

Year 3 (2017-18) Progress Report:

Evaluation of Fifth House Ensemble Music Education Residencies

Respectfully Submitted by:

Brian L. Kelly, PhD

Jonathan Neidorf, MA

David Van Zytveld, MDiv, MA

Loyola University Chicago, Center for Urban Research and Learning

Executive Summary

This year 3 (2017-18) report builds on findings presented in the year 1 (2015-16) and year 2 (2016-17) reports. To begin, we present a brief review of the theoretical and empirical literature that supports the growing relationship between social services and the arts, including music-based services. Following this brief review, we recap year 1 and 2 findings as they greatly informed our evaluation approach for the 2017-18 residencies. We then present the rationale and methodological model for evaluating the 2017-18 residencies.

TAs use of mindfulness activities (e.g., soundscapes), particularly in year 2 (2016-17), provided residency participants with opportunities to become fully present, in the moment, and open to experience, as indicated by their participation. Based on empirical support for the conceptual model presented in year 2 and anecdotal support for the role of mindfulness, year 3 evaluation efforts focused closely on TAs' use of mindfulness activities and how these activities may or may not influence or enhance participants' experiences of mindfulness, and how TAs' use of mindfulness activities may or may not influence or enhance participants' experiences of agency, empowerment, creativity, and collective-decision making. Year 3 evaluation efforts also explored 5HE's collaborative residency development, design, and implementation process. Finally, this year 3 report describes the development of a set of simple activity-based evaluation tools and provides a rationale for their proposed implementation by 5HE during their 2018-19 residencies.

The report closes with some best practice recommendations for 5HE and a few notes on our proposed evaluation plans for year 4 (2018-19).

Year 3 (2017-18) Progress Report:

Evaluation of Fifth House Ensemble Music Education Residencies

Introduction

Fifth House Ensemble (5HE) continued their partnership with Loyola University Chicago, Center for Urban Research and Learning (CURL) and Brian L. Kelly, PhD, of Loyola University Chicago, School of Social Work, to evaluate their 2017-18 residency programs. 5HE was formed in 2005 as a large, mixed-instrumentation group. Having produced critically acclaimed projects, the ensemble has collaborated with a diverse array of artists to craft compelling narratives and visuals inspired by musical repertoire ranging from the Baroque to works by living composers. Recognized nationally as a leader in audience engagement in the field of chamber music, 5HE has led workshops at institutions across the nation and is committed to creating arts-integrated residencies for populations that might not have access to these services otherwise.

As a national and regional leader in collaborative and participatory evaluation and research, CURL provides a perfect methodological fit for evaluating the civic practice model 5HE strives to embed in its residencies. Dr. Kelly brings close to a decade of experience in researching the intersection of social work and the arts to the project, with a particular interest in music-based services. The initial focal point of this multi-year project was to develop evaluation methods for arts-integrated and civic practice work in the field of classical music. Few organizations in this field embrace arts integration and civic practice as a central focus of their work. In addition, few organizations in this field use mindfulness and Deep Listening practices in music education opportunities within social service settings. As these areas of work continue to evolve, it is important to develop measures for successful practice for other organizations

invested in similar goals. It is equally important to demonstrate successful practice for funders and other stakeholders.

This year 3 (2017-18) report builds on findings presented in the year 1 (2015-16) and year 2 (2016-17) reports. In the following section we present a brief review of the theoretical and empirical literature that supports the growing relationship between social services and the arts, including music-based services. Following this brief review of the literature, we recap year 1 and 2 findings as they greatly informed our evaluation approach for the 2017-18 residencies. We then present the rationale and methodological model for evaluating the 2017-18 residencies, including background information on the residency sites and the curricular goals at each site. Following this we present the findings from our evaluation of the 2017-18 residencies. After the findings we discuss potential next steps and some ideas for future evaluation efforts with 5HE.

