



*and Redesigning*

# Designing Arts-Integrated Residencies

An Introductory Guide to Designing Arts Programming in Non-Arts Settings



# Purpose of this guide

- NOT a textbook for project design, in general;
- NOT a template for correspondence, outlines, or lesson plans. Each situation will be different and require different adjustments to find success;
- Rather, IT IS a map and toolkit - based on our expertise and experience - for the design of arts programming that seeks to lead to personal transformation for participants in non-traditional, non-arts based settings.

We hope it is a guide to you and your program as you begin to make a similar journey. Along the way we will provide you some brief introductions to resources, terms, methods, and goals, as well as links to our work as well as the work/tools of others.

# Who we are and why we hang out together

This guide is a collaborative effort of [Fifth House Ensemble](http://www.fifth-house.com) (www.fifth-house.com) and the [Center for Urban Research and Learning \(CURL\) at Loyola University Chicago](http://www.luc.edu/curl) (www.luc.edu/curl).

Fifth House’s “artistic, educational, and civic programs engage theater groups, video game designers, corporate innovators, and folk bands to share stories as diverse as the communities it serves.” Given the ensemble’s work with community groups of various types, it was natural to partner with CURL who seeks to do transformative research, evaluation, and education by building collaborative partnerships with community groups. “These partnerships connect Loyola faculty and students with community and nonprofit organizations, civic groups, and government agencies.”

# Who we are and why we hang out together (cont.)

5HE has been refining the design of their programming since their founding in 2005. With a mission of “tapping the collaborative spirit of chamber music” with years of experience building arts-integrated programming in public school classrooms, they were well-versed how to work with partners who were not working in the arts. They had gathered anecdotal evidence that would suggest that the effects of their programs went far deeper than skills-based accomplishments, and that these transformations that were previously seen as a by-product of the main objectives of a residency might in fact be of equal or greater importance, but lacked an evaluation framework to measure data on these outcomes and to subsequently change designs based on observable data. When the ensemble had the opportunity to shift its education work into social service settings, they wished to explore this new territory with an outside evaluator, with personal transformation as a central focus.

Namely, **5HE sought to measure impact of their work in non-traditional settings – homeless shelters, schools in juvenile detention centers, other types of social service agencies, etc. – that seek to provide opportunities to make and experience music that leads to personal transformation.** Through deep listening and other activities, they seek to show the power of making art wherever we might find ourselves. Together, we sought to evaluate and understand that work.

Come join us as we sketch out a toolkit and roadmap for this work based on lessons learned from our own journey together!



# Mindsets

## **Be a Beginner**

There is no need to be an authority or have the answers on every subject. Be willing to learn from the collaborators and participants you work with.

## **Preparation vs. Flexibility**

Things can and will go wrong. We certainly aren't suggesting that you just wing it, but leaving room for change in both individual lesson plans and also entire projects will award you more success. Don't rely on programming that requires everything to go perfectly in order to culminate in a satisfying way.

## **Vulnerability**

Not knowing creates the space for collaboration.

# Mindsets (cont.)

## Overcoming Bias

You are an artist, therefore you can only provide performances or presentations, right? WRONG! Consider the skillsets you've gained from your artistry and how they could or do serve you in your life beyond your art. This is also a two-way street. Don't think that the participants of your programs don't naturally possess artistic skills because of who they are or their current circumstances.

## Redefine Success through Transformation

Having someone reach their highest potential is always the goal. Don't measure the success of your programming by your potential, constantly measure it by the potential of those you work with.

## Your Training Doesn't Prepare You

Your artistic training is centered around perfection and numerous repetition. The most successfully designed programs are not analogous to your conservatory training but rather, the exact opposite.

***Tip: It is extremely important that no one does this work with the express interest of raising money***

# ABCD

Our good friends at the [Asset-Based Community Development \(ABCD\) Institute at DePaul University](https://resources.depaul.edu/abcd-institute/Pages/default.aspx) (https://resources.depaul.edu/abcd-institute/Pages/default.aspx) have organized some information that is helpful when thinking about what kind of services or connections you can provide to a partner.

## The Dilemma

It is a common misconception that individuals and communities have *deficiencies and needs* and require help from outside programs to see success. In reality, these same individuals and communities already have a bounty of *assets and capacities* that may simply be in need of connection.

