



**External Evaluation of *Peer-to-Peer*:
a programme funded by the
London Schools Excellence Fund**

**Final evaluation report
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Executive Summary

'Peer-to-Peer'¹ is a professional development programme for Key Stage 3 Music teachers across London. This report is an external evaluation undertaken between April 2014 and September 2015 by the University of Sussex. This evaluation was commissioned by Music Mark, as part of the award of £255,500 from a competitive tender awarded by the London Schools Excellence Fund (LSEF). *Peer-to-Peer* is one of two music professional development programmes simultaneously funded through LSEF; the other, *Teach Through Music*, is delivered by Trinity Laban Conservatoire of Music and Dance in partnership with Sound Connections, Trinity College London, Barbican, Guildhall School of Music and Drama and the University of Greenwich. The programmes are collectively described as '*Music Excellence London*'. Coupled with the investment of £364,626 awarded *Teach Through Music*², the total investment in Key Stage 3 Music education through LSEF funding for '*Music Excellence London*' is £620,126.

Specifically, the *Peer-to-Peer* programme sought the following outcomes

Outcomes for teachers:

- Improved understanding of the characteristics of improved teaching and learning in Key Stage 3 Music
- Teach more musically
- Teachers have more understanding and make increased use of meaningful musical assessment
- Teachers develop their practice to plan appropriately for a wide range of pupils
- Improved teacher confidence

Outcomes for pupils:

- Increase in numbers of pupils engaging in music beyond the classroom
- Improved rate of continued engagement in music after the end of Key Stage 3
- Raise pupils' own aspirations in music

Outcomes for the 'system':

- Increase in Peer-to-Peer learning for teachers within departments / wider networks
- Developed understanding from senior leadership as to how to effectively support higher quality music teaching and learning
- Using music in the curriculum as a starting point, music contributes positively to whole school development

As the name *Peer-to-Peer* suggests, the programme intended to engage 160 Key Stage 3 Music teachers (the figure agreed with LSEF) in a year-long sustained peer mentoring programme across schools, following a series of CPD half-day courses and supported through an online environment. The courses were planned and delivered by an Expert Panel consisting of

¹ More information on the Peer-to-Peer programme can be found at <http://www.musicmark.org.uk/training-events/peer-to-peer-programme-2014-2015>

² Further information on the Teach Through Music programme can be found at <http://www.sound-connections.org.uk/teach-through-music>

seven 'expert practitioners' from state and independent schools within and beyond London, and from one music service.

Three cohorts of teachers were recruited from 47 secondary schools, one special school and two music services. Cohorts 1 and 2 were all classroom music practitioners with varying levels of experience. Cohort 3 included mostly instrumental teachers from two music services.

In total, 71 teachers and 11 mentors attended at least one half-day CPD course. 18 of these 71 teachers initially attended an initial mentor meeting with 7 mentors; 12 teachers continued to develop their work beyond this to varying degrees.

Context of this evaluation

The evaluation uses multiple data collection methods and is based on data collected from a wide variety of stakeholders representing all cohorts, Expert Panel members and the Music Mark steering group. The data collected across all elements of the evaluation represents the views of 10 mentors, 43 teachers who attended at least one half-day CPD course and 6 Music Mark steering group and Expert Panel members. The views of 8 of the 44 teachers who showed an initial interest but did not register are also included. The remainder of the 160 teachers were not included in this external evaluation as they attended a 'pilot' half-day course (Going for Gold) in summer 2013 but had no formal engagement with *Peer-to-Peer* and no details about these teachers were passed on to the evaluation team.

Music Mark have internally evaluated the programme in line with Project Oracle Level 2 requirements and the external evaluation has, where appropriate, supported this reporting. The data required by LSEF for this purpose is numerical (for example, the number of pupils engaging in further study of Music at Key Stage 4). However, it should be pointed out that such measures alone are neither meaningful nor appropriate as they do not provide sufficient depth of understanding upon which important judgments of 'success' are made. Additionally, these figures ignore the context in which this programme of work took place.

The expectations from LSEF relating to performance measures across *Peer-to-Peer* unfortunately show a narrow and inappropriate view of how to gauge the success across a professional learning programme for music educators in schools. They also show limited understanding about why the measures and methods designed for 'core' subjects are unsuitable for other subject, including Music.

Therefore, this external evaluation set out with the intention of providing a broader range of evaluation evidence which can more meaningfully demonstrate professional changes that cannot be adequately shown or interpreted by just numbers and spreadsheets and therefore offers a range of narrative perspectives of reality. Regardless of the ways in which evaluation is embedded, across programmes of such a short length of time there is likely to be little instant change, and current educational policy is, at times, working against the likelihood of such outcomes being useful or realistic.

This executive summary is based upon key points from the full evaluation report, produced alongside this summary and builds upon the interim report presented in September 2014.

Summary of Main Findings

1 Engagement

- 1.1 Engagement with *Peer-to-Peer* has been significantly impactful for a small number of teachers and mentors who fully engaged with the CPD and persevered with the peer-mentoring programme.
- 1.2 Sustaining engagement in the *Peer-to-Peer* programme has been challenging. There has been a considerable drop-out rate in all cohorts. 71 teachers and 11 mentors attended at least one half day CPD course. There was a high drop out rate after course 1 and before course 2 in cohort 2, and to a lesser extent in cohort 1. Most teachers who attended at least one half day CPD course did not engage with the mentoring aspect of the programme. Reasons given related mostly to a lack of interest and/or relevance following session one of the CPD courses. Lack of time or cover for lessons was also occasionally mentioned.
- 1.3 44 teachers who showed initial interest did not follow-up by attending any courses. Of these, only 5 teachers completed a registration form; the rest offered no firm commitment to come. Most classroom teachers who attended at least one course completed an application form. Therefore the completion of a registration form appears to signal intention to engage at least initially.
- 1.4 The balance of the 160 teachers (this is the number of teachers agreed in the revised LSEF funding bid) attended a pilot course as part of the 'South West London Music Education Partnership' Summer 2013 CPD afternoon but had no further engagement with *Peer-to-Peer*.
- 1.5 Senior leadership in some schools did not prioritise the subject-specific CPD during school time and getting cover for the final lessons of the day to enable attendance was occasionally not possible.
- 1.6 Engaging instrumental teachers and classroom teachers in the same CPD sessions needed more planning in order for all teachers to feel that the sessions were worthwhile and relevant.
- 1.7 Lack of choice about whether or not to engage with the *Peer-to-Peer* programme negatively affected participant motivation and teachers' likelihood of engaging beyond one initial session.
- 1.8 Across all three cohorts, 18 teachers attended an initial mentor meeting with 7 mentors. 12 of these teachers stayed in touch with mentors to some extent, with some of these 12 co-developing an area of interest within their work.
- 1.9 The *Peer-to-Peer* programme was not clear about the minimum expectations and commitment, benefits and outcomes. Some of the materials gave conflicting information which was not a wholly accurate representation of the offer or philosophy.
- 1.10 The small numbers of participants engaging in the peer mentoring programme affected the morale of mentors and teachers, further impeding development and engagement.

- 1.11 Some teachers turned down the opportunity to be mentored either because they felt that it was not what they needed at this stage in their career or because they felt that the mentor allocated did not have sufficient breadth of experience in their own context.
- 1.12 The lack of regular activity and rhythm within the programme (particularly the very long break between the end of the CPD courses and the matching up of mentors and mentees) meant that, in some cases, momentum and interest were lost.
- 1.13 The geographical locality of mentors' and teachers' schools and homes needs to be taken into account when matching people up for out-of-hours work. Teachers' interests, strengths and context also need to be taken into account. This was a significant issue in the *Peer-to-Peer* programme.
- 1.14 Early career teachers generally liked the idea of being matched up with a mentor. Those who engaged with the programme throughout were keen to develop aspects of their work despite pointing out significant logistical challenges.

2 Programme Design

- 2.1 The *Peer-to-Peer* programme was apparently modelled upon a pilot course which used a different mode of delivery, had different aims and aspirations and was a one-off opportunity. Thus the pilot did not adequately reflect or inform the plans for the *Peer-to-Peer* programme.
- 2.2 The programme bid and design did not initially consider what 'success' looks like and the outcomes were only finally decided after the structure of the programme had been designed. This created dissonance between the two and meant that the programme design was not specifically geared towards meeting the outcomes from the outset.
- 2.3 It is clear that a one-size-fits-all CPD programme, with no choice about the sessions attended and delivered by 'expert teachers', is not a suitable model for all teachers and does not universally benefit professional learning and engagement. Early career teachers liked the opportunities to hear from 'expert teachers' but some teachers with more experience found the mode of delivery and content unsuitable and unchallenging. Across this programme, the CPD sessions did not provide sufficient challenge for *all* teachers attending each course, who came with a wide range of experiences and from differing contexts.
- 2.4 Bringing people together to network face-to-face has consistently been identified as the most appreciated aspect of the *Peer-to-Peer* programme, whether in the CPD sessions or the Expert Panel meetings.
- 2.5 Mentoring implies a hierarchical relationship in which someone is supported and coached by a more experienced colleague or professional. The terms 'peer-to-peer' and 'mentoring' are not interchangeable and Music Mark should decide whether any future work is based upon a coaching/mentoring model or seeks genuine peer collaboration.

- 2.6 Whilst there is little evidence of change or impact for most teachers, the Expert Panel and some mentors were very positive about their experiences and how this had translated into developments in their teaching and thinking. Those engaged with the Expert Panel meetings stated that they benefitted professionally from engaging in challenging professional face-to-face conversations on a regular basis.
- 2.7 Not all of the mentors felt the CPD programme was professionally beneficial to them and some did not have any success in engaging teachers with the mentoring programme, despite their best efforts to do so.
- 2.8 Practitioner mobilisation (i.e. encouraging practitioners to reflect upon and develop their own practice by observing and working alongside colleagues in the classroom) was the most valued aspect of *Peer-to-Peer* for two mentors. These mentors had an opportunity to be observed by another experienced teacher (who was collecting evidence for a case study about the impact of *Peer-to-Peer*) and discuss the lesson afterwards, encouraging development of self-reflection on curriculum, pedagogy and assessment. They found this self-reflection very useful to consider and further develop their own practice. Whilst this is effectively outside of the *Peer-to-Peer* programme structure, this model of professional development is worth further developing in the future as it is rooted in inquiry-based applied practice and offers a framework for reflection and discussion.
- 2.9 Some teachers did not engage with the mentoring programme because they felt that what they needed from a CPD programme was not met through *Peer-to-Peer* and that the mentors and expert teachers appointed did not have sufficient experience of a wider range of contexts, particularly for those in challenging schools.
- 2.10 Teachers and mentors expressed a preference for 'active' engagement in sessions. This mode of learning was embedded in the professional practice day attended by 6 registered teachers and 7 mentors, whereas sessions at the half-day CPD courses were viewed as mostly 'passive'.
- 2.11 The term 'Expert Panel' (which is not the term these very experienced teachers used to describe themselves) implies that these teachers are more 'expert' than others who signed up for the programme. This perceived hierarchy meant that some teachers attending CPD sessions felt that their own experience and expertise was ignored or under-valued.

3 Outcomes for Teachers

- 3.1. Self-identified attributes of excellent teachers were mostly 'procedural', which is perhaps unsurprising given the generic rather than subject-specific ways in which teacher competence is currently 'judged' in schools.
- 3.2 Self-defined personal construct responses demonstrated that teachers in the courses had a wide range of ideas about traits of 'excellent teaching' and how they rated themselves in relation to these, confirming the need for their own starting points, context, motivations and interests to be taken into account in the design of any future programme.

- 3.3 22 teachers and 8 mentors stated that they were aware of the key factors needed to promote excellent teaching and learning in music; 18 teachers and 7 mentors stated that they have developed in relation to these as a result of their engagement with the programme.
- 3.4 18 teachers and 7 mentors stated that the music curriculum in their school developed as a result of their engagement with the *Peer-to-Peer* programme. The positive responses came from those teachers and mentors who had engaged most with the programme and attended at least 2 half-day CPD courses.
- 3.5 17 teachers and 7 mentors stated that assessment in their school had developed, mostly around feedback and formative assessment.
- 3.6 17 teachers and 6 mentors stated that the range of pedagogies they used had developed as a result of their engagement with the *Peer-to-Peer* programme. Modelling different pedagogies at the professional practice day was deemed useful, as it allowed them to see ideas in action.
- 3.7 17 teachers and 6 mentors stated that their engagement with the *Peer-to-Peer* programme had impacted upon their planning. There were a few examples of significant changes in planning. There was very little awareness of the London Curriculum and where teachers had come across this, none were using it.
- 3.8 12 teachers and 5 mentors stated that their use of differentiation had developed as a result of their engagement with the *Peer-to-Peer* programme.
- 3.9 15 teachers and 5 mentors stated that they were more confident in their role as a result of their engagement in the programme.
- 3.10 In total, 21 teachers and 7 mentors stated that there had been 'some' or 'significant' impact upon their own work as a result of their engagement with the *Peer-to-Peer* programme.

4 Outcomes Relating to Senior Leadership

- 4.1 5 teachers and 4 mentors thought that their senior leadership had a greater understanding of excellent teaching and learning in music as a result of their participation in the programme. One headteacher, from a school involved in the Music in Secondary Schools Trust, has joined the London Music Champions Scheme.
- 4.2 2 teachers and 2 mentors stated that music now had a greater role in whole school development as a result of their engagement with the *Peer-to-Peer* programme.

5 Engaging with Other Professionals

- 5.1 9 teachers and 6 mentors stated that peer-to-peer learning within their department had increased as a result of their engagement with the programme. Of these, 4 teachers stated that peer-to-peer learning between departments had also increased.

- 5.2 9 teachers and 5 mentors stated that peer-to-peer learning across wider networks had increased as a result of their engagement with the programme.

6 Outcomes for Pupils

- 6.1 The exclusion of Arts subjects in the English Baccalaureate (EBacc) performance measure, recently made compulsory by the Government, is having a detrimental impact upon uptake of Music at Key Stage 4. Examples of schools dropping Music as an option at Key Stage 4 in order to make children study for subjects within the English Baccalaureate or to have more time on 'core' subjects were shared with the evaluation team.
- 6.2 17 teachers and 6 mentors stated that more Key Stage 3 pupils are taking part in music beyond the classroom.
- 6.3 18 teachers and 6 mentors stated that, as a result of their engagement with the *Peer-to-Peer* programme, pupils had higher aspirations in music.
- 6.4 Based upon baseline and final figures provided by Music Mark, in total, 5 teachers and mentors stated that more pupils would be studying music at Key Stage 4 in this academic year. In total, 7 teachers and mentors stated that more pupils were staying musically active in Key Stage 4. These figures are also supported by the external evaluation data.

7 Peer-To-Peer Online Network

- 7.1 Most of the teachers and mentors who attended at least one *Peer-to-Peer* CPD session have registered for the online network. Of these, around half logged into the network at least once.
- 7.2 There is an almost even split in terms of teachers who consider an online network to be useful in engaging with the music education community and those who do not. In addition, some teachers expressed that they did not want to share their materials or ideas in an online environment.
- 7.3 Logging in (rather than having open access or via an app) is considered by some respondents as an inconvenience that puts people off.
- 7.4 The functionality of private meeting space for the mentor groups on the online network has not been well supported. Participants expressed a strong preference for face-to-face CPD, networking and mentoring.

8 Sustainability and Legacy

- 8.1 Two external consultants were employed to help to model the mentoring process and to regularly engage with mentors and teachers to facilitate working together. Without this sustained significant investment of time and finance, it is difficult to envisage how *Peer-to-Peer* can sustain adequate support of mentors in order to keep the momentum of a programme such as this moving forwards.
- 8.2 Participants expressed a desire for future CPD which brings teachers together to network and tackle some of the 'bigger issues' in music education in ways which acknowledge and build upon their wide ranging levels of experience and contexts.
- 8.3 Teachers should have some choice about areas of their practice which they wish to develop, and be supported to do this. There should be an expectation that professional development impacts upon pupils.
- 8.4 Teachers and mentors need to develop and cement professional relationships face-to-face in the first instance. With limited or in some cases, no opportunity for meeting face-to-face, the online network was not popular for developing professional relationships and only a very small number of mentors and teachers used the secure space on the network for this purpose.
- 8.5 A working definition of 'excellent teaching', a key outcome sought from the *Peer-to-Peer* programme, has not yet been circulated.
- 8.6 The timetabling of sessions is critical with weekends not being welcomed by some teachers. At the point in the academic year when Key Stage 4 coursework was due, the mentoring was finally organised and some teachers were then too busy to commit.
- 8.7 Not all dates were given to teachers with what some felt was realistic notice. Some teachers found this challenging and were frustrated by the short notice at which some sessions, including the professional development day, were organised. This was exacerbated by late notice from LSEF about the bid being successful, coupled with LSEF's expectations that the timeframe of the programme could be condensed and that the programme started immediately.
- 8.8 Bringing people together to network face-to-face has consistently been identified as the most appreciated and useful aspect of the *Peer-to-Peer* programme.
- 8.9 Most teachers identified at least one positive suggestion about potential ways in which they could use the learning from *Peer-to-Peer* during the next academic year.

Key recommendations for Music Mark

1. In order to maximise participation, engagement and retention Music Mark should reflect upon levels of engagement in the *Peer-to-Peer* programme and ensure the key reasons for low participation and high drop-out identified in this report are effectively addressed.
2. Music Mark need to think carefully about the values and philosophy underpinning their organisation and any future programmes, and make sure that these are commonly agreed and clearly communicated. They should be clear about what they are doing and why they are doing it.
3. Future programmes should be designed and led with significant input from teachers and other professionals with high levels of experience of leading high quality CPD for specific communities in order that they are worthwhile, authentic and genuine.
4. Ensure the consistent high quality of CPD offers and other professional learning is built upon the ownership, needs and strengths of all involved in the learning community, recognising their different roles and experience. Any future programme needs to be suitably differentiated for the needs of these distinct different groups rather than adopting a one-size-fits-all approach that fails to meet many participants' needs.
5. Future programmes need to be more carefully and realistically planned with outcomes defined from the outset, from which activities and opportunities will be designed, rather than designing a programme of activities without specific outcomes in mind.
6. There should be adequate lead-in time before the programme begins to avoid the rhythm of the programme being interrupted whilst organisers consider the next steps. Participants should be kept informed at all times.
7. Professional development should offer a range of appropriate choices and challenges and not be predominantly modelled on a 'deficit model'³. It should allow for personal choice, joint practice development and sufficiently challenging practice development/professional learning underpinned by teacher inquiry.
8. Future programmes need to consider whether they would be more effective if organised in smaller geographical areas, in order to establish and develop communities with more of a focus on quality rather than being detracted by the aim of demonstrating a wide geographical spread.
9. Music Mark should be very clear about the aims, outcomes and expected levels of commitment for different groups across the programme so participants understand the commitment, expectations and outcomes sought.
10. Music Mark should consider whether a more practical, hands-on, high quality musical approach to modelling, sharing and developing practice would be advantageous in drawing teachers in and meeting their expectations more effectively.

³*Deficit model' - this is one of the nine models proposed by Kennedy (2005). In this model, individual teachers have perceived 'deficits' or 'weakness' which needs to be rectified. This model tends to be demotivating.*

11. Realistic, clear expectations and the kinds of impact being sought for all participants and organisations as a result of the programme, would help to mitigate against unrealistic expectations.
12. Programme leaders should ensure they have a common, shared understanding of a wide range of tools used and their implementation in order to effectively gauge impact.
13. The design of the programme should avoid an overreliance on top down delivery and include more participant engagement drawing upon expertise and good practice across a range of contexts.
14. Music Mark should recognise the limited impact of an over-reliance on one-off sessions and seek to avoid these in the future, instead offering high quality longer-term learning frameworks in which there is periodical, incremental CPD and an expectation of deliberate and thoughtful on-going applied professional development of practice in the interim.
15. The relationship between peer collaboration and mentoring needs to be fully considered to ensure that any future programme recognises the differences between the two and is clear about what it seeks to do.
16. If a mentoring programme is established it needs to be developed in much more bespoke ways to acknowledge and work with teachers with a range of different experiences and from different contexts, to acknowledge more carefully where they are now, where they have come from and their aspirations for the future.
17. If a mentor programme is established, more careful matching of teacher 'mentors' with the appropriate and relevant expertise and school context with 'mentees' would be beneficial. These groups and pairings would benefit from being organised more locally wherever possible particularly where twilight meetings are an important element of the programme, although clearly this is conditional upon attracting a larger number of mentors with which to work.
18. Appointed mentors should be given adequate time, coupled with high quality training and on-going support to enable them to undertake their role effectively and with due status.
19. Music Mark should identify why the mode of working of the Expert Panel was successful and why these very experienced teachers continued to learn from each other, noting in particular that these regular face-to-face meetings took place during school time.
20. In developing the online environment, the purpose, value and accessibility should be carefully considered, as well as how this network sits alongside or complements other online forums.
21. Multiple opportunities for face-to-face meeting to firmly establishing good working relationships should be introduced before implementing the online environment, wherever possible. In addition, greater clarity is required about the purpose of the online space for mentor groups and if and how the role of this environment supports the mentoring role.

22. Collaborative working which encourages 'Practitioner mobilisation' – where they are encouraged to meet face to face to reflect upon and develop their own practice by observing and working alongside colleagues in other settings – should be considered as a more effective approach to emphasise partnership and the co-learning opportunities arising from this model. This would also reduce the perception around the hierarchy of mentor and mentee and the resulting power relations, to scaffold, support and develop the practice of all the teachers involved.
23. Music Mark should realistically consider whether such a programme is possible or desirable in the future without the significant time and financial investment needed to scaffold and support groups of teachers working together.
24. Terminology is important and value bound, particularly around peer collaboration, mentoring and coaching. Future programmes should be clear about their underlying philosophy.
25. If a programme is based upon a pilot phase, then the pilot programme should be a realistic representation on which the full programme is based in order to properly test the model.

Other recommendations

26. When participants are asked to complete evaluation exercises, these should be constructed so that they are able to effectively gauge learning and perspectives against specific learning objectives and outcomes sought.
27. *Peer-to-Peer* should provide evidence of impact – for example, through the development of a small number of high quality, realistic Case Studies, and sharing of evidence-based reports. This will assist school leadership teams and funders to make an informed decision about the quality of the offering and understand the potential importance of music-specific professional learning opportunities. This is also more likely to address some of the issues around releasing teachers from school.
28. Programme leaders should ensure they have a common, shared understanding of any evaluation tools used and their implementation in order to effectively evaluate learning. Where designing their own tools, these should be fit for purpose.
29. Going forward, Music Mark need to consider the 'quality' of shared resources etc. and make a decision on whether everything is suitable for their online environment in order that this is valued by the different participant groups. Additionally, they need to consider how to help teachers to develop the skills to critique resources, teaching strategies rather than accepting their usefulness in any context
30. Music Mark might consider the feasibility and demand for developing an App for mobile devices to enable teachers to engage with their online environment without the need to manually go to the website and remember their login in order to check for new material/forum discussions.
31. Music Mark should consider the benefits of providing a regular Newsletter with links to new material and discussions on their online environment.

32. The timing of professional or networking meetings should be carefully considered to facilitate maximum attendance and avoid interrupting family time. In addition, weekend or evening events running at the same time as contracted work undertaken by instrumental teachers should be avoided.
33. Like any organisation, Music Mark should be realistic about their strengths and priorities and also where they have less experience. They should think carefully about where they can provide high quality support in partnership with others and also be mindful about where other organisations may be better placed than them, to lead work with some sectors of the music education community.

Recommendations for wider music education sector

- WS1 Music organisations need to work together to make the case for music-specific, rather than generic, professional learning opportunities in order to more effectively convince teachers and senior leadership teams of its importance.
- WS2 Continuing professional development, resources and music educator support should be designed and resourced with significant input from teachers and suitably experienced professionals so that it is designed and presented in ways which are authentic and genuine and is more likely to be valued by all.
- WS3 More high quality music-specific professional learning needs to be developed and music educators should have regular access to this. In line with the recommendations of the Teacher Development Trust, schools, organisations and senior managers should hold CPD providers to account for the quality and usefulness of their programmes.
- WS4 Professional development for music educators should offer a range of appropriate choices and challenges. There should be bespoke options that are relevant to educators at all stages of their career and adaptable to differing contexts.
- WS5 Future professional development should be based around a range of different models, considering a wide range of models from within and beyond education. It should allow for personal choice, joint practice development and personal professional learning.
- WS6 Professional development for educators should be rooted in an applied inquiry-based philosophy and framework, relevant to a teacher's own work context and with an expectation that there is an adherence to classroom practice.
- WS7 Professional development for music educators working in a range of different educational settings should imply methods and approaches that are inherently both useful and musical, bringing together a wide range of knowledge sources into applied work.
- WS8 Professional development for teachers should be longitudinal, offering regular support, high quality input and follow-up and promote an environment where critical engagement with one's own practice is central.

- WS9 In order to develop professional learning in the future, organisations should first develop a good understanding of already existing networks (e.g. run by schools, chains and hubs across specific locations or school clusters) to work out how to support and enhance these, as well as identifying where there are areas in which formal and informal networks are less well developed.
- WS10 Future provision should plan to create and sustain pan-London online and physical networks which recognise and work with existing provision without significant duplication.
- WS11 There is a need for a much greater understanding from funders and CPD providers about the purpose, potential, design and impact of programmes and how they should be evaluated. Currently, there is frequently an unhealthy focus on generic (often metric-driven) measures and impacts that do not aid understanding and can skew interpretations. Additionally, there is often a lack of value placed upon, and the space to delineate, the *qualities* of experiences too (through, for example, attention to thoughts, feelings, opinions and narrative accounts). These need to be considered together in ways which consider the whole ecological system and help to unpick the perceptions of reality from reality itself.
- WS12 Funders should recognise that measuring the ‘impact’ of a programme at the end of the lifespan of the programme only gives a snapshot. Opportunities to properly assess the longer-term impact can only take place after extended time and therefore we recommend that evaluation of impact is studied over a much longer period of time.
- WS13 All future programmes, regardless of the duration, should be devised with outcomes defined from the outset. Activities and learning opportunities should be planned to meet this desired learning, rather than a programme of activities being designed before worthwhile and specific outcomes are clearly defined.
- WS14 The learning from *Peer-to-Peer* and *Teach Through Music* should be widely shared with hubs and other interested organisations in order to help the music education sector and funding bodies to understand what is possible, and also worthwhile in terms of future professional development for music educators. More work needs to be done to help organisations and funders to recognise and understand the barriers, challenges and logistics.
- WS15 There should be an expectation that teachers continue to engage in subject-specific professional learning throughout their career.
- WS16 Professional/lifelong learning should be an aspiration throughout a music educator’s career. Short-term CPD seen as an option can distract from the core business of raising standards, rather than contributing to it.
- WS17 Funders should be mindful that there is an inevitable duplication of resources if two programmes are simultaneously funded across the same geographical area. It also reduces the number of potential participants available for either community, and risks diminishing the impact or uptake of one or both programmes. It is our recommendation that if this situation arises in the future, projects should be joined up from the outset.

