



Pedestrian CONCEPT Summer 2021

Evaluation Report

December 2021

CONCEPT 2021 ACHIEVEMENTS

3

YOUNG PEOPLE'S RESIDENCIES

2 took place in Leicester and 1 in Corby



25

YOUNG PEOPLE

took part and made their own original music

24

ORIGINAL NEW PIECES OF MUSIC

were created and recorded by young
people



17

ARTS AWARDS

were achieved by young people participating



"I enjoyed meeting
new people and
getting into grips
with more music
making."

Young participant,
Leicester, October 2021

9/10

average score given by young
people for the programme

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About Pedestrian

Pedestrian is a charity that provides education and training to young people and adults in challenging circumstances; individuals who are often socially excluded and from disadvantaged backgrounds.

With the right levels of support and timely intervention everyone can achieve their goals. Pedestrian's programmes and courses develop confidence, emotional resilience and increase self-esteem. They call this work 'Pioneering Potential'.

Pedestrian's strong track record of delivering the very best in innovative and high quality activity has seen them complete over 13,000 workshops since 1998.

Pedestrian operate with a core staff team who oversee the operations, administration, project management, quality assurance and growth of the organisation. Alongside this they work with a constantly expanding pool of freelance delivery staff, ranging from professional musicians, artists, entrepreneurs and educators.

Pedestrian are strong believers in the benefits of partnership working, matching their innovative approaches with partners' expertise to develop meaningful programmes in areas of need.

About CONCEPT

CONCEPT is based around a 5 day intensive 'Pop up Studio' residency with an ethos of artists and young people as collaborators and co-producers of an original EP with a shared concept, character or theme. Young People write original lyrics, make original music and record their own tracks. Young people have the opportunity to continue their artistic development over the following weeks as a bridge to regular participation. All young people have the opportunity to complete a Bronze Arts Award qualification or to meet criteria from the Silver Arts Award.

Background

Concept initially took place in Northamptonshire during 2012-2015, and was extended to include Leicester and Leicestershire during 2015 to 2018, and Leicester and Northamptonshire in 2019 to 2020. During the lockdown in 2020 as a result of the pandemic, sessions were also adapted to be delivered online as remote sessions, Concept Online. This report evaluates Concept that took place in July and October 2021.

The project connects young people in challenging circumstances, with professional producers, lyric artists and musicians to create original concept albums and to showcase them to live audiences.

The project aims to achieve, through music and participatory activity, that:

- Young people will gain creative, communication and social skills;
- Young people will gain self-confidence and progression;
- The work will raise aspirations; develop skills in leadership, numeracy and literacy;
- The work will provide opportunity for participants to gain a qualification;

- The work will support young people to access progression opportunities.

The work also contributes to:

- Young people's social capital, building social value, connecting with their community, addressing agendas in health and wellbeing, education, law and order.

Project Objectives

- As the pandemic continues to affect delivery, Concept in the summer of 2021 aimed to have fewer participants as there is slow returning confidence for people to return to group activities. Over the full length of the project, the target was for 30 young people to be core participants (attending 2 or more sessions) and will be supported to achieve an Arts Award at Discover, Explore or Bronze levels
- Pedestrian will also work with developing music leaders. These roles will support delivery, provide peer-mentor opportunities and develop the local music workforce.

"I enjoyed meeting new people and getting into grips with more music making."

Young participant, Leicester,
October 2021

CONCEPT Summer 2021

Concept is a project delivered in partnership with local organisations that support young people in challenging circumstances.

In Summer 2021, two Concept residencies for young people took place:

- July holidays Leicester residency: took place at Pedestrian's Leicester venue every day for one week. Participants were young people from care settings, and the residency was undertaken in partnership for the first time with the Leicester City Virtual School. This residency attracted all girls to take part, who were aged 12-14 years. 9 signed up, with 6 taking part.
- October Leicester residency: this was due to take place at Pedestrian's Leicester venue for four consecutive evenings in a week in September, however the external partner cancelled this due to some Covid-19 infections. The sessions were re-scheduled for October 2021, taking place over five consecutive evenings. This residency took place in partnership with YEP (Youth Education Project Leicester), attracting young people who access their provision. YEP staff also visited and supported the young people in the sessions. YEP students were aged 15-17 years. 8 young people signed up, and 5 attended.
- A third residency was undertaken in Corby during October half term as a week of day-time activity for ages 12-17. The project was run in partnership with Corby Cube and was over-subscribed. 20 people signed up, with 4 on a waiting list, and 14 people actually took part, 12 of whom were male. 12 participants also completed Arts Award Explore.

Aims and Objectives

This report evaluates the following, in order to measure the degree of success of the aims and objectives of Concept:

- The quality of provision, including workshop delivery and the management of the project;
- The impact of the work for the partner organisations involved;
- The impact of the work for the young people and the workshop leaders in relation to five key outcomes:

1. To improve children and young people's self-efficacy and resilience
2. To increase team working skills, communication abilities and problem solving capabilities
3. To develop young people's creative, lyrical and music technology skills
4. To improve skill and knowledge in delivery of music-making activity for young people experiencing challenging circumstances.
5. To develop leadership skills and transferable 'work-ready' competencies in an emerging cohort of Assistant Music Leaders.

This evaluation also reflects on the effects of the pandemic lockdowns on young people's and organisations' confidence to return to face to face activity.

Evaluation Methods

The following methods were used to evaluate the Concept programme in Summer 2021:

- Structured observations and monitoring sheets
- Interviews with Music Leaders and project coordinators
- H form evaluations
- Before, Mid and After self evaluation Scales

Key Achievements

Summary of activities

We delivered **3 residencies** from summer to autumn 2021, with a total of **25 young people** participating. We worked with **2 trainee/emerging** young music leaders. We supported **1 music leader** to take the lead on the programme for the first time and hired **1 freelancer** who was now to Pedestrian.

July 2021 - Working with **6 Looked After Children** at Pedestrian's base in Leicester. **5 young people** achieved **Arts Award**. They created an album of **6 songs and pieces of music** using their chosen theme of LOVE. They performed live and played recordings to an audience of friends, carers and guests at the end of the week.