Background and Significance

Practitioners and scholars argue for the inclusion of art-based activities in working with a variety of populations (Andrews, 2001; Kelly & Doherty, 2016; Kelly & Doherty, 2017). This approach has roots in several disciplines, including community-oriented forms of social work and social group work practice (Addams, 1909, Glowacki, 2004). Chicago-based settlement, Hull House, co-founder Jane Addams argued that the role of art is “to preserve in permanent and beautiful form those emotions and solaces which cheer life and make it kindlier” and that exposure to the arts can “lift the mind of the worker from the harshness and loneliness of his task” and “free him from a sense of isolation and hardship” (Addams, 1909, p. 101). This sentiment lives on today as several agencies throughout the Chicagoland area continue to promote arts engagement for residents, including using the visual arts to promote community

mentorship and leadership (Pounds, 2012), and promote empowerment, teamwork, and shared responsibility among young people (Yenawine, 2004).

Research shows that art-based activities are efficaciously used with a variety of populations, including young people involved in the juvenile justice system (Ezell & Levy, 2003; Watson, Kelly, & Vidalon, 2009), young people experiencing homelessness (Finley, 2000; Finley & Finley, 1999), and women experiencing homelessness (Racine & Sevigny, 2001; Sakamoto et al., 2008; Washington & Moxley, 2008). A more limited body of research has explored the use of music-based activities in social work and related fields. A recent report commissioned by the Weill Music Institute, Carnegie Hall, explores the potential for music in the juvenile justice system to engage young people's strengths (Wolf & Wolf, 2012). The report notes the potential of music-based activities in the changing and expanding landscape of the juvenile justice system, particularly in light of calls for more humane solutions framed from a holistic, Positive Youth Development approach, which considers young people's physical, intellectual, psychological, and emotional health, as well as their social development in program development and implementation.

Music-based services also show potential for engaging young people's strengths and assisting them in positive development (Baker & Homan, 2007; Parker, Marturano, Lewis, & Meek, 2018; Travis Jr., 2013; Travis Jr. & Deepak, 2011, Wolf & Holochwost, 2009; Wolf & Wolf, 2012). Findings from Dr. Kelly's recent ethnographic (2018, 2017) and audio documentary studies (2015; Kelly & Hunter, 2016) support this assertion, by demonstrating the efficacy of music-based services in a transitional living program as a means to engage the strengths of emerging adults experiencing homelessness. In addition, his findings demonstrate that music-based services provide emerging adults with important opportunities for intra- and

interpersonal skill development and mastery. The ongoing evaluation of 5HE's residencies adds to the growing body of research on social services and the arts, specifically by exploring the use of music-based services with young people and women experiencing homeless and other forms of unstable housing, and young people experiencing incarceration.

Year 1 (2015-16) Review

The primary focus of the year 1 report was a process evaluation of 5HE's 2015-16 residencies. Using qualitative methods, the evaluation team collected data through observations and focus groups to explore participants' and teaching artists' experiences of the residencies and the meaning they attached to their experiences. In addition, the evaluation team reviewed 5HE administrative data to gain a greater understanding of its existing measurement tools. The 2015-2016 residencies occurred at the Nancy B. Jefferson Alternative School (NBJ), Teen Living Programs (TLP), and Deborah's Place (DP). NBJ serves incarcerated youth between the ages of 10 to 17 who are housed within the Chicago Department of Juvenile Justice. The educational programs offered by the school are mandatory to detainees awaiting adjudication by the Juvenile Division of the Cook County Courts. The school has a well-resourced computer music lab, as well as a music teacher. Following a prior successful residency with NBJ, 5HE returned to the school to expand on this work and reach more students. Working across two phases, 5HE facilitated an 8-week music and storytelling residency with a language arts instructor during fall 2015 and an 8-week music composition intensive residency with a music teacher during spring 2016.

TLP serves young people experiencing homelessness and other forms of unstable housing on Chicago's Southside. TLP offers a variety of services, including street outreach, a drop-in center, emergency housing for minors, and transitional and supportive housing services. Working

from a Positive Youth Development approach, the agency incorporates several forms of recreational, art, and music-based services for young people, including access to music-based services. Working across two phases, 5HE facilitated an 8-week songwriting residency with a guest teaching artist who specialized in electronic music production during early spring of 2016 and an 8-week arts education and entrepreneurship residency during later spring 2016. Both 8-week TLP residencies occurred at the drop-in center and transitional living program.

