

**Memorandum of Evidence**

**Inquiry into the “Accessibility of arts and cultural activities in Wales”**

Communities and Culture Committee

National Assembly for Wales

September 2010

**Executive Summary**

1. Ty Cerdd – Music Centre Wales welcomes the opportunity to provide this memorandum of evidence to the Communities and Culture Committee of the National Assembly.
2. Music in Welsh communities matters. Bands, choirs, musical theatre groups, young music ensembles and composers are part of our cultural DNA and are an intrinsic part of our life in communities in every part of Wales. Towns and villages in every part of Wales would be poorer without their choir, band, musical theatre society and school ensembles.
3. Wales is rightly proud of its world-famous classical singing stars, champion brass bands, internationally renowned opera company, successful composers and superb orchestral musicians. Those musicians have normally reached the heights of their professions because they were introduced to music in their local community by their local bands or choirs, learned their craft in those Ty Cerdd member societies, and developed a career thanks to opportunities made possible by Ty Cerdd’s national youth groups or supported performances.
4. This memorandum summarises the role of Ty Cerdd in promoting Welsh music and providing musical opportunities to over half a million people a year in Wales. It then provides number of observations about the Arts Council of Wales review for the Committee’s consideration. Finally, it contains a detailed analysis of the work done by Ty Cerdd.

**Ty Cerdd - overview**

5. Ty Cerdd works with organisations and musicians throughout Wales, and has an international remit representing Wales as a key member of the International Association of Music Information Centres (IAMIC). It is an unincorporated association and registered charity (No 503433).
6. Directly or indirectly, Ty Cerdd makes music accessible to over half a million people every year in Wales.

7. The *Young Composers* project and National Youth Arts Wales partnership involve young people in Wales from Foundation Phase upwards in music-making.
8. Additionally, through Ty Cerdd's 400 member societies throughout Wales it has contact with some 22,000 music performers, whose ages range literally from teens to 90s. *Healthy Sounds!* celebrates not only the underlying community health and social benefits of continued active participation in choirs and instrumental ensembles, but the inter-generational benefits of music making for all ages.
9. A new web and social media presence, planned development of resources and services to composers, performers, and the general enquirer, and the strengthening of the international profile underlines the intention of Ty Cerdd to bring "a world of music to Wales and the music of Wales to the world".
10. Ty Cerdd believes that expressions of music-making at all levels are valuable and interdependent. Ty Cerdd's range of strategically interlinked activities is wide.
11. In summary, Ty Cerdd:
  - i. Acts as an advocate for Welsh music and musicians locally, nationally and internationally;
  - ii. Founded, has developed, and runs four of the five National Youth Music Ensembles for the nation's most talented young musicians: former students who have reached the heights of their profession include Bryn Terfel and Katherine Jenkins;
  - iii. Promotes live concerts through grants and repertoire provision, organising performances, workshops and recordings for Welsh music and artists at the Wales Millennium Centre and throughout Wales;
  - iv. Commissions innovative new music by Welsh (and other) composers;
  - v. Educates young people about Welsh music through its *Young Composers* work with schools and colleges;
  - vi. Maintains a library for performance and research of over 6,000 works, providing accessible information on Welsh music through its website, newsletters, and research facilities;
  - vii. Exhibits the best of Welsh music at the Wales Millennium Centre, National Eisteddfod, and international conferences;
  - viii. Provides funding to raise standards of performance and widen the repertoire available to Welsh musicians;
  - ix. Enables musical outreach through schools, hospitals, and the local community;
  - x. Builds international links and touring through the International Association of Music Information Centres and National Youth Arts Wales;

- xi. Monitors and analyses trends and developments in Welsh music, working in partnership with other organisations to deliver joint projects and avoid duplication of musical activity;
- xii. Provides a voice for Welsh classical music in the policy community, working alongside the Arts Council of Wales, Welsh Assembly Government, Voluntary Arts Network, Wales Council for Voluntary Action, and IAMIC.