The Evaluation

1. Peer-to-Peer background and aim

1.1 Background

London Schools Excellence Fund

The London Schools Excellence Fund (LSEF) is one of the strands of developmental funding for education from the Mayor's Education programme. The core is devolved from the Department for Education (DfE), with additional funding from the Greater London Authority (GLA).

There are a number of key aims of LSEF funding; one that is particularly pertinent to the Peer to Peer programme is the aspiration that:

The Fund will encourage schools to support teachers in their individual subject specialisms across primary and secondary levels. With this approach the Fund follows the new National Curriculum in prioritising subject knowledge and academic disciplines in education. It is also an opportunity to encourage schools to learn from each other and forge new partnerships...The Fund is based on the hypothesis that investing in teaching, subject knowledge and subject-specific teaching methods/pedagogy, will lead to improved teaching overall, which should in turn improve outcomes for pupils in terms of attainment and aspiration.

Whilst a central focus of LSEF relates directly to the commitment of raising standards in the core subjects (defined as English, Mathematics, Science, Engineering and Technology) and to a lesser extent, other subjects included in the English Baccalaureate (Modern and ancient languages, History and Geography), there is an additional aspiration that other subject areas may be included 'where the intention is to scale up activity to have sub-regional or pan-London impact'. It is through the latter intention that the *Peer-to-Peer* programme was awarded its £255,500 funding.

Peer-to-Peer

Peer-to-Peer is a professional development programme for music teachers working in London secondary schools, specifically with Key Stage 3 pupils. The *Peer-to-Peer* programme was preceded by a pilot programme, 'Going for Gold'. This was a half-day music conference organised by the seven London boroughs of the South West London Music Education Partnership on 21st June 2013 (Appendix 1). This 3-hour conference took the format of two keynote presentations – one from Mark Philips, who at this time was chief HMI for Music at Ofsted, and one from Charles Hazelwood, Conductor of the British Paraorchestra. There was also structured networking time, which Music Mark reported was the aspect of the course upon which this *Peer-to-Peer* programme was originally envisaged.

As is the nature of music education, those signed up for the *Peer-to-Peer*⁴ programme represent professionals undertaking a diverse range of roles related to music education in secondary schools. This includes staff employed by a music service, as well as those employed by Local Authority mainstream and special schools, academy chains and free schools.

⁴ More information on the Peer to Peer programme can be found at <http://www.musicmark.org.uk/training-events/peer-to-peer-programme-2014-2015>

Funding for *Peer-to-Peer* was awarded to Music Mark, a music education organisation established in 2013 as a result of a merger of two established and respected organisations - the Federation of Music Services (FMS) and the National Association of Music Educators (NAME). *Peer-to-Peer* was supported by the Associated Board of the Royal Schools of Music and the Barbican Centre.

Peer-to-Peer is one of two music programmes awarded funding via an LSEF grant. The other, Teach Through Music is delivered by Trinity Laban in partnership with Sound Connections, Trinity College London, Barbican, Guildhall School of Music and Drama and the University of Greenwich.

The total amount awarded to Music Mark for this programme was £255,500. Coupled with the investment of £364,626 awarded to *Teach Through Music*⁵, this brings the total investment in music through LSEF funding for 'Music Excellence London' to £620,126.

The following information is given on the *Peer-to-Peer* website as an overview to the programme.

Peer-to-Peer presents an opportunity for all practitioners to observe, share and discuss outstanding practice. We are proud to be working with an Expert Panel which comprises of excellent class teachers to enable delivery of the programme to teachers in their classrooms, alongside time for reflection and discussion with colleagues from across London to begin to inform changes to practice both at a practitioner and school leadership level.

According to the website, the *Peer-to-Peer* programme offered opportunities for music teachers to access the following:

- **Share good practice** through face-to-face and online networking
- **Define pupils' musical standards**, assessment and progression pathways from KS2 to KS4
- **Develop schemes of work and resources**, which embed the principles of the London Curriculum, embrace the new National Curriculum and enhance pupils' wider-curricular opportunities
- **Access free resources** (and signposts to other high quality resources) through an online network
- **Receive mentor support** from teachers identified as delivering outstanding practice

The following briefly describes the overarching activities within the '*Peer-to-Peer* programme. A timeline of these is presented in Appendix 2.

- i) Establish a panel of 'expert teachers'
- ii) Half day workshops focussing on different aspects of excellent teaching;
- iii) Mentoring programme, meeting between January and July 2015;
- iv) Setting up on an online community;
- v) One day conference/ workshop at St. Paul's School in March 2015;
- vi) *One day transition conference in summer 2015 – this did not take place.*

⁵ Further information on the Teach Through Music programme can be found at <http://www.sound-connections.org.uk/teach-through-music>

Three cohorts of teachers started the programme in June 2014, September 2014, and January 2015. In the original bid, in order to be considered to have ‘completed’ the programme, teachers were required to fully engage with parts ii, iii, iv and either v or vi.

The CPD courses were devised and delivered in conjunction with seven ‘expert practitioners’ (Table 4)⁶, contracted by Music Mark.

Name	Role	Location / Context	Location
Kerry Evenden	Head of Music	Heathfield Community College, East Sussex	East Sussex
Gareth Gay	Leading Practitioner	Glenthorne High School	Sutton
Anna Gower	Head of Community Music	Monk’s Walk School	Hertfordshire
John Kelleher	Director of Music	Wimbledon College (Boys school)	Wimbledon
Leigh O’Hara	Director of Music	St Paul’s Girls School (Independent)	Hammersmith
Ian Rowe	Principal	Bromley Youth Music Trust	Bromley
Simon Toyne	Assistant Head and Director of Music	Tiffin School (Boys selective grammar school/academy)	Kingston upon Thames

Table 1 - Expert practitioners devising and delivering the Peer-to-Peer programme

The steering group of the programme consisted of the Music Mark Staff team, the Music Mark Chair and the London Region Representative. Additionally, support was required from an Expert Panel consisting of seven ‘expert practitioners’ (see Table 1) who also led the delivery of the sessions.

82 teacher and mentors from 47 secondary schools, one special school and two music services engaged with at least one half day CPD course. Mentors from a further 11 secondary schools were engaged in aspects of the *Peer-to-Peer* programme. In total, these 59 schools were geographically located in 29 London Boroughs. A breakdown of the number of teachers and mentors in each London Borough attending at least one half day CPD course is given in Figure 1.

⁶ Further information on the expert practitioners can be found online at <http://www.musicmark.org.uk/training-events/peer-peer-programme-2014-2015/meet-our-expert-practitioners>

Outcomes for pupils:

- Increase in numbers of pupils engaging in music beyond the classroom
- Improved rates of engagement in continuation of music after the end of Key Stage 3
- Raise pupils' own aspirations in music

Outcomes for the 'system'

- Increase in Peer-to-Peer learning for teachers within departments / wider networks
- Developed understanding from senior leadership as to how to effectively support higher quality music teaching and learning
- Using music in the curriculum as a starting point, music contributes positively to whole school development

Where applicable, data for the Project Oracle report (required by LSEF) is collated in Appendix 3.

1.3 Aims of the evaluation

As contracted by Music Mark, the specific aims of the external evaluation are:

i) to support the development of an evaluation framework based upon the Project Oracle guidelines.

Whilst the responsibility for reporting to Project Oracle remains with Music Mark, the external evaluation team have advised on the development of the revised evaluation framework and some of the evaluation tools, offering advice to Music Mark in this regard. Due to the size of the external evaluation contract, it was agreed that, with the exception of the final evaluation questionnaire, the responsibility for collecting data from participants would remain with Music Mark and, where possible, be an integral part of the programme. The revised evaluation framework, which has been agreed with LSEF, can be found in Appendix 4. This report draws upon data collected by Music Mark, along with data from this independent external evaluation exercise.

ii) to contribute to the Expert Panel in order that the evaluation findings are constantly fed back into the development of the *Peer-to-Peer* programme.

The evaluation team attended the Expert Panel meetings as observers. A process of regular verbal developmental feedback took place through regular meetings with the programme leaders. An interim report was presented to Music Mark in October 2014. It is clear from conversations with the Music Mark Staff Team that this model of on-going feedback has significantly impacted the programme

iii) offer informed perspectives on the potential for transferring or 'scaling up' the approach to other geographical areas

This report provides suggestions in relation to identifying potential areas for future consideration and development. It also discusses issues related to the potential legacy and sustainability of the *Peer-to-Peer* programme. The report also considers the barriers and challenges for Music Mark taking on the direct delivery of work with this group of music education professionals.

The *Peer-to-Peer* programme sought to deliver on-going high quality support and professional development to music teachers across London, embedding a culture of professional learning and peer sharing within and between schools. This final report provides evidence relating to the effectiveness of the programme as a whole in relation to the key indicators agreed with Project Oracle. Since being appointed, the team of evaluators at the University of Sussex took an iterative approach to evaluation, offering formative feedback via written and verbal reports. In delivering this final report, the evaluation team offer guidance for the wider music education sector's future work in this area, within and beyond this specific programme.

1.4 Context of Music Education over the lifetime of *Peer to Peer*

In announcing the successful funding for the LSEF projects, Darren Henley, the then chief executive of Classic FM and member of the Mayor's Music Fund steering group proclaimed "Music teachers, you have not been forgotten". This sentiment is indicative of the possible perceived current status of music education in relation to other subjects across the secondary school curriculum in England.

The last few years have been particularly turbulent for Music education in schools and for music services, with considerable change and an overall reduction in core government funding, despite a small rise in the past year. The *Peer-to-Peer* programme comes at a time of intense change for the curriculum too – the new National Curriculum for Music was introduced in 2014 and from September 2015 schools were asked to design and use their own assessment systems following the abolition of 'levels of attainment' synonymous with the National Curriculum that have been in place for many years. During the lifespan of this programme, new GCSE and A level Music qualifications too have been developed for first teaching in September 2016. Music technology as a Key Stage 5 subject has been under scrutiny for quite some time with the outcome in the balance before being recently confirmed and accepted as a 'rigorous' enough subject for higher-level study. It is now being developed as a new qualification for 2017. Additionally, new Level 2 and Level 3 vocational based qualifications in Performing Arts and Media (including options for music) are being developed for first teaching in 2017. Unhelpfully, Music is not listed as a Facilitating Subject in the Russell Group documentation around A-level choices and there has been much debate and speculation about the potential for Arts subjects in the new Progress 8 and Attainment 8 measures being introduced into secondary schools, although this now appears to be more settled, at least for the time being.

Despite all of this potential and on-going uncertainty, it could be perceived that the status is music has in some respects been elevated; after all, it is the only subject with its own National Plan (DfE/DCMS, 2011). Music education hubs were introduced in response to this plan with core grants to music services being re-directed into these new hub education structures in order to meet core and extension roles. Alongside this comes the expectation that hubs and schools work together more closely through the development of the schools music education plan (a statutory document required as parts of Arts Council England (ACE) funding to music education hubs); the intention was that this new structure and way of working should serve the purpose of bringing communities providing music education closer together. However the overall financial provision to music education hubs has fallen overall over time, despite their core roles getting larger and therefore effectively requiring them to employ or contract a broader range of specialised staff to fulfill roles which may be perceived as similar to those fulfilled by County Advisors in bygone days. In practice, it is clear that provision of music education and opportunities for all remain as patchy as ever, a point anecdotally raised often

and repeatedly in reports from Ofsted and ACE.

The recent statutory introduction of the English Baccalaureate (EBacc) performance measure, which excludes the Arts, follows a period of intense debate and a now overturned U-turn on the introduction of such a qualification. Such changes inevitably diminish the status, and therefore the time and opportunities for music as part of the rich, broad and balanced curriculum. Research carried out through the Teach Through Music programme (Fautley, 2015), and independently in other geographical areas by Daubney and Mackrill (2015) and Fautley (2015a) demonstrate the negative impact of the EBacc on Key Stage 4 uptake across the suite of music qualifications. Worryingly, there is also evidence from the *Peer-to-Peer* programme that, in some schools, the narrow focus of education and examinations in schools is negatively impacting upon the opportunities for the inclusion of Arts across the wider school offer as more out of hours focus is directed towards 'booster' classes for core subjects.

We are not arguing that music in the lower secondary school serves the sole or main purpose of providing a clear pathway to formal music study in Key Stage 4. Yet inevitably the impact of this focus, which is a key driver and performance measure in schools, has implications for Music at Key Stage 3. This has led to a demonstrable reduction in the teaching time available for Music in some schools, as well as changes in the way the curriculum is split between Key Stage 3 and Key Stage 4. Specifically, in many schools, music is no longer taught throughout each whole school year in Key Stage 3, and instead, becomes part of the carousel of Arts subjects, each studied for part of a school year. Additionally, many schools now expect children to choose their option subjects during Year 8, at the age of 12 or 13 years old, removing one year of compulsory music education through the introduction of a three-year Key Stage 4 for a smaller number of pupils.

Inevitably such changes potentially diminish the view of the importance of music and other Arts subjects for all pupils in secondary schools. They also impact upon staff roles and timetables, and create a system in which subjects are pitted against each other, with the so-called 'core' subjects being hierarchically more important. Many Music departments are small and therefore there is a heightened need for opportunities which bring together staff from different schools in order to develop practices, share ideas and concerns and to overcome the inevitable isolation of being in a small department.

Simultaneously, there is friction between providing a rich and balanced curriculum and evidencing this in meaningful ways, alongside nervousness from senior leadership teams about "what Ofsted are looking for". Despite Ofsted's best and frequent attempts to communicate their view that assessment in music does not need to be the same as all other subjects, and that it should be inherently useful and musical, most secondary schools still expect Music to fit in with whole school systems. These unfortunately often have limited use and value for pupils and staff and show an over reliance on spreadsheets and arbitrary number systems. This is at odds with the aims of *Peer-to-Peer*, which sought from the outset to help teachers to make Key Stage 3 assessment in Music more than simply a tick box exercise. The expectations from LSEF relating to performance measures across both *Peer-to-Peer* and *Teach Through Music* unfortunately show a similarly narrow and inappropriate view of how to measure success across a professional learning programme for music educators in schools.

Therefore, this report set out with the intention of providing a broader range of evaluation evidence which can meaningfully demonstrate professional changes that cannot be adequately shown or interpreted by just numbers and spreadsheets. Regardless of the ways in

which evaluation is embedded, across programmes of such a short length of time there is likely to be little instant change, and current educational policy is, at times, working against the likelihood of such outcomes being useful or realistic.

Fundamentally both of these LSEF Music programmes are about providing professional learning opportunities for teachers at all levels and all stages of their career. Professional learning *per se* is integral to a teachers' world. Each school provides non-contact time of five Inset days per year for professional learning and at all stages of their career, teachers are measured against a set of generic, predefined outcomes. Yet little of this offers high quality, subject specific opportunities for music teachers.

Additionally, recent changes to school structures mean that the nature of school partnerships and collaborations are changing. This brings about perceived freedoms in relation to the curriculum and teachers' terms and conditions. For example, some Academy chains and Teaching School partnerships encourage staff to collaborate and learn from each other within these closed networks. However, many schools are essentially independent, competitive institutions vying for the same pupils across a geographical area. School league tables, an amalgamation of a narrow set of performance measures, are key indicators of 'success' through which parents are encouraged to compare local schools. This level of competition between schools potentially works against professional learning and the development of collegiate, collaborative partnerships.

Teacher qualifications and prior experiences of training and professional development are also undergoing a period of rapid change. There is no longer a statutory requirement that teachers employed in schools outside of Local Authority control have undertaken any formal of teacher training or development prior to taking up a teaching post, or hold Qualified Teacher Status. Additionally, teachers undertaking training/education have the option of many different routes, some of which pay more attention than others to subject specific pedagogies. All of these factors have significant implications for professional learning both now and in the future, whether in schools, or within programmes such as *Peer-to-Peer and Teach Through Music* which seek to develop subject specific skill, knowledge, pedagogies and competences.

2. Methodology and research methods

As agreed with Project Oracle and LSEF, the key aims and outcomes of the programme are defined on the Theory of Change document (Appendix 5) and the evaluation plan (Appendix 4). This external evaluation seeks to analyse the key data provided by Music Mark in conjunction with that gathered by the University of Sussex evaluation team, in order to provide evidence of effectiveness against the measures agreed between Music Mark and LSEF (see section 1.2). The evaluation also seeks to identify aspects of the programme which are particularly strong and those which are less successful, in order to make a series of suggestions to Music Mark and the wider music education sector in relation to opportunities and challenges in consideration of possible future professional development programmes for music teachers.

2.1 Participants and sample

Teachers signed up for the *Peer-to-Peer*⁷ programme represent professionals undertaking teaching roles at a variety of levels from Newly Qualified Teachers (NQT) to heads of department and faculties in London secondary schools, including a small number of teachers employed as instrumental teachers in one music service. Most, however, were classroom music teachers at various stages of their career.

The *Peer-to-Peer* programme involved two key inter-related strands:

- 1) half day CPD sessions for teachers delivered by ‘expert teachers’;
- 2) a mentoring programme.

To support the programme, the *Peer-to-Peer* online network was launched in June 2014. The *Peer-to-Peer* programme engaged three cohorts of teachers. In cohort 1 and cohort 2, teachers were offered two individual afternoon CPD sessions. Cohort 3 participants were offered one half-day CPD session which brought together the most successful aspects of the sessions for cohorts 1 and 2 into a condensed timeframe. In total, 71 teachers attended at least one half-day CPD course.

The mentoring programme involved working in a mentor group on an area of practice identified by groups which would be beneficial to improving classroom practice and ultimately, student outcomes. Table 1 shows the breakdown of the levels of engagement by the 71 teachers registered for programme.



Cohort	Attended both CPD sessions	Attended one CPD session only		Carried on to be actively involved in a mentor group	
1	27	8			12 in total
2	11	8			
3	[REDACTED]	17			

Table 2 – Teacher engagement in the *Peer-to-Peer* programme

⁷ More information on the Peer to Peer programme can be found at <http://www.musicmark.org.uk/training-events/peer-to-peer-programme-2014-2015>

Additionally, 11 mentors were selected through a written application process to work with teachers from these three cohorts. Whilst 11 mentors were allocated a group of teachers, not all groups had any uptake. 7 mentors worked with the total of 12 teachers actively involved in a mentoring group. The other four initial mentors did not have any uptake from the teachers allocated to them.

A further 49 teachers showed an interest in the programme but did not undertake any of the courses. Of these, 5 completed an application form for the programme and 44 did not.

All of these teachers were asked to contribute to the evaluation, therefore the 'possible' response rate for each cohort is 100%. The 'actual' response rates are shown in Table 3.

	Number of people who's views are represented	Response Rate – Percentage of total participants
Mentors	10 (of 11)	91%
Cohort 1	19 (of 35)	54%
Cohort 2	11 (of 19)	58%
Cohort 3	13 (of 17)	76%
Teachers who showed interested but did not engage in either the courses or the mentoring	8 (out of 44)	18%
Others involved in the running of the programme, including expert teachers	6	N/A
TOTAL number of views represented through the external evaluation	67	N/A

Table 3. Evaluation engagement

The data collected therefore provides a reasonably comprehensive data set, including 66% of all who attended at least one half-day CPD course. The range of views presented are therefore likely to be both reliable and representative in relation to the views of participants. In comparison with 'norms' in research, the percentage of evaluation questionnaire responses is far healthier than expected for a survey carried out by an external organisation. The only group with a small percentage of responses is from the 44 teachers who expressed an interest in the programme but did not engage in the courses or mentoring. Additionally, the figures do not represent the views of the teachers who attended the one-day 'Going for Gold' pilot in 2013 and did not engage any further with the *Peer-to-Peer* programme as contact information for these teachers was not provided to the external evaluation team.

2.2 Data Collection

The schools and teachers that were involved in this project were engaged in multiple initiatives making attribution of any changes specifically to *Peer-to-Peer*, very challenging. Hence, a multi-method approach to data collection was adopted in order to maximise the capacity to 'triangulate'⁸ findings and strengthen validity, reliability and rigour. There were five main parts to the collection of the evaluation data:

⁸ Triangulation increases the validity of data through cross verification from more than two sources.

1. Information supplied by Music Mark on the baseline data and final data based upon measures on their evaluation plan (Appendix 4). This was gathered through an online questionnaire administered by Music Mark towards the end of the programme.
2. Information on teacher constructs and self-ratings, completed during the CPD course (Note that this information is incomplete and the advised procedures to collect the data were not followed).
3. Based upon information on engagement supplied by Music Mark, all teachers and mentors on their database who had expressed an interest in the *Peer-to-Peer* programme were invited by the evaluators via email to complete a secure online questionnaire in July 2015. Unique questionnaire links were sent to each group (Appendix 7). Potential participants were also offered the opportunity to email comments to the evaluators if they did not wish to complete the questionnaire.
 - a. Cohort 1, 2 and 3 class teachers who had undertaken at least one course (57 requests sent; 2 returned as undeliverable and 1 returned as off work long term).
 - b. Those initially appointed as mentors (11 requests sent).
 - c. Cohort 3 instrumental teachers who had attended the one CPD course offered to them (14 requests sent; two returned as currently off work).
 - d. Teachers who had expressed an initial interest but attended not any courses or engaged in the mentoring programme (44 requests sent; 2 returned as undeliverable).
4. Those completing the questionnaire were given the option of discussing their views further in a short semi-structured interview, which were conducted over the telephone.
5. Interviews (either face to face or via the telephone) with the Music Mark *Peer-to-Peer* team or individuals who were contracted by Music Mark and involved in setting up and running this programme, including the Expert Practitioners.

The evaluation is based on data collected from a wide variety of stakeholders across all three cohorts and using multiple data collection methods. Data collected across elements of the evaluation represents the views of the participants as shown in Table 3.

Data source	Number of responses
Initial and final baseline data on key measures, collected by Music Mark in the summer term of 2015	28 (2 Expert Panel members, 7 mentors and 19 registered teachers)
Initial teacher self-ratings of personal constructs collected by Music Mark (<i>note that these are partially incomplete</i>)	25 (from cohort 1) No data provided from cohorts 2 or 3.
Final teacher self-ratings of personal constructs collected by Music Mark	0
UoS Final Evaluation questionnaire responses from teacher participants	38
UoS Final questionnaire responses from those originally appointed as mentors	10
UoS Final questionnaire responses and emails from teachers who did not attend a course or the mentoring programme	6
Email replies from teacher participants who did not complete the questionnaire	4
UoS Interviews with Music Mark staff, the Music Mark <i>Peer-to-Peer</i> team and those contracted to facilitate the programme incl. expert teachers	6
UoS Interviews with teachers and mentors	8

Table 4 – Data set for reporting

3. Findings

3.1 Engagement in the *Peer-to-Peer* programme

According to Music Mark's information pack for the *Peer-to-Peer* programme, the programme⁹ offered the opportunity for teachers to sign up to a year-long CPD programme in which: "*the minimum time commitment is just 3 days across the year (2 half day sessions and a day for the conference)*".

The practice development conference aspect (a one-day conference in March 2015) was attended by 13 teachers and mentors in total, thus if the definition in the information pack is followed, 13 teachers successfully 'completed' and were fully engaged in the programme. However, given the changing nature of the programme, a revised definition of engagement has been utilised throughout this evaluation report (see below).

However, in the same document, contrary time commitments are noted as:

- 2 × afternoon courses at the Barbican Centre (September 2014 – July 2015)
- 1 × one day conference (March 2015)
- 2 × Mentee visits to Peer Mentor school
- Twilight network meetings locally (one per term) Networking and *Peer-to-Peer* sessions are held locally and within Peer Mentors' school

Ignoring attendance at the twilight network meetings (as these did not always take place) and the opportunity for mentees to visit their mentor's school, a maximum of 13 teachers and mentors in total completed the other commitments listed above. It is important that a programme is clear about what teachers are signing up to and that the time commitments are made clear.

Additionally, a high number of teachers ($n=44$) who expressed an initial interest did not sign up or attend any part of the courses or mentoring.

Therefore, for the purposes of this external evaluation, 'minimum engagement' is defined as attending a minimum of one half day CPD course. In total, therefore, this includes 73 teachers and 11 mentors.

3.1.1 Overview of the modes of provision

Peer-to-Peer was organised into three cohorts of teachers. Cohorts 1 and 2 were offered two half-day CPD sessions spaced a month apart. Cohort 3 teachers were offered one half-day CPD session and this was open to instrumental as well as classroom teachers. A one-day practice development conference open to everyone was organised at St. Pauls School in March 2015. All participants were also offered the opportunity to be part of a mentor group. At the initial mentor meeting, mentor groups were encouraged to identify an area of mutual interest to collaboratively develop.

⁹ http://www.musicmark.org.uk/sites/default/files/content-assets/pages/files/Peer%20to%20Peer%20info%20pack_attendees_v4.pdf

3.1.2 Engagement in half-day CPD courses

Attendance at the CPD courses was variable. The first session for cohort 1 was the best attended course, with good engagement by participants, but the second session was much less well attended than the first, in both cohort 1 and particularly cohort 2. Cohort 3 was designed only to have one CPD session and so this is not relevant, although one teacher assumed that the second course had been cancelled as they signed up thinking there would be two courses, as stated in the marketing materials. In cohort 1, many of those not attending the second session were senior leaders; in cohort 2 there was a much more significant drop-out rate representing teachers with all levels of experience.

Identifying reasons for teachers' lack of full engagement in a programme can be complex but according to the information pack for the *Peer-to-Peer* programme:

Generalised 'one size fits all' CPD courses are not always sufficient to address specific curriculum development needs.

It is therefore interesting to note that the approach taken by the half-day CPD courses was mostly 'one size fits all' and this impacted upon the way in which some participants viewed the quality, relevance and usefulness of the CPD offer. From observing the courses, it is clear that there was a lack of structured differentiation for the most part. This was recognised by one of the steering group:

It is like good quality teaching – it has to start from the user's starting point, so the teacher's starting point. What we didn't do is we didn't differentiate. We had teachers in the room who had been teaching for 10 years, 20 years, 3 years or 1 year and we spoke to them the same but equally we didn't identify if there were other expert teachers and adapt the training accordingly.

The feedback about the courses was completely polarised; this early career teacher was very enthusiastic about the courses and was therefore keen to continue with the mentoring aspect.

It is always good to have new ideas and new repertoire. The courses were great because they gave the chance to see how the real experts do it and they broke it down really well so that we could understand not just what but why. The ideology was accurate but it was the practical applications that was (sic) the most useful. It didn't change my ideology but it did give the practical ideas which I could then try out.

