive Arts become one of six Areas of Learning and Experience in the new curriculum for children aged 3 to 16. In order to deliver these experiences, schools – particularly primary schools lacking arts specialists, or secondary schools seeking to address a drop-off in engagement with learning – may increasingly look to the support of external agencies. Music services are already supporting schools to fulfil their obligations to provide the broad and balanced curriculum required under the 2002 Education Act; if a range of musical instrument and vocal tuition and performance opportunities are to be part of the Expressive Arts experiences in the new curriculum, developing skills and enhancing the well-being of learners, schools will increasingly depend upon the ability of music services and other partners to deliver provision which is consistently high quality and fit for purpose. The Music Services Task and Finish Group welcomes Professor Donaldson’s proposals and believes that the implementation of his recommendations could and should change the landscape for music services in supporting both curricular and extra-curricular music in schools.

In the longer term, the recommendation made by Professor John Furlong in his report on initial teacher education and training (*Teaching Tomorrow’s Teachers, 2015*), on increasing the time that BA Education undergraduates spend on subject specialization, may contribute to increasing the availability of arts specialists in primary schools. However, local authorities should continue to plan on the basis of many schools – mainly, but not exclusively, primary schools – requiring additional support for music.

## What do music services provide?

To complement the statutory entitlement for music in the curriculum, most local authorities in Wales provide opportunities for children and young people to learn a musical instrument, sing, perform and compose. The main activities and services provided by music services are:

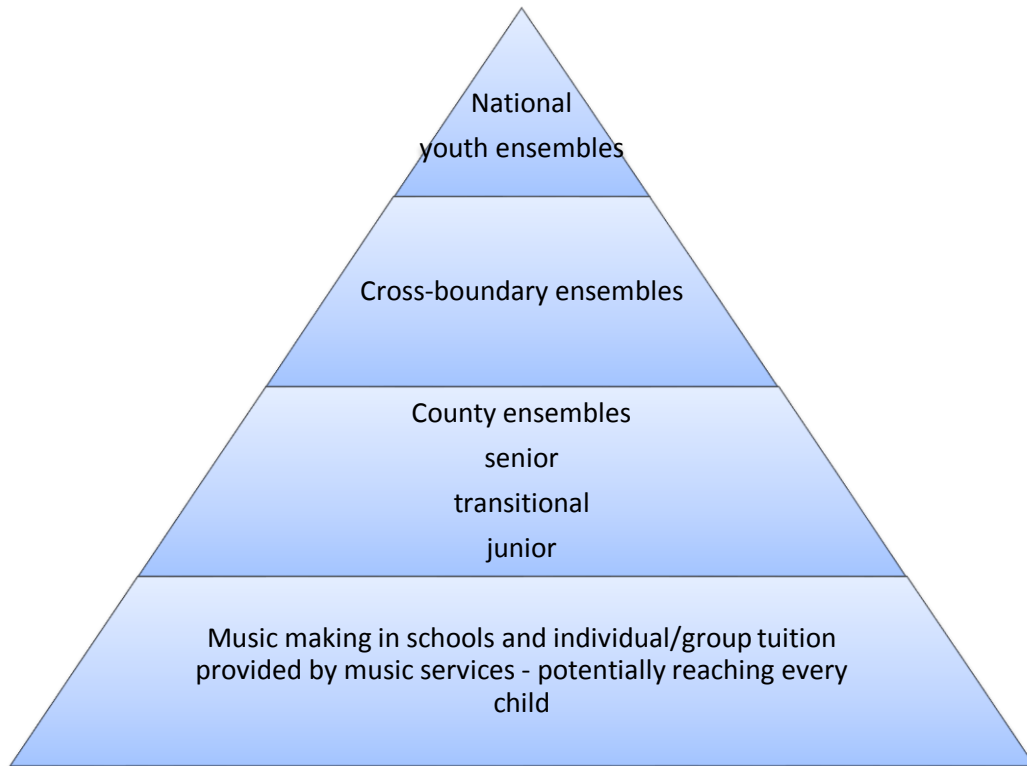
- **Individual/group instrumental and vocal tuition**, subject to quality assurance and provided by appropriately trained and qualified staff. This tuition, on school premises, is for learners opting for extra-curricular tuition; for learners studying for qualifications in music performance and theory (which at Grade 6 and above earn UCAS points); and also for learners studying music at GCSE and AS/A level for which the development of instrumental/vocal skills is a requirement (30% of marks are allocated to performing).
- **Provision of instruments** for use either in school or outside.
- **Opportunities to develop performance skills** through ensembles at school, local, county and cross-county level and other events such as

local, regional, national and international competitions, music festivals, concerts, workshops and residential courses which provide a range of group music-making experiences essential for development and progression.

- **Support for teaching music in the curriculum:** many schools buy in additional provision to supplement their own or where they lack teachers with expertise to deliver music (mainly, but not exclusively, in primary schools).