# ABCD (cont.)

In every community, there exist **six** basic assets:

- **Individuals**
  - What are the gifts that an individual can give for the betterment of their community?
- **Associations**
  - Local groups and clubs pool individuals together whose gifts can be more powerful than those of an individual.
- **Institutions**
  - For-profit, not-for-profit, or governmental organizations whose members are paid to work for the community.
- **Physical Space**
  - The land and everything on it that individuals, associations, and institutions work on.
- **Exchange**
  - Giving and sharing between all of the six basic assets. This can be anything from buying and selling to giving and sharing.
- **Culture/Stories/History**
  - The reminder of how things have worked in the past. Also, this asset is connected to the culture and identity of the community.



# ABCD (cont.)

In ABCD's research, they found that communities were always aware of local assets.

Successful community action is the result of assets that were previously unconnected being connected.

To connect assets, there must be a connector **(that's you!)**

*Tip: Make a list of your artistic assets that would help you to build successful programs for non-arts partners.*

Using this ABCD mindset, Fifth House Ensemble establishes connections between core-curricular subjects and musical exploration.

**Arts Integration** is an approach to teaching and learning through which content standards are taught and assessed through the arts.

*Tip: To accomplish the best results with arts integration, use **Parallel Process** by focusing on **how things work**, rather than what they are.*

# Making Friends and Finding Partners

Cultivating relationships takes a *long* time. Just like a dinner party, don't expect to be running the show right out of the gate. Try being a guest at the table first. Be a citizen before a leader. Take note of:

- **Who is at the table?**
  - Get to know the personnel of a potential partner already?
- **Who needs to be at the table?**
  - Which voices are underrepresented or who could help serve your partners needs? Don't be afraid to be a connector!
- **Who sets the table?**
  - Who lays the groundwork for how programming is executed?

*Tip: Partnerships are forged between people, not organizations. Your best connections and referrals are to individual contacts within any potential partner organization.*

*Tip #2: It is not equitable to create public-facing programs without inclusive, public participation.*

# Getting to Know You ~~You~~ *Them*

Let's use your best friendships as a guide here. The best friends you have always have your best interests at heart and rarely forget to check-in about your successes. Treat your partners with the same curiosity. Not only will they be happy you asked, but you'll quickly find out about what is important to them, what they're proud of, and where they feel they need support.

Below are some of the questions we asked to our partners that helped us understand how to build the kind of programming they needed:

- What are you working on this year?
- What is your organization succeeding at right now?
- What are you finding challenging?
- How can we raise awareness for your organization?
- How do you imagine being involved?
- How can we best connect with the clients you serve?
- What do you most wish people know about your organization or that they would be surprised to learn?

# Program Planning

If you can believe it, NOW we are finally ready to design some programs! Those seeking out this document may have had this particular section in mind, but everything prior to this section is crucial to making the deep and valuable connections that allow for the success of the following.

## Assigning roles

Assuming that you've already established administrative contact, it's now time to assign roles. Assign a lead teaching artist (TA) that will be in charge of creating the curriculum and be the primary contact with teachers or program directors. Also assign at least one supporting teaching artist (if your budget allows) to offer variety in teaching styles and different personalities in the classroom. Having a supporting TA also allows for one person on the artistic team to focus on logging evaluation and managing classroom behavior, if necessary.

*Tip: Keep lines of communications clear so that when partners have questions, they always know who to ask!*

## Small Teams

Fifth House Ensemble uses teams of three when doing arts-integration work, with usually only two TAs per visit. Using small teams allows for variety as mentioned earlier but also keeps the student/TA ratio to a point where there are never more facilitators in the room than participants. In our research, trauma-informed populations respond better to smaller teams than needing to put trust in a continuously rotating roster of teachers.

# Content Planning

## Meet with Teachers/Program Facilitators

Now is the time that you'll want to meet with the partner's facilitator to discuss about how you'll be integrating into their typical programming. Take a look at Fifth House Ensemble's template for this initial meeting below. By the end of this meeting, all of questions posed by this document should have answers so that you can effectively schedule your team and design your curriculum.

[Initial Planning Meeting Template](https://docs.google.com/document/d/1urPPWZyrANLzyET7Dy89Jkol6otH7agwCQC277SsOpc/edit?usp=sharing)

(<https://docs.google.com/document/d/1urPPWZyrANLzyET7Dy89Jkol6otH7agwCQC277SsOpc/edit?usp=sharing>)

## Outline the Program

With the information gathered from the initial meeting, you can map out the residency in broad strokes before designing individual lesson plans. Below is Fifth House Ensemble's 4-visit outline template. A completed sample version is available in the appendices along with a completed sample lesson plan.