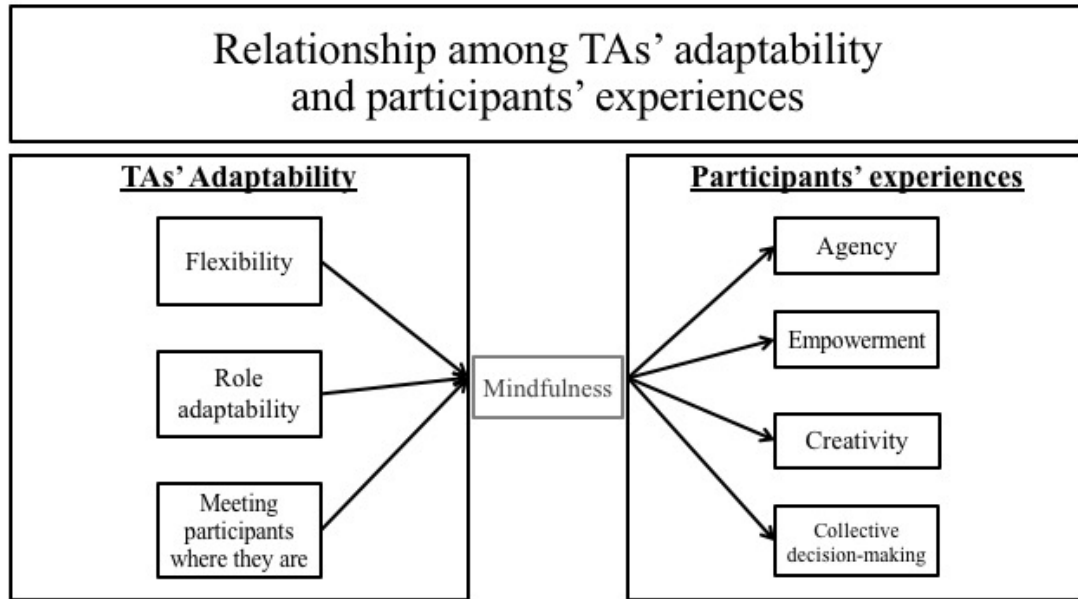
Located on Chicago's north and west Sides, DP serves women experiencing homelessness and other forms of unstable housing by offering transitional and permanent supportive housing and related services. Working across two phases, 5HE facilitated two 5-week residencies, one during the fall of 2015 at Marah's House on the north side and one during the spring of 2016 at the Rebecca Johnson Apartments on the west side. Residencies provided opportunities for participants to create poems based on personal narratives through interactive activities, demonstrating parallels between music composition and poetry. All residencies at NBJ, TLP, and DP culminated in opportunities for participants to perform their works with accompaniment from 5HE musicians.

Participation in the residencies varied among locations, with the heaviest participation at the TLP drop-in center, which at times involved as many as 20 young people, and the lowest participation at the TLP transitional living program, which at times involved only one young person. The majority of residency participants were people of color, predominantly African American. Most visits were facilitated by two 5HE teaching artists (TAs), sometimes three. Unlike the majority of residency participants, TAs were of European American, Asian American descents, and Latinx.

Findings from residency observations, participant and TA focus groups, and 5HE administrative data demonstrate that TAs developed the residency curriculums in collaboration with agency staff. As each curriculum was implemented, TAs adapted the curriculum as needed in an effort to engage residency participants' talents, strengths, and interests. Observation and focus group data suggest TAs' adaptability, which was defined as flexibility, role adaptability, and meeting participants where they are, played an important role in providing residency participants with opportunities to gain a deeper understanding of music, which includes music composition, production, and performance. In addition, participants expressed vulnerability and demonstrated personal agency, empowerment, creativity, and collective decision-making throughout the residencies. These findings played an important role in the development of our evaluation plan for the year 2 (2016-17) 5HE residencies.

Year 2 (2016-17) Review

Members of 5HE and the evaluation team met in January of 2017 to review the year 1 report and develop an evaluation plan. The relationship among TA adaptability, which includes flexibility, role adaptability, and meeting participants where they are, and participants' experiences of the residencies, particularly participants' agency, empowerment, creativity, and collective decision-making, were most present in the data, our analysis of the data, and our discussions about the year 1 findings. In addition, the relationships among TA adaptability and participants' experiences of the residencies provided a good, working conceptual model to explore during the 2016-2017 residencies. The proposed conceptual model is presented in figure 1 below.