October 2021 - Working with **5 young people** at Pedestrian's base in Leicester. This included young people who had not taken part before. **3 young people** with **special needs** committed to and attended every session. **3 young people** used the residency to continue their **Arts Awards**. They created **3 original songs and music**, and **1 collaborative piece** inspired by the group's chosen theme of Counter Cultures. The week culminated in a sharing for Pedestrian staff where 2 participants performed live.

October 2021 - Working with **14 young people** at the Core in Corby. This **included 3 young people with a Special Educational Need**. They created an album of **14 original songs and pieces of music** using their chosen theme of Time. Participants achieved **12 Arts Award Discover**. Young people performed live and played recordings to an audience of friends, family and guests at the end of the week.

Results

Observations and Monitoring Forms

ArtReach's evaluators visited 3 sessions at each of the Leicester residencies to observe and monitor against the objectives. The following summarises their observations.

Role models

Due to different staff availability for the October Leicester session, a different Music Leader (Rob) took the lead for the residency to stand in for the Music Leader who previously led sessions (Shay). Rob had been working closely with Shay on previous workshops and this was a good opportunity for him to develop his own experience and take the lead. Rob clearly has good knowledge and experience of music and technology as well as being skilled with playing instruments. His style was different from Shay who leads lively sessions; Rob created a quiet, calm atmosphere in the group. Different styles will suit different participants.

It was interesting that the first Leicester group were all girls. This was due to the way that they were recruited: those recruiting felt that the particular girls would benefit better if boys were not also invited, although they had intended to invite boys initially. As the Music Leaders are all male, Pedestrian always try hard to introduce female tutors to the session. They were able to do this with Jenny who came to do a workshop. Two other staff from Pedestrian who are also female attended the sessions where they could. ArtReach's own evaluator observers are both female so were all present at some of the sessions. Music Leaders are very sensitive and the young women participants did not seem to be uncomfortable with the all male staff, however it remains important that young women see more female role models within music. This is an ongoing issue in the music industry and Pedestrian is striving to identify and develop more female leaders for the future.

All leaders were positive, approachable, mindful and on the same page about their approach to music and the endless possibilities available to those that pursue it. Less confident or outspoken participants were given support to feel included. Music Leaders make suggestions and explore possibilities with young people, but allow the young person to make their own final decision about their music. Approaches to music are kept open and explorative, and participants are given focuses rather than 'goals', which allows the creative process to be open-ended. This approach helps young people understand how artists and musicians work, and that art is not an end-goal process, but a continuous evolving process.

Music Leaders share their own experiences of creating and speak to young people as peer musicians rather than students. These conversations helped young people's confidence in their own identity as musicians or creatives.

Session structure

The July Leicester residency was clearly structured and each session had a plan, however the plan remained fluid and Music Leaders continually checked with each other on how appropriate the timings were as they went along. Although the sessions could appear chaotic to an observer, this is part of the nature of the sessions being free flowing and relaxed, which often suits the participants. However, the sessions

do have structure and purpose, which is clearly laid out at the start of sessions and communicated to participants, and Music Leaders are sensitive to allowing timings to flex in order to suit participant needs. This takes skill and experience to achieve and benefits from having one lead person who is ensuring that session stay on track and focus. Both overall session leaders achieved this well.

There was a clear difference between the July Leicester residency and the October Leicester residency. Due to the October one being postponed last minute (for Covid reasons), the residency was re-scheduled but this meant that Pedestrian struggled to find staff available to deliver the whole week. Therefore, the October residency had less consistency in staff.

Rob led a structured approach in the sessions, which worked in a similar way to previous sessions led by Shay. He checked with other Music Leaders on timing of activities, and ensured that everybody knew the process. Sessions had a good mix of group working, independent working and one to one support, and felt that everybody was making purposeful progress. The final day of the October residency felt less structured, and Rob and the other Music Leaders unable to be present in the final session. With less consistency in the staffing, there may have been less handover between sessions. The group was also small, and diminished on the second and third day to only 3 committed participants, which did require a different approach. Staff were able to be more fluid with the sessions and give one to one support. However, there were also differences in the characters of the participants, with one quite dominant, and knowledge of this shared between staff leading sessions could have helped to keep things progressing in a balanced way between participants. Staff could have supported each other with tactics of how to best support the different personalities as they developed throughout the week, and the lack of consistency in staffing made this harder to achieve. It was clear that the two more experienced Music Leaders handled the differences in personalities better than less experienced staff. There could be some training done around this.

The final sharing session in the October Leicester session needed to be different. There was a low number of staff available, only three participants, and nobody external from the supporting partnership was able to attend. Therefore, the session was less structured and was more of a sharing between the group than a performance. This was a shame for the young people as they could have benefited from the experience of performing in front of more people. However, it seemed that the three participants had become more comfortable with each other over the residency period and were able to input into group discussions well.

Pastoral support

There was a number of different needs in the Leicester groups. Staff took a well balanced approach to supporting them and giving them autonomy. Break out rooms were made available for participants to use when they needed. Pedestrian staff are sensitive to the needs of young people and will offer them alternative ways of engaging in sessions when required, and allow them time out breaks when needed.

Although Pedestrian staff are experienced at working with young people and those with special needs, it is also invaluable to have partner organisation's staff attending sessions and supporting participants, as they know their young people well and help with supporting confidence. Many partner organisations are supportive and ensure that their staff attend sessions, however this has not been consisted with all organisations, who have sometimes expected Pedestrian to provide all the pastoral support. It is important that staff expectations from partners and Pedestrian are made clear and this could be done as part of a formal letter of agreement.

Interviews with Music Leaders

The evaluator facilitated a reflection group session with music leaders after the final session of the July residency, to gather their own observations on the effectiveness of the residency for young people.

The group was smaller than usual, due to a high drop out rate from initial registration. This could be because of the ongoing pandemic which was generally causing disruption to routines and affecting confidence to attend activities. Although a smaller group allowed more one to one support for participants, it also meant there was less opportunity for participants to collaborate with each other, which the music leaders felt was a shame for participants.