### **Examples of achievements: 2009-10**

- 12. Ty Cerdd enabled over 3,500 performers to give 265 concerts to nearly 13,000 patients and staff in hospitals and care homes in all parts of Wales under the Assembly Government's *Healthy Sounds!* scheme.
- 13. Our grants supported the employment of skilled music professionals in 97 concerts and 61 music theatre shows, in a total of 277 performances.
- 14. Ty Cerdd organised 62 free performances by musicians from all parts of Wales at the Wales Millennium Centre, reaching an audience of nearly 7,000.
- 15. There were more than 1.5million rehearsal attendances by members of Ty Cerdd societies during the year, with performances by 22,000 musicians reaching an audience of over 500,000.
- 16. Ty Cerdd supported music-making in every part of Wales through relatively small but vital grants: 177 bands and choirs received grants to buy new music scores, 85 male or ladies choirs received grants toward the costs of engaging of conductors and/or accompanists, 27 bands received instrument repair grants, 5 bands received funding toward the cost of purchasing new instruments, and 14 workshops were funded.
- 17. The National Youth Music ensembles run by Ty Cerdd gave Wales's most talented young musicians a stage with performances of an exceptionally high standard under music directors of national and international standing, including performances at the BBC Proms at the Royal Albert Hall, the Welsh Proms in Cardiff, and other major music festivals.
- 18. Ty Cerdd promoted Wales's young musicians on the world stage with a highly successful European tour by the National Youth Wind Orchestra of Wales, featuring new compositions by Welsh composers. Since 1986, Ty Cerdd's national youth music ensembles have toured The Netherlands, Norway, France, Hungary, Austria, Germany, Belgium, North America, and Luxembourg, as well as throughout the UK.
- 19. Ty Cerdd commissioned 10 new music commissions, which received successful repeat performances. As an example, one work, *Farewell*, by Adam Gorb, commissioned by Ty Cerdd for the National Youth Wind Orchestra of Wales, gained a British Association of Songwriters, Composers and Authors (BASCA) British Composer Award;

20. Ty Cerdd continued to safeguard and promote Wales's musical heritage. It continued to catalogue, re-house and scan the Welsh Music Archive.
21. Ty Cerdd gave support for the publication of previously unpublished works by Grace Williams, including *Missa Cambrensis*, and her first and second symphonies, launched on 1<sup>st</sup> March 2010;
22. The team's specialist staff developed further and promoted the *Young Composers Series*, which was extended to 12 schools in north Wales as part of the North Wales International Music Festival and will next involve 700 children from 27 Swansea schools during October 2010 as part of the Swansea Festival of Music and the Arts.
23. Ty Cerdd continued its successful recording studio, with subsidised recordings of music by Welsh composers.
24. The organisation's base showed a marked increase in membership throughout Wales, reaching over 400 music-performing organisations, with additional links to other organisations. Ty Cerdd provided access to repertoire, training workshops and master classes, exploiting partnerships and collaborations.
25. Ty Cerdd launched a complete re-build of the Ty Cerdd website, to be completed in 2010-11, making its work accessible to a wider audience.

### **Observations for the Committee**

26. Future levels of funding for Ty Cerdd, and for the arts in general, are uncertain.
27. At the time of submission, Ty Cerdd remains within the Arts Council's "portfolio," recognising its unique and vital role as "part of the DNA" of Wales's musical life. However, its future level of funding is not yet agreed.
28. The Arts Council Review process has been a serious challenge for arts organisations, the artists and ensembles they support and to the Arts Council itself. It has meant that many organisations have spent a considerable time "in limbo" as far as their ability to plan future programmes of work is concerned. In cases where such activities are long expected, inevitable commitments related to planning, contracting artists, tutors, and commissioning of new work has had to take place as an act of faith, notwithstanding the risks involved.
29. The Arts Council has expressed its willingness to consult positively with clients. Ty Cerdd welcomes this intention.
30. As the financial position of the Arts Council becomes clearer (and, indeed, that of the Welsh Assembly Government), there will be greater certainty. Though this in itself may not lead to a happy resolution of the current mood, it will help to mitigate the "limbo" effect. Artists and arts

organisations have a tradition of amazing optimism. This is why, despite all the uncertainties of the current times, Ty Cerdd – Music Centre Wales looks forward to exciting new opportunities in supporting and promoting music in, and of, Wales.