Figure 1: *Conceptual model*

In terms of moving forward with an evaluation plan for the 2016-2017 residencies, we decided to further explore this model. From a research and evaluation standpoint, year 1 was a very open process. The evaluation team remained open to any and all phenomena that emerged during the observational process and then explored those phenomena in greater detail during participant and TA focus groups. This process resulted in the development of many ideas and themes. From the larger data set, the relationships among TA adaptability and participants' experiences detailed above in figure 1 were the most consistent themes and relationships that emerged from this process. With this in mind, we set out to more deeply explore these relationships and themes during the 2016-2017 residencies in effort to gain a greater understanding of how TAs' adaptability shapes participants' experiences of the residencies, with a particular focus on agency, empowerment, creativity, and collective decision-making. In addition, 5HE and the evaluation team discussed the role of mindfulness. Specifically, the

research team was curious as to TAs' implicit or explicit use of some principles of mindfulness in leading and facilitating the residencies and the impact of those practices on the participants. Given that this was a presumption of the part of the research team, this theoretically proposed relationship is represented by the faded, grey color of mindfulness in figure 1.

Fifth House Ensemble continued working with NBJ, TLP, and DP for their 2016-2017 residencies. Fall 2016 and spring 2017 residencies at NBJ centered around participants creating graphic scores, whereby participants created works of visual art that were then scored and performed by the participants and the TAs. 5HE conducted two fall 2016 residencies with TLP. One took place at the TLP drop-in center and the other took place at Belfort House, the TLP transitional living program. The original vision for the TLP residencies was to work with participants in the onsite music studios and assist them in writing, recording, and eventually performing original work. TAs worked in earnest with TLP staff to access studio equipment at both sites, but continually encountered logistical issues in accessing the equipment, with the biggest roadblock being staff turnover and limited to no transition plan among staff to provide ongoing management and support for the studio space and equipment. In order to overcome this roadblock and continue with the residencies, TAs worked with the 5HE curriculum coordinator and TLP to develop modified lesson plans that focused on lyric writing with music composition and accompaniment by TAs.

5HE planned to conduct two spring 2017 residencies with TLP - one at the drop-in center and the other at Belfort House. In planning for the residencies, the vision was to use the studios. TAs accessed the studio at Belfort House and implemented a blues-focused curriculum they had previously, successfully implemented at DP during fall 2016. In the lead-up to the spring 2017 residencies at TLP, it became clear that studio access at the drop-in center was still an issue. The

drop-in center was experiencing a high rate of turnover, which was creating client to staff ratio issues and subsequently raising questions of site capacity and client safety. After several discussion and curriculum modifications, it was determined that a spring residency at the drop-in center was not possible.

Fifth House Ensemble conducted three residencies across two sites at DP. Fall 2016 and summer 2017 residencies were hosted at the Rebecca Johnson Apartments (RJA) on the West Side of the city. The spring 2017 residency occurred at the Patty Crowley Apartments (PCA) on the north side. All three residencies at DP centered around the blues tradition. Fall 2016 and spring 2017 residencies involved participants writing blues-style poems and directing TAs' mostly-improvised accompaniment. The summer 2017 residency built upon the fall 2016 residency, by challenging participants to write vocal lines and lyrics while once again directing TAs' mostly-improvised accompaniment.

Participation in the residencies varied among locations, with the heaviest participation at the TLP drop-in center, which at times involved as many as 20 young people, and the lowest participation at the TLP transitional living program, which at times involved only one young person. The majority of residency participants were people of color, predominantly African American. Each residency was facilitated by at least two and up to five TAs. Unlike the majority of residency participants, TAs were of Asian American, European American, and Latinx descent.

Residency observations, participant and TA focus groups, and reviews of 5HE administrative data, and analysis of all said data, from the year 2 (2016-17) residencies focused on the relationships among TA adaptability, mindfulness, and participants' experiences of the residencies, specifically their agency, empowerment, creativity, and collective decision-making. These themes and related concepts are defined in table 1.