All participants in the July cohort were female and there is still a lack of female music leaders available to support the sessions. Music leaders are aware of how effective a female role model can be and attempt to invite female guest artists to lead workshops as part of the residency.

There was a range of different learning styles in the group, which were effectively supported by the range of techniques that music leaders could use, giving them a tool kit to support in a way that is relevant to the individual. Techniques includes demonstration and mimicking, explaining structured timing for beats and spaces, writing down beat counts, and allowing independent experimentation.

Music leaders also noticed a number of positive changes in behaviour of participants over the course of the week. Much of this was facilitated through the use of a group agreement facilitated at the beginning of the week, and through music leader role modelling.

A particular observation from the music leaders was that the whole week had been very positive, especially in the themes that the participants chose to develop. This contrasted with previous sessions which had often identified more negative themes that the young people wanted to address as their overall music theme. This may have been a result of the participants of the group itself, or a result of the pandemic since this residency was the first opportunity that the young people had had to come together for some time, and perhaps this created a sense of particular excitement and positivity that they brought to the week.

Feedback from Music Leaders, Corby residency

Written feedback was received from music leaders who worked on the Corby residency.

Feedback showed that young people were trying new things, such as using instruments that they had not used before and using Logic software for the first time. One young person brought a violin in order to learn how to play it, which a music leader was able to help her with. This level of expertise and the range of musical knowledge and skills amongst the team is important and a strength of the Pedestrian team, who can support young people with specific interests in this way. The young person in this instance was encouraged and keen to learn more on the violin as a result.

Tutors noted that there was evidence of young people building their confidence over the week, from whatever level they started from. There were some young people who had little or no experience of creating music who went on to create or perform,

and those who had experience tried new things and stretched their knowledge and skills further.

Young people were supporting each other, using their own strengths for peer to peer teaching and learning.

The daily warm up exercises helped to increase morale and cohesion amongst the group throughout the week. The group were particularly shy at the beginning, and it was felt that these regular warm ups really helped to develop group confidence over time. Respect is a theme that is consistently emphasised in Concept, and it was apparent to the music leaders that the group were respectful of tutors and each other and worked well together.

The rooms on offer in Corby were really useful, as it gave the team the option to split the group into smaller groups in order to work on separate things.

The feedback from young people that music leaders received was extremely positive and many young people expressed a wish to come back next year for more.

Challenges were the inconsistency of tutors available, which could affect the continuity of learning.

The logistics of delivering in Corby was difficult, having to transport both equipment and staff to and from Leicester and, with hindsight, this could have been better coordinated in order to minimise the number of trips required. Some basic equipment sometimes was forgotten, such as pens!

Interviews with project coordinators

The evaluator also interviewed the project coordinator and Pedestrian's Director following the July and Corby residencies. The interviews aimed to reflect on partnership working, as well as assessing the impact of the ongoing pandemic on the organisation, recruitment and partnerships for the projects.

Partnership working

Pedestrian partnered with one new partner this season, the Leicester City Virtual School. Partners are responsible for recruiting participants to the project, and the Virtual School took a targeted approach. Initially they promoted the project to boys and girls that they thought would be interested, however they changed approach on this because they thought that the younger girls might not work well with older boys in the same group. Therefore they focused on recruiting only girls to the project. This was interesting to think about as a possible approach in future projects, perhaps targeting some parts of programmes to girls only. Since there is a general issue in the music industry that females are under represented, this approach could help to begin to redress the balance and attract more girls.

The impact of the programme on the girls was seen as hugely positive by the Virtual School. The Virtual Schools team supported the sessions well and attended. Not only did this support the young people, it also enabled the staff to see for themselves and really understand the benefits that the young people were receiving from participating in the residency. One of the Virtual School team who supported the sessions commented afterwards to the Evaluator that the group had not known each other before but had really come together as supportive friends throughout the week. She had seen them grow in confidence, which was a key aim for their organisation.

Following the residency, the Virtual School team have asked Pedestrian about more residencies for their young people and have indicated a willingness to fund this in the future, as they could see the clear benefits for their young people.

Pedestrian also partnered with two other organisations that they had worked with previously: YEP and Corby Core. Both partners had staffing issues.

The YEP team had staff supporting some of the sessions but not all of them. There was one incident when the young people got lost on their way to the venue as they did not have a worker accompanying them. Although the YEP team hoped that the residency would support young people's developing independence, there was still a need for more support from staff.

Due to the YEP residency having been postponed, the second dates were difficult for Pedestrian to staff at short notice. This affected the consistency of staff that Pedestrian were able to provide, so there were different staff attending on different days rather than continuity for the whole week as usual. The drop-off rate was high and only 3 young people completed the residency, which meant that there was no issue for adequate staff-participant ratios. However, the benefits that the Virtual School staff had from attending the sessions and seeing the results was not apparent for the YEP staff. Lack of support, especially on the final sharing day, could have affected the young people's perceptions of the value of the residency and there was a lack of the sense of celebration at the final session compared with other residencies.

The partnership with the Core Corby has previously been a hugely positive partnership and this was the case again. The organiser from Corby was very thorough and communication with Pedestrian in the set up was good. The spaces made available for the project worked well. However, there was a miss-match in expectation in terms of staffing, The Core seemed to be experiencing some staffing issues and had not returned to full capacity following re-opening after the lockdown, which was clearly communicated to Pedestrian. The strong relationship between the two partners meant that the Core trusted Pedestrian staff to successfully deliver the project without their support each day, and the music leaders were experienced enough to work successfully. However, this was not an ideal scenario and a project manager attending all sessions had been previously provided by Pedestrian, which could have been an expectation but was not something that Pedestrian had capacity for this time. Although this caused no issues, it would be useful in future projects to have staffing clarified between partners in the future.

As in previous Concept residencies, the programmes have generated more interest from partners and there is potential that the impact will be wider than the funded project. As well as the further interest from the Virtual School, marketing material from the project also brought an enquiry from Leicester College about possibilities for partnership working.