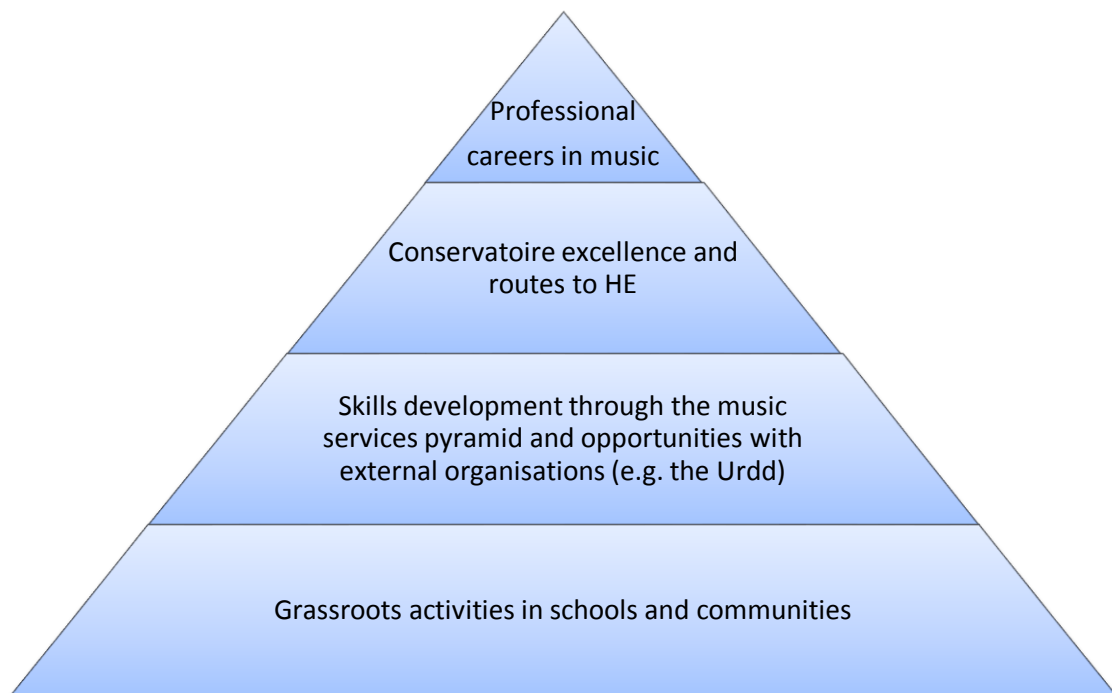
Music services provide the first opportunities for children and young people to engage with Wales's 'pyramid' structure for instrumental and vocal training, and also provide continued support at each layer of the pyramid. The pyramid (Diagram 1) is unique to Wales and is a vehicle for spotting, nurturing, and progressing talent, with each level of the pyramid benefitting mutually from the experiences offered by the others. As with sport, participation begins at grassroots level, through essential opportunities to play in school and local 'teams', with elite performers moving up through regional and national levels and following pathways to careers in the profession.

Importantly, the pyramid assists in addressing inequalities and in tackling deprivation, opening doors for disadvantaged learners and supporting skills development. Access to the top of the pyramid is gained via local ensembles run by music services, with more talented learners able to work their way up to perform at national level. This task and finish group strongly endorses the continuation and strengthening of this unique way of working. If ability to afford access becomes more accentuated, then equity in opportunity will suffer. Wales's pyramid structure remains a way of militating against this if it can continue to be fed by music services across Wales that are in turn assuring equal opportunities for our young people. The fragmented and variable patterns that have evolved across the local authorities are, in the view of the group, having a negative effect on the robustness of the pyramid. This report argues for greater collaboration and sharing of best practice so that the value of this pyramidal pathway is preserved.



**Diagram 1**

Looking wider and beyond the 3-19 age range, this is mirrored by a similar progression structure from the grassroots through to higher education and/or professional practice. Developing excellence in instrumental skills can also contribute to progression to higher education to study other subjects, for example in gaining places at leading universities.



**Diagram 2**



## **What is the current picture of music services across Wales?**

Music services across Wales vary greatly in terms of range, take-up and affordability. Access for learners is further impacted by geography and significant pockets of high deprivation. Support for schools varies between market-led provision on the one hand, total LA support on the other, and a mixed economy in many areas. There is significant variation in the cost of lessons paid for by schools or passed on to parents. Schools may subsidise the tuition costs charged to parents in varying degrees.

Currently, 20 out of the 22 Welsh local authorities provide an LA-led music service. Ten local authorities operate their own discrete service; ten provide music services in collaboration, sharing a single music services between up to four authorities. Currently two authorities are without an LA-led or centrally coordinated music service, and therefore schools buy services from independent providers with the local market determining the type of provision available. Most music services to schools currently receive funding from local authorities, though some or all of the LA funding may be delegated to schools. Schools may also buy services from private providers.

All local authority music services have reported a steady decrease in their budget over the past decade. Music services and schools are becoming increasingly dependent on funding from parents and other sources in order to maintain provision. The number of LA-owned musical instruments available to learners is in decline, and the quality of these instruments is deteriorating. Schools sometimes have a stock of instruments to lend to learners, but this is not always the case. Some schools participate in assisted purchase schemes for parents to buy instruments.