[Outline Template](https://docs.google.com/document/d/1WcQnWafPFEN47z5xBY3M60co9rhAW36KvKrUne4-ac4/edit?usp=sharing)

(<https://docs.google.com/document/d/1WcQnWafPFEN47z5xBY3M60co9rhAW36KvKrUne4-ac4/edit?usp=sharing>)

*Tip: Always start designing **backwards!** Start with the end goals as defined from your initial planning meeting and build lesson plans that develop the skills or experience necessary for participants to reach those goals.*



# Assessment

This topic is just too big for one document! To find out more about our findings on evaluation methods, tools, and mindsets, check out Fifth House Ensemble and CURL's [Evaluation Toolkit](https://drive.google.com/file/d/1BYAnsfvCTZRS0crsMA3VwN7CaLRQSJQH/view?usp=sharing).  
(<https://drive.google.com/file/d/1BYAnsfvCTZRS0crsMA3VwN7CaLRQSJQH/view?usp=sharing>)

# Documentation

If possible, record all of your sessions. But where is the camera pointed? Make sure it's at you! Use this resource to learn more about your strengths and weaknesses as a facilitator.

*Tip: Always ask before bringing a camera into the space. Trauma-informed populations and organizations can be very wary of cameras and documentation. If you do want to show participants, have them sign a Photo/Video release form (a sample of which is below).*

[Photo/Video Release Template](https://docs.google.com/document/d/12sNR36sVAcgQhiSy8GoNYIGV93Xn-4wk-bk1vR_Kuhc/edit?usp=sharing)

([https://docs.google.com/document/d/12sNR36sVAcgQhiSy8GoNYIGV93Xn-4wk-bk1vR\\_Kuhc/edit?usp=sharing](https://docs.google.com/document/d/12sNR36sVAcgQhiSy8GoNYIGV93Xn-4wk-bk1vR_Kuhc/edit?usp=sharing))

## **Post-Assessment Videos**

In addition to the framework and tools found in our Evaluation Toolkit, Fifth House Ensemble also has each TA team film a short reflection video after each visit. This will supplement evaluation forms that can help improve future programming but also is a great way to capture the emotion or quotes from populations that are not able to be filmed during the programming.

# Design *and Redesign*

You've done an amazing job at building a killer curriculum, congratulations! Smooth sailing from here right? Well, not always. Circumstances with your partner organization can change, participation can drop, visits can be canceled, and in some cases, programs need to be shifted or radically changed to no fault of your own. You can either throw in the towel (not recommended) or you can get to redesigning!

To highlight the mindsets mentioned earlier, approached your program with the flexibility that will allow you reorganize what you have available into a satisfying conclusion.

## **What's In Your Fridge?**

Once it's been determined that a redesign is necessary, view the assets available to you as food in your refrigerator. The meal you planned needs more ingredients than what you have. So, collect the ingredients you do have and put them together to make something new. Just because a program is different than what was planned for, doesn't mean it can't be delicious.

# CURL Findings

Loyola CURL researchers watched Fifth House Ensemble TAs maneuver the redesign of projects multiple times each year and found that TA's adaptability allowed for the greatest chance of success. In this case, adaptability was broken down into three observable behaviors:

## **Flexibility, Role Adaptability, and Meeting Participants Where They Are**

[Definitions of these terms, in this context, can be found here](#)

(<https://docs.google.com/document/d/1XxRTReleKQhItoTldg4leLE023HFxBv0h15zUDmCmuw/edit?usp=sharing>)

When Fifth House Ensemble TAs exhibited these adaptability traits, participants were observed to experience increases in **Mindfulness** which also lead to increases in:

## **Agency, Empowerment, Creativity, and Collective Decision-Making**

[Definitions of these terms, in this context, can be found here](#)

([https://docs.google.com/document/d/117\\_PiAlfmCGAKDVH61t7IXnEVFvh0tCG9GpsZxyMGnA/edit?usp=sharing](https://docs.google.com/document/d/117_PiAlfmCGAKDVH61t7IXnEVFvh0tCG9GpsZxyMGnA/edit?usp=sharing))

# CURL Findings

## *Teaching Artist Adaptability*

Flexibility

Role Adaptability

Meeting Participants  
Where They Are

## *Participant Outcomes*

Mindfulness

Agency

Empowerment

Creativity

Collective  
Decision-Making



# Best Practices

## Co-Designing with the partner

Working with the agency to layer arts learning with objectives of the agency. TAs and other work with staff at the site to identify common factors between goals of partner and art-based goals. (Including the ability to identify creative connections between music-based and curricular goals by uncovering parallel processes between subjects that might seem unrelated).