Impact of the pandemic

The impact of the pandemic affected numbers of people participating. Numbers recruited were sometimes lower than expected, especially for the two Leicester residencies which were recruited by partners from the young people they were already supporting. The Corby recruitment, which was more of an open call, attracted good interest and the project was oversubscribed, although most of these registrations signed up over one weekend close to the beginning of the programme. However, the drop-off rate was higher than before Covid, although of a similar level that other programmes are experiencing after Covid.



YEP postponed their planned sessions due to a number of their young people getting Covid. This had significant repercussions for trying to re-arrange the dates at short notice and affected Pedestrians' ability to provide consistent staffing, though they were able to provide enough staff. It was impressive how the Pedestrian team worked hard between them to continue to find staff support for the sessions, which reflected their dedication to achieving good outcomes for young people.

Pedestrian had to make some budget adjustments as Covid changed the way they could deliver the programmes. They made savings from delivering parts of the previous Concept residencies online, which allowed them to redirect some of the budget to support extra Arts Awards facilitators which were needed for the Corby residency due to the high numbers that took this up. Future budget considerations were identified, especially for investing in more kit as there are items which suffer wear and tear and need replacing to ensure they are in good working order for participants.

H forms

On the final session of each of the Leicester programmes, young people participating were asked to provide feedback on an "H Form" – recording their positives about the programme, their negatives, their score overall out of 10 and ideas for what they would change. For the October Leicester residency, this was facilitated by the evaluator as a discussion rather than a quick-fire session, as this was more appropriate for the group.

The H Form

 / Positives	What score would you give Concept out of 10? 1 _____ 10	 / Negatives
	What could we do to improve Concept in future?	

The average score out of ten for the programme was 9.8 for the July Leicester residency and 7.7 for the October Leicester residency, giving an overall average score of 9 out of 10.

Positive aspects of the July programme were using new software, making songs, music and recording, and making friends. Negative aspects were "nothing" from all respondents but one who wrote that "I wasn't very confident." When asked what could improve, most responded "nothing" and one responded "improve my confidence."

Positive aspects in the October residency included that duration was right, making, creating and producing new songs/tracks, performing to build confidence, hearing own voice recorded built confidence, and enjoying collaborative working. Also

enjoyed Music Leader Shay's lively style. Negative aspects were that they sometimes felt shy and it was hard to remember lyrics.

Suggestions for improvement included:

Participants were interested in the backgrounds of music leaders, especially the younger ones who they could relate to. They wanted to know more about the leaders' musical journeys and careers. Young music leaders were important as role models for the young people.

Participants who said they were usually shy expressed that they found the opportunity to perform in a safe environment helped them to develop their confidence and they would have liked more opportunities to perform.

"I enjoyed making my own first proper song."

"I learnt how to record with a proper set up."

"I enjoyed learning new skills."

Quotes from young participants

Before and After Scales

Participants on the residencies were asked to self-evaluate and give scores against four questions. They were asked to do this at the beginning of the week, in the middle and again at the end of the week.

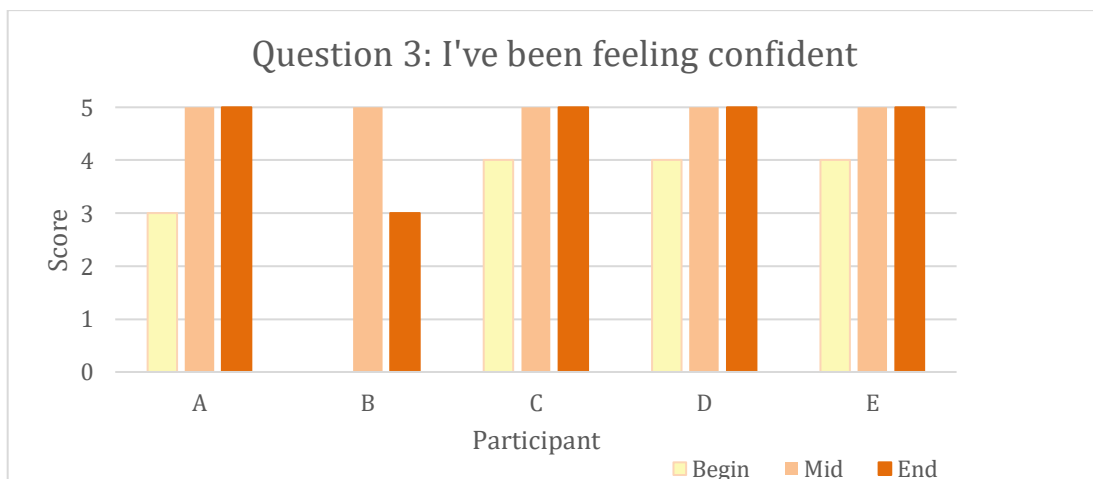
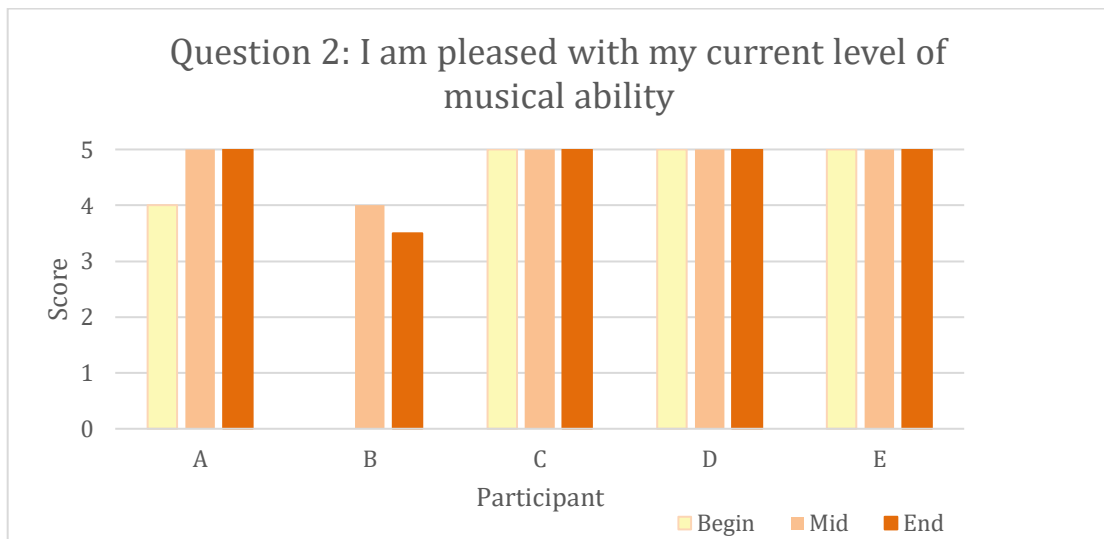
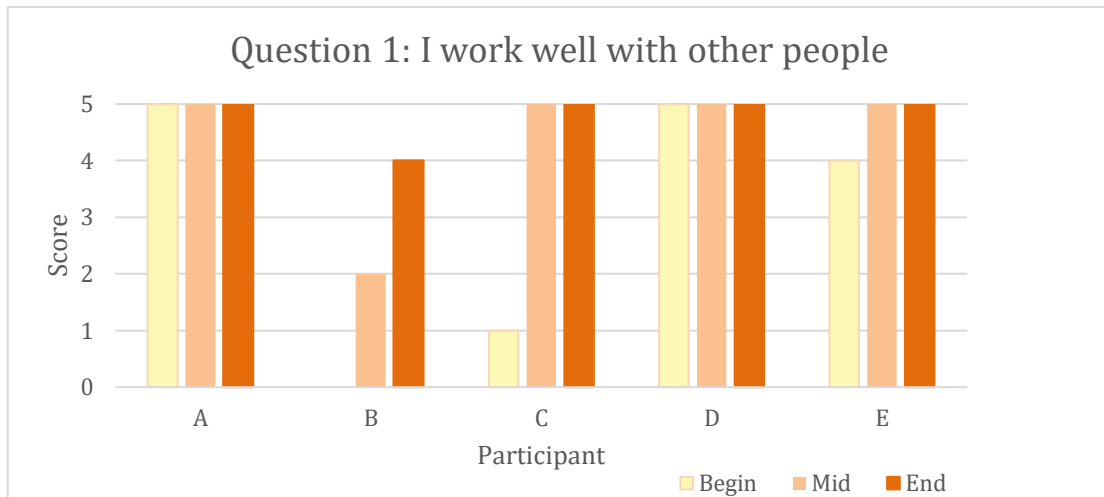
The following charts show the difference of self-evaluation scores at the beginning and end of the weeks: yellow at the beginning, pale orange in the middle and dark orange at the end.

