

Healthier living NOW can reduce dementia risk

The Welsh Government and Public Health Wales are encouraging people in Wales to pledge to take six steps to reduce their dementia risk.

The second phase of the dementia risk reduction campaign launches today and aims to raise public awareness that you can reduce your risk of dementia and calls on us to ACT NOW:

- Active (physically and socially)
- Check your health regularly
- Try new things
- No to smoking
- Only drink alcohol within the guidelines, if at all
- Watch your weight.

The Minister for Social Services and Public Health, Rebecca Evans AM explains:

“The risk of dementia increases with age and as more people are living longer, the number of people developing dementia will grow. These are simple steps that people can take not only to reduce the dementia risk, but other conditions including cancer, heart disease and stroke. The message is clear – don’t wait; act now to reduce your risk.”

One person who is determined to keep active to help reduce his dementia risk is 47-year-old Norman Parselle from Newport. Norman lost both his mother and his father to dementia, and is keen that others follow his lead to a more healthy lifestyle to reduce their dementia risk. Norman explains:

“When my parents were alive, my family made a big effort to make sure that they stayed active. Even when their dementia got quite bad, we would take them out and about. They played skittles regularly and always had music on at home. We managed to keep them living at home until the last six months before they died, so they could lead as normal a lifestyle as possible.

“Who knows what’s around the corner for any of us? But I do know that lack of physical activity, isolation and depression can contribute to the decline of people with dementia, so keeping fit and active, and socialising with friends may reduce the risk of getting dementia, and stave it off for as long as possible. That’s why, seeing how the disease affected my parents, I decided to get

involved with my local walking football club in Newport. About 20 of us regularly play on a Monday night, 6-7pm, in the sports hall at Llanwern High School. I enjoy the banter and camaraderie that we have, and, it still has an element of light-hearted competitiveness, keeps me fit, and is lots of fun."

The campaign is being supported with a 10-day roadshow across Wales to provide help and advice on how people can reduce their risk of dementia. Key roadshow venues include:

- St. David's Shopping Centre in Cardiff on Saturday 11th February 2017
- Aberystwyth Arts Centre in Ceredigion on Wednesday 15th February 2017
- The Quadrant Shopping Centre in Swansea on Saturday 18th February 2017

For those who can't make it to a roadshow they can get lots of information and tips to get them started by searching for Change4Life Wales on Facebook and Twitter.

For information on walking football clubs and other initiatives in your local area, visit change4lifewales.org.uk

Press release: Directors of a Kingston restaurant disqualified for six years for employing illegal workers

Both men have given undertakings to the Secretary of State for Business, Energy & Industrial Strategy, which prevents them from becoming directly or indirectly involved in the promotion, formation or management of a company for six years.

Mr Islam and Mr Monaf were the directors of M & Y Enterprises Ltd, a company trading as a restaurant, and on 27 January 2015 Home Office Immigration Enforcement Officers discovered that they were employing two workers who were not eligible to work in the UK, an offence under the Immigration, Asylum and Nationality Act 2006.

The company went into liquidation on 29 February 2016 owing £76,853 to creditors, of which £30,000 was the outstanding penalty imposed by the Home Office Immigration and Enforcement for employing the illegal workers.

Commenting on the disqualification, Martin Gitner, Deputy Head of Investigations with the Insolvency Service said:

Illegal workers are not protected under employment law, and as well as cheating legitimate job seekers out of employment opportunities these employers defraud the tax payer and undercut honest competitors.

The Immigration, Asylum and Nationality Act 2006, makes employers responsible for preventing illegal workers in the UK. To comply with the law, a company must check and be able to prove documents have been checked prior to recruitment that show a person is entitled to work.

The public has a right to expect that those who break the law will face the consequences and this should serve as a warning to other directors tempted to take on illegal staff.

Notes to editors

Mr Abu Muhammod Yusuf Islam resides in Ilford. and his date of birth is 23 December 1967.

Mr Mohammad Abdul Monaf resides in Twickenham and his date of birth is 24 September 1958.

M & Y Enterprises Limited (CR0 04611913) was incorporated on 9 December 2002. The company traded as Deea Restaurant from 145-147 Richmond Road, Kingston.

Mr Islam was a director from 12 December 2002 to 29 April 2015 and Mr Monaf was a director from 12 December 2002 to liquidation. The Company went into Creditors Voluntary Liquidation on 29 February 2016 with an estimated deficiency of £70,353.

On 03 January 2017, the Secretary of State accepted a Disqualification Undertaking from Mr Islam, effective from 24 January 2017, for a period of 6 years.

On 5 January 2017, the Secretary of State accepted a Disqualification Undertaking from Mr Monaf, effective from 26 January 2017, for 6 years.