Music services provide advice and further professional development to improve the delivery of music during curriculum time and for extra-curricular activities. However, LAs are able to offer only minimal support to address the professional development needs of those delivering music.

## **The challenges facing music services in Wales**

In summary, we consider the challenges to continued delivery of high quality music services provision to include:

- sustaining and developing high quality music services provision in the context of reduction in school and LA budgets and of competing priorities;
- disparity of existing provision, growing inequality of opportunity to access services;
- geographical barriers to specialist tuition;
- supply and quality of specialist instruments;
- high levels of deprivation;
- availability of provision for Welsh-medium learners;

- increasing reliance on pupils and parents to cover tuition costs.

The group's vision for building entitlement to music education is set out below. The recommendations under each key task are intended as the first steps to achieving this vision and addressing the challenges facing schools and local authorities.

There is a pressing need for a robust and coherent structure of local, regional and national ensembles and music activities to ensure children and young people are able to access a range of high quality experiences and aspire to excellence. Local authorities and other agencies will need to explore opportunities for joint working in order to achieve coherent high quality provision, taking account of their local contexts and needs.

Schools are at the heart of instrumental and vocal music tuition, and **all** schools should provide the opportunity for children and young people to learn to play and sing. Currently, provision in some schools relies too heavily on the attitudes and priorities of school leadership teams. This group believes that the baseline should be that all schools provide opportunities to learn and to develop instrumental and vocal skills. In the future, in order to protect music services provision and access to tuition, schools may need to reconsider the use of their delegated budgets and their policies in order to support increased access.

## **Vision for the role of music services in music education for 3- to 19-year-olds in Wales**

The recommendations in this report are based on the belief that:

- local authorities have overall responsibility for the delivery of music services
- schools are at the heart of the delivery of instrumental and vocal tuition and should be provided with high quality music services;
- every child and young person should be able to participate in a broad range of musical experiences which should include opportunities for instrumental and vocal tuition beyond learners' national curriculum entitlement;
- every child and young person who so wishes should also be able to:
  - receive instrumental/vocal tuition from music specialists;
  - access a range of performing and composing opportunities beyond those provided through the national curriculum; and
  - develop their musical skills to the highest possible standard.

To facilitate this there should be:

- defined high-quality provision for music which includes and surpasses statutory requirements in educational settings;
- continued provision and development of the pyramid structure of service delivery and co-ordinated partnerships to ensure quality and consistency of provision across Wales;
- services to cater for the diverse range of musical abilities and interests of children and young people;
- systems to ensure that learners' financial circumstances are not a barrier to learning an instrument, and that learners from disadvantaged backgrounds are actively encouraged to participate; and
- a fit-for-purpose supply of musical instruments for learners.

Our aspiration is for:

- creative, confident and capable learners who enjoy high levels of well-being and possess a wide range of transferable and marketable skills;
- musicians who will contribute to the social, economic and cultural life of Wales, who will promote and develop musical and other cultural activities within their communities and on the national and international stage, and who will play a pivotal part in nurturing new talent in our schools.

## Key tasks and recommendations

### Key task 1: Consider alternative methods of service delivery consistent with the National Model for Regional Working<sup>1</sup>

As stated in the introduction to this report, music services in Wales have evolved in different ways in different parts of Wales over time and in response to local needs and priorities. Given constraints on local authority budgets, there is a need to develop more equitable provision with new structures capable of delivering music services fit to meet the needs of young people today, and potentially to support the requirements of a revised curriculum. We now need to look afresh at services and work collaboratively to develop new models of provision.

Many music services in Wales have already moved in the direction of collaboration between local authorities, one under the umbrella of a charitable trust, and some adopting more commercial models. Nevertheless, there is scope for further change and for greater collaboration between existing services. Local authorities could and should consider a range of possible provision models with a view to achieving high quality and value for money, including arm's-length and consortium/cooperative models. Economies of scale and greater consistency could be achieved by further joined-up working and by partnerships with other authorities and organizations.

However, alternative models must be suitable for the local area and local partners. The driver should be consistency of **outcomes**, and this is not necessarily best achieved by commonality of approach. A 'one size fits all' approach is unlikely to meet local/regional requirements and contexts. The current arrangements for delivery of the regional school improvement services might provide some examples of effective provision. The responsibility for music services remains in the hands of local authorities and the collaborative approach should be driven by LAs, working across boundaries to create a series of music services hubs, thereby reducing the number of standalone services currently in operation. For ease of working and to make links with school improvement, these might be coterminous with the four regional education consortia and the (soon to be established) four regional arts networks of the Creative Learning Plan. The model of delivery (for example, charitable trust, arm's length organization, consortium, hub-style) would be a matter for groups of local authorities to decide on the most appropriate vehicle for collaborative working in their region.