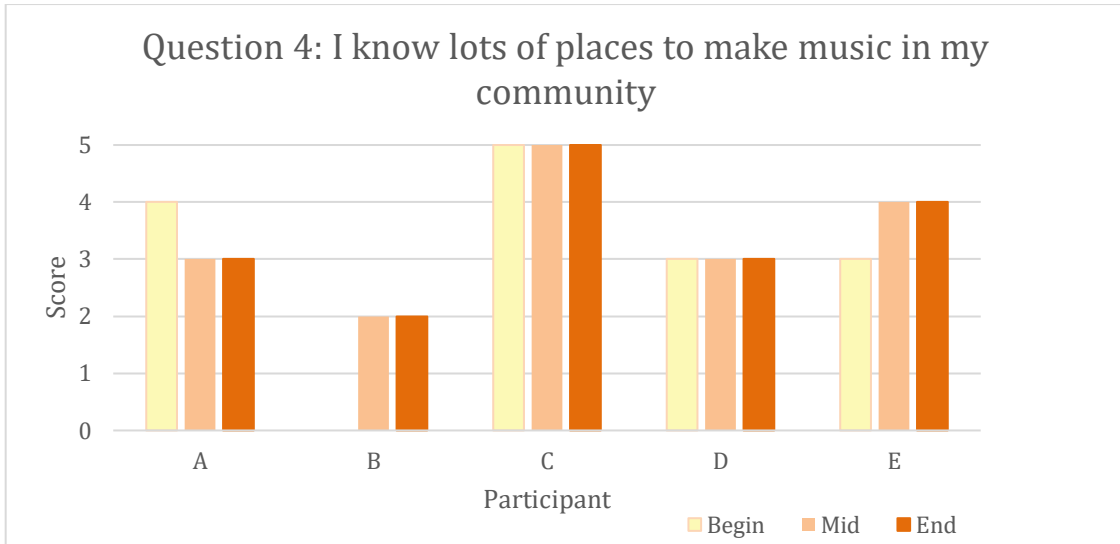
The July residency showed the most improvement over the weeks. Scores for question 1 and question 3 both went up or stayed high for most participants. Scores for question 2 remained roughly the same throughout, and overall high scores. Responses to question 4 had little change. The most marked change was in levels of confidence (question 3), where all scores increased to maximum by the mid session and all but one stayed there for the final session.

The October Leicester residency showed a variety of responses across all questions and participants with no observable trend.