## Flexibility and patience

An expanded sense of the time, flexibility, and patience required to develop, design, and implement residencies, is essential for in working with these often understaffed, underfunded, and overly stressed social service agencies.

# Best Practices (cont.)

## **Creativity and Willingness to Break the Mold**

TA's engaging their creativity in moments when any part of the residency development, design, or implementation plan falls short, and that at times it is imperative to break the mold. (technical issues impacting residency implementation (i.e., not having access to a computer), agency postponement, and intense and restrictive environments have only served to inspire 5HE to develop new and creative solutions to these seemingly minor obstacles).

## **Connect with the Vision of the Partner Organization**

Accessing the passion in working social service agencies and the vulnerable populations they serve makes for a stronger outcome for everyone. Especially with new partnerships, peace of mind and dedication to artistic programming comes from clear communication that you're in it for them. A commitment to a deep connection with a partner's vision is key to success.

# Our Story - A case study that followed this roadmap and produced some tools

## Introduction

We can't rehash every detail of our shared journey but we hope you will find this quick review of our own story helpful in seeing the above process in action. Be sure to take a look at some of the key lessons for design that we highlight.

As we noted earlier, 5HE had already been engaged in design thinking and practice. They were keen to take it in new and expanded directions. This meant talking as a team, reflecting on what path made most sense, and then, after several meetings and lots of coffee for everyone, developing a partnership with CURL. The key here is that 5HE began with what they had planned and moved into a new phase. It sounds simple but those simple steps cannot be overlooked!

# Our Story (cont.)

## Meeting Ignite (formerly Teen Living Programs)

One of the researchers from the Loyola CURL team, Brian Kelly, had connections to social service organizations throughout the city of Chicago and introduced Fifth House to administration at what was then known as Teen Living Programs (TLP) (now known as Ignite) prior to our 2015-2016 season. From the first meeting, Fifth House found out that TLP had two major locations, the Drop-In Center which was for short-term and immediate resources and Belfort House, a two-floor, dormitory-style living space where clients could stay for up to eighteen months. TLP's goals at this point focused mainly around assistance with employment, reconnecting with families, and education.

From our initial meetings, we also found out that a lot of the youth coming through the doors of TLP, both at the Drop-In Center and Belfort House, were very interested in music recording, production, and music entrepreneurship. In fact, both of TLP's locations had small recording studios which consisted of a computer, microphones, and audio interfaces. Fifth House Ensemble proposed an eight-week songwriting and music production residency that would be lead by Fifth House Ensemble bassoonist, Eric Heidbreder, who already knew about songwriting and production from his own personal recording projects.



# Our Story (cont.)

## **Redesign #1: Studio Access and Differences in Space**

While getting access to the Belfort House studio wasn't an issue, the first challenge we had was not being able to access the studio at the Drop-In Center. TLP administration turnover had left the password to the computer unknown and therefore, students wouldn't be able to work in programs like Ableton as Fifth House had planned.

Adjustments in curriculum were made to still cover the basics of songwriting but had students performing with microphones with Fifth House musicians rather than creating their own works that could be replicated without Fifth House in the room.

Another challenge was the differences between the Drop-In Center and Belfort House studios. Belfort House had a conference room (that included the studio equipment) with a door that allowed for lessons to be focused. The Drop-In Center was essentially one big room that was divided with collapsable walls which meant that keeping clients focused on lessons plans was more difficult. Drop-In Center clients also had a tendency to walk in and out of sessions regularly because of the open nature of the space we were in.

Curriculum was adjusted with the support of TLP and 5HE administration to best serve the clients and culminated in successful performances at both locations.