These regional services or regional hubs might: pool resources between LAs for administrative convenience; be led by one LA in each region; be developed along the lines of a hub or co-operative business model; offer a package of services that schools would buy directly; have service level

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<sup>1</sup> *National Model for Regional Working* (2014), sets out the role schools, local authorities, regional consortia and the Welsh Government play in supporting education in Wales

agreements with LAs/schools; organise bulk purchase of instruments (for one hub or nationally) and engage in collaborative working with other partners, including HE/FE institutions in each region.

The consortium or hub model would be a collaboration of organizations providing music education, recognising that all stakeholders have a role at different stages and for different aspects of provision. The hub would have a lead organization, likely to be a music service. Hub members could include: other music services HE/FE/conservatoire; early years facilities; community music groups; and independent providers.

Funding from local authorities would be required as core funding for the new hubs. With the likelihood of further cuts to local authority budgets, the hub system could offer greater flexibility, economies of scale and efficiency savings.

Further work will need to be undertaken to develop methods of service delivery acceptable to local authorities. As part of this re-modelling, work will be required to address the wide variation in the costs of running and delivering music services. Running costs are intrinsically linked with the costs to schools and the charge passed on to parents.

To run alongside the development of new models, a strategic approach will be required to bring coherence and address any fragmentation in the delivery of services. This is considered under Key Task 4.

## **Recommendations**

1. **Local authorities** should provide the WLGA (Welsh Local Government Association) with details of their current models of service provision by October 2015.
2. By September 2015, **the Welsh Government, working with WLGA and key stakeholders**, should commission a 'case-study'-type guidance document on existing and potential models of delivery, for consideration by local government. This should be completed by the end of the financial year and made available to local authorities to assist their future planning.
3. **Local authorities** should consider the range of provision models, and the WLGA should provide Welsh Government with each LA's preferred Music Services delivery model by October 2016.

## **Key task 2: Examine options for charging policies, with a view to achieving greater parity across Wales, more equitable provision and access for eFSM learners<sup>2</sup>**

In order to protect music services provision, and ensure that it is available at all schools in Wales, it should be accepted that schools/services may have to charge for all or part of tuition costs.

The current system is regarded by many as a 'postcode lottery', with some areas/schools charging significantly more than others. Co-ordination between schools and within local authorities is required in order to develop more consistent charging policies within and across LA boundaries, and to ensure that charges passed on to parents represent a fair reflection of actual costs. This should include examination of issues such as group versus one-to-one instrument tuition for which many schools charge similar rates but which offer a different learner experience.

There is also diversity in terms of whether LAs or the schools themselves invoice parents for tuition. Charges for tuition are intrinsically linked to the cost of providing the service and to the level of contribution from the local authority/school. Hence there is a wide variation between charges in different local authorities and often between schools in the same local authority. The consideration of models of delivery and the related costs of delivering services should therefore be linked to the aim for greater standardisation of tuition fees.

The task and finish group recognise that due to factors such as geography, local needs and socio-economic circumstances, a pan-Wales policy on the charging for music services is unworkable; however, local authorities should work with schools within their locality to strive towards a common set of harmonised charges for music services.

The move towards greater consistency in charging will need to start with consideration of the cost of services. Local authorities may need to consider employing new music peripatetic teachers/staff on Green Book terms and conditions (set locally) as opposed to teachers' terms and conditions (set nationally) as a way of phasing out the current difference in conditions of employment. Local authorities that have not yet conducted a review/analysis of those employed on differing terms and conditions might do so with a view of migrating all peripatetic teachers/staff to the same terms and conditions within the authority area.

In determining charges to parents, schools and local authorities are rightly conscious of parents' financial circumstances. Availability of musical instrument tuition to disadvantaged learners should be a priority for schools, and this is not simply a matter of prioritizing subsidies solely for those who are eligible for free school meals (eFSM); support for parents on low incomes but whose children are not eFSM needs to be considered also. Use of grants (for

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<sup>2</sup> Learners eligible for free school meals.

example the Education Improvement Grant, Communities First, and the Pupil Deprivation Grant) should be considered as means of minimising disadvantage, as well as prioritisation within schools' own budgetary resources.

Earlier this year the Welsh Government published guidance on *Using the Pupil Deprivation Grant in Support of Arts and Cultural Activity*. The guidance recognised that providing opportunities for arts and cultural experiences for learners from deprived backgrounds can improve attitudes and attendance, and help reduce the impact of deprivation. Schools should consider this guidance, including the suggestions that schools might use the PDG in order to build up a library of resources for the creative and performing arts and make these available to disadvantaged learners; and that schools may use the PDG on a case-by-case basis to help individual learners from low-income families to pursue particular art forms, if the purpose of the funding is to improve academic attainment more generally.

## **Recommendations**

4. **Schools and governing bodies, working with their local authorities**, should adopt clear, fair and consistent charging policies for music tuition which should be prominent in schools' published policy documents by September 2016. For pupils facing poverty, schools and local authorities should optimise the use of grants and their own budgetary resources to minimise disadvantage.
5. In their consideration of new models of provision, **local authorities** should seek to achieve greater consistency within their locality in terms of the running costs of service provision, with the consequent impact of achieving greater consistency in charges. This should be a priority for local authorities within the next two years and should include a review of the terms and conditions of Music Services staff with a view to ensuring fair, sustainable and transparent conditions of employment.