Whilst a few teachers mentioned that they took away new ideas to try in their own classrooms (in particular, a strategy for developing musical homework and a session on giving feedback were mentioned, along with occasional examples of this in their own classroom setting), other teachers did not feel that they got enough out of the courses to merit either attending another course or engaging with the peer mentoring programme. This comment from a teacher is one of many that the evaluation received about the 'one size fits all' approach taken within the CPD sessions.

I felt that the sessions primarily catered for NQTs and new teachers – the delivery by some 'expert teachers' was patronizing to outstanding/experienced teachers, and the sessions certainly did not deliver 'what it said on the tin'.

Given that a shared view by some experienced teachers in particular that '*courses didn't offer enough challenge and were too low level*' (teacher comment), it is therefore unsurprising that the number of teachers engaging with the programme fell away.

Another issue reported by one of the steering group contributing to participants signing up but dropping off from attending, or not engaging earlier, was that of teachers changing schools. They stated:

The churn in heads of music in [one geographical area] is quite phenomenal...I think nearly half of them are now different from when the course first started.

Whilst the data returned via the final evaluation questionnaire and information supplied by Music Mark do not support this high figure universally across the participants, there has been some more changing of jobs over the summer holidays 2015 which will make keeping in contact with these teachers more challenging for *Peer-to-Peer* in the future.

Additionally there were a large group of teachers who effectively 'disappeared' between the '*Going for Gold*' pilot day in 2013 and the commencement of the *Peer-to-Peer* course in 2014, about which nothing is known. The *Peer-to-Peer* programme was designed following the success of a half-day South-West London Learning Partnership secondary music conference '*Going for Gold*' in June 2013, where two 'big name' key note speakers were the focus of the afternoon, along with networking. This is an entirely different prospect to peer-led CPD sessions and a mentoring programme. Perhaps it is worth considering in future 'pilots' that the structure / ethos underpinning them needs to reflect the larger programme more closely in order to give an accurate representation, or at least the successes of the pilot should be considered more carefully when designing the larger programme. As evidence of this point, one teacher specifically noted as a suggestion for the future:

Bring in at least one "big" speaker for the biggest event of the year - London teachers had the chance to hear Charles Hazelwood at a summer gathering in 2013 (or 2014) [sic] which was really inspirational and memorable.

There was also a group of teachers who showed initial interest via Music Mark without completing an application form. The reasons for non-engagement from this group are mostly unknown but the limited number of responses to the evaluation survey suggest that getting out of school can be difficult for some teachers (see section 4.3), and for others, having investigated the programme and what it offered, they felt that this was not the form of CPD they thought would be beneficial to them at this point in their career.

3.1.3 Engagement in the practice development conference day

Six registered teachers (and one other – a friend of one of the teachers), along with seven mentors attended the practice development day conference day in March 2015. The day was organised and run by teachers from the Expert Panel and took the form of workshops (Appendix 8). This event was specifically positively mentioned in the final evaluation feedback from some of the participants as offering practical ideas and approaches to try out with their pupils, citing the hands-on engagement as important.

The time to talk was also important as one of the Expert Panel commented:

I sat on a table with a group of people from all sorts of places and it was a very interesting day but the most interesting part was at the end when we were just talking to each other and I spoke to someone from a place so utterly different from mine and yet I think we both learnt from each other about how things could be done and I found that pretty inspiring really.

This is in contrast to feedback from the half-day CPD sessions, which some teachers expressed as being too '*delivered*' and lacking opportunities to '*try things out*'. It is also interesting to note that all of the teacher participants were involved in a mentor group at that point and therefore already had the highest levels of commitment to the programme. Most teachers did not give a reason for non-attendance. However, the few that did cited work on Saturdays, family commitments, other pre-existing plans or no interest in attending CPD opportunities at the weekend. Many instrumental teachers too teach or lead ensembles on a Saturday and so were unable to attend if they chose to do so. There are some points that could be taken on board from this – avoiding planning of CPD at relatively short notice, as well as the timetabling (weekends) are crucial factors to consider avoiding in the future.

In addition, the role of active vs. passive engagement appears to be an important factor to take into account in the design of CPD programmes. The need to draw teachers in and offer high quality provision from the start, which meets their expectations, is clearly another critical factor. The limited amount of attendees and thus feedback make generalisations difficult but this may, in part, be a more suitable style of CPD and meet the expectations of some teachers better i.e. with a more practical, hands-on musical approach to modelling and developing practice.

3.1.4 Engagement in peer mentoring

The peer mentoring aspect of this programme commenced in the autumn of 2014. Eleven mentors were selected to be Peer Mentors on this programme. Most mentors were offered the opportunity for a 2-hour group mentor information session with an experienced education consultant with recent national and international experience in supporting schools and school leadership. Five of the initially appointed mentors attended this session, which took place in September 2014. Following this short session, mentors were allocated a small group of teachers with whom to work. Initial meetings were attended and facilitated by the same experienced facilitator in order to scaffold the process. A meeting log was completed by the consultant and modelled for the mentors to be able to continue this process in future meetings and to set targets based on what was discussed. An online space for each mentor group was set up on the *Peer-to-Peer* network.

Engaging teachers in peer activity can have many benefits for all teachers involved. The Musical Bridges Evaluation (Daubney, Mackrill and Sebba, 2013) cited 'practitioner mobilisation', where teachers carried out peer-observations and joint practice development by observing and discussing teaching, as a strength of their programme. Additionally, it was pointed out by some of the evaluation participants that peer-mentoring is used in their schools and academy chains, for example to induct early career teachers, or to support new middle management. However, the nature of these relationships is very different from a mentor/mentee relationship as originally envisaged in *Peer-to-Peer* (see section 3.2).

In the *Peer-to-Peer* programme, 'peer mentoring' was planned to take place as twilight network meetings held in the mentor's school. Unfortunately, in terms of numbers involved

the peer mentoring was one of the least successful aspects of the *Peer-to-Peer* programme and suffered from very low levels of both initial and sustained engagement.

All course participants were offered the opportunity to be allocated a mentor. Of the 71 teachers who attended at least one half-day course, we have been informed by Music Mark that 20 teachers in total attended an initial mentor meeting. From these, Music Mark consider 12 teachers to be actively engaged in the mentor groups but it is clear from the feedback that some of these 12 teachers do not consider themselves to be actively involved in a mentor group. Additionally, of the 11 mentors (of which 10 have been involved in the external evaluation), only 7 had any success in engaging one or more teachers in the initial mentor meetings. Follow-up meetings were even more challenging to organise and thus did not take place except in one case.

This lack of engagement in the initial mentor meetings was one reason given by some teachers who had attended for not engaging further. As one teacher who did manage to meet a mentor once pointed out:

I was the only person who turned up. It must have a real disappointment to the mentor and they were not enthused and this also impacted how I felt towards it.

Other reasons included the lack of contact from the mentor, late notice of a meeting date, disengagement following on from the CPD courses as these were not deemed relevant, too much physical distance / traveling time to get to the mentor's school, meetings at inconvenient times, personal reasons or too much on at work to continue. Some teachers persevered with the mentoring in spite of some of the aforementioned challenges but raised the geography and communication from mentors as frustrations with the *Peer-to-Peer* programme. It is clear from some of the evaluation feedback that not all teachers chose to attend a CPD course (some were told to go by their line manager) and were then not happy that the context in which the expert teachers were talking was relevant to their own education work, particularly for those working in more challenging schools. Inevitably, those holding these views did not continue beyond attendance at one CPD course (or had agreed with the line manager in advance that they only needed to attend a CPD session) and had no interest in the peer mentoring.

The majority of teachers attending either one or two CPD courses did not engage in the peer mentoring. A variety of reasons were given for this. Some did not feel that the peer mentoring on offer was what they wanted in terms of professional development, or that the peer mentors were sufficiently experienced to 'mentor' them. This is an interesting view of peer mentoring further discussed in section 3.1. For others, the reasons given for not getting involved in the peer mentoring aspect of this programme included:

- a lack of interest after the CPD session(s);
- a mismatch in philosophy about teaching and learning as promoted through the *Peer-to-Peer* CPD courses and their own views and experiences;
- the delay in being allocated a mentor;
- the geographical issues (already mentioned);
- instrumental teaching timetable very heavy;
- the view that the allocated mentor had insufficient experience in a range of settings and was unable to bring understanding to the teacher's own context.

Another reason mentioned was that the teacher did not have a common interest in the suggested area being followed up within the mentor group. As one teacher explained, he did not feel that this peer mentoring offer was the right thing for him at this time; a viewpoint expressed by other teachers who attended one or two CPD sessions:

I attended one course last summer ...I found the session very interesting and the discussions were really useful and thought-provoking. However, I did feel that the programme was best aimed at relatively new teachers and the offering of support was a good one. However, I have been teaching Music for 19 years and have been a Director of Music for 14 and I do not think the support network is really something I need to help me to progress.

The 'rhythm' of the *Peer-to-Peer* offer was also cited as problematic because of the long gap between some of the courses and the allocation of a mentor, and then long gaps with no contact by mentors. This was across all cohorts of teachers; comments such as this one exemplify the common points:

I was not allocated a mentor for months and when I was I had lost interest.

Time was another factor mentioned – both a lack of time on behalf of busy teachers, especially around the '*crunch time for coursework*', which was the point at which some teachers were allocated a mentor, and also for the frustration felt by both teachers and mentors about each others' time. A teacher stated:

For the mentor bit to work there needs to be monitoring of it. Our mentor needed chasing, she had not contacted me. Huge expanse of time when nothing happened. Our results will be useless.

The lack of time was also acknowledged by mentors, recognising that it is difficult for some teachers to attend and commit:

The levels of engagement were generally quite poor. Many of my mentor group are one person departments and this makes it more difficult to meet.

Whilst it was not mentioned in any of the evaluation feedback, it is perhaps worth considering the merit in financially compensating schools (e.g. supply cover) for providing mentors and offering them release time. In other more successful programmes of work where 'joint practice development' has taken a central role, (see section 3.2), acknowledging that there is a cost to releasing teachers has been crucial and made the learning experiences more successful and mutually beneficial. Additionally, in models of initial teacher education (ITE) partnerships with universities, the relationship between the mentee and mentor is absolutely key. Mentors are often given training and ongoing support and regular release time from their timetable to nurture these relationships. It is perhaps the case that by having the expectation that a busy teacher / head of department will just take this on without having either their time compensated and/ or their timetable reduced is rather an excessive burden on already busy professionals. Additionally, this does not help the mentor to raise the status of what they are doing in the eyes of the senior management in their school, especially as the few meetings that took place were twilight sessions and effectively 'under the radar'. The other LSEF Music Programme, *Teach Through Music*, made a nominal payment to 'Fellows' and the term 'Fellow' also offers a potentially enhanced status as viewed by others. It will be interesting to see whether this made a difference to the quality of the mentoring provided and

the time available, as viewed by other participants in *Teach Through Music*.

Although the mentors gave a range of feedback on the outcomes of the *Peer-to-Peer* programme, the mentors were the group across all of the evaluation feedback that were mostly more positive about their experiences of *Peer-to-Peer* than the teachers involved. Additionally, they reported outcomes in relation to the impact measure sought by the *Peer-to-Peer* programme which were nearly always consistently higher than teachers, and overall they were the most engaged group. This is an interesting point; they had applied to be mentors through a long written application process (which some mentors felt was too long) and were therefore already committed beyond the CPD sessions. Additionally two external consultants supported the mentors in the first mentor session and also through the collecting of case studies for Music Mark. This provided 'scaffolding' opportunities for them to reflect on their mentoring and teaching.

Given the low uptake across the course and the wide geographical spread of teachers and mentors, there are inevitable challenges with matching up mentors and mentees with similar interests and for these to be in a reasonable geographical area to make travelling possible. There are two specific points to note here. The first is related to the comment by this early-career teacher, who was determined to stick with the mentoring programme, despite many challenges.

What I would want to say to Music Mark is that they have to think much more about matching people up and looking at a map with a bit more realism. It might not look far but 10 miles into the traffic at rush hour is not going to take 20 minutes. I drove an hour in the opposite direction to my house in heavy traffic as I couldn't reasonably leave school before 4pm. Then a meeting, then a long way home – 2 hours back. The meeting was worthwhile and I have some stuff I might be working on next year but we didn't try to meet up again.

The second relates back to the map of participants in each London borough (Figure 1). The 48 schools were significantly spread across London boroughs, but most of those boroughs had only 1, 2 or at most 3 schools involved. This suggests that some of these teachers, particularly where there is no mentor within their borough, needed to travel a substantial amount of time. However, geography itself brings another potential issue into the spotlight. If the programme is going to get away from being one-size-fits-all, teachers need choice about what they want to work on and therefore which set of skills a specific 'expert' needs to have to best support their needs. All of these points create challenges for a mentoring system and suggest that a greater degree of planning is necessary. Future programmes need to consider whether they would be more effective if developing teacher groups in smaller geographical areas, with a focus on quality rather than showing a wide geographical spread.

Asked whether they felt that the mentoring aspect of the *Peer-to-Peer* programme was successful and to what extent, there was a 50/50 split, perhaps reflective of the mentors' own experiences of managing to engage teachers and sustain work together (Figure 2).

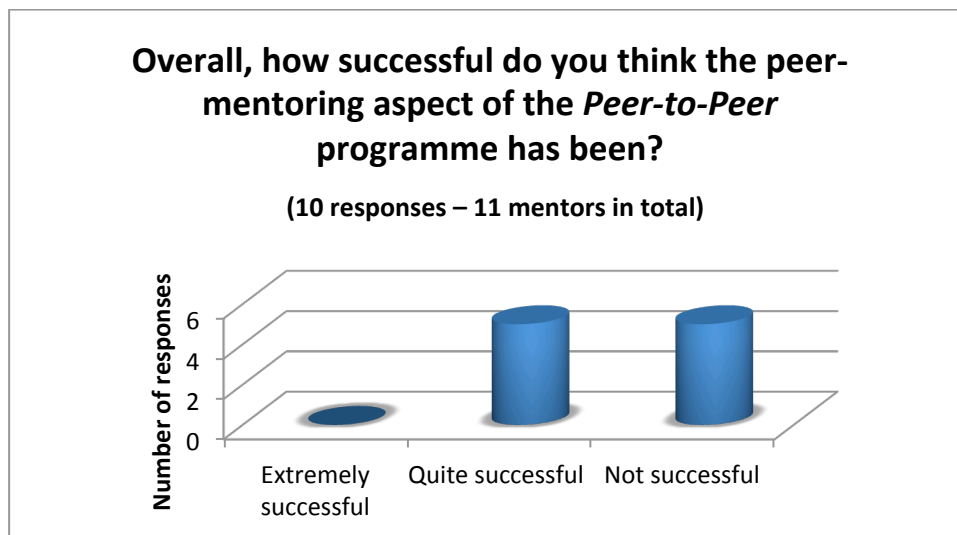


Figure 2 – Mentor views on the success of the mentoring programme

One of the Expert Panel when discussing the mixed picture in relation to local networks already in place for music teachers, questioned the aspiration for *Peer-to-Peer* to be London-wide. Explaining that their school was already involved in a local initiative backed by the Deputy Heads across a number of schools (effectively a small cluster of schools), they described how termly meetings for each subject were organised by a ‘lead school’ in that area, which had successfully drawn in local teachers. However, they were of the opinion that this model was not widely replicated across other geographical regions. Their *Peer-to-Peer* highlight was a chance meeting in discussion at a CPD event with a teacher new in post from a school in their region, who they felt had gained substantially by being drawn into their existing network and having a group of local teachers to connect and network with. The particular teacher, who also participated in the external evaluation, corroborated this view. In the opinion of this Expert Panel member, the establishment of local networks, which were face to face and without a reliance on online networking, was far more beneficial to teacher development and genuine collaboration than a very thin spread of teachers across such a large geographical area.

3.1.5 Summary of engagement

Across all aspects of the CPD offer, many reasons are given for lack of engagement, relating to factors such as expectations, quality of provision, support and time. Of the 71 teachers who attended at least one half day CPD course, 12 teachers were considered by the mentors to be ‘engaged in a mentor group’ and whilst the evaluation feedback was not completed by all teachers, the notion of ‘engagement’ in a mentor group is clearly a matter of perspective as not all of these twelve teachers consider themselves to have ‘engaged in the mentor group’ beyond attending the initial meeting.

A programme should be clear about what it is offering, what people will gain from the programme, the time commitments and other significant factors such as who it is for and where and when it will take place. It needs to acknowledge and work with teachers with a range of different experiences and from a range of different settings, building a programme around where they are now, where they have come from and aspirationally where they are going to – i.e. in a much more bespoke way which is not just based upon a ‘deficit model’ and getting away from a one-size-fits-all approach. The rhythm of the inputs needs to be sustained and there needs to be more forward planning and support. Additionally, if a high drop-out rate was encountered again in the future, a radical rethink is likely to be required

rather than a few quite small changes which whilst they are easier to implement, are often largely ineffective and risk the danger of just replicating the same pattern and do little to address the issue.

On the *Peer-to-Peer* information sheet, it states that “*networking and Peer-to-Peer sessions are held locally and within Peer Mentors’ school*”. Clearly given the geographical spread of teachers and mentors, this local aspect was not always the case within the *Peer-to-Peer* programme. The limited examples of successful mentoring relationships within this programme were mostly between teachers within close geographical proximity of each other. An example of better engagement with peer networking from outside of *Peer-to-Peer* points to developing and nurturing local links as a crucial step in helping peer engagement and collaboration. This needs to be addressed in local regions before the aspirations of a pan-London network can be further developed.

However, whilst geography is important, it is only one of a number of factors which must align in order to gain teacher support for anything other than a one-off half day CPD opportunity. Further identification of possible factors needed to make a programme successful are threaded throughout this report.

3.2 Peer-to-Peer mentoring

The terms ‘peer-to-peer’, ‘peer mentoring’ and ‘mentoring’ all come with an associated set of values and expectations. The term ‘peer-to-peer’ suggests equality. Yet the term ‘mentoring’ implies that a more experienced individual works with another in a supportive way. The person ‘doing’ the mentoring is described as the ‘mentor’; those ‘receiving’ it are mentees, thus the inequality of this relationship is couched in these terms. In terms of education, trainee or early career teachers are usually allocated a ‘mentor’ – an experienced teacher who works with a less experienced teacher to support and encourage them to learn, take risks and develop in a multitude of ways. It is experiences such as this that set up expectations of what a mentoring relationship is and what it could be, particularly in terms of classroom teaching. Whilst there are numerous definitions of the terms relating to mentoring, most support the notion that mentoring is “*a process in which a more experienced person serves as a role model, provides guidance and support to a developing novice*” (Weaver & Chelladurai, 1999:25).

A definition of peer mentoring is given by Gillman (2006:5).

Peer mentoring is a process through which a more experienced individual encourages and assists a less experienced individual develop his or her potential within a shared area of interest. The resulting relationship is a reciprocal one in that both individuals in the partnership have an opportunity for growth and development.

Peers are individuals who share some common characteristics, attributes or circumstances. These may relate to age, ability, interests, etc. Peer mentors are individuals who have more experience within that common area along with additional training in how to assist another in acquiring skills, knowledge and attitudes to be more successful.

It is clear that the term ‘mentoring’ was enticing for some individuals signing up to the *Peer-to-Peer* programme, although their expectations of what mentoring promised and what was delivered ultimately left some feeling sold short, as explained by this teacher:

The reason that I signed up for this programme is that saw I that I would be allocated a mentor. I assumed that this would be somebody with a lot of experience who would visit and observe me and who I could visit and observe and that we would discuss things. I didn't realise that it would just be about going to someone else's school and having a chat and then going away and doing things on our own again.

According to the *Peer-to-Peer* programme information as published on their website,

Peer Mentoring, as a professional development tool, recognised within the Teaching Schools agenda, lies at the heart of the Peer-to-Peer Programme as a better approach to success for teachers...

The type of mentoring referred to here is not that which was adopted in reality by *Peer-to-Peer*. There are fundamental differences between '*peer mentoring as a professional development tool, recognised within the Teaching Schools agenda*' and the kind of peer mentoring offered through the *Peer-to-Peer* programme. Teaching Schools work in existing (and developing) alliances and networks, with the support of Head Teachers and Senior Leaders. Peer mentors undertake a sustained and in-depth training programme over a period of time to prepare them to be mentors. The peer mentoring on offer in Teaching Schools is based around two particular concepts. Firstly, joint practice development (JPD)¹⁰; Hargreaves (2011) notes that a fundamental difference between joint practice development (JPD) and continuous professional development is the collaborative nature of JPD, not the notion of something being 'imparted' at a course by an 'expert' (CPD), which is effectively top-down delivery. Additionally, an important aspect of JPD is that it includes structured observations, i.e. structured and targeted observation in someone else's classroom or work context, often linked to '*joint planning and improvement often in triads or pairs, through lesson-study type models*' (National College for School Leadership, 2012:8) and with a whole host of other protocols and philosophies discussed in advance.

If *Peer-to-Peer* is to be successfully rolled out in some way in the future, the programme will need to be much clearer about what mentoring is (if this is the model Music Mark decide to go for) and be able to clearly and consistently both define this and deliver a worthwhile programme of work with a clear and sound philosophical underpinning. If peer mentoring, or mentoring, co-learning or coaching of any kind, or joint practice development is to be given a central role, the purpose and structure needs to be well thought through and meet the needs of a wide range of participants. It needs to provide more initial and on-going mentor training and support. As a mentor explained:

Peer to peer work is a great idea but far more structure needs to be planned before it begins.

Another mentor noted that '*it needs to be much better organised next year*'.

10

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/329717/powerful-professional-learning-a-school-leaders-guide-to-joint-practice-development.pdf

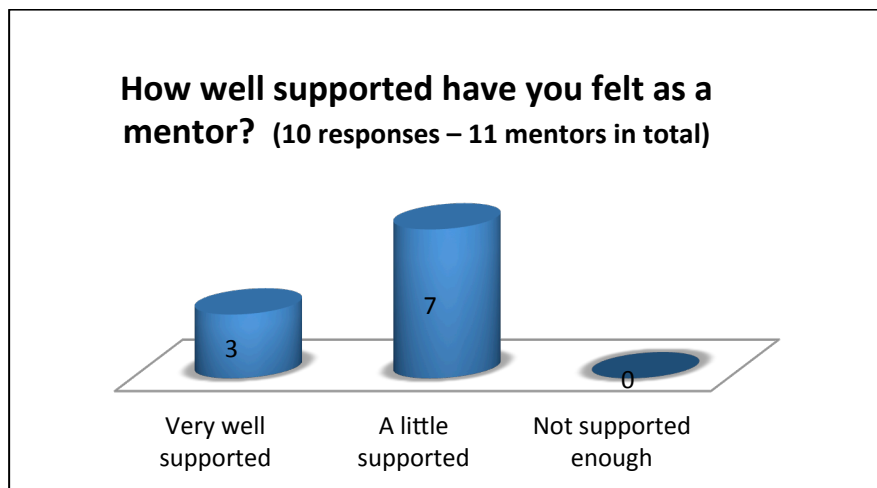


Figure 3 – Mentor view on how well supported they felt through Peer-to-Peer

Despite the low engagement with the peer-mentoring, one mentor, who had no mentees, noted that they had been *'well supported throughout'* by an external consultant.

Figure 3 shows mentors' views on how well supported they felt. From these results, it is clear that a future programme would need to work further on mentor support and training both initially and throughout the programme. It should be noted, however, that this was a first opportunity at mentoring for some of the mentors, who appreciated the input they had. Three of the mentors, one of whom had no success at all with engaging a group of teachers, still greatly appreciated the support from the mentor coach consultant employed by Music Mark and noted this in their feedback. One mentor also noted that although it had not been a successful story in terms of engaging other teachers, they looked forward to potentially mentoring again in the future *'with a group of people who want to be involved in the programme'*.

Conversely, it appears that some teachers were keen to be involved but as this example demonstrates, encountered some problems, even after requesting a mentor:

I then later received information on who I was going to be with but with no contact details. I tried chasing that up but the person in charge of our group hadn't received the details of who was in her group until quite close to the end of term. By the time we had tried to manage to meet up and get our group up and running it was too late to make anything happen.

There are a range of views about whether a peer mentoring programme is desirable for Key Stage 3 music teachers in the future and if so, what this should look like. From the perspective of those involved in the running of *Peer-to-Peer*, including the external consultants, the response to this is an overwhelming 'yes', despite the obvious challenges and often poor uptake from participants. For example, this is what one of the external consultants said about a CPD programme in the future, which also acknowledges the importance of the role of supporting the mentors.

It needs a strategy. It takes a while to raise awareness of a programme like this and there is a potential for national roll-out and there's a real potential for the music services and hubs to take hold of it. They need to streamline, streamline what the offer might be into some face to face training followed by support. That's what my role became. And whether that's something that needs to employ an external consultant or whether that's

something that could become more sustainable through a music hub, someone who's got local knowledge and all that stuff, and that way, it does become sustainable.

Another commented:

I think we probably over-estimated what those people who had applied to be a mentor were able to do - it's a very demanding role.

In terms of what is required in the future, this consultant added:

Building meaningful relationships – I think that is one way of sustaining CPD. I guess the other is to ensure that the initial CPD is has the capacity to be as personalised as possible.

On the flip side of this, most teachers and mentors involved in this programme were unable, or found it difficult to connect with *Peer-to-Peer's* vision of peer mentoring, or were bound in preconceptions about mentoring, as this comment from a mentor explains – it also says something about what many teachers 'want' in terms of CPD:

I felt that the engagement of the group only went as far as 'you are the mentor, share with us your resources' - personally I felt the terms mentor and mentees were loaded with a preconception of what our roles were to be.

There are frequently power relations involved, or at least perceived, between mentee and mentor and it appears that though this aspect was labelled as 'peer to peer' mentoring, for at least some mentees Gillman's (2006) view of both mentee and mentor respecting and learning from each other was not wholly adopted and that the perceived hierarchy of mentor/mentee relationships held firm. From the mentee's perspective this was not a problem, especially as those who followed it through were generally early career teachers and wanted to work with someone more experienced. From the mentors' perspective though, not all mentors with mentees felt they learnt or developed their own practice through this style of mentoring, and as one noted, their own limited engagement in the programme (only attending a one-off CPD workshop) left them concluding that:

I do not think the programme has impacted my department at all, however this is because my mentees did not participate and I was only at one cohort session.

A member of the Expert Panel noted that the meaningful relationship can only be built through face-to-face contact and in small groups, rather than online, and was of the opinion that it would be very difficult to develop relationships without regular face-to-face opportunities to meet.

An aspect of the programme set up to support the peer mentoring is the online network, yet many respondents to the external evaluation expressed (in both the questionnaires and interviews) that they highly valued face-to-face opportunities to meet, and would welcome opportunities to observe each other and work together. They certainly did not want to replace these with an online network for this purpose. There is work to do around the perceptions of peer mentoring as well as the role of the online environment to support this role, or if not to support this role, then to be clear about what it is for. As this teacher stated:

Mentoring needs to be not too intrusive to the mentoring but the name 'Peer-to-Peer' makes you think that this is an opportunity to network closely but that really isn't the case.