31. Ty Cerdd demonstrates value for money in the support it offers to music organisations throughout Wales. This ranges from work with composers and individual musicians through its archive, library, commissioning and recording services, and the management and planning of four of the five National Youth Music ensembles. The numbers involved are large, and are outlined in detail in this memorandum.
32. The key to much of our work is the support for high quality arts activity in areas of Wales where there is little or no alternative to community-generated arts activity. Our major national music companies, now the size of a full sized symphony orchestra and opera company, no longer find it easy to perform at smaller venues. Not every potential audience member is able to travel relatively large distances to attend performances, given the poor transport facilities throughout much of especially rural Wales, and the economic, social and demographic nature of Wales.
33. We appreciate that the digital revolution will make a vital contribution to experiencing the arts. But nothing can replace live performance, and the opportunity to work with highly trained musicians “face to face”.
34. Tough economic times do not have to mean abandoning the arts. History shows that support for the arts has been most significant and valued during times of economic or social deprivation. A generation coping with the economic aftermath of World War II was able to, as well as founding the NHS, establish the Arts Council itself and celebrate the arts through massive investment in the Festival of Britain.
35. An increasing emphasis is being placed internationally on the holistic value (as well as “value for money”) of the arts as part of any enlightened government’s social, health and well-being agenda.
36. Because of its geography, social, religious and economic history and culture, much of Wales’s musical life is local and community-based. Artistic provision has to reflect that, otherwise strategies to promote accessibility will fail. Small can be not only beautiful, but, in an arts context, creative and innovative. The children’s operas of Mervyn Burtch, for example, are a musical example of this concept in reality.
37. The “demographic timebomb” is an opportunity for the arts in Wales. Instead of bemoaning the realisation that we have an aging population, let us rather celebrate the fact that there is a large and increasing potential audience – and more potential performers. It is significant that the two areas of growth in participation in community-generated music groups are amongst the under 30s-and the over-75s.

38. The Music Development Fund did something to address the imbalance of participation of young people in minority cultures. Its demise is much lamented.
39. Wales's much-envied provision of music at county level for our young people has been under threat for some time now. It would be shameful if this were to be further eroded.
40. Arts provision must be sustained and sustainable. The lesson was learned across the border, when the provision for county music services was drastically cut. It costs far more to re-introduce services than to sustain them and, in the meantime, a generation of young people has lost out.
41. Participation in the arts comes at a variety of levels. But if support for any one level of this pyramid is eroded, then the whole suffers. Ask any performer what first inspired them. As likely as not, it was a teacher or performer in their local community. What motivated them next? Probably an artist of international standard. Artistic experience and ability moves up from one level to the next, but that journey requires every level to be available.

## Ty Cerdd activities – further detail

### Welsh composers

42. A core Ty Cerdd activity is commissioning composers in Wales. Recent Ty Cerdd music commissions, either directly, or in partnership with other organisations, include:

- Ed Puddick work for jazz ensemble (National Youth Jazz Wales)
- Peter Graham *On the Shoulders of Giants* (National Youth Brass Band of Wales and The Cory Band)
- Brian Hughes *Breuddwyd Eleazer Roberts* (Côr Godre'r Garth) *Trafod* (Sinfonia Cymru)
- Derek Bourgeois *Jurassic Coast* (Cardiff County & Vale of Glamorgan Youth Wind Band)
- Karl Jenkins *Euphonium Concerto* (brass and wind ensembles)
- Colin Touchin *A Beade of Amber* (National Youth Wind Orchestra of Wales)
- Chris Petrie *Footfall* (National Youth Wind Orchestra of Wales/Young Composers scheme)
- Mervyn Burtch *Bendith* (National Youth Training Choir of Wales) *Fanfare-Overture* (NYBBW)

43. Support for Welsh composers in particular and for wider repertoire choice in performance is facilitated through the research and music lending libraries, and publication.

44. Some 450 Welsh composers are now represented by over 5,000 scores and 1,500 recordings in the Ty Cerdd libraries.

45. Ty Cerdd supported the publication of works by Grace Williams including *Missa Cambrensis*, and her first and second symphonies. This ongoing series of publications by Oriana is in partnership with Ty Cerdd, the Welsh Music Guild, and Bangor University. The first publications were launched at the BBC's new Grace Williams Studio at the Wales Millennium Centre on 1<sup>st</sup> March 2010.

### Young composers

46. Ty Cerdd's *Young Composers* project has so far brought the music of Welsh composers and provided opportunities to compose their own music to over 27,000 children in 120 schools across Wales.

47. Ty Cerdd's *Young Composers* project enables the comprehensive, rich and interesting resources held in the Ty Cerdd archive and research library to be accessible to schools throughout Wales and beyond. These include music scores, archive and contemporary recordings, photographs, and a wealth of other artefacts not available elsewhere.