### **Key task 3: Consider options for musical instrument supply/refresh/purchase/rental arrangements**

Support for the loan or purchase of musical instruments varies widely: some schools have 'lending libraries' to encourage learners to borrow and take up playing a musical instrument; some local authorities operate a 'try before you buy scheme'; some authorities run assisted purchase schemes, including schemes where instruments can initially be rented and the rental costs deducted from the total cost of buying. In some schools and local authorities the administrative burden of assisted purchase has caused authorities to terminate existing schemes.

There is a very mixed picture both in terms of purchase of instruments by schools/local authorities and incentives for parents to buy. The Arts Council of Wales has already considered establishing a 'Take it Away' purchasing plan on the model of 'Collectorplan', the interest-free loan scheme for buying works of art, with payments spread out over 12 months. A national assisted purchase scheme for learners/parents would alleviate the burden for local authorities. For schools and local authorities, a regional/national bulk purchasing scheme would achieve economies of scale, a system of sharing specialist instruments between schools, local authorities and across regions might also provide value for money for use of existing resources.

#### **Recommendations**

6. **WLGA, in collaboration with other stakeholders**, should commission a national database of musical instruments (by category, grade and condition) within the next twelve months, in order to identify gaps and with a view to schools and local authorities collaborating on redistribution of existing instruments for mutual benefit.
7. Within the next six months, **the Arts Council of Wales, working with other stakeholders**, should explore how a 'Take it Away' individual instrument purchase scheme can complement current musical instrument purchasing and loan plans.
8. The **Welsh Government should work with key stakeholders** during the next six months to look at the use of the National Procurement Service for the collective buying of core instruments.
9. **Local authority music services** should work together over the next two years to develop collective share/repair/maintenance schemes with the aim of forming a consistent offer across Wales, and should also work together and with other stakeholders to hold a national instrument amnesty day.



## **Key task 4: Consider the potential for greater partnership working**

Across Wales there is a need for a robust and coherent structure of local regional and national ensembles and music activities to ensure children and young people are able to access a range of high quality experiences and aspire to excellence. Many excellent partnerships with national companies, arts organisations and other agencies already exist, but these partnerships need to be enhanced and extended, and new partnerships developed.

There are already good links between music services and higher education, for example in the work of the Royal Welsh College of Music and Drama, Wales's only conservatoire, with music services and other music stakeholders in south east Wales. Arrangements between the HE sector and music services could be formalised to develop a programme of undergraduate involvement with schools. Mentoring opportunities between older and younger students could also be encouraged within schools, and greater collaboration could be developed between schools.

The establishment of four regional arts networks under the Creative Learning Plan will offer music services another platform to make all schools aware of the rich offer for music education and to increase take up of services. In recognition of the contribution of music to the national economy, we should also be looking to the music and creative industries to further develop the part they play in nurturing new talent and providing opportunities for progression.

Collaboration at a national level already happens through CAGAC (Cymdeithas Addysg Gerdd Awdurdodau Cymru), the organisation of LA-funded music services, and a wider music education forum already exists on an informal level in the Music Partnership Forum Wales. However, it is likely that further development of cohesive partnerships at both regional and national level will require a strategic group, bringing key decision-makers around the table including ADEW/WLGA and Welsh Government with a clear remit to take forward the recommendations of this report.

### **Recommendations**

10. **ADEW** should review the constitution of the heads of music services group (CAGAC) within the next six months, with revised terms of reference to reflect emerging strategic priorities.
11. The **Welsh Government** should engage with the Music Partnership Forum Wales within the next six months and explore the potential for greater partnership working.

## **Key task 5: Develop a set of minimum expectations, exemplar structures and model terms of reference for delivery of music services pan-Wales**

Local authority music services support schools to deliver music and creative experiences for their learners in the context of a broad and balanced education. Looking to the future, music services should play a key role in supporting schools to deliver the Expressive Arts in the new curriculum, particularly for primary schools. There is an expectation that good schools will want to include access to instrumental tuition as an integral part of every child's entitlement to music through the national curriculum and as part of their duty under the 2002 Education Act to provide a broad and balanced curriculum that promotes the spiritual, moral, cultural, mental and physical development of pupils. Equality of access to extra-curricular instrumental and vocal tuition should be seen in the context of enhancing life changes for all learners, and providing opportunities and progression for those who may be more able and talented. The task and finish group expressed concern that there are currently no specific performance measures in place to ensure that all schools value and provide a range of high quality creative and cultural opportunities for their learners.

New structures for service delivery are discussed under Key Task 1. Expectations for music services pan-Wales are set out in the form of the model terms of reference on page 18.

The group also considered issues around resourcing the future development of music education in Wales, and the potential for a National Endowment for Music which could use a wide avenue of resourcing to achieve its capitalisation and growth (including, for example, a voluntary ticket levy), in order to build and enhance opportunities for young musicians.