One instrumental teacher tried to engage with their mentor group but commented:

It looked to me as if there were a very limited number of people using it. When I looked at my group it didn't seem to be active so I didn't see what the group was trying to achieve.

Figures supplied by Music Mark, who employed an external consultant to analyse the traffic through the network, showed that, in total, 5 mentors and one teacher posted on the 'internal' part of the website set up for each mentor group. Based on these figures, it supports the general view through the feedback that online communication in a mentor group is not what teachers want and that it does not help to build collaborative working relationships in the early stages.

The notion of face-to-face joint practice development is complicated, not least because it relies on school leadership supporting teachers to be out of the classroom and covering their time during the school day in order for them to be able to undertake peer observation (although it should be re-stated that this *Peer-to-Peer* programme was not set up with peer observation in mind). It is also hard to get around the point raised by some of the teachers involved in different parts of the project that they value the input of an 'expert' within the CPD sessions or 'mentoring the mentors' more than the input of their peers, carrying the notion that they want both CPD and mentoring to be facilitated by 'experts in their field' and not necessarily other teachers. This makes the suggestion of the external consultants that '*relationships needs to be even*' very difficult because they are not always perceived as such by other teacher.

The verdict of the mentors is rather mixed. In conclusion, it is clear that the outcomes relating to developments in practice were more evident in the feedback and work provided by the mentors, some of whom have made significant change to aspects of their practice and curriculum. For example, one mentor's school has added the ukulele to the Year 7 'kit list' and there is a much more practical focus across her units of work.

However, the visits to their schools by the external consultants and the role that this has played, is viewed by some mentors as a significant factor which has helped them to take risks and try things out. Clearly, this level of support brings with it significant expense and is more in line with Joint Practice Development, working with the mentors in their classrooms, than the CPD offered by *Peer-to-Peer*. It is questionable, therefore whether a future programme could be impactful without this additional level of expertise to drive it, which brings into question the whole notion of peer-to-peer learning in Key Stage 3 music education.

In terms of the Expert Panel, those interviewed felt that the close working relationships, discussing and debating excellent teaching and working collaboratively to design some of the content had given them ideas to further reflect upon and develop their own work, questioning and adapting ideas from others and properly considering the merit and viability of these within their own context. This opinion exemplifies the antidote to points made by the teachers and mentors; whereas teachers and mentors had one-size-fits-all CPD courses 'delivered' and lacked opportunities and time to properly meet, discuss, plan and collaborate in a small focussed group, the Expert Panel did this regularly during school time and with the support of their schools. They met face-to-face on regular occasions and this helped to develop relationships. Their experience, as well as the time available, meant that they were better equipped to critically engage with ideas and philosophies, rather than having them

delivered as a fait accompli without contextual understanding or critical engagement. As one member of the Expert Panel stated:

I liked the meetings of the Expert Panel much more than I like many other meetings because it managed always to be talking about music and young people... I felt that [the programme] was being moulded by us as it went which was quite rewarding actually.

They continued:

I found I learnt a lot myself and it made you think a lot about things from other people's perspectives and you know we all learn from each and I felt that actually it became quite an interesting forum to be on for one's health.

Working with heads of department with similar high levels of experience, in an equal relationship in which power relations were not evident, meant that teachers with significant teaching experience were able to jointly develop their practice, something which the *Peer-to-Peer* programme did not offer to the teachers and mentors in this same way. There is much to be learnt from this in terms of future planning of professional learning, since it is clear that the small group 'at the top' of the *Peer-to-Peer* model (Expert Panel) gained professionally from this model of working, and indeed, more so than the mentors as a whole group and certainly the Expert Panel were much more engaged than the teachers they were planning for.

International evidence on good CPD shows that '*while peer support and learning is a fundamental ingredient of effective professional development, it is not sufficient in its own right*' (Cordingley et al., 2015:28). Consequently, programmes such as this need to consider carefully how to bring in the right external expertise to facilitate and scaffold teacher development, taking into account the very wide range of experiences, expectations, levels of motivation and perceptions of need, and the significant cost and human resource implications attached to this. Arguably, the Expert Panel had the opportunities which are noted in this report as crucial ingredients of good quality CPD; the challenge for Music Mark is to now meet some of these criteria within the actual programme.

Peer-to-Peer was not set up with Joint Practice Development in mind or as any part of the programme, but straying into this 'accidentally' in one case – as the collection of information for one case study highlighted - has shown once again what a powerful tool for professional development this in-the-classroom approach can be under certain conditions. This is at the heart of teacher development in Teaching Schools (along with, more recently 'Lesson Study') and if Music Mark wish to compare their own offer to that of teaching schools, as their marketing materials state, they may wish to look at this in the future as a complementary or alternative model to that promoted through *Peer-to-Peer*.

3.2.1 Summary of Peer mentoring

The concept and experience of mentors and being mentored is common to all those teachers who have taken a PGCE or other established training route leading to Qualified Teacher Status. Mentors receive training in their role and the role will include considering how to get the best from their mentee in order that their practice develops within a supportive, developmental process, giving quality feedback and setting effective targets. There is also an expectation that mentor and mentee establish an ongoing relationship and meet on a regular basis.

However, within the mentor/mentee roles the issue around power relationships is considerable and also by using the term 'mentor', the expectations of a number of the mentees included working with someone with considerably more experience than themselves. This will work well for some early career teachers but for more experienced teachers, this model is not appropriate, practical, or realistic to deliver. Instead Music Mark should consider adopting a joint practice development and peer support model. One such approach is that of practitioner mobilisation – where practitioners learn from each other and are encouraged to meet face to face to reflect upon and develop their own practice by observing and working alongside colleagues in other settings. More realistic and in-depth understanding of the Teaching Schools model would be a good starting point for learning more about a range of approaches currently being developed in schools.

Though the numbers of mentors involved was small, the majority still only felt a little supported. Only 5 of the 11 mentors attended the initial mentor training session, and only 7 had any uptake from teachers. Despite the significant challenges in securing engagement and the frustration this caused some teachers and mentors, there is a general willingness from some mentors to be mentors in the future if the programme can support them appropriately and be perceived to be better organised. Issues around the rhythm of delivery, particularly the very long gap between the CPD sessions and being allocated a mentor, impeded the flow of the programme and the motivation and commitment of some participants.

The external consultants were highly experienced, met with most of the mentors and also carried out some valuable one to one support but the *Peer-to-Peer* concept and delivery of mentoring requires a rethink of the messages and expectations of both mentor and mentee.

The intention of *Peer-to-Peer* was that mentees would gain most from having a mentor but from the evaluation data, it is clear that it is the mentors who have benefitted most in this process. This is further supported by responses from Expert Panel members who found their meetings and the process a very positive experience with benefits to their own practice and for some understanding of different contexts. Therefore Music Mark should look to the experience of the Expert Panel members and the way the panel 'worked', to identify best practice and inform their plans, enabling them to model aspects of this and utilise this in the future, rather than being concerned with a large but very thin geographical spread.

Those teachers who had the most successful mentoring relationships were usually quite close geographically and this should form an important message in any planning of any future mentoring or collaborative peer work. Consideration of the current lack of strong professional relationships in many geographical areas may give some ideas about future early step priorities, as well as the strong desire for face-to-face opportunities to form the core offer.

The online network was something that was initially appealing and considered a useful tool to support the *Peer-to-Peer* work but the reality was that very few individuals used either very often or effectively and consequently it did not provide the expected support or level of use. With teachers being so busy and there being so many online resources, forums, support networks, not to mention email and Facebook groups, this aspect will need careful re-evaluation to see how an online element might support *Peer-to-Peer* work more effectively, particularly considering the range of roles that this might be desirable within the functionality.

4. Outcomes

The *Peer-to-Peer* programme defined a set of outcomes with teachers, pupils, schools and wider ‘systems’ in mind, as shown on the Theory of Change model (Appendix 5) and in Music Marl’s evaluation plan (Appendix 4). The following is based upon an amalgamation of the data as shown in Table 2 and Table 3.

4.1 Outcomes for teachers and mentors

The Theory of Change model makes the case that the *Peer-to-Peer* programme should positively impact upon teachers in a range of measurable ways. This section of the report considers data gathered in relation to these outcomes and considers some of the successes, challenges and barriers. In relation to the evaluation data, the positive responses (e.g. ‘agree and little’ and ‘strongly agree’) have been amalgamated in order to show the total percentage of positive responses. A distinction is made between the view of the mentors and the teachers participating in the *Peer-to-Peer* programme in order to compare and contrast the views.

4.1.1 Defining excellence

	Teachers (38 responses)
I am aware of the key factors needed to promote excellent teaching and learning as defined by P2P	58% agree

Table 5 – Defining excellence

‘Excellent teaching’ is in itself difficult to define, although the definitions of ‘excellent teaching’ and ‘excellent learning’ are a part of *Peer-to-Peer*’s original goals, with two key indicators:

- Recognition of key factors needed to promote excellent musical teaching and learning
- Recognition of developing ‘self’ in relation to these key factors in specific contexts

When given opportunities to explain further about the *Peer-to-Peer* definition of excellent teaching and learning, teachers gave a range of responses. For example, an early career teacher said:

Peer-to-Peer didn’t change my philosophy of music education because it was already something I had thought about a lot. But I think their ideology was accurate – it is about having a practical and creative curriculum that caters for a lot of teacher assessment of student ability and not focussed on summative assessment and levels. And there is a constant dialogue between students and teachers.

However, others included ‘I’m not clear what their definition is’, and ‘it is old fashioned and narrow’.

In commenting about the delay in producing and sharing the definition, one of the Music Mark team involved in developing the definition of excellent music teaching at Key Stage 3, reflected:

It should have been done right at the start because that's what we said but I feel that it is a more useful definition and emerging document because we did it at the end, based on really understanding what it was. If we had produced something at the start it would have been immature and we would have stuck to that which would have stopped us discovering.

Another stated that the draft document hadn't yet been seen by any of the expert teachers themselves and that they needed engagement from that group. However, no timeline had been confirmed. The expert teachers spent a considerable amount of time discussing aspects of expert teaching in the panel meetings, which they valued, and stated in the interviews that it has made them really consider in depth the building blocks of excellent teaching in any context.

The problem with delaying the release is that participants did not have an opportunity to see the document and the project has now finished with no definition circulated or placed on the website, even for discussion and peer review.

As part of the process of unpicking this, it was agreed between the evaluation team and Music Mark that all participants should complete a personal construct chart of teacher attributes at the CPD courses, with the expectation that these would be updated later in the year as a way of documenting, measuring and defining personal change. Based upon the work of Butler and Hardy's (1992) Performance Profile and underpinned by Kelly's (1955) Theory of Personal Construct these are bi-polar attributes, based on a self-defined set of constructs and a bipolar scale from 0 to 10. The purpose of this exercise is for teachers to think about great teaching and great teachers, and define the personal attributes of these people. They should then consider the opposite to each attribute, and rate themselves on their own scale of 1 to 10, justifying the reasons for their choices and with the potential to open up meaningful conversations and set targets. Returning to these at a later date gives opportunities for discussion of development and identification of changes. A full written explanation of this process (Appendix 9) was given to Music Mark as well as the practical demonstration of this in a workshop setting at the training event of another subject association for music education.

Unfortunately, the process described in the handout was not followed properly at the CPD courses, and the personal construct chart became a small hexagonal shaped on an A5 piece of paper rather than a round wheel on A3, potentially diminishing the opportunities to express oneself more fully. It appears that not all the team fully understood either the tool or the process. Two constructs – 'effective feedback' and 'set high challenge' – were pre-printed on the sheet and therefore are considered by Music Mark to be crucial in this definition. In total, this exercise was partially completed by 37 teachers, mentors and course leaders in cohort one. 25 teachers completed the constructs beyond the two already given by Music Mark and the other 12 only completed these pre-defined constructs. There is no meaningful post-test set of data which has been supplied by Music Mark and therefore it is not possible to make meaningful judgements in relation to teachers' personal developments apart from through anecdotal comments from emails, interviews and questionnaires. There is no personal construct data for cohorts 2 or 3.

As one of the external consultants commented:

I think it is a great tool – I'm not sure that either teachers understood it in the way which we wanted them to, or we used the information as well as we might have done. Or, the information that come back perhaps didn't come back in the way we thought it was going

to and so therefore we couldn't use it in quite the same way we thought we were going to. However, it was a reference point when we were talking to mentees.

However, the 55 attributes identified by the teachers show that some of the constructs are personal, whilst others are procedural or linked to the wider role of the teacher. Table 6 provides a breakdown of the attributes. It should be noted that very similar attributes have been amalgamated and that whilst these attributes have been divided into categories, there is an inevitable degree of overlap between these.

Procedural	Planning, demonstrate subject knowledge, monitoring learning, recording progress, using student data, budgeting, prioritising, being task driven, reviewing the curriculum, classroom behaviour management, assessment for learning, multi-tasking, effective feedback, differentiation
Personal	Celebrating success, having a wide view of success, responsive to students as individuals, motivating pupils, having empathy for pupils, being engaging, engaging teaching
Teacher as learner	Reflective practitioner, reflective learning, learning an instrument
Teacher as musician	Playing instruments, musicianship / being musical, singing/using voice, using ICT & music technology
Wider role	Extra curricular, raising the profile of music in the school
Expectations of pupils	Having high expectations
Curriculum	Engaging curriculum, curriculum has purpose, resources

Table 6 – Teacher identified attributes

Of particular interest is that the 'procedural' attributes were the most common in the list. Given the current drive towards teacher competence being measured upon the outcomes of high-stakes examinations, generic rather than subject-specific teacher competences and assessment measures, and over-simplistic tick-boxes, this is unsurprising. Additionally, the expectation of monitoring/assessing in some way was prevalent in most of the responses. Also of interest is that the 'teacher as musician' attributes were mentioned by only around half of the respondents, although of these all rated themselves at least 7 out of 10, with the most popular score being 8. Of the two attributes given, the scores for effective feedback were in a range of 1 to 9, with the modal score being 7 and the mean being 6.09. The other, 'set high challenge' ranged between 3 and 10 and with modal score of 8 a mean of 6.3. These give an indication of the wide range of confidence amongst teachers in cohort 1 and therefore the need to make CPD more targeted.

As such, there is no obvious definition of excellent teaching or excellent learning within the materials on the Music Mark website, and there was a lack of clarity about the purpose or definition of this within the programme materials, although it formed a considerable part of the early Expert Panel meetings and was noted by members of the Expert Panel to be an 'interesting discussion'. It was suggested by one of the consultants that 'defining excellence was a discussion point and for teachers to make their own minds up', but perhaps this should have been made more explicit and the purpose and value better articulated to course participants. We have been informed by Music Mark that it is likely that a definition will be provided in the autumn and put on the website, based on the discussions with the Expert Panel, the recognition of what is 'excellent' about the expert teachers, and the thoughts of the participants through their personal construct responses.

4.1.2 Teacher development

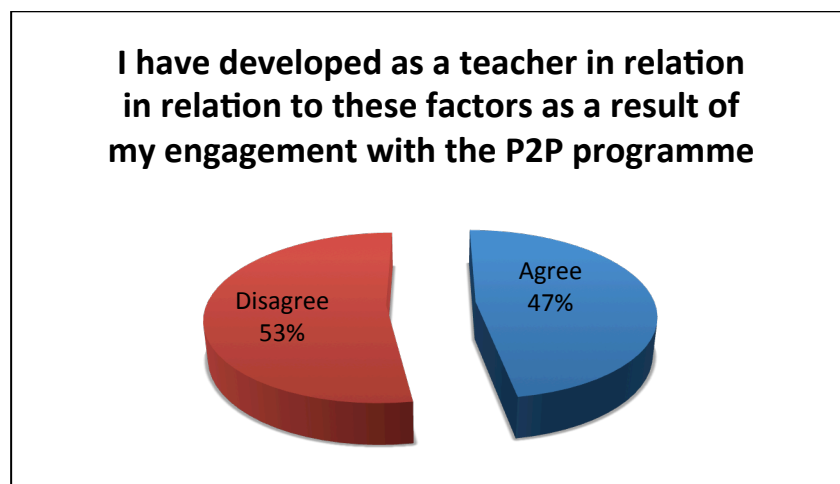


Figure 4 – Teacher development in relation to excellent teaching

	Teachers (38 responses)
I have developed as a teacher in relation to these factors as a result of my engagement with the P2P programme	47% agree

Table 7 – Teacher development

The mentors who responded to the survey also feel that they have a better understanding of excellence and their development in relation to these factors. 8 out of the 10 mentors agreed that they were aware of the key factors needed to promote excellence and 7 out of the 10 said that they had developed as a teacher in relation to these key factors.

Since only 58% of teacher respondents agreed that they were aware of the key factors needed to promote excellent teaching and learning defined by the *Peer-to-Peer* programme (Table 5), it is unsurprising that only a minority of teacher respondents felt that they had developed as a teacher in relation to these (Figure 4). In breaking these figures down further, it is interesting to note that the responses from cohort 1 are much more positive in relation to this question, with much lower responses from teachers in cohorts 2 and 3. The way in which the exercise was valued in the session was more positive than in cohort 2 and 3 and this appears to have had a favourable impact on teachers' recognition and understanding of excellence, partly because more time for them to do this was given and it became less of a tick-box exercise. Additionally, it is clear from the data that the respondents who had engaged with the programme to the greatest extent were generally more likely to give a positive response.

As one of the Expert Panel said:

I found it a very positive experience –the whole thing was so much more positive than my own experience of CPD...from the meetings of the Expert Panel to the Peer-to-Peer sessions themselves there was such a positive atmosphere about it and I think that is a real achievement of the people organising it because it is not easy to do.

As one external consultant commented:

I think our greatest problem was of the actual bringing together of people enough to make that process be as fruitful as it can be. That said, one of our Expert Practitioners said...there was quite a variety of different things that went on in the programme and some came to some and not to others and she was saying 'you know what, maybe some people just got what they needed from the things they went to' and that actually that's sort of Okay if we are really about this being a personalised, or more personalised form of CPD. Surely people should have the choice to be able to make the choice for themselves about what's going to work for them and what's not?

The view of one of the external consultants is that there is not just one way to define excellence and that the context and culture is also important – excellence looks different in different places. This is an important and relevant distinction. However, given that this is a key outcome from the *Peer-to-Peer* programme, more needs to be done to help teachers to recognise excellence in any context, and then have a plan for developing. Around a quarter of respondents from the 48 teacher and mentor responses 'strongly disagreed' with both statements about excellent teaching. This is a clear indication that a fundamental building block and set of underlying philosophies and principals from the programme was not articulated clearly enough. The danger with a model which, for most teachers, was essentially one-off half-day CPD sessions, is that there is little or no opportunity for teachers to think if and how they will use the activities demonstrated, beyond the training – a point frequently noted by *Peer-to-Peer* participants and also in international impact studies relating to teacher CPD, which rarely support such one-off models. For sustained change it is important to consider some of the bigger issues, such as philosophies, beliefs, context and the impact upon pupil learning. However, all this takes time beyond that which is available for everything in a half-day session and so opportunities for follow-up and development are important when planning.

4.1.3 Developing the Key Stage 3 music curriculum

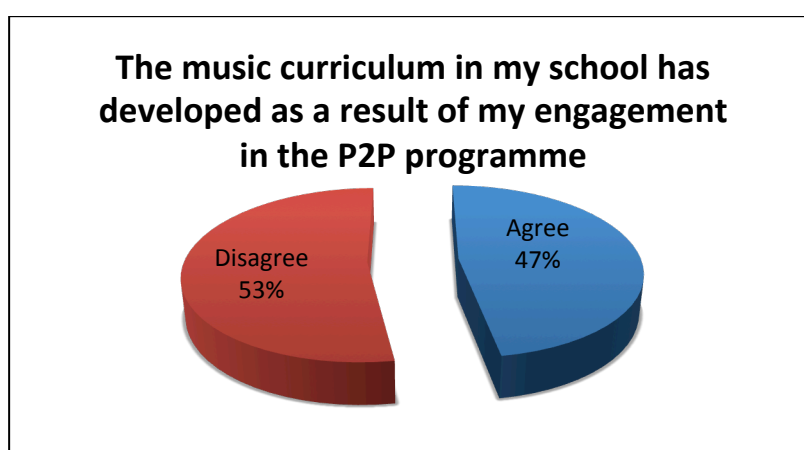


Figure 5 – development of the music curriculum

	Teachers (38 responses)
The Key Stage 3 music curriculum in my school has developed as a result of my engagement in the <i>Peer-to-Peer</i> programme	47% agree

Table 8 – Key Stage 3 development

In the limited number of specific examples given by teachers, development was mostly related to specific examples directly from one of the half day CPD courses, in particular the inclusion of musical homework, setting GCSE-style questions in the Year 9 curriculum, exploring different functionality of Sound Cloud and developing the way that ICT is used. Another respondent mentioned that they found it useful to discuss what others did and see examples of schemes of work from other schools. Additionally, one of the inputs by a school-based expert practitioner enabled teachers to reflect on long-term curriculum planning in their own context and this was appreciated widely. Alternative options available in Key Stage 4, for example Rock School and NCFE were also mentioned, demonstrating the usefulness of the sessions for teachers to talk together and find out more about how the curriculum is organised. There were also a few mentions of assessment, particularly the use of formative assessment; how to provide high quality feedback and have an on-going dialogue with pupils. Two teachers also mentioned the need to think more carefully in their own curriculum about the need to plan more for progression over time. One early-career teacher explained how she was now far more aware of options at Key Stage 4 that would be suitable for her pupils, the irony of this being that from September 2015 her school had dropped Music as an option for any qualification at all due to numbers being under the accepted minimum in her school.

Mentors gave more extensive answers to this question (which is unsurprising since 7 out of the 10 agreed that their music curriculum had developed as a result of their engagement with *Peer-to-Peer*). The following are examples from mentors about how their curriculum had developed, some of which are related to the practice development day.

Things from the Practice Development Day, in particular, have influenced my thinking about how and what I should include in my KS3 provision.

This is a notable comment, because this mentor has clearly gone beyond simply taking away practical ideas and transplanting them into their own classroom, into thinking through the bigger picture about music provision in KS3 and *how* this may be achieved. This comment was from a mentor who had worked with mentees and considered by all to be someone who stuck with the programme right through the year. Therefore, as indicated earlier it appears that those teachers who engaged and participated fully, benefitted most from the *Peer-to-Peer* programme.

Another mentor showed the development of her thinking in relation to her own already well developed starting point:

I have always used singing in my teaching at KS3 but P2P encouraged me to think much more carefully about the repertoire I choose; it needs to be engaging, of course, but I need to more carefully consider what is musically and technically appropriate for young and developing voices.

Reasons for the curriculum not developing are largely down to views about the perceived usefulness and quality of the half day CPD courses attended and their relative impact in the longer term. By asking teachers towards the end of the year about the impact and changes, the external evaluation has provided an opportunity for them to reflect on whether there have been any changes over time as a result of the programme, and if so, what and why. This kind of informed and longitudinal insider view is not available at the end of a half-day course. Inevitably with a low uptake of opportunities for the mentoring programme, most people are reflecting upon their experiences of one or two half day CPD workshops. In line with the findings of the Teacher Development Trust report on effective CPD, there has been little, if

any, measurable impact upon curriculum development from the majority of teachers, regardless of their views of the quality of the inputs at these sessions. This is probably because of the one-off nature of the sessions and the absence of many of the other key ingredients needed to support high quality teacher development and learning. The range of attitudes to the days themselves is also likely to have clouded the judgement of the impact from the courses.

4.1.4 Developing assessment at Key Stage 3

From the responses given, assessment is a topic which many teachers wish to develop and was the most popular response in relation to a question about what teachers would like to work on in a mentoring group. Within the CPD sessions, some attention was given to this, including a well-received short session on formative feedback from a teacher on the Expert Panel and a skills framework for Key Stage 3 classroom teaching developed by instrumental service leaders at Music Mark which received mixed reviews.

	Teachers (38 responses)
Assessment in KS3 music in my school has developed as a result of engagement with the <i>Peer-to-Peer</i> programme	45% agree

Table 9 –Key Stage 3 Assessment Development

Most of the positive responses from the 45% teachers (Table 9) were ‘agreed a little’, with 5 of the 38 teachers indicating that they ‘strongly agree’ and 7 out of the 10 mentors agreeing to some extent with this statement.

The few specific examples given relate to baseline testing, formative and summative assessment. It is not clear whether the ‘baseline’ testing referred to relates to doing this through musical activity and over a period of time, or through some of the more controversial ‘knowledge testing’ strategies highlighted in one of the CPD courses. For example, the inclusion of the ‘Bentley Test’ as a very useful way to ascertain a ‘baseline’ was questioned by a very experienced teacher who was worried that teachers with less experience would pick up something they have heard about from an ‘expert’ without the wider perspective and experience or level of criticality in their thinking about it.

Other positive examples include this comment from a mentor, who then went on to talk about the value of formative assessment and how the session had made her reconsider the ways she went about this:

The work on assessment in the first course was really useful in considering the post level response when planning for the next academic year.

The following example, from a teacher, also highlights the significance of the session on formative assessment and demonstrates impact for the teacher and pupils within and beyond Key Stage 3.

Assessment through teacher-student dialogue in feedback has improved significantly and supported in raising attainment. Following a session led by [an expert practitioner] at the training sessions about how she implements the use of electronic feedback sheets, we now implement this in our department. It is becoming an embedded part of our practice at KS4 and we are continuing to develop this further in the KS3 curriculum as well. Constant dialogue in this way has led to higher levels of student engagement and ownership of their work.

Many comments from teachers note that they needed time and assistance to think more deeply about assessment at the time of the *Peer-to-Peer* programme, reportedly due to the abolition of levels and sub-levels of attainment which were previously linked to the National Curriculum, and were surprised that such an important topic was effectively ‘overlooked’. It is a clear indication that future programmes should be more bespoke and designed around a needs analysis and to get away from the format of a rigid ‘delivered’ programme.

4.1.5 Developing pedagogies

	Teachers (38 responses)
The range of pedagogies I use has developed as a result of my engagement with P2P	45% agree

Table 10 – Pedagogic development

In addition to the teachers, 6 out of the 10 mentors responding to the evaluation questionnaire agreed with this statement. There were very few examples specifically given relating to changing and developing pedagogies; however, there is an obvious overlap with some of the responses on planning and assessment. The following example gives one example of development following on from the Practice Development Conference Day.

The main thing that has impacted on my teaching and planning was the session from [name removed] about classroom workshopping. I have also taken ideas about baseline testing from sessions.