Table 1: *Definitions of themes*

Theme	Definition
TA adaptability <ul style="list-style-type: none"> - Flexibility - Role adaptability - Meeting participants where they are 	TAs' ability to pivot and make changes on the fly, adapting to the residency environment TAs straddling multiple roles throughout the residencies, often changing and blending roles to serve the needs of visit curriculums and participants' interests and needs TAs' accessibility and capacity to capitalize on participants' talents, strengths, and interests
Mindfulness	TAs and participants focused on the present moment, being fully present, and open to experience
Participants' experiences <ul style="list-style-type: none"> - Empowerment - Agency - Creativity - Collective decision-making 	Participants demonstrating belief in personal value and ability to cause and/or create change Participants taking initiative and responsibility to enact change and/or advocating for oneself and their position Participants producing artistic works or engaging in artistic thought Participants working together toward a common goal, not always consensus

Year 2 (2016-17) findings suggest that TA adaptability, defined as TA flexibility, role adaptability, and meeting participants where they are, influenced participants' experiences of the residencies and created opportunities for them to experience empowerment, agency, creativity, and collective decision-making. The role of mindfulness in this process was theoretically explored in the data as well. The practice of mindfulness is clearly present in the residency curriculums and would benefit from deeper empirical exploration. One of the more salient examples is from the spring 2017 TLP Belfort residency, where TAs guided the participants

though several soundscape exercises. During the soundscapes, TAs invited participants to contribute a sound to a growing, morphing, group-based soundscape. The process may either occur in a round-robin fashion by moving orderly around the room or in a more organic fashion with no discernable linear order. Soundscape themes took the shape and sound of drum kits, lunchrooms, haunted houses, and full-on, free-form freak-outs. Mindfulness is often associated with calm, meditative spaces for deep breathing and other grounding exercises. At its essence though, mindfulness is about being focused on the present moment, fully present within it, and open to experience. In observing these activities, it was quite clear to members of the research team that these exercises created opportunities for participants to focus on the present moment, be fully present within it, and remain open to experience. Participants were willing to “go there” with the TAs. As year 2 data supports a theoretical relationship between TA adaptability and mindfulness, we thought it would be useful, moving forward, to more deeply consider and explore the relationships among TA adaptability, mindfulness, and residency participants’ experiences.

Rationale for Evaluating the 2017-18 Residencies

In review, year 1 (2015-16) resulted in the development of the conceptual model presented above in figure 1, where TA adaptability (i.e., flexibility, role adaptability, and meeting participants where they are) relates to participants’ experiences of agency, empowerment, creativity, and collective decision making. Year 2 (2016-17) provided an opportunity to assess the usefulness of the conceptual model. Year 2 findings suggest that the model fits; whereby TA adaptability (i.e., flexibility, role adaptability, and meeting participants where they are) does seem to influence participants’ experiences of agency, empowerment, creativity, and collective decision making. TAs’ efforts to engage participants in various forms

of music education, production, and performance through lectures and writing exercises, hands on production experience, and supporting participants in role plays and rehearsals creates opportunities for participants to have fulfilling experiences within the residencies.

TAs use of mindfulness activities (e.g., soundscapes), particularly in year 2 (2016-17), seems to have provided participants with opportunities to become fully present, in the moment, and open to experience, as indicated by their participation and reactions to exercises. Presence and being in the moment are clear traits of mindfulness. In other words, it seems that TAs use of activities, such as soundscapes, influences, or perhaps enhances, participants' experiences of mindfulness. Based on empirical support for the conceptual model and anecdotal support for the role of mindfulness, year 3 (2017-18) evaluation efforts focused closely on TAs' use of these kinds of activities and how they may or may not influence or enhance participants' experiences of mindfulness, and how TAs' use of these kinds of activities may or may not influence or enhance participants' experiences of agency, empowerment, creativity, and collective-decision making.

Year 3 evaluation efforts also explored 5HE's residency development, design, and implementation process. While previous reports have touched on this collaborative process, noting how 5HE consistently includes agency and participant input in the initial and ongoing stages of the development, design, and implementation of the residencies, the research team thought it best to have a deeper discussion about how 5HE's approach has evolved over the years, particularly moving from a solely music education approach to one that explicitly considers non-seemingly musical concepts, such as mindfulness. Finally, this year 3 report describes the development of a set of simple evaluation tools and provides a rationale for their proposed implementation by 5HE during their 2018-19 residencies.