### **Recommendations**

12. Starting immediately, **local authorities should work with schools and governing bodies** over the next two years towards adopting the terms of reference for music services set out in this report. These terms of reference should be widely publicised.
13. The **Arts Council of Wales** and the **Welsh Government** should investigate the possibility and parameters for the establishment of a National Endowment for Music to develop the opportunities for young people to realise their possibilities through music skills and talents. The research should look at the model for such an endowment and its resourcing, including the potential for a voluntary ticket levy, and Ministers should receive a report on initial feasibility within six months.
14. The **Welsh Government** should consider the inclusion of a focus on the quality and range of cultural provision and experiences offered to learners when next reviewing and further developing the categorization process under the National Model.

## **Key task 6: Develop a draft memorandum of understanding to be agreed by local authorities**

Local authorities are able to determine the nature and model of music service provision in their own areas, which take into account their own contexts, circumstances and characteristics. The current arrangements for the delivery of school improvement services across Wales provide examples of developing collaborative models of effective provision.

In consideration of this key task, the task and finish group acknowledged that the exact nature of the collaboration on the delivery of music services will be for groups of two or more local authorities to determine. It is anticipated that local authorities will want to formulate a common understanding of standards of good practice and also agree parameters for service provision (for example, for the sharing of musical instruments). An example of a memorandum of understanding for consideration by local authorities who wish to collaborate has been included at Appendix 1.

### **Recommendation**

15. **Local authorities**, starting immediately where appropriate, should engage in formal collaboration and co-construction of service models, with a view to ensuring that they achieve high quality and value for money. A memorandum of understanding should be used between two or more authorities to reflect current service/delivery models, working practices and partnership arrangements; such memoranda should also be shared with other local authorities as exemplars of good practice and collaboration.

## **The terms of reference for music services in Wales**

Music services should offer provision to all schools in their area so that all children and young people have the opportunity to learn to play and sing. Schools, supported by local authority music services, are at the heart of instrumental and vocal music tuition.

In relation to instrumental and vocal tuition, local authority music services are expected to:

- meet schools' needs in respect of range and quality of service;
- meet learners' needs for high quality, affordable group/individual tuition in a range of instruments, delivered by trained staff;
- support school music departments in providing high quality extra-curricular provision, including ensemble and other performance opportunities;
- provide opportunities for progression, access to advice and support for learners wishing to develop their skills;
- support learners in preparation for music examinations;
- work with schools to develop fair and consistent charging policies and systems;
- have partnership working at the heart of their operations, and participate actively in developing new partnerships;
- offer consistency of provision across a region, coterminous with the regional education consortia regions;
- have quality assurance systems in place and be required to develop consistent pay and conditions;
- provide training to ensure that staff are up to date with changes in current education policy and practice;
- work at a regional and national level to ensure the most cost-effective options for musical instrument supply;
- collaborate within and across regions to share printed music resources; and
- where relevant, incorporate the use of digital technology to improve tuition outcomes.

In addition, and particularly in the context of future changes in the national curriculum, local authority music services could be expected to:

- Support generalist class teachers and non-specialist practitioners to deliver the requirement of the national curriculum to all learners, taking good account of best practice and research findings to make effective use of their own skills and expertise;
- Support teachers new to the profession to develop their confidence in delivering music lessons to their classes;
- Support schools to promote whole school singing and musical performances of a high quality.

## Summary of recommendations

1. **Local authorities** should provide the WLGA (Welsh Local Government Association) with details of their current models of service provision by October 2015.
2. By September 2015, **the Welsh Government, working with WLGA and key stakeholders**, should commission a 'case-study'-type guidance document on existing and potential models of delivery, for consideration by local government. This should be completed by the end of the financial year and made available to local authorities to assist their future planning.
3. **Local authorities** should consider the range of provision models, and the WLGA should provide Welsh Government with each LA's preferred music services delivery model by October 2016.
4. **Schools and governing bodies, working with their local authorities**, should adopt clear, fair and consistent charging policies for music tuition which should be prominent in schools' published policy documents by September 2016. For pupils facing poverty, schools and local authorities should optimise the use of grants and their own budgetary resources to minimise disadvantage.
5. In their consideration of new models of provision, **local authorities** should seek to achieve greater consistency within their locality in terms of the running costs of service provision, with the consequent impact of achieving greater consistency in charges. This should be a priority for local authorities within the next two years and should include a review of the terms and conditions of Music Services staff with a view to ensuring fair, sustainable and transparent conditions of employment.
6. **WLGA, in collaboration with other stakeholders**, should commission a national database of musical instruments (by category, grade and condition) within the next twelve months, in order to identify gaps and with a view to schools and local authorities collaborating on redistribution of existing instruments for mutual benefit.
7. Within the next six months, **the Arts Council of Wales, working with other stakeholders**, should explore how a 'Take it Away' individual instrument purchase scheme can complement current musical instrument purchasing and loan plans.
8. The **Welsh Government should work with key stakeholders** during the next six months to look at the use of the National Procurement Service for the collective buying of core instruments.
9. **Local authority music services** should work together over the next two years to develop collective share/repair/maintenance schemes with the aim of forming a consistent offer across Wales, and should also

work together and with other stakeholders to hold a national instrument amnesty day.