One teacher also mentioned Musical Futures and how they had become aware of it through talking to other teachers. This lack of prior awareness points out how much work there is to be done in making teachers aware of what is available and the need for organisations to signpost each others’ work and approaches. Within the *Peer-to-Peer* programme, there was criticism from some participants about the narrow perspectives of music education and the lack of exposure to, and acknowledgement of, the wide range of approaches, philosophies and strategies.

There are a few examples of mentors and teachers talking about ‘risk taking’. In the first example, from a mentor, the emphasis is about increasing confidence through validation of approaches already used:

I am more confident in taking a risk in my teaching, as I feel my approaches and opinions on music teaching have been validated by P2P.

Modelling different pedagogies, rather than merely talking about them, has been shown to be impactful in terms of teacher development and forms the basis of the approaches of many CPD providers including, for example, Kodaly, Sing Up and Musical Futures. The *Peer-to-Peer* Practice Development Conference Day used this approach and was generally very well received; however, the more ‘static’ approach taken in the half day CPD sessions was commented upon by some teachers, and the lack of focus on pedagogies (instead focussing on content) was also noted.

However, others felt that the pedagogies emergent from the first session of the CPD in cohort 1 gave food for thought, including this comment from a teacher who noted:

Great initial session with an opportunity to see how a range of teachers use different techniques at KS3.

It is evident across all aspects of the external evaluation that views are polarised; early career teachers were generally the most positive about what they had learnt but the feeling of teachers who had been teaching for even a little longer was often that they needed a different kind of approach to CPD in order to help develop their teaching and departments, although they were interested in aspects of what the courses introduced and that they liked the networking aspects. These two comments, one from an early career teacher and one from a more experienced teacher, demonstrate this point and the polarised views. The early career teacher stated:

There was a song we were taught – he presented the song and the learning, broke it down, talked about concepts such as syncopation and went through pointing out things to listen for and develop.

Whilst the more experienced teacher stated:

I came away from that session feeling demoralised. After 10 years as a head of department I need CPD that deals with the bigger issues, like the EBACC and the status of creative arts and how to keep it on the agenda in my school, and these were completely ignored. I didn’t need to be taught to sing a round or even how to teach it. And there wasn’t enough time to look at anything in detail or any variety or choice. There was generally just one way shown of how to do something and no proper time to discuss it either. What is that about? It’s just one person’s way and the perspective of the programme was very narrow and doesn’t acknowledge the wide range of approaches out there.

4.1.6 Impact upon planning

	Teachers (38 responses)
<i>Peer-to-Peer</i> has impacted upon my planning	45% agree

Table 11 – Impact on planning

As with assessment, planning has come up as an area with which teachers would like to have more in-depth opportunities to develop. There are a few specific examples of how planning has developed over the year (and there is a degree of overlap with the indicator about curriculum discussed in section 4.2.3).

In Music Mark's online information pack for the *Peer-to-Peer* programme it states the following:

Course 2: Planning for Excellent Progress and Classroom Delivery

In Course 2 we shall discuss how Schemes of Work can be designed to enable progress across all the aspects of musical learning identified in the profile you used. We shall share practical strategies for promoting that learning, including how to incorporate students' own developing interests, how to use the local resources available as exemplified in the London Curriculum and how to articulate your vision for music to your Senior Leadership Team.

Unfortunately course 2 across cohorts 1, 2 and 3, did not always receive particularly favourable feedback for these aspects. As this participant summed up:

The first course – it was really exciting. It was much more in depth, the things we looked at. The second one – I really wasn't too sure...it was looking much more at planning but I left feeling somewhat not OK. It really wasn't in enough detail and I was left feeling very disappointed. It was too superficial and we were talked at. It needs to be more hands on, because planning is key to effective delivery of the curriculum. It would be better to drill into it much more; it wasn't in much detail. Personally it only really covered what I know already.

However, a few teachers who attended a mentor group really appreciated the opportunities to look at the curriculum from another teacher in more detail and 'steal ideas' or 'have something to think about in my own school'. Some of the teachers and mentors who worked together mentioned specific ways in which their curriculum planning had developed. For example, one mentor talked about a change of approach to music teaching and how the planning in her school was now linked to children playing the ukulele (which was now listed on the school 'kit list' for children starting in Year 7), having taken this as an idea from another teacher and trialled it this current academic year.

4.1.7 The London Curriculum

As an aspiration, the *Peer-to-Peer* programme aimed to encourage teachers to consider 'how to use the local resources available as exemplified in the London Curriculum'. There is no mention of the London Curriculum in any of the feedback, although a question was asked about this in the interviews. In discussion on the London Curriculum with teachers, mentors and consultants, it is clear that very little, if anything, is known about the London Curriculum, and that the quality of the resources for the London Curriculum is not well respected by some individuals who have looked at aspects of it; the more informed views expressed did not consider the aspects they had looked at to be particularly linked to the musical cultures prevalent in London schools and communities.

4.1.8 Developing differentiation

	Teachers (38 responses)
<i>Peer-to-Peer</i> has developed my approach to differentiation	32% agree

Table 12 – Development of differentiation

5 of the 10 mentors 'agreed a little' with this statement. The only example in the feedback to which this relates tangentially is regarding '*raising aspiration of what pupils can achieve*', although there is no specific indication of how differentiation helps with this. Clearly there is a complex, interwoven relationship between pedagogy, planning, assessment and differentiation. In order to maximise children's musical learning more focus – and perhaps time – is required to deliver, embed and integrate differentiation within the programme in order to impact upon the classroom and other learning environments.

The ways in which differentiation is approached through future CPD is possibly an area for Music Mark to consider, given the responses to the final evaluation questionnaire.

4.1.9 Developing teacher confidence

	Teachers (38 responses)
I am more confident in my role as a result of my engagement with the <i>Peer-to-Peer</i> programme	39% agree

Table 13 – Confidence in role

This programme specifically sought to develop teacher's confidence in their role. Final evaluation from the mentors shows that 5 out of the 10 mentors agreed that their confidence improved as a result of their engagement with the *Peer-to-Peer* programme. As already noted, specific examples include being more confident to take risks, being more confident about your own approaches and in what you say / deliver in music education.

This mentor also hosted a 'Musical Futures Chat' on Twitter¹¹ and stated the following:

I have hosted a MuFu chat (something I never dreamed I would have done!) and developed my confidence as a practitioner in music pedagogy by leading a CPD day for our local collegiate. We freely share our research within department, and share strategies more actively.

Another mentor also described how her confidence had grown from her appointment as a mentor; knowing that she was mentoring on the *Peer-to-Peer* programme, the senior leadership in her school appointed her as a Specialist Leader of Education (SLE) and she worked with primary school teachers in her academy chain to develop their music provision.

However, a point which came through in response to the question 'what kind of CPD would be useful to you in the future' indicates that some teachers lack the confidence and strategies to approach their senior leadership team about music, and is something they feel would be useful in the future. This teacher had a different perspective on it, noting that it was not necessarily something she needed but was aware that other teachers did:

There have been a few occasions in the last year where I have demanded a meeting with SLT, been palmed off with platitudes and in the end I've just turned up at the Head's office and waited until he is willing to see me. I'm fed up with being told 'they value me' – I

¹¹ 'Musical Futures Chat is a weekly discussion session on music education hosted on Twitter by the movement Musical Futures. <http://www.musicalfutures.org/programmes/mufuchat>

realise that, but I'm much more concerned about whether they value my subject. As a Head of Department it's an important part of what I need to do. I don't always win but I try to get them to see my point of view. The thing is, it seems to me that loads of other teachers don't have the confidence to have these discussions with their Head teachers and so there is a lot to be done around giving people the confidence and ways in. You need to work with teachers on this.

Interestingly, one of the instrumental teachers was inspired by one of the courses and has now moved into some Key Stage 3 class teaching as a result:

I felt very engaged in all the discussions that were happening because I did a PGCE about 12 years ago but had then done lots of playing and instrumental teaching since then and hadn't done very much Key Stage 3 teaching. And being in that environment with Secondary teachers and discussing things and approaches, reengaged my brain in that and I felt quite inspired to get back into it, and actually I have started a job this term doing some KS3 teaching one day a week, in some ways because of that course.

They continued:

The fact that personally it made me start thinking about KS3 and it sort of got me excited which made me think "Oh, this is something maybe I could do".

4.1.10 Identifying changes in practice

In Music Mark's information pack, an aspiration was that:

By the end of the programme we want you to be able to identify how your practice has changed and how you can develop further.

This was a key component of the evaluation plan developed with Music Mark and should have formed part of the reflective framework used by all participants. However, limited evidence of this appears to have been collected and there is little evidence of impactful change from many teachers.

Unfortunately the low levels of sustained engagement make opportunities for changes in practice beyond limited short-term ideas from attendance at a one-off workshop very unlikely. Specific examples of changes of practice were provided by some of the teachers who had been involved in a peer mentoring group, although for others, their feedback on these was limited to what they had gained from being able to talk to other teachers, rather than the identification of specific changes to their practice or any outcomes relating to school or pupils.

There is no updated information on the Personal Construct Exercise, which was supposed to provide an opportunity for this to happen in both a quantitative and qualitative fashion across the participants. However, in collecting data for qualitative case studies, the external consultants provided this opportunity for a limited number of mentors and teachers through their discussions. It is our understanding that these will be written up later in the autumn.

The external evaluation exercise has given opportunities for teachers and mentors to reflect on their practice, and whilst, as the numerical outcomes indicate, there have been limited outcomes against many of the indicators as shown throughout the report, the evaluation

respondents have been reflective about their engagement with the programme and in giving practical suggestions about what kind of CPD is useful and relevant to them in the future (for example in sections 3.2, 4.1.5 and 4.1.9).

4.1.11 Discussion on teacher outcomes

A recent report on effective CPD from the Teacher Development Trust entitled ‘Developing Great Teaching’¹² cites a lack of sustained and lasting impact from one-off courses and that ‘a didactic model in which facilitators simply tell people what to do does not led to positive outcomes for participants or students’. Additionally, the report points out that review of international evidence on effective CPD shows that it takes place over a period of at least two terms, and preferably a year or longer, and that there are a number of ‘key building blocks (2015:20):

- subject knowledge
- subject specific pedagogy
- clarity around progression, starting points and next steps
- content and activities dedicated to helping teachers understand how pupils learn, both generally and in specific subject areas.

There are many other significant points in this review which are pertinent to programmes such as *Peer-to-Peer*, including taking into account different teachers’ starting points, and the need for CPD to go beyond ‘this is what I do in the classroom’ and bring in appropriate theory and research in applied ways. If Music Mark wishes to offer high quality and worthwhile CPD in the future, all of these points need to be considered in order to plan more focussed programmes which seek sustained and lasting development for teachers and pupils. Overall, this was the result of a question on the final survey about ‘impact’ on teachers’ work as a result of their engagement with the programme:

	Teachers (38 responses)
What has been the impact of the <i>Peer-to-Peer</i> programme on your own work?	56% stated ‘some’ or ‘significant’ impact

Table 14 – Impact on own work

Additionally, 5 of the 10 mentors stated that there has been ‘some impact’ and 2 mentors stated that there had been ‘significant impact’. However, of the evaluation respondents, 44% reported that they felt there was no impact upon their own work, which needs to be addressed in future as if there is no perceived impact on teachers, positive impact upon pupils is extremely unlikely.

¹² Teacher Development Trust (2015) Developing Great Teaching: Lessons from the international reviews into effective professional development. Online at <http://tdtrust.org/about/dgt/>

4.2 The *Peer-to-Peer* online network

This online network was developed in the summer of 2014. An external consultant with experience in music education of developing an online network, resource bank and using social media was brought in to help increase the traffic through the network after initially slow engagement with the network. Until recently, this network was limited to those who signed in and registered, however, the access to part of the network has now been opened up to anyone, without the need to sign in (although without signing in, access to some materials is limited).

This online network has now been developed with a number of core areas of functionality and purposes:

1. To encourage discussion and networking on an open basis
2. To provide space for blogs and responses to discussion started on blogs
3. As a portal for storing materials from the *Peer-to-Peer* CPD courses and communications such as data
4. To provide a private discussion area from mentor groups
5. To encourage sharing of resources
6. To encourage wider discussions through MuFu chat

The network has been promoted through Twitter and also in conjunction with Musical Futures and the existing Music Mark website.

Information provided by Music Mark from analysis of activity on the *Peer-to-Peer* network on 22nd July 2015 (i.e. up to the end of the Summer term) shows the following:

	Number of teachers		
	Not signed up	Signed up, not used the open network	Signed up, posted on the open network
Mentors	0	6	5
Teachers – cohort 1	6	12	17
Teachers – cohort 2	3	13	3
Teachers – cohort 3	6	11	0
Teachers who showed interest in P2P programme but did not register or attend anything	45	1	3

Table 15 – Participant activity on the Peer-to-Peer online network

Questions on the external evaluation focussed on perceived levels of engagement and whether the teachers and mentors found the *Peer-to-Peer* online community a useful way to engage with the music education community. The following responses were given.

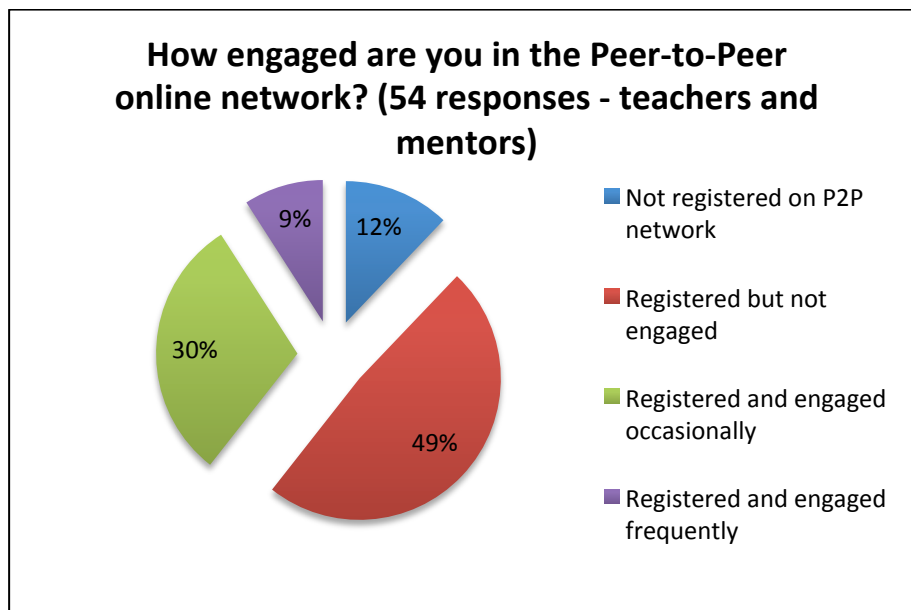


Figure 6 - Engagement in the Peer-to-Peer online network

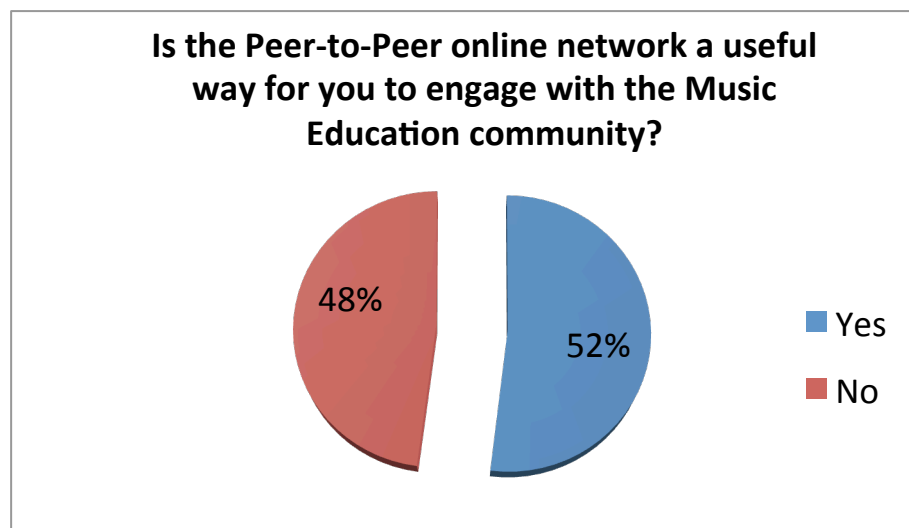


Figure 7 - Engagement with the Music Education community through the Peer-to-Peer online network

There is clearly potential for the future in terms of online network development, since there is only frequent or occasional engagement from 39% of the external evaluation respondents at present, potentially meaning that a proportion of those who are registered but not engaged at present may do so in the future. Perhaps unsurprisingly, all respondents who are not registered responded that the *Peer-to-Peer* online network is not a useful way for them to engage with the music education community.

The idea and vision of the online network is broadly supported by around half of those contributing to the external evaluation. Therefore, in the coming year it will be interesting to see if and how the network grows and which parts of it are successful beyond the life of the mentor groups. There was a strong sense through the evaluation data that using the network to support the mentoring was not favourable with the participants and that, in most cases, respondents were sceptical about the use of the online network to support mentoring. This appears to be related to a strong preference for CPD and networking to be face to face as opposed to online. Some teachers enrolled in the *Peer-to-Peer* programme were frustrated at the use of the online network within the mentoring programme. Reasons mentioned included

there not being engagement from others in the group (including, in some cases, the mentor), that some of the information was tricky to find (a copy of the link to Survey Monkey to provide data was mentioned). These are interesting points to note for the future as some aspects of the online network may cease to be used beyond the life of *Peer-to-Peer* as the 'official' mentoring aspect of these groups has finished.

Two teachers who were engaged in the mentoring process mentioned that they were frustrated that the mentor had not posted on the network and felt that they were 'chasing' the mentor to do what they had agreed, rather than the other way round. On the other hand, since nearly half of the mentors said that the online network was not a useful way for them to engage with the music education community, this should be unsurprising. However, mentors who posted on the secure space or the general areas were themselves sometimes frustrated at how hard it was to get any response at all – across all 8 mentors who posted on the secure part of the network, only one teacher engaged. Nevertheless, some mentors were pro-active on the online network and viewed this as a way to show the teachers that they were committed to the programme. One mentor noted the following in relation to the online network:

I really wanted to get things going, and have done quite a bit on the network, as well as contacting my group via email. I enjoy online activities as part of an outward-looking approach to learning more about music teaching, and was keen for members of my group to benefit from it too

Music Mark have indicated that they will be working with the Teach Through Music programme to work out the next steps for both online networks in order to consider ways of these online environments forming part of the legacy of the £620,126 funding for Music Excellence London. Engagement online – or not – is clearly a matter of personal preference as to where, when and how. Polarised views from the evaluation show that whilst some people are really confident and comfortable with discussions which are open to all, others are very sceptical; as one teacher commented:

The mentoring – and the online network – need to support people much better. Also some people might be put off by sharing everything online – I know I would.

Much work needs to be done to get a critical mass of interested music educators to use the site in order to encourage others. Currently, some of the teachers registered feel that '*there is nothing on there that interests me*', and it is difficult to persuade people to give something another try if they did not find what they were looking for almost straight away. As the materials grow, there is a job to be done to convince these people that visiting this website as opposed to any other is worth their while. One teacher, however, who has actively engaged with the network herself, commented that the online discussions posted by others had formed part of the basis of some departmental meetings.

Another teacher suggested that it would attract more engagement if there was an App developed, or if there was a Facebook page created as this would be something with which most were familiar and engaged already. It appears that for some, the act of having to log on to another social media or CPD site is a significant deterrent to engagement.

Since Music Mark are now 'owners' of the Musical Bridges website and materials, which they have taken on from the Paul Hamlyn Foundation, they should read the external evaluation report on this programme in order to consider some of the noted issues with online

engagement in more detail and not perpetuate ideas which have already been tried unsuccessfully. Going forward, they also need to think about the 'quality' and context of shared resources etc. and make a decision on whether everything is suitable for their site, and whether the quality of resources etc. should be judged by individual teachers. They also need to continue to think about developing their own online presence and how their network sits alongside / complements other online forums.

Additionally, Music Mark may wish to consider developing a regular (perhaps half termly) newsletter. This was suggested by a teacher as a way to help them catch up quickly with any new materials and discussions and give a reminder with links that take them straight to relevant content. The Youth Music network, another music education network with some similar functionality, uses this approach and it appears to be successful.

4.3 Developing understanding of music education in senior leadership teams

A key outcome sought from *Peer-to-Peer*, as stated on their evaluation questionnaire and information materials online is:

Developed understanding for Senior Leadership as to how to effectively support higher quality musical teaching learning.

It is widely accepted across music education that securing the support of senior leaders is fundamental to developing pupil engagement and learning. For example, 'Making the Most of Music in your School' is a document supported by 22 organisations with an interest in music education and offering an '*invitation to headteachers, senior leaders, primary, secondary and special school classroom teachers, and school governors to reconsider the place and status of music in your school*'¹³.

Responses to the question on the final evaluation plan about this yielded the following responses.

¹³ <http://www.musicmark.org.uk/sites/default/files/content-assets/pages/files/Making%20the%20most%20of%20music%20in%20your%20school.pdf>

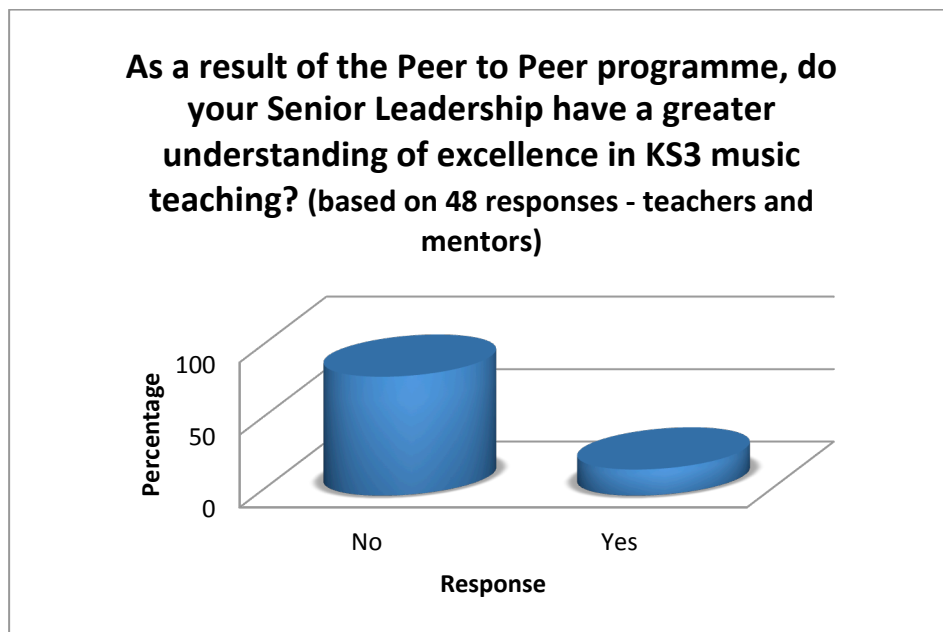


Figure 8 – Teachers’ perceptions of senior leaders’ understanding of excellence in music

There were three comments noting that senior leadership teams (SLT) were already very supportive of music in the school. In one school, the mentor is also a lead teacher and thus works with the senior leadership team anyway and consequently is unable to attribute any changes to *Peer-to-Peer* specifically. In another school, a mentor’s assistant headteacher has recently become a part of the London Music Champions scheme. Three instrumental teachers also thought that their head of service had become more knowledgeable about Key Stage 3 music.

This comment came from a teacher, who is keen to use music more broadly, with the support of the SLT in her school:

The biggest school wide initiative over the coming year will be to promote and encourage student applications to the school. In recent years, there has been a decrease in student applications due to a poor OFSTED report 2 years ago.

The collaborative project which I had planned to do with my mentor linked to promoting the school whilst simultaneously improving extra-curricular provisions by running a primary school 'festival' in the summer term where Year 7 and 8 students could lead music 'workshops' for students at feeder primaries. Though the collaborative element of this did not develop past the initial meeting with my mentor, I was still able to pitch this idea to the SLT, who were keen for this to take place. Highly successful music-based Year 5 taster days have also taken place in recent weeks, with current students supporting in leading these sessions. Members of the SLT are now also keen to incorporate music in community engagement projects, as well as school promotion events. I have also been given the support of the SLT to go out in to primary schools with current students to run music workshops next academic year and have the full support of the school in engaging with other community organisations to offer musical performance opportunities for the students outside of school. There is room for music taking a much increased role in whole school development moving forward. This will then hopefully impact more positively on SLT supporting music in the curriculum and placing greater importance on music education within the school.

However, many other teachers commented specifically about the lack of engagement in music from senior leadership teams. This question also brought out some responses about ‘choice’ in engagement with the *Peer-to-Peer* programme and it is clear that a small minority of teachers were there because they were told to attend a CPD course. The comments from these teachers included a lack of relevance to their own work and included:

- did not work with Key Stage 3 children
- that the point of the one CPD course they attended was not shared with them
- the design of the mentoring which resulted in mentors and mentees not being matched geographically
- mentor was not considered by the mentee to have relevance to their own work situation
- a lack of clarity about the purpose of the mentoring.

Whilst the mentors needed to have their application form signed by the Headteacher, the following comment from a mentor demonstrates the lack of engagement from the SLT.

Other than the rather extensive application process to sign up for the course there hasn't be any direct communication with SLT.

Cohort	Cohort 1	Cohort 2	Cohort 3	Mentors	Total
Total number of teachers attending at least one course¹⁴	35	19	17	11	82
Number of teachers who attended at least one course with a completed registration form	33	17	1 inst. 0 class	11	62
Number of teachers with no registration form who attended at least one course or mentoring	2	0	14 inst. 2 class	0	18
Number of teachers with completed registration form who did not attend any courses or mentoring	0	1	4	0	5
Number of teachers who enquired, no registration form no attendance	0	32	12	0	44

Table 16 – Relationship between uptake and completed registration forms

Clearly there is a correlation between completing a registration form and attending at least one course (Table 19). Six of the 49 teachers who did not attend any CPD courses or get involved in the mentoring responded to a brief questionnaire asking the reasons why they had not engaged any further with the programme after their initial enquiry. One signed up for Teach Through Music instead and four stated that they had not felt sufficiently supported by the Senior Leadership in the school. The following comment exemplifies some these points:

¹⁴ Peer-to-Peer registration form <http://www.musicmark.org.uk/training-events/registration-peer-to-peer-programme-2014-15>

There were many work related commitments which meant that I was unable to engage with the programme and attend sessions as I had initially hoped. Unfortunately we had changes in the school's financial structure which meant that we are unable to put in cover. So unless the activity fell at a time I was not teaching I would not be able to go. Sometimes the dates clashed with an event after school or general teaching time.

Additionally, there is perhaps merit in working more closely with the music services in order to help provide leverage to help teachers to be released from school.