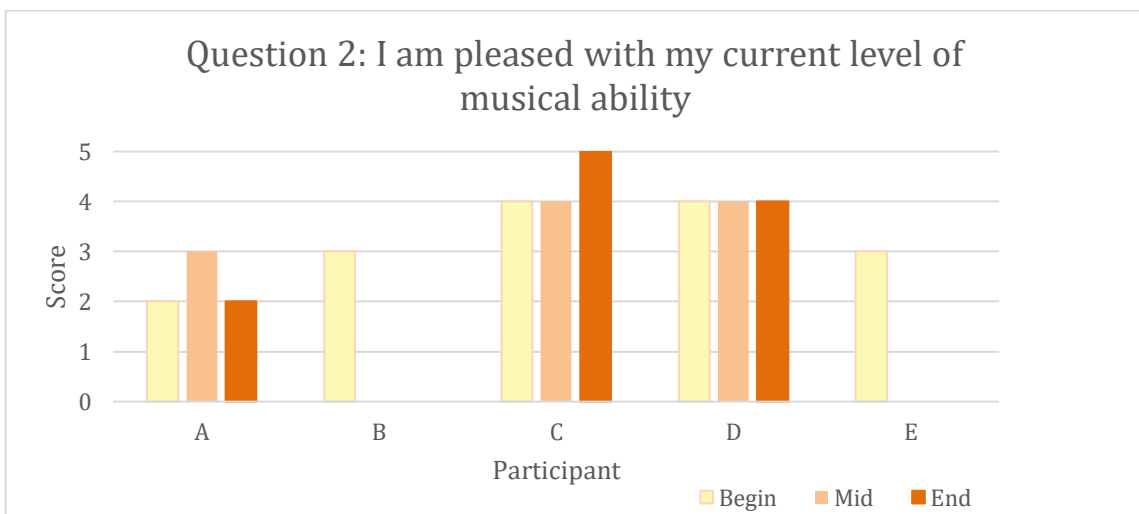
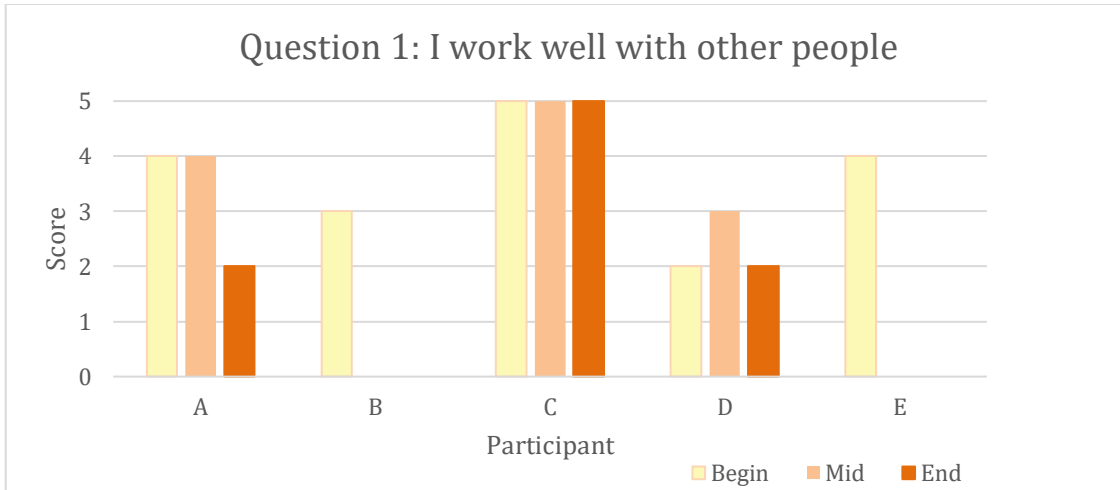
The residency in Corby only recorded scores at the end of the first session. This does not enable any assessment to be made about changes over time, however as a snapshot of that moment the results show that participants were medium or slightly positive about working with other people, with all scores either 3 or 4, giving a mean average of 3.6. Questions 2 and 3, about perceived musical ability and levels of confidence, were varied but the majority scored as a 3, in the middle, with only a few scoring higher or lower. Question 4, responding to the statement "I know lots of places to make music in my community" showed a medium to low score from all participants, of 3 or under, with a mean average of only 1.8.

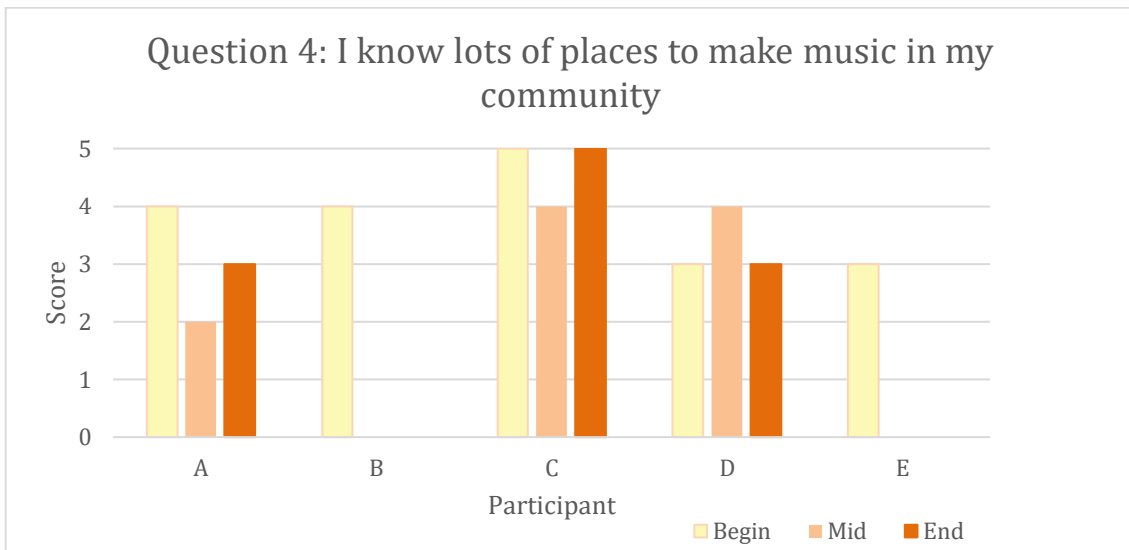
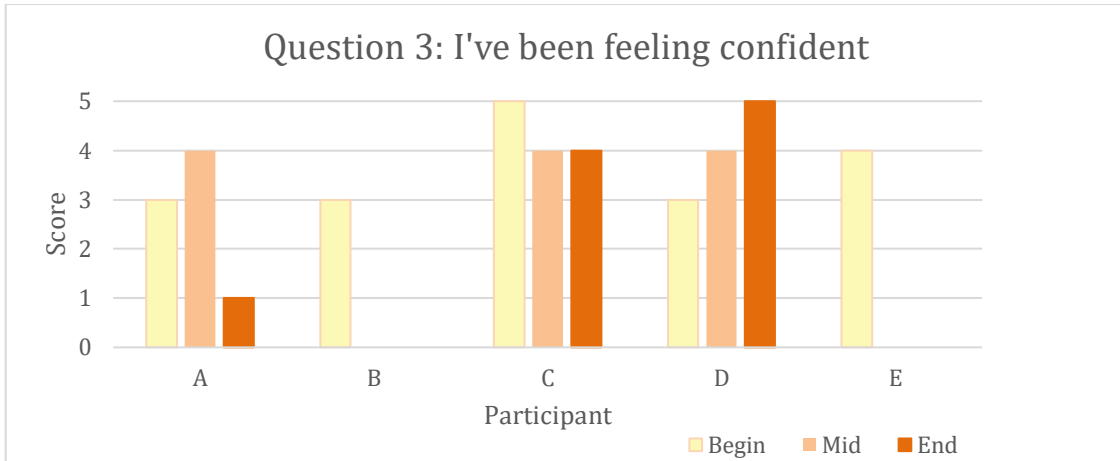
July Leicester residency