10. **ADEW** should review the constitution of the heads of music services group (CAGAC) within the next six months, with revised terms of reference to reflect emerging strategic priorities.
11. The **Welsh Government** should engage with the Music Partnership Forum Wales within the next six months and explore the potential for greater partnership working.
12. Starting immediately, **local authorities should work with schools and governing bodies** over the next two years towards adopting the terms of reference for music services set out in this report. These terms of reference should be widely publicised.
13. The **Arts Council of Wales** and the **Welsh Government** should investigate the possibility and parameters for the establishment of a National Endowment for Music to develop the opportunities for young people to realise their possibilities through music skills and talents. The research should look at the model for such an endowment and its resourcing, including the potential for a voluntary ticket levy, and Ministers should receive a report on initial feasibility within six months.
14. The **Welsh Government** should consider the inclusion of a focus on the quality and range of cultural provision and experiences offered to learners when next reviewing and further developing the categorization process under the National Model.
15. **Local authorities**, starting immediately where appropriate, should engage in formal collaboration and co-construction of service models, with a view to ensuring that they achieve high quality and value for money. A memorandum of understanding should be used between two or more authorities to reflect current service/delivery models, working practices and partnership arrangements; such memoranda should also be shared with other local authorities as exemplars of good practice and collaboration.

## References

*An independent report for the Welsh Government into Arts in Education in the Schools of Wales*, Professor Dai Smith, 2013

<http://gov.wales/topics/educationandskills/publications/wagreviews/arts-in-education-review/?lang=en>

*Creative learning through the arts – an action plan for Wales*, Welsh Government and Arts Council of Wales, 2015

<http://gov.wales/topics/educationandskills/publications/guidance/creative-learning-through-the-arts/?lang=en>

*Culture and poverty: harnessing the power of the arts, culture and heritage to promote social justice in Wales*, Baroness Kay Andrews, 2014

<http://gov.wales/topics/cultureandsport/tackling-poverty-through-culture/?lang=en>

*National Model for Regional Working in Wales*, 2014

<http://gov.wales/topics/educationandskills/publications/guidance/national-model-for-regional-working/?lang=en>

*Successful Futures: Independent Review of Curriculum and Assessment Arrangements in Wales*, Professor Graham Donaldson, 2015

<http://gov.wales/topics/educationandskills/schoolshome/curriculuminwales/curriculum-for-wales/?lang=en>

*Teaching Tomorrow's Teachers*, Professor John Furlong, 2015

<http://gov.wales/topics/educationandskills/publications/wagreviews/teaching-tomorrows-teachers/?lang=en>

*Using the Pupil Deprivation Grant in Support of Arts and Cultural Activity*, Welsh Government, 2015

<http://learning.wales.gov.uk/docs/learningwales/publications/150224-pdg-arts.pdf>

## **Appendix 1: Draft memorandum of understanding between local authorities**

This memorandum of understanding sets out a shared agenda between two or more local authorities to improve and maintain their music services to schools, and builds on current practice.

The report of the Minister for Education and Skills' Task and Finish Group on Music Services in Wales provides the context for this memorandum.

### **Principles/purpose**

This Memorandum (which is not legally binding) describes local authorities' commitment to:

- continue to maintain and improve the delivery of high quality music services to meet the needs of learners;
- work collaboratively with other authorities in consideration of alternative methods of delivery and, where necessary, on co-construction of new models of service provision, in order to build robust structures for future delivery of services.

### **Background**

- Local authorities have a responsibility under Section 99 of the Education Act 2002 to ensure that all maintained schools provide a balanced and broadly based curriculum that 'promotes the spiritual, moral, cultural, mental and physical development of pupils at the school and of society' and 'prepares pupils for the opportunities, responsibilities and experiences of adult life'.
- Music is a National Curriculum subject for learners between the ages of 3 and 14, and optional thereafter. The provision of music as a subject is therefore a statutory responsibility for local authority education.
- Local authority music services support school music departments in providing non-statutory extra-curricular provision, including musical instrument tuition and performance opportunities. Local authority music services also support generalist class teachers and non-specialist practitioners to deliver the statutory National Curriculum (mainly, but not exclusively, in primary schools).



## **Collaboration to co-construct models of service provision**

- In the development of new models of provision, local authorities party to this memorandum agree to work together to seek greater consistency in terms of the running costs of services, with the aim of achieving greater consistency in costs to schools and charges to parents.
- In construction of new models of delivery, local authority partners agree to seek to add value by developing new and grow existing partnerships with other local/regional/national partners in the public, private and voluntary sectors.

