

**Equalities Impact Assessment for the introduction of *The Importance of Music*, a National Plan for Music Education (Autumn 2011)**

**Description of the policy**

The vision of the National Plan for Music Education is to enable children from all backgrounds and every part of England to have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence.

As a result the policy should help to improve the equality of music educational opportunities for all pupils, regardless of race; gender; where they live; their levels of musical talent; parental income; whether they have special educational needs or disabilities; and whether they are looked after children.

The Plan introduces new music education hubs, comprising a range of partners including local government, music charities and the private sector, which will take responsibility for the work of local authority music services from September 2012. A new national funding formula for music education will be used from 1st April 2012. Allocations will be made to local authority areas on a per pupil basis, with a weighting for deprivation, based on free school meals, with transitional protection to guard against large losses in any one area.

The policy will help to equalise the distribution of funding for music education across England and increase the quality of music education.

**The evidence base (the information on which you have based your analysis)**

Henley, D. (2011), *Music Education in England: A Review by Darren Henley for the Department for Education and the Department for Culture, Media and Sport*.

Petrie, P. and Knight, A. (), *Sing Up National Children's Bureau Looked After Children Programme Evaluation Report*

Dillon, L. (2010), *Looked After Children and Music Making: An Evidence Review*

Hallam, S. (2010) *The power of music: its impact on the intellectual, social and personal development of children and young people*

Ofsted (2009) *Making More of Music: an evaluation of music in schools 2005-08*

The University of Warwick (2007) *Evaluation of the Instrumental Tuition by Video Conferencing Project*

<http://dera.ioe.ac.uk/1565/>

[www.matd.org.uk](http://www.matd.org.uk)

<http://www.tda.gov.uk/trainee-teacher/support-and-tools/sen-and-disability/sen-training-resources/one-year-itt-programmes/~media/resources/teacher/sen/primary/music.ashx?keywords=music>  
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Additional sources are referenced throughout the document.

### **What the evidence shows – key facts**

There is increasing evidence that music can make a powerful contribution to the education and development of children, having benefits which range from those that are largely academic, including improved reading ability, language skills, numeracy, and overall IQ, as well as supporting the growth of social skills and self confidence. Research has also shown that music is a powerful, unique form of communication that can change the way pupils feel, think and act. It brings together intellect and feeling and enables personal expression, reflection and emotional development.

Ofsted (2009) found that that children's involvement in music engages and re-engages pupils, increasing their self esteem, personal development and maximising their progress in education - not only in music. For example, in approximately three-quarters of the primary schools visited by Ofsted between 2005-2008, music had a good or outstanding impact on pupils' personal development.

Research by Hallam (2010) has shown a direct link between music and improved reading ability in children. It showed that pupils who were given certain types of music instruction had improved reading comprehension compared to those who did not. There is also evidence that music education can have a significant effect on the reading ability of pupils who experience difficulties, particularly teaching associated with rhythm. In addition, research by Chan et al (1998) and Monera et al (2011) has shown that music instruction can improve pupils' ability to remember words and so improves their vocabulary, and also enhances language development.

Evidence also suggests a link between mathematics and music, for example some types of music education can encourage improvement in some elements of maths more effectively than others. Studies have also shown a connection between music and increased scores in IQ (Schellenberg, 2004). In both cases it is rhythmic music training that has been shown to make the greatest improvement (Rauscher, 2009). Other studies have demonstrated a link between music and creative skills, particularly musical improvisation and lessons which require children to be imaginative.

Ofsted (2009) report that music can have specific benefits for boys in improving their interest and progress in English and mathematics. Typically, more girls than boys take music at A-level or GCSE, however the use of music technology has been particularly influential in encouraging more boys to take music at A level.

Music technology has also been useful in engaging pupils with special educational needs or disabilities with music education. Pupils with special educational needs are under-represented in the GCSE music cohort: under 15% of those entered have special educational needs compared with the GCSE cohorts for art & design and

drama which respectively have almost 21% and more than 19% of pupils with special educational needs.

Ofsted (2009) say that the increasing use of information and communication technology in the music profession has expanded the range of music available to all pupils. The British Educational Communications and Technology Agency (2011) identified, for example, that music technology devices such as touch screen and tablet devices, as well as those that use motion sensing technology, enable children with disabilities to participate in music education.