48. *Young Composers* aims to encourage children and young people to see themselves as composers. The title has two meanings – the featured Welsh composers as young people, and the young people in the classroom as composers. By learning something of the music and lives of composers pupils can develop an understanding of the events and experiences that influenced and inspired them. As many of these experiences will have a resonance with today's students, their often compartmentalised acquaintance with Welsh music promises to broaden into something more relevant to their own lives as members of a wider world community.
49. In practical terms, the project gives children and young people opportunities to appraise and to perform music from their own country, and, in turn, to compose their own, thus inspiring, enthusing and educating a new generation of listeners, composers and performers.
50. *Young Composers* is not a scheme of work. Rather, it is being developed to enhance the Welsh dimension of existing schemes – “unlocking the resources” of the Centre. The project is user-friendly to non musicians, whilst also providing music specialists with Welsh music resources generally unavailable elsewhere. The exemplar activities are presented as workshops and are deliberately not over-prescriptive, allowing flexibility, and encouraging the imagination of teachers and pupils to drive the work.
51. The new website will enable the wider dissemination of the project and its associated material.

## **Recording**

52. Recording Studio activity continues to develop, with a diversity of artists, ensembles and genres. A selection of recordings from the Studio can be listened to in the WMC *Canfod* area, an inter-active information centre for the general public.
53. Amongst many others, recent recording projects have included those of Welsh composers, Mansel Thomas, Charlie Barber and Enid Luff; Welsh artists David Childs, David Cowley, Pete Lawrie; ensembles Fusion, the national youth music groups, Mavron Quartet; and recording projects for WNO Max, Music Theatre Wales, Cardiff Buddhist Centre, Cardiff Castle and the Welsh Assembly Government.

## **National Youth Music ensembles**

54. The national youth music ensembles administered by Ty Cerdd as a partner in National Youth Arts Wales are the National Youth Brass Band, Choir, Training Choir, Jazz ensemble, and Wind Orchestra. Ambitious programmes of work were presented in 2009-10, including new commissions for the National Youth Wind Orchestra, Training Choir and

Brass Band. Expenditure also included a grant from Ty Cerdd to the National Youth Orchestra of Wales.

55. Activities leading up to and including courses held in 2009 included:

- 375 applications from young musicians;
- 345 auditions held throughout Wales;
- 225 performers and 71 reserves

56. Activities leading up to and including courses held in 2010 included:

- 420 applications from young musicians;
- 389 auditions held throughout Wales;
- 256 performers and 71 reserves

### **Performances by professional and amateur musicians**

57. Financial as well as artistic and developmental support for music in local communities throughout Wales continues to be provided through support for the engaging of professional musicians who work and perform with community-based societies. The relatively modest financial support is the seedcorn that allows the societies themselves to meet the costs of promoting performances and other events through their own additional fundraising.

58. In 2009-10 funding was offered as follows:

- To 59 Choirs and Orchestras toward 97 concerts, involving 7,276 musicians performing to a total audience of 19,802. Total expenditure was £412,065 of which £309,456 was on professional music costs against a Ty Cerdd contribution of £41,120.
- To 37 Musical Theatre Societies toward 61 shows (consisting of 277 performances), with a total of 3,133 performers playing to an audience of 71,049, Total expenditure was £791,622 of which £250,429 was on professional music costs against a Ty Cerdd contribution of £22,647.

59. Together, these societies spent £1,203,687 in promoting their performances to a total audience of 90,851.

60. In addition to any financial assistance, societies took advantage of the facilities offered through membership of Ty Cerdd from advice, promotion, and the lending library.

61. In addition to the events that were directly funded from Ty Cerdd, it is estimated that some 4,500 performances were given by member societies to a total audience of well over half a million. Key facts include:

- There were more than 1.5million rehearsal attendances during the year.
- 177 bands and choirs received £30,428 in grants for music scores;
- 85 male or ladies choirs received £4,482 in grants toward the costs of engaging of conductors and/or accompanists;
- 27 bands received £3,297 in instrument repair grants;
- 5 bands received £5,000 toward the cost of purchasing new instruments;
- 14 workshops were funded (£3,708);
- Some 700 applications (including those under the Healthy Sounds! scheme) were processed.