## **Joint work on service improvement**

- Local authorities signing this memorandum will work in partnership towards adopting the terms of reference for Music Services set out in the report of the Music Services Task and Finish Group. In order to improve provision and raise standards, local authorities will also follow the recommendations of Estyn's 3-year review of *Best practice in teaching and learning in the creative arts*.
- Partner local authorities will work with their schools to develop clear, fair and consistent charging policies for musical instrument tuition. For pupils facing poverty, local authorities will optimise the use of grants to minimise disadvantage.
- Following completion of the WLGA-commissioned database of musical instruments, the local authorities and their schools will work collaboratively on redistribution of instruments for mutual benefit.
- Local authorities working in partnership will encourage their music services to work together to develop collective buying and maintenance schemes with a view to forming a more consistent offer across Wales.

## **Progress review between the parties**

- Following the initial work on co-construction and service improvement, this memorandum will be subject to annual review with the aim of continued collaboration and commitment to the delivery of high quality music services.

## **Appendix 2: Terms of reference for the Minister for Education and Skills' music services task and finish group**

### **1. Purpose**

- To develop guidelines for music services delivery in Wales, acceptable to local authorities and education.

### **2. Background**

- The provision of music services to schools rests with local government. It is the responsibility of local authorities to decide what level of support they wish to give to music services in their area, based on their own understanding of local needs and priorities. There is funding within the revenue support grant from the Welsh Government to help local authorities fulfil their responsibilities.
- Provision of music services currently varies greatly in terms of range, take-up and affordability.
- The Minister for Education and Skills has requested that a working group be established to look at how better and more consistent music services provision can be achieved in Wales, at a time of severe constraints on budgets.
- The Arts in Education report (<http://wales.gov.uk/topics/educationandskills/publications/wagreviews/arts-in-education-review/?lang=en>) proposed that the Welsh Government take steps to 'ensure that the opportunity to learn a musical instrument does not become restricted to the children of parents who can afford to pay, but also to ensure that we can discover and nurture talented young musicians, wherever in Wales'.

### **3. Membership**

- A working group of around 12 will include representatives from the following:
  - LAs (those responsible for Music Services)
  - ADEW
  - Consortia (head of service level)
  - Schools
  - ACW
  - Estyn

### **4. Meetings and reporting**

- The group will meet on approximately 6 occasions over 4 months. The proposals of the group will be reported to the Minister for Education and Skills. It is anticipated that the outcome of the group will be a memorandum of understanding to be agreed with LAs and shared with consortia. Dates of the following meeting are as follows:
  - 19<sup>th</sup> January 2015
  - 30<sup>th</sup> January 2015
  - 12<sup>th</sup> February 2015
  - 11<sup>th</sup> March 2015
  - 25<sup>th</sup> March 2015
  - 15<sup>th</sup> April 2015

## **5. Objectives and key tasks**

- The working group will review current systems and make recommendations for improvement of music services delivery that are likely to achieve joint agreement by local authorities.
- Key tasks:
  - Consider alternative methods of service delivery consistent with the National Model for Regional Working.
  - Examine options for charging policies, with a view to achieving greater parity across Wales, more equitable provision and access for eFSM learners.
  - Consider options for musical instrument supply/refresh/purchase/rental arrangements.
  - Consider the potential for greater partnership working
  - Develop a set of minimum expectations, exemplar structures and model terms of reference for delivery of music services pan-Wales.
  - Develop a draft memorandum of understanding to be agreed by LAs

## **6. Support**

- Secretariat support will be provided by the Department for Education and Skills. Discussion papers will be circulated to group members in advance of each meeting.

## **Appendix 3: Task and finish group membership**

Chair: Karl Napieralla, Senior Challenge and Support Adviser, Welsh Government

David Alston, Arts Director, Arts Council of Wales

Fiona Arnison, Estyn

Steve Cushen, Welsh Local Government Association

Phil Emanuel, Former Manager of West Glamorgan Music Services

Emyr Wynne Jones, Advisor, South West and Mid Wales Consortium

Rachel Kilby, Chair of CAGAC, Head of RCT Music Service

Chris Llewellyn, County Music Co-ordinator, Pembrokeshire Music Services

Mari Pritchard, Director, William Mathias Music Service

Alun Williams, Head of School Improvement and Inclusion, Blaenau Gwent

## **Appendix 4: List of additional contributors**

The following individuals either contributed to the group's discussions or supplied contributions to the chair:

Pierre Bernhard-Grout, Welsh Local Government Association  
Hilary Boulding, Principal, Royal Welsh College of Music and Drama  
Nick Capaldi, Chief Executive, Arts Council of Wales  
Pauline Crossley, Principal Manager, National Youth Arts Wales  
Dai Davies, music promoter and former member of the Welsh Government's Creative Industries Panel  
Sonja Groves, Milford Haven Junior School  
Neil Hawkins, Head of Performing Arts, Blackwood Comprehensive School  
Suzanne Hay, BBC National Orchestra of Wales  
Viv John, Leader of PGCE Secondary Music, Cardiff Metropolitan University  
Chris Llewelyn, Deputy Director, Welsh Local Government Association  
Sarah Owens, Wales Co-operative Centre  
Eric Phillips, Head of Music, Whitchurch High School, Cardiff  
Wyn Thomas, Senior Lecturer, Bangor University