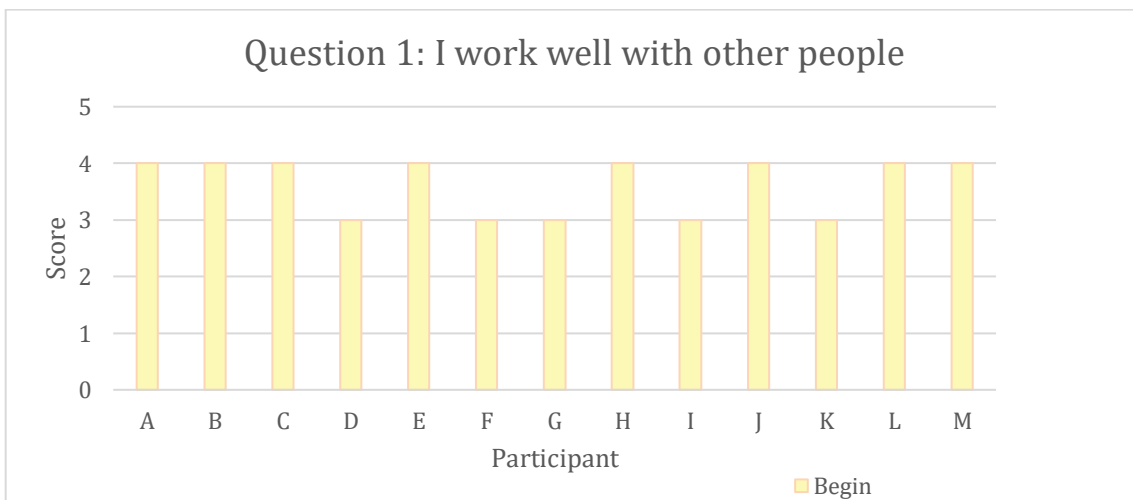


October Leicester residency

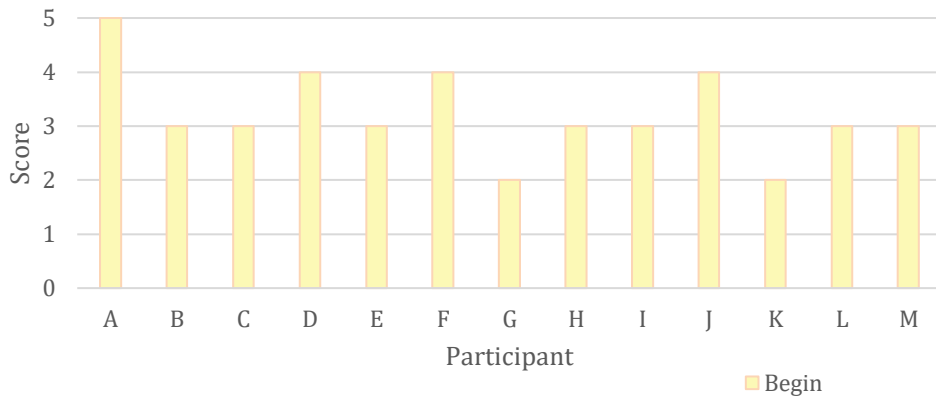




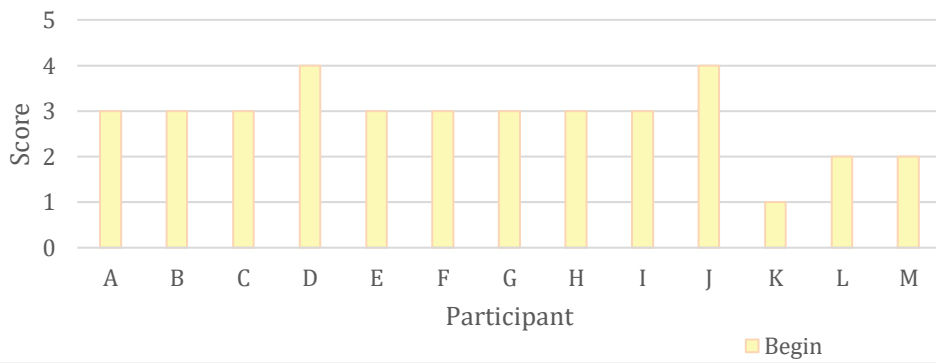
Corby October residency



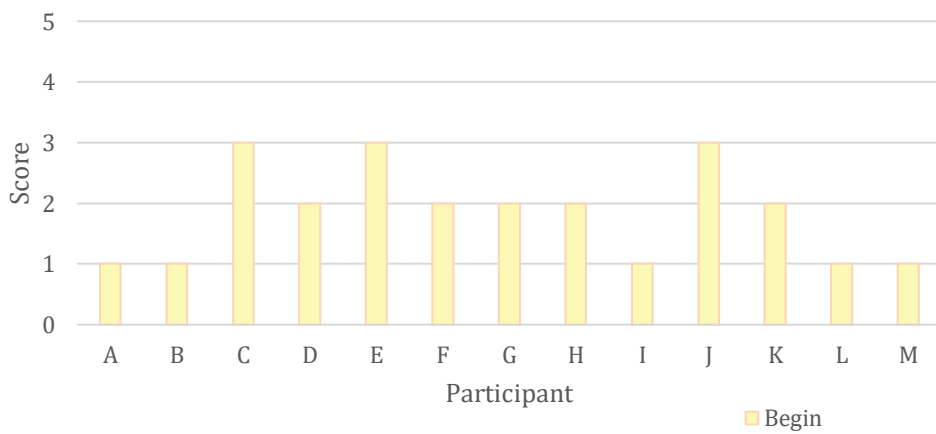
Question 2: I am pleased with my current level of musical ability



Question 3: I've been feeling confident



Question 4: I know lots of places to make music in my community



Self Evaluation comments

Participants were asked to add any comments to their self evaluation forms, beside three questions:

- I enjoyed:
- I learnt:
- It would be better if?