I signed up initially and asked for permission from my headteacher to take part as I would have perhaps needed some cover to take part. I explained that it was free CPD and gave all the details. Including that one of our governors had mentioned it to me. I was told that, as one of our governors was involved in the music service, when the music service were in contact with the details then a decision would be made. I never heard anything more about it. I then unfortunately could not attend any events as some were in school time and I was refused cover. I was really very keen to be involved in the programme and was disappointed that because of the reluctance of my school to agree to it that I could not participate. I felt very disheartened at the response of my school to the opportunity and was also apprehensive to go against the decision of the head in attending or even applying for the programme.

It is clear that getting released from school is an issue for some teachers, and there is work that needs to be done about helping school leadership teams to understand the potential importance of music-specific professional learning opportunities. However, as is spelt out in the Teacher Development Trust report, school leadership teams should also be holding external providers to account for the quality of the CPD they deliver/offer. The results of this evaluation and the high drop-out rate between courses 1 and 2 in both cohorts, considered with the limited uptake of and perseverance with the mentoring opportunities, strongly signify that there is a substantial amount of work to do in this regard in order to be able to provide evidence of high quality sustained provision in relation to the *Peer-to-Peer* programme.

4.4 The role of Music in whole school development

Another key aim of the *Peer-to-Peer* programme was to use music within the curriculum as a positive contribution to whole school development, with the specific outcome that music would play a greater role in whole school development. Responses to the question on the final evaluation questionnaire indicate little change over time (Figure 9)

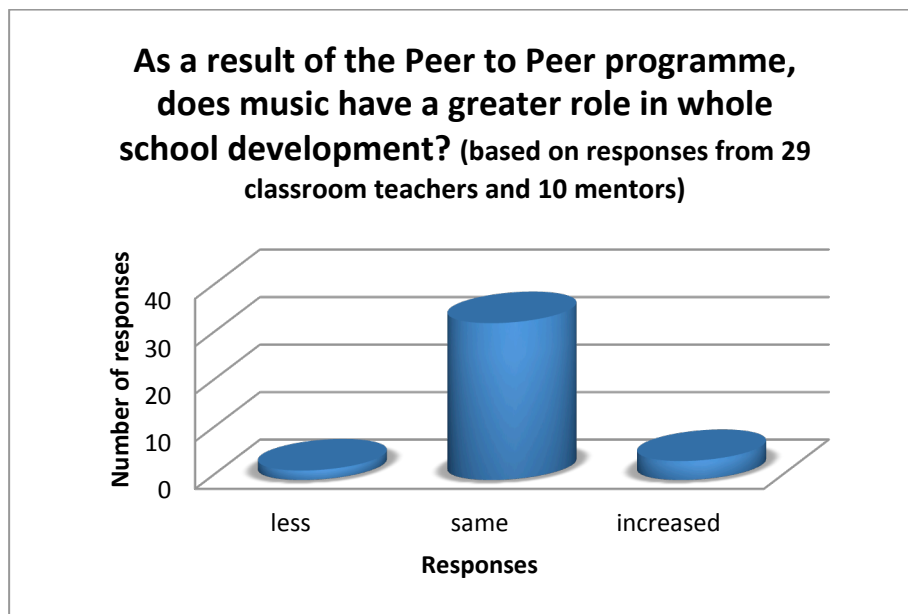


Figure 9 – The role of Music in whole-school development

There are no specific reasons given for two responses saying that music has less of a role in whole school development. Of the four who said that it now has a greater role, two are mentors and two are classroom teachers. Given that 82% of teachers and mentors said that their SLT did not have any greater understanding of musical excellence in Key Stage 3, the responses to this question are entirely unsurprising.

However, there are numerous comments about the effect of the English Baccalaureate (EBacc) and the negative impact that this is already having on the importance of music, the status of music and the opportunities available for music within and beyond the curriculum. These are most worrying and could be an important contributory factor in this apparent lack of improvement in this aspect. The following, from a teacher, exemplifies these points.

The school at which I teach has been undergoing significant change this year. GCSE Music has been removed from the curriculum next year due to low student uptake numbers (12 in current Year 9; 10 in current Year 8 - a direct result of many students being forced in to taking the EBACC). It is going to be taught as an additional qualification, with teaching hours after school twice a week next year. Year 11 intervention has also been compulsory this academic year for all subjects and lunch breaks shortened to 20 minutes, meaning significantly less time to run extra-curricular activities.

The status of music in relation to other subjects was sometimes mentioned, with some mentioning a lack of status of music in relation to other subjects. However, one mentor also noted how her department are developing music in their school with the support of the Senior Leadership Team, although this is not directly attributed to her engagement with the *Peer-to-Peer* programme.

The priority is still the 'core' subjects (English, Maths and Science). Our data dashboard shows this is an area of concern across the school and as such needs to be addressed. However, school have supported us with grants and we have also sought our own funding. The emphasis has been on designing a business plan for the department so that it pays back the money loaned and is an income stream for the school and the department in meeting all of our visions.

As noted in the context section of this report (section 1.4) there are many hurdles in music education currently, and keeping music high on the school's radar, both within and beyond the curriculum, can be extremely challenging.

4.5 Developing peer-to-peer learning

As the name would suggest, an aim of the programme was to develop peer-to-peer learning on three levels:

- within departments in school
- between departments
- into wider network

As noted in the introduction to this report, a key aim of the LSEF funding relates to the following:

It is also an opportunity to encourage schools to learn from each other and forge new partnerships.

4.5.1 Peer-to-peer learning within departments

Peer-to-peer learning within departments was explored as part of the external evaluation. Responses to the question on the final evaluation questionnaire yielded the following responses (Figure 10):

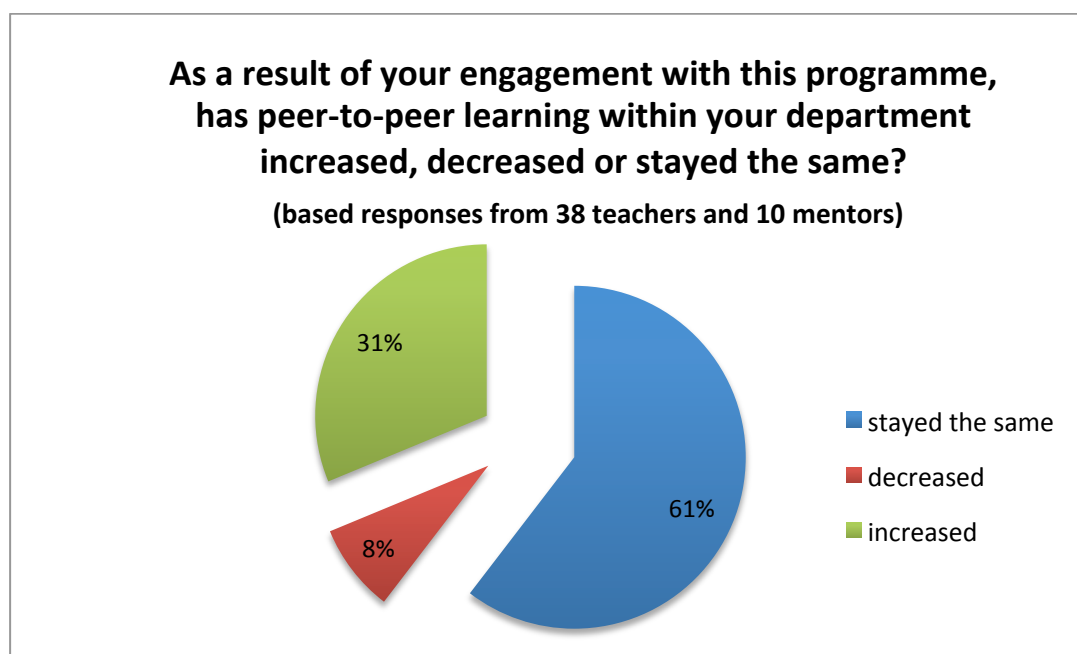


Figure 10 – Changes to peer-to-peer learning within departments

In this case, the results are slightly skewed by the results from the mentors, as 6 out of the 10 mentors noted that peer-to-peer networking within their department had increased, making this figure only 23% for the teachers. Positive points in relation to this mention more focussed staff meetings and one mentor noted:

Peer to peer learning within the department has increased with new ideas being brought in by members of staff and shared across the department.

A few teachers and mentors pointed out that there was already strong peer-to-peer learning within their department, and in one case, that there is a strong ethos of peer-to-peer engagement already established across the school. Two others pointed out that they are unable to try out new ideas and approaches because of others in their department:

Unfortunately, my current HOD [Head of Department] is not interested in promoting music participation beyond the classroom, but I am hoping that I can promote this in my new role as HOD from September.

Additionally, some teachers registered for this programme worked as the only music teacher in their department, although in cohort 3, there was an opportunity for instrumental teachers and classroom teachers to work together.

4.5.2 Peer-to-peer learning between departments

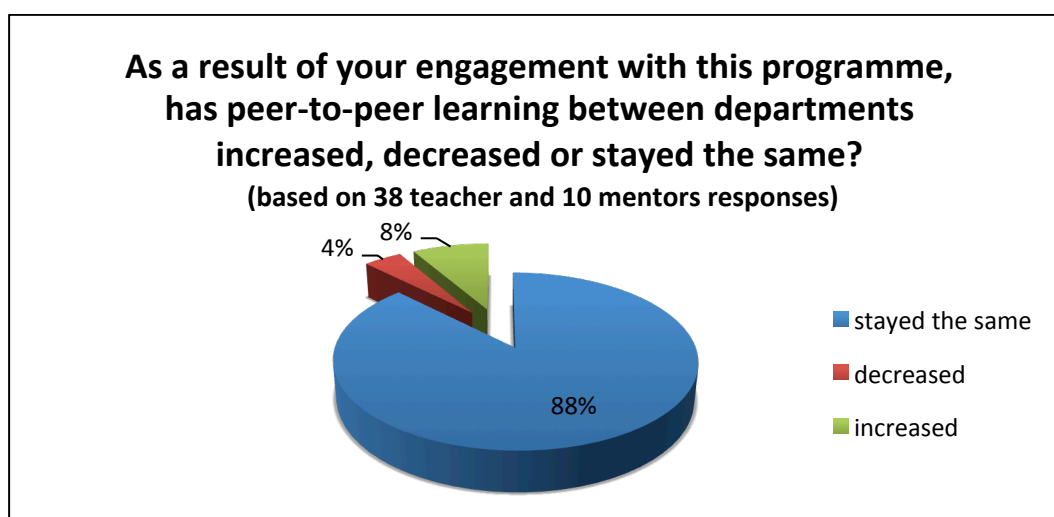


Figure 11 – Changes to peer-to-peer learning between departments

These results indicate that there has been very little impact upon peer-to-peer learning between departments, with only 4 teachers out of 38 noting an increase in peer-to-peer learning between departments (Figure 11). Whilst many teachers noted in the comments that there had been no impact on peer-to-peer learning within or between departments, one teacher noted that they had *'tried new ideas but they never got far enough to share with others'*, whilst a mentor noted that their school:

...has an existing policy of peer to peer work which hasn't improved especially as a result of the project however I have been supported in the work and it has also connected with other work which I do in supporting colleagues in our primary school and other local secondary schools.

Overall, the changes in school, either within or between departments are not impactful beyond a handful of teachers and mentors at this point in time.

4.5.3 Peer-to-peer learning within wider networks

The online network set up by Music Mark to support this has already been discussed in section 4.2 and links directly to some of the responses to this question.

The responses from the final evaluation questionnaire yielded the following results:

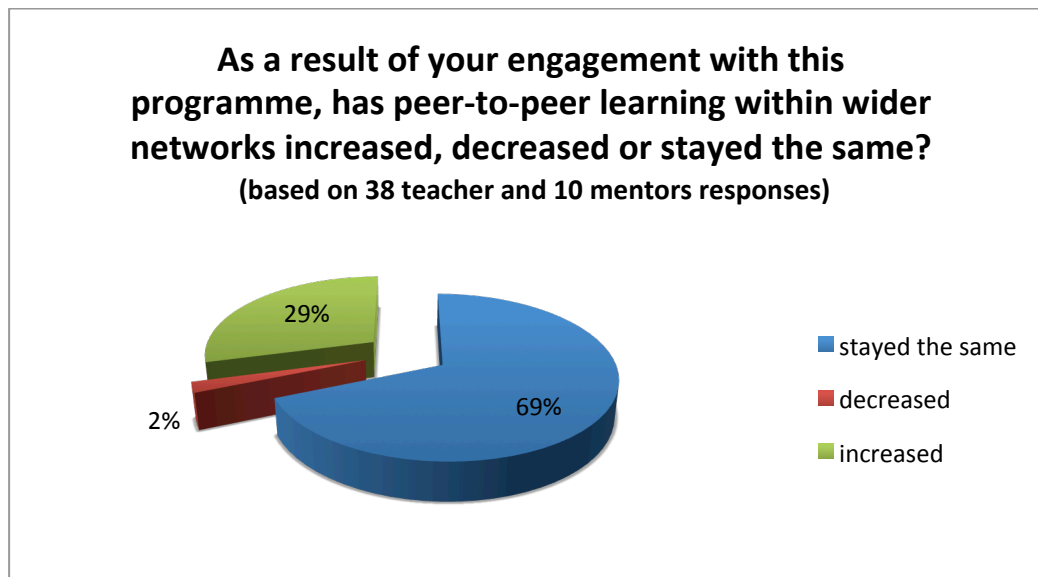


Figure 12 – Changes to peer-to-peer learning within wider networks

As with the question about peer-to-peer development within departments, the responses to this question are skewed by the responses from the 10 mentors, 5 of which noted an increase (Figure 12). In total, 9 of the 38 teachers noted an increase. There was occasional mention of the *Peer-to-Peer* online network or other online networks such as on Facebook, but most of the comments about peer-to-peer learning in wider networks from mentors were related to frustrations or successes in engaging teachers in the mentoring aspect of the programme. This positive comment came from a mentor who had been more successful at engaging teachers in peer-mentoring, having worked with two teachers in local schools:

I have had some very positive contact with teachers from other schools that have been valuable for them and for me...Feedback was the focus. We discussed our difficulties in the role and it was agreed that this was important to all of us. How could we make our feedback more effective? Do students recognise and value feedback from us and their peers?

Teacher comments focussed on either their perspective on the worth of a peer-to-peer programme, frustrations with the mentoring or internal peer-to-peer thoughts rather than those within wider networks.

Additionally, one instrumental teacher noted the following:

I am aware that there should be more interaction between class teachers and instrumental teachers in order to support each other's work.

5. Outcomes for pupils

Any CPD programme for teachers ultimately needs to deliver benefits in some way for students. The *Peer-to-Peer* programme listed the following as aspirations:

- Increase in numbers of pupils engaging in music beyond the classroom
- Improved rates of engagement in continuation of music after the end of Key Stage 3
- Raise pupils' own aspirations in music

There is very limited data on which to base examples of improvements, therefore any results posted here are tentative and presented with the caveat that there is insufficient data to validate them and that the teacher comments on these are anecdotal. Additionally, the points about 'measuring pupils' given in the context information should be taken into account. Whilst a series of defined pupil outcomes were listed as part of the Theory of Change and the overall evaluation plan, no specific targets in terms of pupil numbers were given. The data presented in this section uses the 28 responses from Music Mark's survey of data (including the data from 2 of the Expert Panel, 7 mentors and 19 registered teachers). It is supported by responses to the final external evaluation questionnaire, although this does not provide 'evidence' in the numerical sense that Project Oracle may be anticipating from Core subjects such as Mathematics, English and Science.

The final evaluation questionnaire gathered the following responses from a total of 38 teachers and 10 mentors (Table 17):

	Number of teachers and mentors reporting stating that there was 'some' or 'significant' positive impact on each indicator (based on 48 responses)
More pupils studying music in KS4	5 (10%)
More pupils staying musically active in KS4	7 (15%)
More pupils in KS3 engaging in music beyond the classroom	23 (48%)
Pupils have higher aspirations in music	24 (50%)

Table 17 – Impact on engagement in music within and beyond the classroom

5.1. Engagement beyond the classroom

Some of the most positive responses to the external evaluation are examples of positive engagement beyond the classroom; with 6 of the 10 mentors and 17 of the 38 teachers noting 'some' or 'significant' impact. The following exemplify the range of comments which were noted in the external evaluation. This comment is from a mentor mentions how her own increased confidence has directly impacted.

I have been inspired by what I have learned from others and have thus been more ambitious as a teacher in what we tackle in extra-curricular ensembles. The students have risen to the challenge and have enjoyed it immensely. More students are participating in extra-curricular ensembles and are coming to watch concerts.

Another mentor noted the following, relating the growth in interest and uptake outside the classroom directly to what has happened with developments to the Key Stage 3 curriculum.

We have many more students coming to see us at break and lunchtimes! We have also doubled our uptake of peripatetic lessons and have employed a new teacher as a result of the band program we have developed with the local music hub. Because many of our strategies have been focused on KS3 and Y9 (KS4), we can attribute a change in attitude whereas Y10 and above have stayed the same.

This mentor noted how her developing knowledge in relation to technologies and developments in her own confidence had positively impacted upon students:

I have learnt how to exploit technology (e.g. Soundcloud, Wordpress etc.) to promote engagement in Music and increase students' pride in their work....I have been inspired by what I have learned from others and have thus been more ambitious as a teacher in what we tackle in extra-curricular ensembles. The students have risen to the challenge and have enjoyed it immensely. More students are participating in extra-curricular ensembles and are coming to watch concerts.

There is also one example of a teacher who worked with a mentor and identified engagement beyond the classroom as a potential area of development. This teacher stated the following, bringing together a priority area for the school with development beyond the classroom and into feeder primary schools. It is interesting to note that, whilst the collaborative element of mentoring was not maintained, the meeting was the catalyst for development.

The biggest school wide initiative over the coming year will be to promote and encourage student applications to the school. In recent years, there has been a decrease in student applications due to a poor Ofsted report 2 years ago.

The collaborative project which I had planned to do with my mentor linked to promoting the school whilst simultaneously improving extra-curricular provisions by running a primary school 'festival' in the summer term where Year 7 and 8 students could lead music 'workshops' for students at feeder primaries. Though the collaborative element of this did not develop past the initial meeting with my mentor, I was still able to pitch this idea to the SLT, who were keen for this to take place. Highly successful music-based Year 5 taster days have also taken place in recent weeks, with current students supporting in leading these sessions. Members of the SLT are now also keen to incorporate music in community engagement projects, as well as school promotion events. I have also been given the support of the SLT to go out in to primary schools with current students to run music workshops next academic year and have the full support of the school in engaging with other community organisations to offer musical performance opportunities for the students outside of school. There is room for music taking a much increased role in whole school development moving forward. This will then hopefully impact more positively on SLT supporting music in the curriculum and placing greater importance on music education within the school.

However, teachers also pointed out that they are involved in multiple initiatives to improve uptake and participation, so whilst the numbers have been provided, they are not all able to say that this is as a direct result of engagement with *Peer-to-Peer*.

5.2 Uptake at Key Stage 4

The aspiration that more students study music at Key Stage 4 is particularly interesting for numerous reasons. As pointed out by one of the external consultants, the purpose of Key Stage 3 music needs to be more carefully considered, along with its relationship with music education more generally and also the formal study of music at Key Stage 4. In relation to a question about CPD for music teachers working in Key Stage 3, the following response was given:

...until we have some common aims for Key Stage 3 – is it just a way to GCSE – I don't think it is – is it just the easy lessons of the week? Until we address this we don't even have a set of common issues. There are some schools out there that know exactly what they want but there are a hell of a lot of teachers like [the one I met] who are floundering a bit and benefit from talking to others

Nationally, the number of pupils studying for GCSE Music remains low; some of the reasons for this and the context of music education more generally is outlined in section 1.4. Given the challenges and barriers to attracting pupils to study music in school beyond the end of Key Stage 3, judging the success of Key Stage 3 Music by the number of pupils continuing in this formal sense seems somewhat redundant in the changing landscape and 'value' of music in the curriculum. However, the numbers of pupils taking music in Key Stage 4 are falling or disappearing completely in 14 schools. Three of the schools do not yet have a GCSE cohort as their pupils are currently only in the younger age group. This is a significantly changing landscape, bringing the importance of Key Stage 3 Music sharply back into centre stage.

There are many ways of collecting and analysing data. Whilst the questions on the external evaluation questionnaire asked teachers to think about all of the 'measures' in relation to the impact from their engagement with the *Peer-to-Peer* programme, raw data in terms of uptake figures do not take into account any context. In terms of the 28 responses which Music Mark gathered showing 'data' over time, 8 of the 29 teachers provided evidence of a small increase in the number of pupils studying for music past the point of compulsory participation in the 2015-16 academic year.

6. Sustainability and legacy

As with any investment of this size, the questions of sustainability and legacy are of fundamental importance to the judgement of success of any particular programme. The cost benefit of a programme is another important consideration, which is beyond the scope of this external evaluation but is something upon which Music Mark must self report to Project Oracle, concluding '*whether the project has brought about benefits at a reasonable cost and the reasons for this*' in relation to the indicators agreed with LSEF and related to how many teachers and pupils have benefitted in relation to the agreed targets.

6.1 Sustainability

In order to consider sustainability it is important to look attentively at the implications of running such a programme without the considerable external financial investment which *Peer-to-Peer* has been awarded from LSEF. Additionally, there is a need to be clear about what 'it' is that is being sustained or further rolled out. Certainly the online network has the potential to continue to grow; it has now been running for one year and there is some engagement by teachers (see section x). In going forward, there needs to be a sustained effort to engage with the many *Peer-to-Peer* participants who are not currently engaging with the network. However, developing an online network has its own challenges, especially as for around half of the respondents to the external evaluation, this is not the preferred way they want to engage with the music education community. As one mentor also noted, face-to-face contact needs to be more embedded in order to establish and build relationships – for many people, this is unlikely to happen through a busy one-off half day CPD workshop or through chatting online and to build these relationships takes time and concerted effort.

Additionally, there are a number of materials from the courses which may be developed to form the basis of a CPD offering in the future. To facilitate this, Music Mark would need to clearly decide what '*Peer-to-Peer*' is, who it targets and the best range of ways to approach professional learning in order to develop their offer directly to teachers in the future.

Whilst this project is relatively short term – over just four terms – the nature of the evaluation has allowed us to observe the extent to which sustainable practice has been developed through the *Peer-to-Peer* programme. Currently there are a handful of examples of professional relationships between teachers which may continue to grow; these are not dependent upon having financial input. These relationships may be challenged by people moving jobs and changing locations, but fundamentally a limited number of reasonably strong personal links have been made. Additionally, some mentors are keen to work with Music Mark again if a more organised opportunity arises.

There are other sustainable links between Music Mark and organisations such as ABRSM and Musical Futures now in place. These organisations work together in other ways and *Peer-to-Peer* has given opportunities for these relationships to be further developed; ABRSM has also been involved in the development of *Peer-to-Peer*'s skill progression framework. Music Mark is essentially a member organisation and works with music services, many of which are lead organisations of the Music Education Hubs around the country. The learning from *Peer-to-Peer* should be shared with these hubs in order to help the music education sector more widely to consider what is possible, and worthwhile, in music teacher professional development, as well as to understand the challenges, barriers and logistics.

In order to be sustained, a programme of change needs to be both widely accepted and integral to an individual and organisation's work and priorities. The *Peer-to-Peer* evaluation data collected to date suggests that, at present, there are minimal examples of schools and individual teachers where this is the case. In the first instance, the CPD programme needs to have a clearly defined and explicitly shared vision. Busy educators undertaking CPD want to know what they are signing up for and how it will be professionally beneficial to them, so this should be clearly communicated from the outset. In addition, it is important that it is valued by the management in a school and proves itself to be of a high enough quality to merit the school and teacher investing time and resources in it.

The rhythm of the programme should be sustained throughout the duration. In order to maintain interest, it needs to be of a consistently high quality and clearly focussed towards particular goals which are co-developed. It also needs to be valued by the community with which it seeks to work and delivered by practitioners who have professional integrity and respect from a wide range of practitioners at differing points in their career and coming from a wide range of different contexts. As such, sustainability within the programme, not just beyond the life of the programme, requires careful consideration.

Changing practice and embedding change takes time. There are indications from a small group of participants of the recognition of this point, and suggestions that there may be opportunities to embed changes during the next academic year. It is also hoped that the changes implemented during this year may start to see greater number of students engaging with music in the future.

6.2 Legacy

In terms of legacy, there are some identifiable changes in practice and thinking which have led to better student outcomes from a few teachers. Additionally, some teachers have more confidence in themselves, and have a clearer idea of what they want and need from future professional development. There is, therefore a legacy in terms of changes of practice both currently and with the potential for future change.

One of the steering group commented that change takes time and starts small:

if for 5 or 10 people there is a change and that change then starts spreading from them outwards then we have accept small steps

However, this view rather ignores the majority of participants who have not attributed changes to their participation in *Peer-to-Peer*. A question that Music Mark needs to ask themselves relates to expectations in relation to the size of the financial backing of this or any future programme.

It is our understanding that materials from the courses may be further developed to form part of the legacy, along with the development of approximately ten case studies, mostly from mentors. To be useful, these case studies will need to demonstrate recognition of the context of development and how these fit or can be attributed to different aspects of the programme and the notion of peer-to-peer learning. This external evaluation report, along with the report from the LSEF Music Excellence London sister project, Teach Through Music, also form part of the legacy of the programme in that they are a transparent and in-depth investigation of the learning from the programmes and a set of recommendations, both of which may be useful to organisations beyond Music Mark and for their own future direction.

7. Barriers and challenges

Throughout the report, barriers and challenges have been identified and discussed. As with any CPD programme, these relate to all aspects from initial marketing, clarity, usefulness of an offer, quality of delivery, support, engagement, geography, understanding of the offer etc. right through to the challenges and barriers which arise through any interactions in education and within challenging and changing environments. They also relate to the philosophy and values underpinning them, and factors relating to the duration and rhythm (see the Teacher Development Trust, 2015, for more on this). Whilst some of these are specific to this *Peer-to-Peer* programme, others are shared more generally with CPD programmes.

If peer mentoring is to be an on-going offer, this programme has shown that there are cost implications to making this viable, attractive and useful for all. As discussed in section 3.2, there needs to be common understanding of the relationship and terms. If 'expert teachers' are also given their right to lifelong learning, then due consideration should be given to whether they gain 'enough' from a relationship just by mentoring someone else, or whether they need, as was the case here, someone else with experience for them to be able to learn from and with. Again, there is a significant cost implication to this work - the notion of 'peer-to-peer' might work well within a school or group of linked schools but across a wider area appears a little simplistic.

One external consultant talked about the value of peer to peer work but also noted the challenges of bringing people together and giving them opportunities to talk and reflection, commenting that *'the barrier was a huge underestimation of how difficult that is to achieve.'*

Another steering group member said:

The lowest point without a doubt was that the fact that it was so, so hard to get teachers out of school to come to training.