The matters of unfitness, which Mr Islam and Mr Monaf did not dispute in the Disqualification Undertakings, were that:

I failed to ensure that M & Y Enterprises Limited (M&Y) complied with its obligations as an employer under The Immigration, Asylum and Nationality Act 2006 in that M&Y employed two illegal workers

and following a visit to M&Y's trading premises by Home Office Immigration Enforcement on 27 January 2015, was fined £30,000. M&Y failed to pay the penalty in full and the sum of £30,000 remained outstanding at the date of liquidation.

A disqualification order has the effect that without specific permission of a court, a person with a disqualification cannot:

- act as a director of a company
- take part, directly or indirectly, in the promotion, formation or management of a company or limited liability partnership
- be a receiver of a company's property

Disqualification undertakings are the administrative equivalent of a disqualification order but do not involve court proceedings. Persons subject to a disqualification order are bound by a [range of other restrictions](#).

The Insolvency Service, an executive agency sponsored by the Department for Business, Energy and Industrial Strategy (BEIS), administers the insolvency regime, and aims to deliver and promote a range of investigation and enforcement activities both civil and criminal in nature, to support fair and open markets. We do this by effectively enforcing the statutory company and insolvency regimes, maintaining public confidence in those regimes and reducing the harm caused to victims of fraudulent activity and to the business community, including dealing with the disqualification of directors in corporate failures.

BEIS' mission is to build a dynamic and competitive UK economy that works for all, in particular by creating the conditions for business success and promoting an open global economy. The Criminal Investigations and Prosecutions team contributes to this aim by taking action to deter fraud and to regulate the market. They investigate and prosecute a range of offences, primarily relating to personal or company insolvencies.

The agency also authorises and regulates the insolvency profession, assesses and pays statutory entitlement to redundancy payments when an employer cannot or will not pay employees, provides banking and investment services for bankruptcy and liquidation estate funds and advises ministers and other government departments on insolvency law and practice.

Further information about the work of the Insolvency Service, and how to complain about financial misconduct, is [available](#).

Contact Press Office

Media enquiries for this press release – 020 7674 6910 or 020 7596 6187

You can also follow the Insolvency Service on:

Speech: Nick Gibb: the importance of high-quality arts education

It is a pleasure to be at the Music and Drama Education Exposition. This event offers teachers and organisations promoting music and drama education the opportunity to attend seminars, workshops and debates. And after the growth in popularity over the past 5 years, the exposition will be visiting Manchester in October, giving teachers from all over the country the opportunity to benefit from what the exposition has to offer.

Thanks to the likes of Pinewood Studios, the West End, and the London Philharmonic Orchestra, Britain is world leading when it comes to film, theatre and music. The arts contribute to the wealth of our nation, both culturally and financially.

As a child I was in the church and school choirs and began piano lessons at the age of 5; alas, ceasing piano lessons at the age of 6. But every day in school assemblies we were played a piece of classical music; we never knew the names of the pieces but it introduced us to the wonders of the best music ever written and from that I became a lifelong lover of classical music.

That's why I am keen for primary schools to become involved with the Associated Board of the Royal Schools of Music (ABRSM)'s Classical 100. This free resource, designed specifically for primary schools in conjunction with Classic FM, Decca and primary teachers, can help introduce pupils to classical music. Since it was launched, over 3,000 English primary schools have registered to use the resource.

Last month I visited 2 schools in Birmingham to see Classical 100 in operation. I joined in with a class of year 3 children in Bournville Junior School playing Beethoven's Ode to Joy on bell plates and hand chimes.

It is important that all pupils are taught about and have the opportunity to participate in the arts. When I returned to the Department for Education in 2014 as Minister of State for School Reform, one of the first announcements I made was that funding for music education hubs would increase from £58 million in 2014 to 2015, to £75 million in 2015 to 2016. And in November last year I announced that [music education hubs would continue to receive £75 million every year until 2020](#).

That funding should support all pupils, whatever their background, whatever their family's income, and whatever particular special needs or disabilities they may have. No child should be excluded from music because their parents cannot afford to pay for lessons or an instrument, or because they have physical disabilities or other special needs.

Last week I met Stephen Hetherington, founder of the [One-Handed Musical Instrument Trust](#) and heard about the excellent work the trust is doing to remove the barriers to music faced by physically disabled people. This

includes a pilot, with the [Birmingham music education hub](#) and others, teaching children to play one handed recorders and specially adapted trumpets. I am delighted to see that Stephen is here today with colleagues from Birmingham City University and I urge you to find out more about their work and how it could help your pupils.