Many participants wrote that they were enjoying the sessions and that they would change nothing.

Many of the participant comments were about the specific technology they were learning, using Logic software, and learning about production methods:

I learnt that Logic is a more detailed F1 studio.
I learnt how to tell the playhead from the section looper and the U key.
I learnt to ryme for lyrics
I learnt DJ-ing

They enjoyed new experiences and learning new things, and recognised their progress:

I enjoyed making my own first proper song.
I learnt how to record with a proper set up.
I enjoyed learning new skills
I learnt how to write and record a song
I learnt lyric writing and a little piano
I enjoyed using Logic for the first time
I learnt how to produce better.

Comments showed that participants were thinking about how to improve:

It would be better if I could use more complex beats
It would be better if I added lyrics
It would be better if I had more practice with my song.
It would be better if? finding out where my local community is
It would be better if I had more vocabulary
It would be better if I had more confidence in myself.

Interaction with others was also important:

I enjoyed meeting new people and getting into grips with more music making.
I enjoyed getting feedback
I enjoyed listening to what M did with the synths.

Conclusions

In evaluating the following elements, this report concludes that the objectives are being met:

- The quality of provision remained high, with experienced and skilled music leaders leading sessions and young people consistently giving high scores for the programme. The equipment provided by Pedestrian for young people to use is excellent on the whole, however wear and tear is starting to show and some items will need replacing.
- Effects of the pandemic and the lockdowns: low confidence to attend in young people due to pandemic fear was not observed. However, partners who were organising the residencies and recruiting were more nervous about the pandemic effects, and a residency was postponed due to Covid circulating at the time within their young cohort. There was a drop off of attendees from original bookings too across the residencies, some of which was due to illness. The main effect of the pandemic was in postponing the residency, which then had to be re-arranged and this made staffing the session difficult due to music leaders' commitments.
- Another effect of the pandemic is on the dynamics of groups due to lower numbers. Covid safety has meant that Pedestrian has reduced the size of its groups, however this means that there is less scope for young people to form small bands or collaborate in sessions.
- Impact of work for the partnership organisations: feedback from partner organisations was positive and resulted in further residencies being planned with one partner. However, staff attendance at sessions by some partner organisations' staff was sporadic, which affected the level of support that young people needed. Ongoing low capacity of staff across partner organisations has made staffing difficult and some of this is as a result of the pandemic, where staffing capacity has reduced.
- The work is making a positive impact on the five objectives:
 - ✓ There is evidence that young people are developing confidence and self-efficacy through creating their own original music;
 - ✓ Young people are working in groups, solving problems and making decisions between them, however sometimes this was limited due to the requirements of Covid safety and reduced numbers. There was evidence in young people's comments that they would have appreciated more opportunities for collaborative working;
 - ✓ Young people are being supported by experienced music leaders to develop their creative skills and try new things including lyric writing, using new instruments and learning music production;
 - ✓ Music leaders are developing skills in supporting participants' music-making, and there is evidence that music leaders are taking on new roles and supporting each other with new approaches. Regular warm up exercises support group cohesion;
 - ✓ Assistant Music Leaders are developing leadership skills, through experience but also through sharing advice and reflection with mentors.

Recommendations for further development

- Facilitate training for Music Leaders on how to deal with different personalities in a session, such as dominant or over demanding participants, so that sessions remain fair and balanced for all.
- Continue to try to recruit and develop female music leaders for future programmes.
- Be more proactive in addressing the lack of women in the music industry. In future projects, have elements of programmes focusing on developing women and girls into music. This could include targeting sessions only for girls, linking with De Montfort University to identify potential female future music leaders and putting in place a programme to nurture and develop them, as well as call outs to attract more women as music leaders into the programme. This should also include a review of how programmes are marketed and ensuring that images used represent both women and men, in order to encourage more young women and girls to relate to what is on offer.
- Re-visit the Theory of Change, especially in the light of Covid anxiety and with a focus on developing girls into music, and adjust the Theory where necessary.
- Develop a checklist of objectives to be met by partnership programmes, in order to make more specific how identified objectives need to be met in each programme to achieve the desired outcomes for groups. Consider a formal letter of agreement with partner organisations that outlines expectations of staffing support.
- Consider new ways in which participant numbers could be higher in order to support more collaborative working within groups. This would require more available spaces to work in and more staff to support this, which would then require a greater budget investment. However, this investment should be sought if possible in order to achieve good outcomes for young people. A case should be made to funders to invest higher levels of funding in order to mitigate the safety measures required for Covid safety in order for young people to be able to work in groups and receive the benefits that collaborative working achieve for young people's development.
- Consider the logistics for traveling to deliver to other venues. There could be checklist for equipment so that easy-to-forget basic items are not forgotten. Transport needs to be coordinated in advance to minimise trips required. Extra contracted time should be allowed for tutors to enable loading and packing down.
- The difficulty of re-scheduling when plans are postponed highlighted how different the experience is when there is less consistency of tutors over the week. Having tutors with a range of skills and genres is important in order to support the variety of interests that young people have. Logistically this is challenging, but where possible, strive to maintain consistency in the range of skills on offer.
- Pedestrian should aim to have a good presence at residencies of project coordinators in order to troubleshoot logistics and to enable evaluation. This was difficult when the residency took place at other venues, but this support should be seen as crucial.
- Young people were interested in further opportunities available to them after the residency. Where possible, Pedestrian should aim to have information on other local opportunities available in order to encourage young people to continue developing their enthusiasm for music after the residency.