In review, year 3 report aims include analysis and presentation of:

1. TAs' use of mindfulness-based activities and how these activities may or may not influence or enhance participants' experiences of mindfulness, and how TAs' use of mindfulness-based activities may or may not influence or enhance participants' experiences of agency, empowerment, creativity, and collective-decision making
2. 5HE's residency development, design, and implementation process
3. The development of a simple evaluation tool

These aims are in the spirit and service of documenting an evolutionary process. In doing so, we hope to provide a working model of how other classically trained ensembles might engage in community-based, music education residencies with similar populations.

Methodological Model for Evaluation

Residency Sites and Curricular Goals

Residencies were co-designed with partner agencies through a series of planning meetings with a 5HE musician serving as the lead TA for each residency. The primary goal of the meetings was layering arts learning objectives with agency objectives, thereby creating a mutually agreed upon, tailored residency. TAs visited sites on a weekly basis. Each visit provided opportunities to interact with live classical music, expand musical and curricular vocabulary, work in groups, and develop musical and curricular skills in a multi-disciplinary format. Residencies usually culminated in a final performance project, through which participants showcased their completed works.

5HE continued working with NBJ, TLP, and DP for their 2017-2018 residencies. The curricular goals at the fall NBJ residency were to teach participants graphic score music composition, a style of composition that requires no formal knowledge of music theory. Through

this abridged version of writing music, participants were still expected to learn a few basic concepts of music theory to help them conceptualize their original works. SHE also wrote in their curriculum the goal to develop participants' writing, creative collaboration, public speaking, and performance skills, specifically to be developed around the themes of hope and progress. In the spring at NBJ, the residency maintained the same goals with the addition of the goal of developing participants' analytical skills around reading and writing poetry. Table 2 presents information on the number of visits, participants, and TAs for each NBJ residency.

Table 2: *NBJ year 3 (2017-2018) residencies*

	Fall 2017	Spring 2018
Number of visits	7 visits + performance	8 visits + performance
Number of participants	9, on average	5, on average
Number of TAs	2	2

TLP's fall residency centered on teaching participants how to write lyrics within the blues stanza format and workshopping lyrics as a group. The curriculum also sought to develop their understanding of basic music theory, as well as recording and mixing techniques. The spring residency added use of the Ableton software to the goals around music production, as well as the social media platform HitRecord (a social network designed to collaborate remotely on creative projects in various media) to the residency goals around music composition. Table 3 presents information on the number of visits, participants, and TAs for each TLP residency.

Table 3: *TLP year 3 (2017-2018) residencies*

	Fall 2017	Spring 2018
Number of visits	7 visits + performance	7 visits + performance

Number of participants	1-4, on average	1-4, on average
Number of TAs	2	2

For the fall residency at DP, TAs sought to emphasize learning the history and technical aspects of blues music and poetry, as well as writing and performing an original blues song. Based on numerous participants’ decisions to sing in previous residencies, TAs encouraged participants to actually sing their songs, whereas in previous years all participants were explicitly encouraged to write a blues poem over a semi-original accompaniment composition played by TAs. The spring residency brought the graphic score back to DP, and participants were encouraged to again write original songs with lyrics. The residency theme focused on the concept of “degenerate art,” or art of resistance made by oppressed people. Table 4 presents information on the number of visits, participants, and TAs for each DP residency.

Table 4: *DP year 3 (2017-2018) residencies*

	Fall 2017	Spring 2018
Number of visits	6 visits + performance	6 visits + performance
Number of participants	2-7, on average	4-7, on average
Number of TAs	2	2

Sample

Inclusion criteria for participation in the evaluation included being a participant or a TA in the 2017-18 residencies, thereby employing nonprobability purposive and homogenous sampling. Nonprobability purposive sampling intentionally includes individuals or groups thought to exhibit the phenomenon under study (Fortune and Reid, 1999). Homogenous sampling reduces variation in the sample (Miles & Huberman, 1994; Patton, 2001). These methods were chosen given the research team's primary interest in observing participants and TAs involved in the residencies. For the purposes of this evaluation, involvement was defined as participants and TAs attending and participating in or facilitating the residencies, respectively. The team was not interested in observing agency clients or 5HE members who did not attend and participate in the residencies. Selection for participant and TA focus groups continued the use of nonprobability purposive and homogenous sampling, albeit with an intensified focus. Intensity sampling purposefully selects "information-rich cases that manifest the phenomenon intensely, but not extremely" (Miles & Huberman, 1994, p. 28). The team employed an intensity sampling strategy for focus groups in order to interview participants and TAs most involved with the residencies.