The Department also provides £29 million for the [Music and Dance Scheme](#), which ensures that exceptionally talented young musicians and dancers are able to fulfil their potential. The vast majority of pupils at the specialist schools like the Royal Ballet School and Yehudi Menuhin School receive means-tested support.

Similarly, the £13.5 million [Dance and Drama Award scheme](#) provides means-tested support for aspiring young dancers and actors, helping many young people on their way to careers in the performing arts.

The government provides funding for the national youth music ensembles such as the National Youth Orchestra and Youth Music Theatre UK. And we provide funding for In Harmony, an intensive orchestral experience focused on schools in some of the country's most deprived communities.

These specialist schemes are vital, but they do not reach everyone, which is why the government has focused on improving the quality of arts education in schools. Music and art and design are compulsory in the [national curriculum](#) from the age of 5 to 14. Dance is a compulsory part of the [PE curriculum](#) for 5- to 14-year-olds. And drama is a compulsory part of the [English curriculum](#) for 5- to 16-year-olds.

Following the review of the national curriculum, a greater emphasis was placed on teaching pupils the core knowledge and techniques underpinning these subjects:

- The new [art and design curriculum](#) has a stronger focus on the teaching of drawing from an early age and a new emphasis on knowing about the historical development of art through a greater emphasis on teaching about great artists and designers.
- The revised [programmes of study for music](#) place a greater focus on the historical development of music and listening to the work of great composers. For example, there is a new reference to pupils being taught to appreciate and understand a wide range of high quality live and recorded music in key stage 2.
- And, in the new [drama GCSE](#), pupils will study at least 1 play in depth and 2 extracts from a second contrasting play. This rigorous study of pieces of drama will be accompanied by participation in at least 2 performances.

And today, I can announce that the government has updated [content for the GCSE in drama](#) and [A level in drama and theatre studies](#). This update specifies that all pupils will now have the entitlement to experience live theatre, reaffirming the government's commitment to providing pupils with an enriching arts education. When studying for qualifications in drama, pupils should not be limited to watching a DVD or a peer performance; they should have the

opportunity to sit in the audience, experiencing a live performance.

The government is committed to ensuring that high-quality arts education is the entitlement of every single child. All pupils, whatever their background, should have access to the best that has been thought and said, including a secure grounding in the arts.

In 2010, the government inherited a school system where the curriculum had been stripped of the rich knowledge content that all children deserve to be taught. For our society to be socially just and socially mobile, all pupils must be endowed with the core knowledge needed to be culturally literate.

The government acted.

As well as ending the grade inflation that devalued the public's faith in exams and removing many so-called 'equivalent' qualifications, the government, through the introduction of the [EBacc](#), has placed greater emphasis on ensuring pupils are taught a core academic curriculum.

The government now publishes both the proportion of pupils entering and the proportion of pupils achieving a good pass in the 5 EBacc subjects: English, maths, a science, a humanity and a language. In 2010, just one-fifth of pupils were studying this combination of subjects. This has since risen to two-fifths, with the proportion of pupils entering the EBacc rising year on year.

Yesterday, I launched the [New Schools Network's report into the importance of the arts](#) – alongside Matthew Hancock, Minister of State for digital and culture policy. The report examined the relationship between arts education and the EBacc.

Despite the success of the EBacc in ensuring greater numbers of pupils are now taking the combination of subjects that facilitate pupils pursuing any post-16 path they should choose – including attending one of the country's world-leading universities – the policy has consistently come in for criticism.

This report puts to rest the tired and inaccurate criticisms of the EBacc policy, a policy which is designed to make this country more meritocratic. In fact, a recent [Sutton Trust report](#) found that schools enthusiastically adapting their curriculum to enter more pupils into EBacc subjects were more likely to achieve good English and maths GCSEs and go on to take A level or equivalent level 3 qualifications, as compared to a set of schools with similar characteristics. Additionally, the pupil premium gap closed slightly more in these schools compared with schools with similar pupil intakes.

But a particularly damaging criticism of the policy is that it is driving the arts out of education. This is not true, as the report makes clear. The EBacc was deliberately restricted to 5 subject areas to ensure that pupils could take the EBacc and still pursue a number of other subjects, including arts subjects. Data suggests that on average pupils in state-funded schools enter 9 GCSE subjects which count in the performance tables – rising to 10 for

pupils with higher prior attainment – leaving ample room for pupils to study a number of arts subjects alongside the EBacc. The proportion of pupils in state funded schools taking at least 1 arts subject has increased from 45.8% in 2011 (when the EBacc was announced) to 48.0% in 2016.

But the report is correct that the government must do more to extol the importance of a high-quality arts education. The government's vision for arts education is encapsulated in 2 words: equity and quality. And this vision must be backed up by concrete action.