Drake Music, a national charity which works with teachers, children and young people to break down disabling barriers to music through innovative approaches to teaching and making music, report that teachers and speech & language therapists identified that music technology enabled pupils with special educational needs or disabilities to participate **actively** in singing. This improved their ability to interact, which in turn improved the quality of their involvement in other areas of the curriculum, and enabled them to communicate more effectively with teachers and their classmates.

Research found that technology also enabled pupils from rural areas to participate as fully in music education as pupils from urban areas. Warwick University (2007) evaluated Dumfries and Galloway Council's project which aimed to improve access to instrumental lessons for children from rural primary schools, using video conferencing technology for weekly music lessons. The project enabled pupils to progress at the same rate as, and in some cases better than, those children tutored in person. It also widened opportunities for more children to participate and it led to considerably more pupils learning to play a musical instrument than would otherwise have been the case.

Research has also demonstrated the positive impact music can have on personal and social development, including increased self reliance, confidence, self-esteem, sense of achievement and ability to relate to others, particularly in relation to looked after children. The gap in educational attainment between all children and looked after children has been widening over the last five years and in 2009 only 15% of looked after children obtained at least one GCSE or GNVQ at grades A\* to C, compared to 70% of all children (DCSF, 2010).

Dillon (2010), for example, identified that music making can contribute to the development of a wide range of social and personal development outcomes for looked after children, including improved negotiation skills and co-operative working; increased levels of self-discipline; and increased confidence. It was also found that music making can lead to educational outcomes, including the development of transferrable skills; improved engagement with learning and education; engaging positively with an adult within an educational setting, development of self-discipline to turn up to classes on time; and working within a group. Collectively these outcomes reflect the development of skills that can help build looked after children's resilience, which in turn could help to narrow the gap with their peers.

## **Engagement and involvement**

In developing the National Plan for Music Education, officials consulted the following people and organisations, many of whom have equality at the heart of their remit, in a series of consultation events and bilateral meetings. For example Youth Music, Music for Youth, Drake Music, In Harmony and Rhythmix, between them, have particular focuses on SEN and disability, children in challenging circumstances and opportunities for low income families and deprived communities.

Comments on many aspects of music education, including how disadvantaged groups might benefit from the improved partnership working introduced by music education hubs, were taken on board during the development of this policy.

Department for Culture, Media and Sport  
The Associated Board of the Royal Schools of Music (ABRSM)  
Local Government Association  
The Association of Directors of Children's Services  
Drake Music  
Arts Council England  
Federation of Music Services  
The Training and Development Agency  
Ofsted  
Youth Music  
Sing Up  
Music for Youth  
In Harmony  
Music and Dance Scheme representatives  
Greater London Authority  
The Education Forum  
The Incorporated Society of Musicians  
The Musicians' Union  
Teach First  
The School Music Association  
The Sage  
Trinity Laban  
Making Music  
National Association of Music Educators  
Secondary Music Focus Group  
Creative and Cultural Skills  
Faber Music  
London Symphony Orchestra  
Cultural Learning Alliance  
Edge Hill University  
Bristol Music Trust  
Yorkshire Young Musicians  
The Purcell School  
Liverpool Philharmonic Orchestra  
Institute of Education  
Sound Connections  
National Youth Orchestra  
Whyte Music  
Paul Hamlyn Foundation  
Association of British Orchestras  
Associated Board of the Royal Schools of Music  
EMI Music

Halle Orchestra  
Tower Hamlets Arts and Music Education Service  
Rhythmix  
Voices Foundation  
Rockschool  
Guildhall School of Music & Drama  
South Bank Centre  
Birmingham Conservatoire  
Dick Hallam  
Marc Jaffrey  
David Price  
Paul Roberts  
A number of headteachers

### **Challenges and opportunities**

Music education is currently patchy across the country, and change is needed to enable all pupils to receive a high quality music education. The policy provides a flexible template for high quality music provision throughout a pupil's education. It will allow local music services to better reflect the diverse nature of the communities they serve.