Participation levels ranged from one to ten participants per visit across the residencies. The residency with the highest participation level was NBJ in the fall with ten participants per visit, while the lowest participation occurred at both TLP residencies, which averaged two participants. It is worth noting the disparity in this range can be at least partially explained by the fact that NBJ participants are incarcerated and thus do not have the same emergent obligations that would arise for participants at DP and TLP.

Participants from NBJ were the youngest of all residency sites as they were under 18 years of age. TLP's participants were young adults, as the organization serves people between the ages of 18 and 21. DP participants ranged significantly in age between what the evaluation team believes is around mid-30s to late-60s. The racial demographics were mostly consistent between residencies and most participants were African American. All participants at TLP were African American except for one white participant who came to one visit. The spring NBJ residency hosted half black and half Latina participants. The majority of DP participants were African American black and with some white participants. No other racial/ethnic groups were represented per TAs' reports. TAs were of Asian American, European American, and Latinx descent.

Procedures

Building off the models of years 1 and 2, data collection for year 3 focused on the following aims:

1. TAs' use of mindfulness-based activities and how these activities may or may not influence or enhance participants' experiences of mindfulness, and how TAs' use of mindfulness-based activities may or may not influence or enhance participants' experiences of agency, empowerment, creativity, and collective-decision making
2. 5HE's residency development, design, and implementation process
3. The development of a simple activity-based evaluation tool

The evaluation team assessed aim 1 by reviewing video recordings of residency visits and performances from TLP and DP. Our primary focus in reviewing the videos were the sections dedicated to mindfulness activities. These sections were summarized by members of the evaluation team. In addition, members of the evaluation team conducted post-residency focus

groups with participants from DP, as well as TAs from all six residencies. The DP post-residency focus group explored participants' experiences in the residencies and their participation in mindfulness activities. The TA post-residency focus group explored their experiences of the residencies and sought to gain an understanding of their experiences with planning, implementing, and evaluating mindfulness activities. These focus groups were audio recorded and transcribed by members of the evaluation team.

The evaluation team assessed aim 2 through a collaborative process with 5HE. This process included a review of 5HE administrative data and a focus group with the executive director, the education coordinator, and residency lead TAs. Our discussion focused on the residency development, design, and implementation processes. This focus group was also audio recorded and transcribed by members of the evaluation team.

Finally, for the third aim the evaluation team developed a simple qualitative activity-based evaluation tool based on the last several years of work with 5HE. The tool, which is presented below in the findings section, was developed for the purposes of examining the impact residencies have on participants, specifically focused on (but not limited to) participants' experiences of mindfulness, empowerment, vulnerability, agency, creativity, and collective decision-making. It is important to note that development of the tool was—and still is—an ongoing, reflexive process. Since Year 1, 5HE and CURL have shared the idea of collaborating on an activity-based evaluation tool by which TAs can examine agency, empowerment, creativity, collective decision-making, and mindfulness. The tool is meant to capture real time data during residency sessions through repeated series of activities across sessions (e.g., soundscape activities), rather than collecting data post-session or post-residency. Developing a tool to capture such fluid and often subtle qualities such as these took three full years of

residencies during which the evaluation team collected data on how themes are expressed, what activities may serve to highlight these themes for observation, and how to develop curriculum and focus group guides to encourage participants to self-report on their experiences of the themes.

Upon completing Year 3, 5HE and the evaluation team felt they had enough data from which they could develop a pilot version of an evaluation tool. Year 4 will serve as a trial period for the tool during which 5HE and the evaluation team will collaborate to adjust the tool in efforts to increase its reliability and validity in capturing participants' experiences of the residency themes. The tool is also designed to be able to shift thematic focus over time, where TAs can swap themes in and out of the model depending on what they deem interesting or important to examine.