Their perception was that:

[this] was down to two things - it was their motivation to do that but it was also that they sometimes weren't able to, they weren't allowed to.

Additionally, mentors in particular noted 'time' as a challenge, not just from their perspective, but in relation to the teachers they were trying to engage with. School years are usually in the most part planned before the year commences; it is therefore challenging to 'squeeze' something new in part or most of the way through the year, especially in small departments where there is a focus on high-stakes examination coursework up to the beginning of May, preparation for examinations and the 'shop window' aspect of running a music department such as the concerts, musicals and other external requirements to rehearse with pupils in order to *'create shiny performances'* (teacher quote). If a programme paid supply cover, particularly to mentors, it is debatable whether they would have more support to remove a small amount from their workload, or whether they would still have to plan the lessons without actually teaching them, as is often the case. All of these factors relate back to time constraints and the important but less immediate, being squeezed out by the urgent. Finding ways to make engagement meaningful and worthwhile for a wide range of teachers is also crucial. There is not a commonality of understanding between whether the peer mentoring was based upon 'action research' or 'reflective practice' and whilst aspects of these are linked, they are not the same thing. The programme has shown that teachers are unlikely

to continue to engage with CPD if they do not feel that it was worth it at any given point. Just as 'every Key Stage 3 hour of music teaching is important' (quote from an external consultant), so is every hour of teacher CPD.

Teachers have a responsibility to undertake professional development, and as such, Inset days are planned, usually across whole schools, for this purpose. Yet teachers also surely have a right to high-quality subject specific CPD. However, much of the offer for this takes place during a school day so teachers are reliant on gaining the support of their leadership teams to attend this. Experience from the *Peer-to-Peer* programme has shown that this is not always well supported, and that even when enrolled, the senior leadership teams in school take little or no interest in the programme. This brings about a whole other set of issues, because leadership teams need support in knowing what 'excellent' looks like in music education, and it is probably not the same as in a physics lesson. They also need support and education, but even getting acknowledgement is tricky for some teachers.

Additionally, teachers are a transient population. During the course of this programme, and particularly at the end of this academic year, a proportion of teachers are moving on to other teaching jobs, other jobs in education, jobs outside of education or through illness and maternity leave. This also makes continuity and sustained engagement in the same schools in the future challenging, although the online network is still in the same place and is a point of contact if teachers choose to engage. There is also an assumption that new experiences are, in part, built upon historical experiences, and what people learn will move with them.

The programme has also shown the gulf between the experiences, expectations, wants and needs of those working as music teachers in Key Stage 3 classrooms and those working as managers or teachers in music services, in roles more usually related to teaching individuals or small groups in a range of schools which may or may not include secondary schools. Additionally, one teacher enrolled in this programme was from a special school. It is probably the case that each of these communities needs to understand each other's role better. However, it is also not unreasonable for them to expect understanding of their own world in the planning and delivery of a programme. Communicating the benefits of participation for each of these different communities would have potentially meant that some felt more 'included'. Additionally, providing a suitable programme to acknowledge and build upon all of their roles and experiences is imperative, rather than assuming that one community of music educators is always happy to 'think about how this applies to their own context'.

A key thing that teachers constantly mention that they want is the opportunity to meet with other teachers and have time to discuss, share ideas and network. Therefore courses need to make sure that there is sufficient time to do this – as Ofsted advised about Music lessons – 'Do more of less' (2009:61)¹⁵. Perhaps this equally applies to professional learning in order for time to be made.

¹⁵ Ofsted (2009) Making More of Music

<http://webarchive.nationalarchives.gov.uk/20141124154759/http://www.ofsted.gov.uk/resources/making-more-of-music-evaluation-of-music-schools-2005-08>

8. Future CPD

As part of the external evaluation, Music Mark requested that music teachers and mentors were asked about what kind of CPD they would find useful and relevant in the future. In the responses to this question, some teachers took the opportunity to reiterate their perspective on the *Peer-to-Peer* programme and what had, and more commonly, had not met with their approval. The following comment sums up the frustration of some teachers that, in the CPD session, they felt that the key areas of interest to them and within music teaching generally had been overlooked.

Identify the meaty issues in music teaching, and put together sessions focused on those.

There was also a recognition that a more bespoke programme would be what they wanted – as one teacher said:

Ask teachers what they want to focus on and plan sessions from that.

Another teacher also mentioned the ‘agenda’ being set by the participants:

Where teachers can talk about anything that concerns them rather than being stuck on one issue.

Teachers recognise that there cannot be an individualised CPD programme for everyone as this is unrealistic but they consider that more ownership of what is covered is important.

As already noted, there is also work to be done on communicating the worth of working with other teachers and what they can offer, as there were comments about wanting to work with ‘*experts in their field*’ and ‘*delivered by proper experts with an understanding of challenging schools*’.

The most common response to the question about what kind of CPD teachers want in the future related to networking – ‘*sessions that involve you mixing with other music teachers/heads of dept*’, an aspect of the *Peer-to-Peer* programme which was highly valued through the initial CPD sessions, according to the feedback. There are well-documented issues in music departments about isolation, with many schools only having small numbers of music departments, sometimes just one person and often one full time plus one part-time, whilst others have up to four full-time teachers. This presents inevitable challenges for some teachers, although the departments are often inclusive of other subjects (i.e. arranged into faculties). As one mentor noted:

It [P2P] has definitely made music teachers feel that they are not alone.

It was also pointed out that teachers are at very different points in their career and the CPD needs to be tailored to this, with choices and sessions to help everyone to move forwards, not just to make someone a ‘mentor’ for someone else. Many of the responses from the more senior teachers (heads of department, heads of faculty) reiterated the bespoke approach needed. This comment from a teacher notes the breadth and quality required:

I came away from that session feeling none the wiser. I'm not perfect and some of my lessons are utter rubbish and it's not like I felt that I should be standing up there but I learnt nothing and know that many of my peers in the room came away feeling exactly

the same. It was very disappointing. Some of the expert teachers were talking about what they were doing I felt like, where did they get some of those people from? I really don't need to be taught how to sing a round. It's probably OK for an NQT but I need something different after all this time. I signed up for Peer-to-Peer because it looked promising and it's a long time since I trained, although I get to go on loads of CPD as my school are very supportive.

They need to think more carefully about what they offer and carefully look who is signed up. It needs to be much more tailored. There should be a range of options, a choice including some for Heads of Department. And it can be broader than music. Excellent teaching is excellent teaching. It's not about all the musical content. It's about the delivery and addressing wider issues in Music and arts education, finding the right people and approaches to do that. I'm not after someone's scheme of work or anything like that but some of the wider issues, like resilience, SEN and behaviour management. Our school is quite challenging. I'm a lifelong learner and I want to keep learning and teaching.

Another common response related to the need to acknowledge the 'meaty issues' both within the music teaching community and also to help senior leadership understand some of the issues. For example, this mentor suggested:

One focus should be trying to create a coherent, workable and SLT/Ofsted-acceptable format for setting targets at KS3 and 4 and moving away from the ridiculous "one size fits all" approach where the core subjects at KS2 dictate what a child should achieve in music. How can a Year 7 pupil with little or no previous experience of music in (or beyond) the classroom be expected to achieve a level 6 or even 7 at the end of that same year - their first year of formal music teaching? Grossly unfair on the child, the parents and teachers who have to explain why so many children are seen to be "failing"...

One of the mentors was visited by an external consultant so that she could develop a case study from Peer-to-Peer on classroom workshopping, following a Musical Futures workshop at the Peer-to-Peer Practice Development Conference Day and through attending Musical Futures CPD (beyond the scope of this programme). This mentor stated that the positive outcome from the programme for her was having the consultant observe a lesson and give informal feedback, providing opportunities for discussion. Having had no mentees who engaged with the programme beyond two at an initial meeting, this was the only engagement she had with someone who was able to provide an experience that developed her thinking. This is what she said about the experience:

Having [the consultant] in was incredibly useful, she's a real expert in her field. That's what I'm always looking for – inspiring heads of music. What was very useful was [the consultant] came in and watched the lesson and gave some informal feedback and we talked about the lesson afterwards. It was nice to have someone else to observe how children are in the classroom.

I found it incredibly helpful – it validated the Musical Futures as an approach and I've done various bits and pieces and I'm trying things out, and we talked about these. I can assess that the outcome of the project and what the children achieved and it was musically really successful but it validated my use of the Musical Future approach and she gave me confirmation that was what it was about and the setup.

In unpicking this, the mentor acknowledged that this was a worthwhile experience for her because there was a '*significant other*' with well-developed and well-respected *expertise in a specific area*. It is also significant that this 'impromptu CPD' took place as part of the evaluation, not as part of the programme, and that the mentor recognises that it is the '*in the classroom*' support that has made the difference, not just talking about it or writing about it online. Likewise, another mentor who had been visited by an external consultant collecting data for a potential case study had similar thoughts about the value of having someone in their classroom to observe a lesson and discuss it after. This is entrenched in the idea of '*joint practice development*'; significant work on this has been carried out by Judy Sebba and colleagues. 'Practitioner mobilisation' formed a central suggestion within Daubney, Mackrill and Sebba's (2013) work on the evaluation of Musical Bridges – clearly this kind of peer-to-peer work is entirely different from the notion of peer-to-peer work advocated by this programme but is a model that could be considered in the future, and is the model advocated through the Teaching Schools Network.

It is interesting to note that the suggestions did not relate to the website, online network and there was no mention of peer mentoring apart from where mentors stated that they looked forward to having further opportunities to do this in the future.

Other suggestions for future CPD include more practical and hands-on approaches. Specific suggestions included transition, singing, leading large groups, ICT. There was a real focus in these on face-to-face interaction with others. It was also mentioned that any future CPD offer needs to be explained properly and honestly/realistically in advance, give a vision including the potential benefits and expectations, and that it needs to be high quality right from the start in order to attract and retain teachers' interest.

9. Recommendations

9.1 Key recommendations for Music Mark

1. In order to maximise participation, engagement and retention Music Mark should reflect upon levels of engagement in the *Peer-to-Peer* programme and ensure the key reasons for low participation and high drop-out identified in this report are effectively addressed.
2. Music Mark need to think carefully about the values and philosophy underpinning their organisation and any future programmes, and make sure that these are commonly agreed and clearly communicated. They should be clear about what they are doing and why they are doing it.
3. Future programmes should be designed and led with significant input from teachers and other professionals with high levels of experience of leading high quality CPD for specific communities in order that they are worthwhile, authentic and genuine.
4. Ensure the consistent high quality of CPD offers and other professional learning is built upon the ownership, needs and strengths of all involved in the learning community, recognising their different roles and experience. Any future programme needs to be suitably differentiated for the needs of these distinct different groups rather than adopting a one-size-fits-all approach that fails to meet many participants' needs.
5. Future programmes need to be more carefully and realistically planned with outcomes defined from the outset, from which activities and opportunities will be designed, rather than designing a programme of activities without specific outcomes in mind.
6. There should be adequate lead-in time before the programme begins to avoid the rhythm of the programme being interrupted whilst organisers consider the next steps. Participants should be kept informed at all times.
7. Professional development should offer a range of appropriate choices and challenges and not be predominantly modelled on a 'deficit model'¹⁶. It should allow for personal choice, joint practice development and sufficiently challenging practice development/professional learning underpinned by teacher inquiry.
8. Future programmes need to consider whether they would be more effective if organised in smaller geographical areas, in order to establish and develop communities with more of a focus on quality rather than being detracted by the aim of demonstrating a wide geographical spread.
9. Music Mark should be very clear about the aims, outcomes and expected levels of commitment for different groups across the programme so participants understand the commitment, expectations and outcomes sought.

¹⁶*Deficit model'- this is one of the nine models proposed by Kennedy (2005). In this model, individual teachers have perceived 'deficits' or 'weakness' which needs to be rectified. This model tends to be demotivating.*

10. Music Mark should consider whether a more practical, hands-on, high quality musical approach to modelling, sharing and developing practice would be advantageous in drawing teachers in and meeting their expectations more effectively.
11. Realistic, clear expectations and the kinds of impact being sought for all participants and organisations as a result of the programme, would help to mitigate against unrealistic expectations.
12. Programme leaders should ensure they have a common, shared understanding of a wide range of tools used and their implementation in order to effectively gauge impact.
13. The design of the programme should avoid an overreliance on top down delivery and include more participant engagement drawing upon expertise and good practice across a range of contexts.
14. Music Mark should recognise the limited impact of an over-reliance on one-off sessions and seek to avoid these in the future, instead offering high quality longer-term learning frameworks in which there is periodical, incremental CPD and an expectation of deliberate and thoughtful on-going applied professional development of practice in the interim.
15. The relationship between peer collaboration and mentoring needs to be fully considered to ensure that any future programme recognises the differences between the two and is clear about what it seeks to do.
16. If a mentoring programme is established it needs to be developed in much more bespoke ways to acknowledge and work with teachers with a range of different experiences and from different contexts, to acknowledge more carefully where they are now, where they have come from and their aspirations for the future.
17. If a mentor programme is established, more careful matching of teacher 'mentors' with the appropriate and relevant expertise and school context with 'mentees' would be beneficial. These groups and pairings would benefit from being organised more locally wherever possible particularly where twilight meetings are an important element of the programme, although clearly this is conditional upon attracting a larger number of mentors with which to work.
18. Appointed mentors should be given adequate time, coupled with high quality training and on-going support to enable them to undertake their role effectively and with due status.
19. Music Mark should identify why the mode of working of the Expert Panel was successful and why these very experienced teachers continued to learn from each other, noting in particular that these regular face-to-face meetings took place during school time.
20. In developing the online environment, the purpose, value and accessibility should be carefully considered, as well as how this network sits alongside or complements other online forums.

21. Multiple opportunities for face-to-face meeting to firmly establishing good working relationships should be introduced before implementing the online environment, wherever possible. In addition, greater clarity is required about the purpose of the online space for mentor groups and if and how the role of this environment supports the mentoring role.
22. Collaborative working which encourages 'Practitioner mobilisation' – where they are encouraged to meet face to face to reflect upon and develop their own practice by observing and working alongside colleagues in other settings – should be considered as a more effective approach to emphasise partnership and the co-learning opportunities arising from this model. This would also reduce the perception around the hierarchy of mentor and mentee and the resulting power relations, to scaffold, support and develop the practice of all the teachers involved.
23. Music Mark should realistically consider whether such a programme is possible or desirable in the future without the significant time and financial investment needed to scaffold and support groups of teachers working together.
24. Terminology is important and value bound, particularly around peer collaboration, mentoring and coaching. Future programmes should be clear about their underlying philosophy.
25. If a programme is based upon a pilot phase, then the pilot programme should be a realistic representation on which the full programme is based in order to properly test the model.

Other recommendations

26. When participants are asked to complete evaluation exercises, these should be constructed so that they are able to effectively gauge learning and perspectives against specific learning objectives and outcomes sought.
27. *Peer-to-Peer* should provide evidence of impact – for example, through the development of a small number of high quality, realistic Case Studies, and sharing of evidence-based reports. This will assist school leadership teams and funders to make an informed decision about the quality of the offering and understand the potential importance of music-specific professional learning opportunities. This is also more likely to address some of the issues around releasing teachers from school.
28. Programme leaders should ensure they have a common, shared understanding of any evaluation tools used and their implementation in order to effectively evaluate learning. Where designing their own tools, these should be fit for purpose.
29. Going forward, Music Mark need to consider the 'quality' of shared resources etc. and make a decision on whether everything is suitable for their online environment in order that this is valued by the different participant groups. Additionally, they need to consider how to help teachers to develop the skills to critique resources, teaching strategies rather than accepting their usefulness in any context

30. Music Mark might consider the feasibility and demand for developing an App for mobile devices to enable teachers to engage with their online environment without the need to manually go to the website and remember their login in order to check for new material/forum discussions.
31. Music Mark should consider the benefits of providing a regular Newsletter with links to new material and discussions on their online environment.
32. The timing of professional or networking meetings should be carefully considered to facilitate maximum attendance and avoid interrupting family time. In addition, weekend or evening events running at the same time as contracted work undertaken by instrumental teachers should be avoided.
33. Like any organisation, Music Mark should be realistic about their strengths and priorities and also where they have less experience. They should think carefully about where they can provide high quality support in partnership with others and also be mindful about where other organisations may be better placed than them, to lead work with some sectors of the music education community.

Recommendations for wider music education sector

- WS1 Music organisations need to work together to make the case for music-specific, rather than generic, professional learning opportunities in order to more effectively convince teachers and senior leadership teams of its importance.
- WS2 Continuing professional development, resources and music educator support should be designed and resourced with significant input from teachers and suitably experienced professionals so that it is designed and presented in ways which are authentic and genuine and is more likely to be valued by all.
- WS3 More high quality music-specific professional learning needs to be developed and music educators should have regular access to this. In line with the recommendations of the Teacher Development Trust, schools, organisations and senior managers should hold CPD providers to account for the quality and usefulness of their programmes.
- WS4 Professional development for music educators should offer a range of appropriate choices and challenges. There should be bespoke options that are relevant to educators at all stages of their career and adaptable to differing contexts.
- WS5 Future professional development should be based around a range of different models, considering a wide range of models from within and beyond education. It should allow for personal choice, joint practice development and personal professional learning.
- WS6 Professional development for educators should be rooted in an applied inquiry-based philosophy and framework, relevant to a teacher's own work context and with an expectation that there is an adherence to classroom practice.

- WS7 Professional development for music educators working in a range of different educational settings should imply methods and approaches that are inherently both useful and musical, bringing together a wide range of knowledge sources into applied work.
- WS8 Professional development for teachers should be longitudinal, offering regular support, high quality input and follow-up and promote an environment where critical engagement with one's own practice is central.
- WS9 In order to develop professional learning in the future, organisations should first develop a good understanding of already existing networks (e.g. run by schools, chains and hubs across specific locations or school clusters) to work out how to support and enhance these, as well as identifying where there are areas in which formal and informal networks are less well developed.
- WS10 Future provision should plan to create and sustain pan-London online and physical networks which recognise and work with existing provision without significant duplication.
- WS11 There is a need for a much greater understanding from funders and CPD providers about the purpose, potential, design and impact of programmes and how they should be evaluated. Currently, there is frequently an unhealthy focus on generic (often metric-driven) measures and impacts that do not aid understanding and can skew interpretations. Additionally, there is often a lack of value placed upon, and the space to delineate, the *qualities* of experiences too (through, for example, attention to thoughts, feelings, opinions and narrative accounts). These need to be considered together in ways which consider the whole ecological system and help to unpick the perceptions of reality from reality itself.
- WS12 Funders should recognise that measuring the 'impact' of a programme at the end of the lifespan of the programme only gives a snapshot. Opportunities to properly assess the longer-term impact can only take place after extended time and therefore we recommend that evaluation of impact is studied over a much longer period of time.
- WS13 All future programmes, regardless of the duration, should be devised with outcomes defined from the outset. Activities and learning opportunities should be planned to meet this desired learning, rather than a programme of activities being designed before worthwhile and specific outcomes are clearly defined.
- WS14 The learning from *Peer-to-Peer* and *Teach Through Music* should be widely shared with hubs and other interested organisations in order to help the music education sector and funding bodies to understand what is possible, and also worthwhile in terms of future professional development for music educators. More work needs to be done to help organisations and funders to recognise and understand the barriers, challenges and logistics.
- WS15 There should be an expectation that teachers continue to engage in subject-specific professional learning throughout their career.

- WS16 Professional/lifelong learning should be an aspiration throughout a music educator's career. Short-term CPD seen as an option can distract from the core business of raising standards, rather than contributing to it.
- WS17 Funders should be mindful that there is an inevitable duplication of resources if two programmes are simultaneously funded across the same geographical area. It also reduces the number of potential participants available for either community, and risks diminishing the impact or uptake of one or both programmes. It is our recommendation that if this situation arises in the future, projects should be joined up from the outset.

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Appendices

1. 'Going for Gold' Music Conference Programme
2. Timeline for the 'Peer-to-Peer' programme
3. Collated Data for the Project Oracle Report
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Appendix 1 'Going for Gold' Music Conference Programme

Provided by
South West London Music Education Partnership
On behalf of the Music Services of
Croydon, Hounslow, Kingston, Merton, Richmond, Sutton & Wandsworth

Teaching Music in Secondary Schools – Going for Gold

2.00pm – 5.00pm
Friday 21st June 2013
City Hall, London

Presentations from

Mark Phillips, Chief HMI for Music at Ofsted

Mark will present the key findings of recent music focussed inspections in secondary schools, and his triennial report 'Wider still and wider'. Mark will also discuss music in the new Ofsted framework, and will be present throughout the afternoon so teachers can ask questions and speak to him.

Charles Hazlewood; Conductor, Broadcaster, Collaborator

'What Heston Blumenthal is to food, Charles Hazlewood is to music'

Charles Hazlewood is an award winning conductor, founder of the British Paraorchestra and Orchestra in a Field. His Paraorchestra performed to millions across the globe in the closing ceremony of the London Olympics. Charles is an ardent supporter of the value of music for all children.

This event is funded and organised by South West London Music Education Partnership in collaboration with the Greater London Authority. It is open to music teachers and leaders in secondary schools in the above boroughs.

Cost to schools

FREE

To book your place please email sandra.mcgurk@hounslow.gov.uk at Hounslow Music Service with your name, school, borough and contact email and telephone number



**London Borough
of Hounslow**



Please note: In the interests of everyone's safety and security, everyone visiting City Hall must pass through security at the entrance to the building. This includes going through a metal detector and having all bags scanned.

Appendix 2 Timeline for the 'Peer-to-Peer' programme



Peer-to-Peer Programme Timeline

Wednesday 26 th February 2014	Expert Panel Meeting 1
Thursday 3 rd April 2014	Steering Group Meeting 1
Monday 2 nd June 2014	Steering Group Meeting 2
<i>Monday 9th June 2014</i>	<i>Graeme meeting with Gareth Gay</i>
Tuesday 10 th June	Steering Group Meeting pre-course 1
<i>Wednesday 11th June 2014</i>	<i>Graeme meeting with Ian Rowe</i>
Friday 13 th June 2014	Cohort 1 - Course 1
Monday 7 th July 2014	Cohort 1 – Course 2
Thursday 10 th July 2014	LSEF Monitoring Visit 1
Monday 15 th September 2014	Steering Group Meeting 3
Thursday 18 th September 2014	Expert Panel Meeting 2
Thursday 18 th September 2014	Mentor Training 1
Friday 26 th September 2014	Cohort 2 – Course 1
Friday 10 th October 2014	LSEF Meeting
Wednesday 15 th October 2014	Steering Group Meeting 4
Thursday 16 th October 2014	Evaluation Methodology meeting with Teach Through Music
Tuesday 21 st October 2014	Cohort 2 – Course 2
Thursday 6 th November 2014	Steering Group Meeting 5
Thursday 27 th November 2014	Steering Group Meeting 6
Wednesday 14 th January 2015	Steering Group Meeting 7
Wednesday 21 st January 2015	Cohort 3 – Course
Wednesday 21 st January 2015	Expert Panel Meeting 3
Thursday 26 th February 2015	LSEF Monitoring Visit 2
Saturday 7 th March 2015	Practice Development Day
Monday 16 th March 2015	Steering Group Meeting 8

Courses Titles

Cohort 1

- Course 1: The Principles of Excellence in KS3 Music Classrooms
- Course 2: Planning for Excellent Progress and Classroom Delivery

Cohort 2

- Course 1: The Principles of Excellence in KS3 Music Classrooms
- Course 2: The Teacher's Journey - Attributes of Excellent Teaching

Cohort 3

- KS3 Music – Excellent Teaching, Excellent Learning

Appendix 3 Collated Data for the Project Oracle Report

Description	Agreed Target Outcomes	Evidence provided
<i>Evidence provided comes from Likert-Scale type responses to the final evaluation questionnaire unless otherwise stated. This was completed by 10 (of 11) mentors and 38 (of 71) teachers who completed at least one half day CPD course. The numbers of teachers and mentors who 'Agree' or 'Strongly agree' with statements are reported here.</i>		
Teacher Outcome 1 – improved understanding of the characteristics of excellent teaching and learning at Key Stage 3	160 Teachers	22 teachers and 8 mentors agreed or strongly agreed that they were aware of the characteristics of excellence.
Teacher Outcome 2 – Teach more musically	160 Teachers	18 teachers and 7 mentors agreed or strongly agreed that their teaching has improved in relation to the characteristics of excellence defined through the Peer-to-Peer programme.
Teacher Outcome 3 – Teachers have improved knowledge and understanding and make increased use of meaningful musical assessment	160 Teachers	17 teachers and 7 mentors agreed or strongly agreed that assessment in their school had developed, mostly around feedback and formative assessment.
Teachers Outcome 4 – Teachers develop their practice to plan appropriately for a wide range of pupils	160 Teachers	17 teachers and 6 mentors agreed or strongly agreed that Peer-to-Peer had impacted upon their planning. 12 teachers and 5 mentors agreed or strongly agreed that their use of differentiation had developed as a result of their engagement with the Peer-to-Peer programme.
Improved teacher confidence	160 Teachers	15 teachers and 5 mentors stated that they were more confident in their role as a result of their engagement in the programme.
Pupil outcome 1 - improved rates of continuation of engagement in music after the Key Stage 3	160 Teachers	Based upon baseline and final figures provided by Music Mark, in total, 5 teachers and mentors stated that more pupils would be studying music at Key Stage 4 in this academic year. In total, 7 teachers and mentors stated that more pupils were staying musically active in Key Stage 4. These figures are also supported by the external evaluation data.

Pupil outcome 2 – Increase in numbers of pupils engaging in music beyond the classroom	160 Teachers	17 teachers and 6 mentors stated that more Key Stage 3 pupils are taking part in music beyond the classroom.
Pupil outcome 3 – Raise in pupils’ own aspirations in music	160 Teachers	18 teachers and 6 mentors agreed or strongly agreed that, as a result of their engagement with the Peer-to-Peer programme, pupils had higher aspirations in music.
Wider system outcome 1 - Increase in peer to peer learning for teachers within departments and/or wider networks	160 Teachers	9 teachers and 6 mentors stated that peer-to-peer learning within their department had increased as a result of their engagement with the programme. Of these, 4 teachers stated that peer-to-peer learning between departments had also increased. 9 teachers and 5 mentors stated that peer-to-peer learning in wider networks had increased as a result of their engagement with the programme.
Wider system outcome 2 – Developed understanding from senior leadership s to how to effectively support higher quality musical learning and teaching	160 Teachers	5 teachers and 4 mentors agreed or strongly agreed that their senior leadership had a greater understanding of excellent teaching and learning in music as a result of their participation in the programme.
Wider system outcome 3 – Using music in the curriculum as a starting point, music contributes positively to whole school development	160 Teachers	2 teachers and 2 mentors agreed or strongly agreed that music now had a greater role in whole school development as a result of their engagement with the Peer-to-Peer programme.