# Our Story (cont.)

## Redesign #2: Losing the Drop-In Center

In the middle of the 2016-2017 season, Teen Living Programs informed Fifth House that for staffing and security concerns, the Drop-In Center would be closed indefinitely. This change meant that a number of clients would either lose access to the programming entirely or need to travel to Belfort House in order to participate. While some clients did make the trip, we found that culturally, clients from the Drop-In Center differed from those from Belfort House. Therefore, collaborative projects needed more time for completion than originally intended. Interestingly, Belfort House was initially viewed as the more challenging location because the songwriting project was designed with a large number of people in mind. In the end, the change proved to be one that helped to focus the learning goals of Fifth House Ensemble's program and helped to shape future programs to provide the highest quality final projects of any residency at TLP thus far.

# Our Story (cont.)

## Redesign #3: COVID-19

Teen Living Programs, now having changed its name to Ignite and had some major administrative change, was back for the beginning of our 2019-2020 season. You probably know where this is going.

The COVID-19 pandemic completely rocked our programming and we were no longer able to interact with Ignite clients in-person. Like many, Fifth House quickly redesigned its program to take advantage of the new virtual learning medium and redesigned the songwriting curriculum to use tools that clients could explore outside of the Fifth House program, if they wished.

Fifth House teaching artists had to learn how to record, use a Digital Audio Workstation (DAW), gain basic mixing skills, and familiarize themselves with the tools necessary to make this residency a success.

Thankfully Ignite was one of the first to approve virtual programming for the 2020-2021 season, but while the program redesign was complete, it would turn out to be ineffective and require another redesign.

# Our Story (cont.)

## Redesign #4: iSkills

The stress of the COVID-19 pandemic, the fatigue of increased screen time for both work and school, and increased challenges of health protocols in the dormitory-style living space made a virtual songwriting residency a bust. Clients were not attending programming and a handful of visits were cancelled simply because there was no one for Fifth House to work with. It was clear another redesign was in order.

After helpful meetings with Ignite administration and a reassessment of Ignite's goals, Fifth House was able to integrate with the only in-person program still running at Ignite, iSkills, which centered on life skills such as mindfulness, physical health, diet, financial literacy, and job readiness training. Having a facilitator in-person at Belfort House eased the screen time fatigue, and using Deep Listening curriculum highlighting the connection between music and mindfulness, the program has become the most successful in the partnership's history.

To learn more in depth about some of the steps taken in this redesign, read Fifth House Educational Programming Coordinator, Parker Nelson's blog post:

[Flipping the Script: Adjusting to the Needs of a Partner Organization](https://www.fifth-house.com/blog/flipping-the-script-adjusting-to-the-needs-of-a-partner-organization)

(<https://www.fifth-house.com/blog/flipping-the-script-adjusting-to-the-needs-of-a-partner-organization>)

# Final Thoughts

That is it – we have come to the end of our guide and case study. Hopefully you have found more than a few things to help you in your own journey. Our final advice is simple – don't be afraid, get involved wherever you find yourself, and realize that your journey, like ours, will take twists and turns but lead to a better understanding in the end.

If you have questions about any of this information, feel free to contact us:

For Fifth House Ensemble: Alex Olsavsky - [alex@fifth-house.com](mailto:alex@fifth-house.com)

For CURL/Loyola: Christine George - [cgeorg@luc.edu](mailto:cgeorg@luc.edu)

# Thanks

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# Appendices

This is not an exhaustive list of (and links to) our tools, processes and reports but it will give readers a sense of the work we have collaboratively been doing. Check back as we plan to add more in time.

- [Sample Residency Outline](#)

([https://docs.google.com/document/d/1m6GQU-PSiv-\\_RP1zU1JkPOWPZNYSnmsyAba3PuTifA4/edit?usp=sharing](https://docs.google.com/document/d/1m6GQU-PSiv-_RP1zU1JkPOWPZNYSnmsyAba3PuTifA4/edit?usp=sharing))

- [Sample Lesson Plan](#)

(<https://docs.google.com/document/d/1W6cNrVbZ7IGWkss9JvpzEy7L-LAbp9Jt6s55Z1vz7Dc/edit?usp=sharing>)

- [Evaluation Toolkit](#)

(<https://drive.google.com/file/d/1BYAnsfvCTZRS0crsMA3VwN7CaLRQSJQH/view?usp=sharing>)

- For the most recent case studies of current projects and the complete reports written by the CURL team, visit Fifth House Ensemble's [Social Initiatives webpage](#).

([www.fifth-house.com/social-initiatives](http://www.fifth-house.com/social-initiatives))