The government will set core roles for music education hubs to ensure consistency and equality of opportunity in music education for all children across England. The core hub roles are: whole class ensemble teaching programmes for ideally a year (but for a minimum of a term); opportunities to play in ensembles and to perform; clear progression routes made available and affordable; and for a singing strategy to ensure every child is singing regularly.

All hubs will undertake a local audit process, whereby they conduct a regular needs analysis across all children and state schools (including academies and free schools) in their area and develop their offer based upon it. This will ensure that music education hubs and schools secure equality of opportunity for all pupils, regardless of race; gender; where they live; their levels of musical talent; parental income; whether they have special educational needs or disabilities; and whether they are looked after children.

The introduction of a national funding formula will equalise previous inequalities in funding, and help make opportunity more equal for all children, including those in deprived areas. By 2014-15 the new funding formula means the historical imbalance in funding for music education between areas will have been completely turned around.

The policy and its promotion of music technology and innovative approaches to teaching and making music will provide opportunities for male pupils and those with special educational needs or disabilities, who we know are under represented in the GCSE music cohort, to engage with music education. It will also enable pupils in rural areas to have equal opportunities to receive a high quality music education.

The policy is based around a mixed model of first access for all, and progression routes to the highest level for those young people who wish to continue, regardless of parental income. Government funding for the Music and Dance Scheme will

continue to provide opportunities for young people from families who would not be able to fund places at independent specialist schools. Funding for the National Youth Music Organisations will continue to provide support to young people who would not otherwise be able to afford to attend rehearsal sessions or residential courses and enable outreach work with young people in challenging circumstances to take place. In addition, continued funding for In Harmony Sistema England will provide young people from deprived areas the opportunity to achieve their full potential through a symphony orchestra and have a positive impact on their communities.

A key challenge will be to ensure that the transition from local authority music services to music education hubs is successful and does not lead to poor quality provision of music education. A National Plan Monitoring Board will be established to ensure that progress is made in implementing the National Plan reforms to ensure the vision for music education becomes a reality.

### Equality analysis

~~An adverse impact is unlikely, and on the contrary t~~The policy has the clear potential to have a very positive impact by reducing and removing barriers and inequalities that currently exist.

This is the first time that a policy has set out a central framework for schools, arts and education organisations alike to work to, and to drive excellence in music education. As a result, children should receive a high quality music education which will improve their attainment, self-confidence, behaviour and social skills, as well as enhance their broader quality of life.

The change is likely to benefit all children as the vision extends across all children and young people aged between 5-18 yr olds, both in and out of school, in both formal and informal settings. In addition, it is envisaged that the policy will extend to 2020, so the benefits of the policy will be long term.

The local audit process that music education hubs will undertake will ensure that the offer they develop is based upon the needs of all children and schools in their areas. Therefore all pupils, regardless of their background, will ~~receive~~ have the opportunity to receive a high quality music education. Equality will be strengthened by the introduction of the new funding formula which will eradicate previous inequalities in funding, improving the opportunities for children, including those in deprived areas.

### Next steps

A National Plan Monitoring Board will be established to ensure that progress is made in implementing the policy reforms. The Board will be chaired by a Minister and will consist of a small number of impartial experts. The Department for Education, the Department for Culture, Media and Sport and those other bodies/organisations that are responsible for the delivery of the plan will be held to account by the Board. The Board will be established by the end of 2011 and will report termly.

The Board will provide strategic oversight and challenge to those responsible for national-level delivery. It will also monitor delivery and progress against each of the main work strands of the Plan ensuring that, over the life of the Plan, the high level

objectives and deliverables remain current and appropriate against potential changes within the educational and music landscapes. As part of this, the hub fund holder - Arts Council England - will develop a set of aims and outcomes expected of hubs, including issues of equality, which the monitoring Board will use to track progress nationally.

In addition, the Arts Council will monitor hubs and hold them to account for delivery against agreed plans. Ofsted also has a role to play, and has already sharpened the focus of its music inspections on the contribution that external music organisations make to the quality of music in each school.

In addition, the Department for Education and the Department for Culture, Media and Sport, will monitor Arts Council England's hub funder role with regard to the establishment, funding and monitoring of music education hubs.

#### **For the record**

Kirsty Jacobs - 11 October 2011

Name of SRO and date endorsed by SRO: Jenny Loosley, 24 November 2011

~~David Russell -~~

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