62. Brass Band competitions throughout Wales, and links with the European Brass Band Association and Youth Band were also supported by Ty Cerdd, together with a programme of choral workshops promoted in partnership with the BBC and the Association of British Choral Directors (Wales).

63. In 2009-10, nearly 7,000 people attended the free Glanfa Stage concerts promoted by Ty Cerdd in the Wales Millennium Centre. Since the Millennium Centre opened in November 2004, Ty Cerdd has organised over 500 of these free performance or workshop events, the majority of which have been given by Ty Cerdd member societies.

64. Ty Cerdd continued to work with local education authority music services, and more recently with schools in Newport and Monmouthshire in projects aimed at the development of wider extra-curricular music activity. This partnership has included the arranging of performances at the Wales Millennium Centre and recording sessions in the Ty Cerdd studio.

65. The Ty Cerdd website is currently being rebuilt, and the new site will be online later this year. This builds on an increased social media presence as part of our move to an increasingly “on-line” development of Ty Cerdd’s services to its members, composers and performers.

### **Partnership Working**

66. Ty Cerdd continues to liaise with a variety of **music organisations**, including the Brass Band and Male Choir Associations, Making Music (NFMS), Association of British Choral Directors, The Performing Right

Society Foundation; BBC Education department; WNO Max, Welsh Music Foundation, Live Music Now! Cymru, TRAC, Welsh Music Guild, Cyfansoddwyr Cymru, IAMIC, and others. It works closely with the Wales Millennium Centre and its other resident companies – Academi, Diversions, Hijinx, Touch Trust, Urdd Gobaith Cymru and Welsh National Opera - to deliver partnership projects. The Director attends meetings of CAGAC (the Local Authorities Music Services Network), the North Wales Music Group, and Wales Council for Voluntary Action. As a member of Voluntary Arts Wales, Ty Cerdd continues to work with the Welsh Assembly Government and other bodies on matters related to provision for music in Wales.

67. Within the Wales Millennium Centre, activities of Ty Cerdd and Welsh music generally are advertised both within Ty Cerdd's own exhibition area, and also in the WMC's information bay.
68. Ty Cerdd has a regular presence at the National Eisteddfod, where, amongst other activities, it introduces the annual Ty Cerdd lecture. Ty Cerdd shared the Ty Gwerin stand with Welsh folk music organisations.

### **Healthy Sounds!**

69. The Welsh Assembly Government *Healthy Sounds!* scheme, is a partnership between the Welsh Assembly Government and Ty Cerdd - Music Centre Wales. The scheme provides music in hospitals throughout Wales through performances by amateur music groups, including school and county ensembles. In promoting the initiative, the Welsh Assembly Government acknowledged the contribution that music makes to the local community, and the benefits to general health and well-being that come from participation in music activity.

## Why Ty Cerdd is strategically important

### 70. Ty Cerdd:

- is a widely used powerhouse driving the creation, development, promotion and performance of music in and of Wales;
- has a local, national and international remit, aspiring successfully to synergise recognised and proven musical identities with exciting artistic innovation in its own fields;
- is strategically significant in terms of the wider music development role that it plays, complementing the work of other organisations promoting other music genres;
- has brought together formerly separate, though interdependent, music organisations, in which the whole is far greater than the sum of the individual parts;
- promotes not only the development of contemporary and youth music in its field, but also the best of the music traditions of Wales;
- has a vibrant and innovative education programme, including *Young Composers Series*, developed in partnership with schools and colleges;
- founded and administers four of the five national youth music ensembles of Wales;
- provides for a large and involved membership base of music performers from across the demographic spectrum, who underpin, both financially and artistically, much of the professional activity that we most value. Without them, many socially and geographically deprived audiences and participants would have no experience of live music.
- promotes Welsh composers and their work;
- has strong links and creative partnerships with professional music performing organisations and musicians, with government at local and national level, and with a wide range of other bodies involved in the nurturing and promotion of music in Wales, the UK, and internationally as a member of the International Association of Music Information Centres;
- makes a unique contribution as one of the “Creative Nine”, to the activities and creative partnerships within the Wales Millennium Centre through the provision of a significant number of the Centre’s free foyer concerts;
- organises and delivers *Healthy Sounds!/Synau Iachus!* – a scheme that brings music performances by local community-based music groups to hospitals and care homes throughout Wales.

**Ty Cerdd – Music Centre Wales  
September 2010**