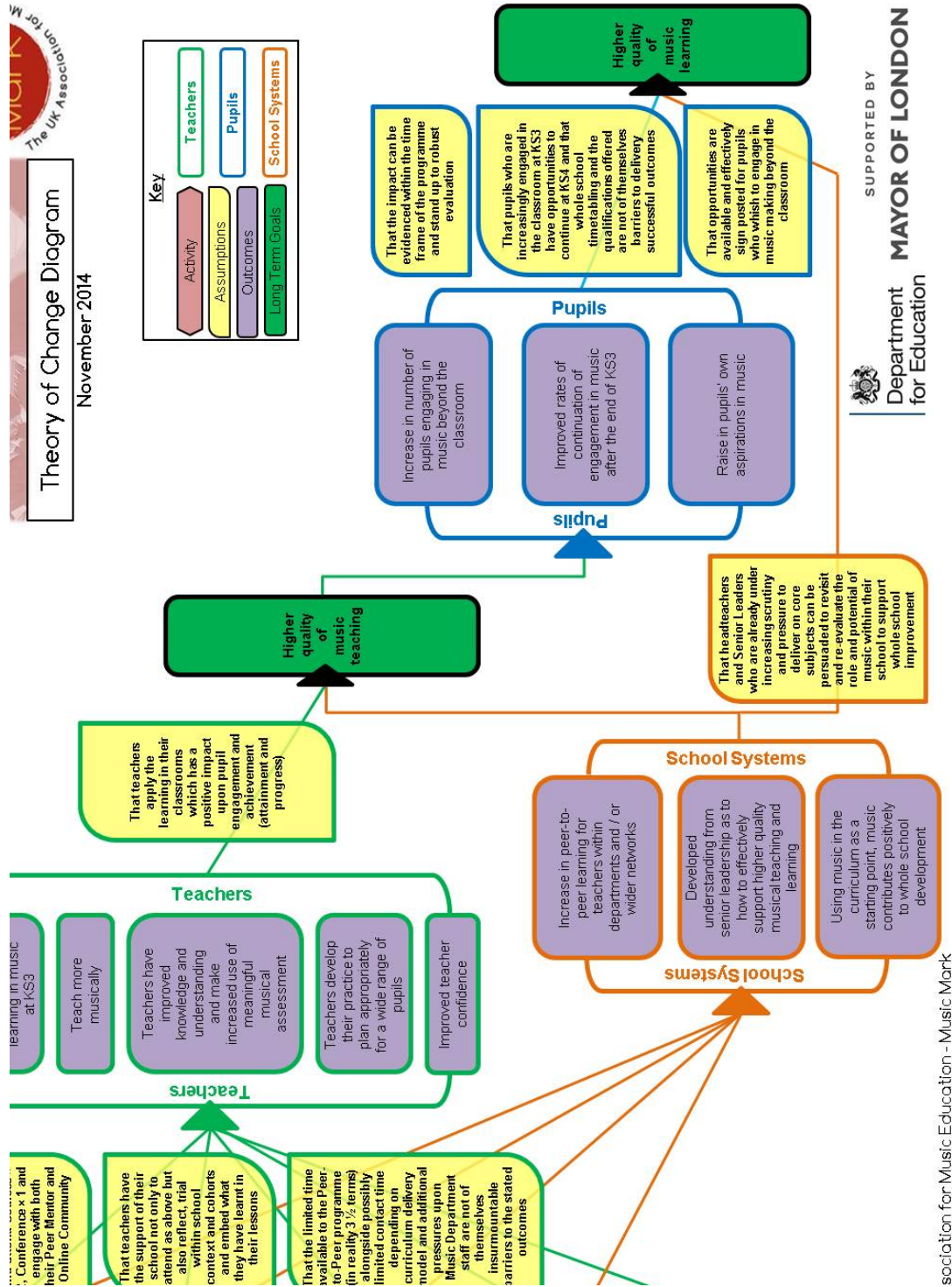
Appendix 4 Revised Evaluation Plan designed by and for Music Mark

Peer to Peer Evaluation Plan v8 29/10/14

TEACHER OUTCOMES	Indicators of Outcomes	Baseline data collection	Impact data collection
Improved understanding of characteristics of excellent teaching and learning in Music at Key Stage 3	<ul style="list-style-type: none"> • Recognition of key factors needed to promote excellent musical teaching and learning • Recognition of developing 'self' in relation to these key factors in specific contexts 	<p>Course 1: 06 or 09 or 12 /14 (dependent on cohort) Kelly's Personal Construct Theory (Butler and Hardy's Performance Profile adapted from sport psychology). To be completed by all participating teachers</p> <p>This gives detailed information about how each teacher views the constructs of excellent teachers, how they rate themselves against these on a scale of 1 to 10, how good they feel they need to be (and thus the self esteem measures can be calculated) and allows them to set SMART targets based upon the strengths and deficits. It shows development over time as it is revisited towards the end of the programme</p> <p>This exercise will be an integral part of the sessions and will yield numerical as well as qualitative data, both of which will be on a pre- and post-basis</p>	Repeat exercise 07/15
Teach more musically	<ul style="list-style-type: none"> • Progressively embedding the key factors of excellence into own work as defined through the programme • Understanding and embedding the process of curriculum development and improving teaching and learning through reflective and reflexive practice 	<p>11/14 or 01/15 Log of initial meeting between Mentor and Mentee and on-going entries. The personal construct chart will form part of the initial conversations with mentors. Additionally the targets set will help to match up mentors and mentees</p> <p>The log will be updated at each mentor meeting and specific points to promote reflection will form part of reflective cycle. The mentoring and courses aim to develop reflective and reflexive practice and this will also be evident through curriculum development</p> <p>These will be reviewed and, through a combination of the logs and the personal construct charts, will yield numerical and qualitative data</p>	Log review 07/15
Teachers have improved knowledge and understanding and make increased use of meaningful musical assessment	<ul style="list-style-type: none"> • Evidence of 'systems' of assessment / evidence of musical assessment which is fit for purpose and proportionate 	Course 1: 06 or 09 or 12/14 (dependent on cohort) current practice questionnaire via online community. To be completed by all participating teachers	Repeat exercise 07/15
Teachers develop their practice to plan appropriately for a wide range of pupils	<ul style="list-style-type: none"> • Acknowledgement of development in planning, delivering and differentiating musical learning to appropriately challenge a wider range of pupils. • Articulating a vision of an excellent music education 	<p>11/14 or 01/15 Mentor & Mentee sharing of current 'best practice' unit of work Personal Construct Wheel</p> <p>Course 1: 06 or 09 or 12 /14 (dependent on cohort) Written activity within course booklet. To be completed by all participating teachers</p>	Repeat exercise 03/15 and 07/15 Repeat exercise 07/15
Improved teacher confidence	<ul style="list-style-type: none"> • Increased self-reported levels of teacher confidence 	This will be taken from the differential between the pre and post scores on the personal construct charts	
PUPIL OUTCOMES			
Improved rates of continuation of engagement in music after the end of Key Stage 3	<ul style="list-style-type: none"> • Profiling pupils in Yrs 9 and 10 to establish continuation rates of those who are musically active. • Increased number of pupils who stay musically active in Yr 10. 	<p>11 & 12/14 KS3 School & Music Hub statistics linked to 10/14 ACE data return Pupil questionnaire – x1 Yr9 + x 1 Yr10 class</p>	Repeat exercise 07/15 linked to ACE data return Pupil questionnaire – repeat with x Yr9 class moving to Yr 10


Increase in number of pupils engaging in music beyond the classroom	<ul style="list-style-type: none"> Numerical increase of numbers of pupils engaging in music beyond the classroom 	11 & 12/14 KS3 School & Music Hub statistics linked to 10/14 ACE data return Pupil questionnaire – x1 Yr8 + x1 Yr9 + x 1Yr10 class	Repeat exercise 07/15 linked to ACE data return Pupil questionnaire – repeat with x1 Yr8 + x1 Yr9 + x 1Yr10 class
Raise in pupils' own aspirations in music	<ul style="list-style-type: none"> Improved self-rating of personal constructs of a musician 	11 & 12/14 Personal profile based on the constructs of an excellent musician – x1 Yr 8 + x1 Yr 9 + x 1Yr 10 class	07/15 Personal profile – repeat with x1 Yr8 + x1 Yr9 + x 1Yr10 class
SCHOOL SYSTEM / 'CULTURE CHANGE' OUTCOMES			
Increase in peer to peer learning for teachers within departments and/or wider networks	<ul style="list-style-type: none"> Increase in concrete examples of peer to peer learning within departments and/or wider networks 	01/15 Teacher questionnaire via online community. To be completed by all participating teachers	Repeat exercise 07/15
Developed understanding from senior leadership as to how to effectively support higher quality musical teaching and learning	<ul style="list-style-type: none"> Recognition of key factors needed to promote excellent musical teaching and learning Recognition of developing 'self' as a leader in relation to these key factors in specific contexts 	01/15 SLT questionnaire via online community. To be completed by all participating schools	Repeat exercise 07/15
Using music in the curriculum as a starting point, music contributes positively to whole school development	<ul style="list-style-type: none"> Recognition of developing role of music as a positive contributing factor to whole school development 	01/15 SLT questionnaire via online community. To be completed by all participating schools	Repeat exercise 07/15

Appendix 5 Theory of Change Document



Appendix 6 Music Mark Retrospective Baseline and Final Data Survey Questionnaire

From <https://musicmark.wufoo.eu/forms/peertopeer-survey/>



Peer-to-Peer Survey

Name *

First Last

School Name *

Email

Direct Phone Number

Music GCSE / BTEC / Rock School

Number of Year 11s that have just taken Music GCSE / BTEC / Rock School

Number of Year 11s that took Music GCSE / BTEC / Rock School last year

Extra Curricular Music

Number of year 9 students currently taking part in extra curricular music

Number of year 10 students currently part in extra curricular music

Options Subject

Number of year 9 opting to take music as an options subject this year

Number in current year 10 music options groups

Instrumental Lessons

Number of year 7 students currently taking instrumental lessons in school

Number of year 8 students currently taking instrumental lessons in school

Number of year 9 students currently taking instrumental lessons in school

Number of year 10 students currently taking instrumental lessons in school

Appendix 7 Questionnaire and Interview Question Examples

Teacher Questionnaire Example – Bristol On Line

Welcome to the Peer to Peer - evaluation teacher survey

The University of Sussex are evaluating the Peer to Peer programme and we appreciate your time in completing this survey in order that we can accurately evaluate the programme and make recommendations for the future.

External evaluation is an important part of projects such as this which have been awarded significant amount of funding, so that all aspects of the programme can be scrutinised for effectiveness and to provide advice and guidance on possible future work in this area.

Whilst we are seeking your personal feedback, please be assured that your responses to this questionnaire are a reflection upon the programme and the way in which it has been set up, and is not a reflection on you individually.

All data is treated in the strictest of confidence and your anonymity is assured - we will not identify you in any way. A written external evaluation report will be publically available late September / early October.

Should you wish to contact us about any aspect of this external evaluation, please contact us via:

Ally Daubney: a.daubney@sussex.ac.uk

Duncan Mackrill: d.r.mackrill@sussex.ac.uk

This survey should take between 10 and 15 minutes to complete.

Many thanks for your time.

1) Please give your name*

** Your name, school and job title is only for us as evaluators to be able to analyse the responses more accurately. You will NOT be identified by name to Music Mark, the London Schools Excellence Fund, or in the evaluation.*

2) Please enter the name of your school

3) What is your job title?

The Peer to Peer programme was set up with a number of key indicators. Please respond to the following questions considering each statement only in relation to your engagement with Peer to Peer (we recognise that teachers undertake a range of other CPD opportunities).

4) Did you attend Training session 1 in the summer term of 2014?

Yes / No

If you did not attend this course, please briefly provide your reasons for not attending.

5) Did you attend the follow up session in July 2014?

Yes / No

If you did not attend this course, briefly explain your reasons for not attending.

6) Did you attend the initial mentor group meeting?

Yes / No

7) Subsequently, did you take an active part in the mentor group?

Yes / No

Please give your reasons for your level of engagement in the mentoring programme.









8) This question is about the Peer to Peer network. Please indicate your level of engagement

- Not registered on Peer to Peer network
- Registered but not engaged
- Registered and engaged occasionally
- Registered and engaged frequently

9) Is the Peer to Peer online network a useful way for you personally to engage with the music education community?

Yes / No





Please comment upon the extent to which your engagement with Peer to Peer has positively impacted upon the following:

	Strongly agree	Agree a little	Disagree a little	Strongly disagree
I am aware of the key factors needed to promote excellent teaching and learning as defined by P2P 	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have developed as a teacher in relation to these factors as a result of the P2P programme 	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The music curriculum in my school has developed as a result of the P2P programme 	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Assessment in music in my school has developed as a result of engagement with P2P 	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The range of pedagogies I use has developed as a result of P2P 	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
P2P has impacted upon my planning 	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
P2P has developed my approach to differentiation 	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am more confident in my role as a result of my engagement with P2P 	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please give one or two examples of things that have had the most impact for you from the questions above as a result of Peer to Peer.

Pupil outcomes

11) Has your engagement with the Peer to Peer programme directly resulted in the following increasing or staying the same?

	Increased	Same as before
More pupils studying music at KS4 compared to the previous year (based on Sept 2015 predictions) 	<input type="radio"/>	<input type="radio"/>
More pupils staying 'musically active' in Year 10 (participating in music regularly beyond the classroom) 	<input type="radio"/>	<input type="radio"/>
More pupils in KS3 engaging in music beyond the classroom 	<input type="radio"/>	<input type="radio"/>
Pupils having higher aspirations in music 	<input type="radio"/>	<input type="radio"/>

Please give one or two examples of where there has been a positive impact related to the questions above as a result of your engagement with the Peer to Peer programme, or suggest why this has not happened.

Culture change

As a result of your engagement with the Peer to Peer programme:

12) Has Peer to Peer learning within your department increased?

- Yes it has increased
- No, it has decreased
- Stayed the same

13) Has Peer to Peer learning between departments in your school increased?

- Yes it has increased
- No, it has decreased
- Stayed the same

14) Has your Peer to Peer learning within wider networks increased?

- Yes it has increased
- No, it has decreased
- Stayed the same

15) Please give one or two examples of where there has been a positive impact related to the questions above as a result of Peer to Peer, or suggest why this has not happened.

School Leadership Team (SLT)

16) As a result of the Peer to Peer programme, do your SLT have a greater understanding of excellence in KS3 music teaching?

Yes / No

17) As a result of engagement with the Peer to Peer programme, does music have a role in whole school development?

- Less than before
- Same as before
- An increased role

18) Please give one or two examples of where there has been a positive impact on your SLT above as a result of your engagement with the Peer to Peer programme, or suggest why this has not happened.

Overall evaluation

19) What has been the impact of the Peer to Peer programme on your own work?

- No impact
- Little impact
- Some impact
- Significant impact

20) What has been the impact on pupil learning as a result of the Peer to Peer programme?

- No impact
- Little impact
- Some impact
- Significant impact

21) What has been the impact on pupil outcomes as a result of your engagement with the Peer to Peer programme?

- No impact
- Little impact
- Some impact
- Significant impact

22) What has been the impact on pupil engagement in the classroom as a result of your engagement with the Peer to Peer programme?

- No impact
- Little impact
- Some impact
- Significant impact

23) What has been the impact on pupil engagement beyond the classroom as a result of your engagement with the Peer to Peer programme?

- No impact
- Little impact
- Some impact
- Significant impact

24) What is the best thing about Peer to Peer?

25) What kind of CPD is most useful and relevant in the future?

26) Do you have any suggestions for improvements to Peer to Peer for the future?

Mentors and Mentoring

27) What are the benefits of mentoring for you?

28) What are the benefits of mentoring for the people you worked with?

29) What are the challenges?

30) Would you be willing to discuss the Peer to Peer programme with us further in a short telephone interview? As with all data collected as part of this external evaluation, anonymity is ensured and you will not be identified to Music Mark, London Schools Excellence Fund or within any reporting, written or otherwise.

Yes / No

If yes, please provide your email address and telephone number:

Thank you very much for your feedback.

Interview questions for Peer to Peer Mentors

1. What is P2P?
2. Have you seen the P2P definition of excellent music teaching and excellent music learning, defined though the first CPD course?
What is it?
3. What do you think about the P2P definition of excellent music teaching and excellent music learning?
4. What is the London Curriculum and how is it embedded?
5. What does a High quality CPD programme looks like in KS3 music? (What about instrumental teachers who work in KS3?)
6. What are the benefits, barriers/challenges of peer mentoring? (What makes it work?)
7. How do you see your role in the P2P programme?
8. Who have you worked with and what was your brief? (Names please to triangulate.)
9. Can you share a couple of highlights and lowlights.
(If not covered: What is the role – if any – of the online network in relation to mentoring?)
10. What kind of mentor training or support might facilitate high quality peer mentoring across schools in music? (What about instrumental teachers who work in KS3?)
11. How do you get sustained and lasting impact from CPD?
12. From your perspective what is the legacy from and sustainability of P2P?
13. What advice would you give to Music Mark if they wanted to develop their CPD work with KS3 classroom teachers?
14. What are you personally taking away from the experience of working with P2P?

Appendix 8 Practice Development Conference Programme



Peer-to-Peer Programme Practice Development Day

DATE: Saturday 7th March 2015

TIME: 10:00am – 4:00pm

VENUE: St. Paul's Girls' School

- 10:00 Registration and refreshments
- 10:30 Welcome – **Graeme Smith**
- 10:40 Musical Activity – **Leigh O'Hara**
- 11:00 Breakout Sessions 1 – *choose from two practical sessions*

Composing at KS3 – how to ensure lessons are practical and musical – Anna Gower

Based on the Musical Futures approach to composing a piece of music as a whole class, we will create a piece of music from scratch, modelling how this process can teach students the basics of composing whilst keeping lessons practical and musical from the outset and differentiating for the musical needs of the group.

Singing at KS3 – how to build a culture of singing – Kerry Evenden

This session will provide practical approaches to encouraging a singing culture within the school. We will explore how to embed singing weekly within each unit of work leading to student performances, which encourages both students' engagement and provide recorded progress and evaluation.

- 12:00 Mentors, Network and Peer-to-Peer Pledges 1 2 3 – **Nick Flesher & Anna Gower**
- 12:30 Lunch and networking
- 13:30 Breakout Sessions 2 - *choose from two practical sessions*

A Progression Framework – ensuring progression across Key Stage 3 – Graeme Smith

How can we avoid the Ofsted criticisms of Key Stage 3 music all too often being “a shallow musical odyssey with units of work on various styles” where “it was rare for links to be made between them”. We shall explore how a framework might be constructed and used to provide a focus for progression – and in the process provide a perspective on assessment and connecting to pupils' musical experiences beyond the classroom.

Singing at KS3 – how to build a culture of singing – Kerry Evenden

Repeated session from Breakout Session 1

- 14:30 Mentor Group Meetings
- Session with your mentor groups to continue the bespoke joint practice projects*

15:15 Musical Activity – **Ian Rowe**

15:45 Closing – **Jem Shuttleworth**

The day is facilitated and led by members of the Expert Panel including: Anna Gower, Gareth Gay, Graeme Smith, Ian Rowe, Kerry Evenden and Leigh O'Hara

Appendix 9 How to Complete a Polar Construct Chart

Assessing without levels: using profiling tools in education

Dr. Alison Daubney, Freelance Education Consultant

Greg Daubney, MSc. Psychological Skills Coach, Winning Essence

Why create a profile?

Profiling tools have been successfully used in sports coaching and within the field of sport psychology for many years. They are a valued way of exploring and establishing the idiosyncratic ideal attributes an athlete believes are essential to achieve excellence in a specific sport.

Using a performance profile in educational contexts is an ideal way of revealing people's beliefs about what excellence in a specific field looks like (Daubney, 2012). This profile provides an immediate self-referenced snapshot of a person's current understanding of themselves. It also provides the framework for a deeper level of analysis, and is an ideal tool for displaying growth, as well as changes in attitude and personal development. A significant strength of using this method of assessing and capturing development is that these tools do not require the comparison with independent/ objective pre-conceived notions of excellence in the given field. In educational contexts, this lessens the potentially demotivating effects of referencing one's own performance against pre-defined benchmarks that prevails with the use of inflexible and often ill-determined 'levels of attainment'.

The performance profile helps young people and teachers to identify and celebrate strengths, as well as identifying their own specific areas in which development is desirable. Additionally, it encourages deep thinking in relation to how behaviours and skills can be developed in order to make personal and meaningful improvements. Gaining an insight into this is extremely useful for teachers in order to plan and deliver more bespoke and relevant learning experiences.

What is it?

The Performance Profile is a visual tool most commonly based upon a polar graph design of concentric circles, resembling a dartboard. It is philosophically rooted in Personal Construct Theory (Kelly, 1955) and the tool described here is adapted from the work of Butler and Hardy (1992). This tool offers a structured framework for identifying existing performance against self-defined attributes, setting targets for future development and to show self-referenced development over time.

The performance profile is part of a tri-partite process which generates:

- a list of attributes identified and defined by each individual in relation to excelling in a specific context;
- an evaluation of the individual's current beliefs about their own performance in relation to the defined attributes;
- time-referenced goals and developmental strategies to achieve them.

Using this performance profile as a basis for open and non-judgemental discussion encourages young people to have greater self-regulatory involvement in their own learning. In addition, this process provides teachers with a greater understanding of their pupils, both individually and collectively.

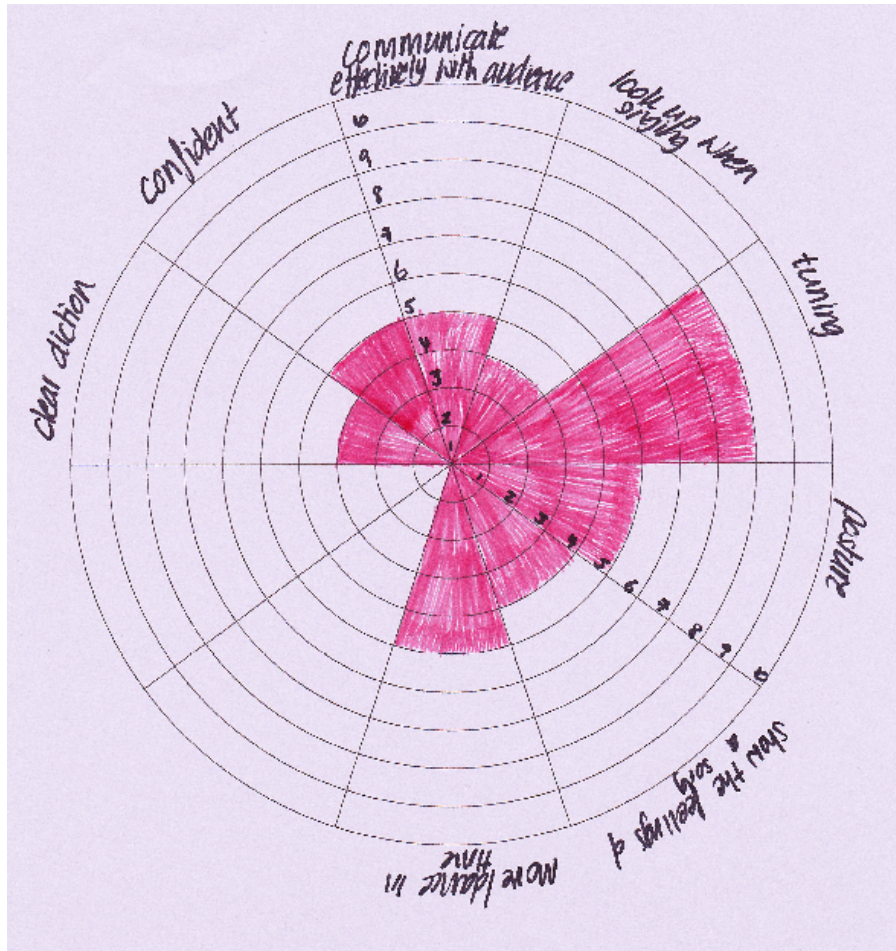
How to create a performance profile

The following steps are guidelines for use in helping people to create their own performance profile in a specific field.

1. Explain that this activity is not about 'right and wrong' but is concerned with procuring individuals' opinions in a non-judgmental and authentic way.
2. Ask the group to think about excellence in a particular field, e.g. an excellent newspaper journalist, an excellent historian, an excellent singer etc. Each pupil should think up one way in which excellence is shown.
 - e.g. an excellent newspaper journalist – communicates clearly
 - an excellent historian – has a very thorough approach
 - an excellent singer – always sings in tune
3. Facilitate a discussion with the individual/group/class about excellence within the specific field by sharing these ideas. This discussion is likely to be extremely rich and helps generate ideas which others may develop further.
4. Each person should complete their own list of attributes that an expert in that field demonstrates (usually between 8 and 12). This may be based on the ideas shared or may include new ideas. The important point here is that these are meaningful to the individual. These attributes are written around the outside of the polar graph, with one attribute heading up each segment.
5. Discuss the 'opposite' of each attribute. For example, has excellent tuning (10) <-> extremely out of tune (0). This gives pupils the idea of the scale of each segment of their polar graph and the range of possible ratings.
6. Ask the pupil to provide examples of behaviours that he/she would expect to see demonstrated for each attribute at each end of the scale and discuss these with the person next to them or with the teacher.
7. Ask the pupil to rate him/herself for each attribute at this point in time and colour this in on the polar graph (printed on A4 or A3 paper). For example on a scale of 0 to 10 in relation to being 'methodical', a pupil may rate themselves as 4 and so colours in the first 4 segments nearest the centre. They should explain why they have selected particular ratings and give specific examples to support their judgment.
8. Each pupil should think about which are the most important attributes for them personally to develop over a defined period of time (e.g. a term or school year). They should identify engaging ways of improving their own rating on attributes selected for improvement and write these down next to the polar graph as individual targets. It is important that pupils think about *how* to improve as well as *what* to improve.
9. This polar graph and the targets should be revised and updated periodically. On each occasion, ample time should be allocated for discussion.

Exemplar performance profile (incomplete on purpose)

Attributes of an excellent singer Name: Fred Bloggs Date: 22/4/13



Example targets

What do you want to improve?	How are you going to develop this?
Make my word clearer when I sing	<ul style="list-style-type: none"> • Say tongue twisters • Make sure I am ready to join in on the first word of every verse and sing it clearly • Repeat difficult words
Improve the phrasing	<ul style="list-style-type: none"> • Concentrate on where I am breathing and really try to breathe in the right place • Think about each phrase having a shape which is a beginning, middle and end rather than all being the same
Look up when singing	<ul style="list-style-type: none"> • Make sure I am always looking at the conductor or a place high up on the wall

References

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