That is why I am here to speak today: to express my gratitude to you for what you do for arts education in this country, and to offer you my support as you help to ensure all pupils – whatever their background – receive the high quality music and arts education they deserve.

Thank you.

Press release: Fishing cheats land big fines in court in Middlesex

Anglers had penalties of over £450 each imposed at Uxbridge Magistrates Court on 6 February 2017 for fishing illegally, without an Environment Agency rod licence.

Adam Younie 26 of Haverhill, John Tibbs 46 of Romford, and Steve Sullivan 48 were caught fishing without a licence by Environment Agency fisheries enforcement officers at Thorney Weir lakes, West Drayton, Middlesex. Each were fined £300 (with £127 costs and £30 victim surcharge) when an Environment Agency annual licence at the time, cost just £27.

All anglers failed to appear in court. Environment Agency Fisheries Team Leader, Richard Tyner said:

We check licences across all fisheries in Hertfordshire and Essex, and work in partnership with fishery owners and the police to detect and deter fisheries crime. People who don't buy a licence are cheating other anglers and the future of the sport. The Environment Agency relies on the income from rod licence sales to continue the important work we do to protect fish stocks, improve fisheries and encourage more people to take up fishing.

If you are caught fishing without a rod licence you risk a criminal conviction and a fine up to £2,500. There is no excuse. Annual rod licences for trout and coarse fishing remain at £5 for 12 to 16 year olds, £18 for

senior and disabled concessions and £27 for non-concessions. Children under 12 can fish for free. Licences are easy to buy from the Post Office website or by phone on 03448 005 386 prior to fishing. Anglers should always ensure they have permission to fish at a fishery and check Environment Agency byelaws.

Last year, Environment Agency officers checked more than 62,000 licences and prosecuted more than 1,900 licence cheats. Between them, they were ordered to pay fines and costs in excess of £600,000. To help crack down on unlicensed fishing, the Environment Agency urges anyone to report illegal activity by calling 0800 80 70 60 or anonymously to Crimestoppers on 0800 555 111.

Money raised from rod licence sales is reinvested in the environment, including; a wide range of projects to improve facilities for anglers, protecting stocks from illegal fishing, fish restocking, invasive species eradication, and working with partners to encourage people to take-up fishing for the first time.

Economy Secretary visits set of big budget US drama

Ken Skates visited the set of TNT's Will, a high end drama series based on the early life of William Shakespeare and met members of the cast and production team.

Will is being filmed largely in Pontyclun's Dragon Studios and is due to broadcast in the US this summer with UK dates to follow. It boasts the largest budget and highest spend of any production shot in Wales to date.

Will is the latest in a growing list of US productions to be filmed in Wales and follows other high profile productions such as Da Vinci's Demons, The Bastard Executioner and The Collection.

It is anticipated that the production, which has been backed by Welsh Government finance, will generate around £18m spend into the local economy.

The first series of Will was commissioned following the success of an initial pilot programme filmed in London. Following support from the Welsh Government the production company decided to undertake a significant proportion of filming and production of the first series of Will in Wales.

Speaking after his visit, Ken Skates said:

"I was so pleased to be able to visit the set of Will, which really is an impressive and quality production with the highest

budget of any film or programme to be in Wales so far.

“The scale of the project is resulting in the largest local spend related to TV and film production even seen in Wales which is great news for the local economy and a real coup for the Welsh film and TV sector more broadly.

“We are continuing to work hard to attract high end drama to Wales with a specific focus on the lucrative US market and the probability of repeat series.

“I know the Will production will act as another great endorsement for what Wales can offer the film and TV industry, in terms of our location, expertise and talent. I am delighted that Welsh Government has been able to play a decisive role in bringing this investment to Wales.”

Ninth Floor UK Productions Limited – the company behind the series – will be based at Dragon Studio in Pontyclun for nine months of the year with location shooting in and around South Wales as well as London.

Executive Producer Alison Owen said:

“Filming at Dragon International Film Studios has provided many advantages for the production – using Dragon’s four stages and its extensive backlot, we have been able to create a whole world in one place.

“The streets of Shakespeare’s London spread out on the backlot, whilst the huge Theatre takes up one whole stage, additional interior sets complete the show’s universe. Other breath-taking exterior locations are a stone’s throw away, giving scope and breadth to the show’s visual landscape.

“The close proximity of so many locations has given us an ease and efficiency enabling us to be ambitious with our show, giving us terrific ‘bang for our buck’ and putting the budget on the screen. With access to the experienced Welsh crew based in the area, in Cardiff and Swansea, while only a couple of hours from London on the train, it has been the perfect choice for us.”

Last month the Welsh Government launched a promotional showreel featuring clips from the latest major productions filmed in Wales to promote Wales worldwide as a premier location for TV and feature film production.