In terms of compensation, 2017-18 TLP and DP residency participants received \$5 for each visit and focus group they attended. Due to restrictions within the Juvenile Division of Cook County, NBJ residency participants did not receive compensation for their participation in the residency. All fieldnotes, video recording summaries, focus group transcripts, and 5HE administrative data were analyzed using NVivo 11 and a modified version of Emerson, Fretz, and Shaw's (1995) model of coding and memoing. Data were reviewed as a complete set and openly coded, making initial memos. Themes were then chosen, followed by focused coding that was tied together by integrative memoing. A thematic narrative was developed from this iterative and recursive process.

Findings from the 2017-18 Residencies

Findings from the 2016-18 residencies are presented below. The first section explores TAs' use of mindfulness-based activities and how these activities may or may not influence or

enhance participants' experiences of mindfulness, and how TAs' use of mindfulness-based activities may or may not influence or enhance participants' experiences of agency, empowerment, creativity, and collective-decision making. The second section explores 5HE residency development, design, and implementation processes. The third and final section explores the developmental process and presentation of a simple activity-based evaluation tool.

Mindfulness in the Residencies

In this section we explore TAs' use of mindfulness-based activities and how these activities may or may not influence or enhance participants' experiences of mindfulness, and how TAs' use of mindfulness-based activities may or may not influence or enhance participants' experiences of agency, empowerment, creativity, and collective-decision making. Throughout this section we discuss the use of Deep Listening activities. At the intersection of music and mindfulness, Deep Listening practice was created by composer Pauline Oliveros as a means of expanding consciousness, creativity, and compassion. Incorporating listening, sound-making, and movement exercises for participants at any level of musical training, Deep Listening is an effective precursor to composition and improvisation of all kinds. The practice also encourages community-building through a balance of inward reflection and responsiveness to the ideas of others.

TA mindfulness. TAs' own experiences and expressions of mindfulness shaped the Year 3 residencies. By exercising their own mindfulness and recognizing how they engaged with that, TAs were able to create a residency space that encouraged mindfulness. In the post-residency focus group, a TA reflected on an idea that TAs have communicated to participants since Year 1 of the residencies. He describes the process of learning mindfulness as almost universally "an uncomfortable process of trying and failing and figuring out how it works," not unlike the way

this particular TA has described the writing process to participants for the last three years. In relating this idea to the mindfulness exercises, the TA connected the acceptance of “failure” in writing or learning to actually experiencing joy in the writing or learning processes. He refers to this joy as “excited discomfort,” implying that although the process of, say, participating in a Deep Listening exercise, the confusion or embarrassment one may experience can still be joyful, perhaps being valued as a learning experience or just enjoying the humor of the moment. The TA shares his experience of this process and how it informs residency design, as well as enhances what he believes to make a “really successful” residency. TAs reflected upon their own mindfulness and how it informs their guiding of the residencies, thus creating opportunities for participants to be mindful.

Furthermore, by structuring residencies to be spaces encouraging of mindfulness, TAs demonstrated role adaptability in a similar way to Years 1 and 2. Per the evaluation team’s previous findings, TAs occupy a spectrum of roles defined on one end by *leading* and the other end in *facilitating*. TAs lead residencies when they are guiding participants toward residency goals and facilitate when they create more space for participants to direct the residency. In the residencies where mindfulness exercises were used, they were introduced in an early visit, usually the first or second. Participants often were confused, but TAs led them to immersing themselves in the exercises and having valuable experiences. An example of this process is in the spring residency at NBJ. In an early visit, TAs performed John Cage’s “4:33” for participants, which is just four minutes and thirty-three seconds of silence. When they asked participants what they heard in the piece, participants initially chuckled and said that they heard nothing. TAs challenged them: “Really? What did you actually hear?” In that moment, participants listed the different sounds they could hear in the classroom, now better understanding TAs’ intentions for

the piece and the exercise. When introduced to a mindfulness exercise like listening to an experimental composition, it is hard to channel the concentration and creative mind to analyze effectively. Through TAs' guidance by introducing experimental music and listening to the group, participants were given a quick but effective lesson in mindfulness.

TAs also took a more passive, facilitating role in which participants guided residency outcomes. During the Deep Listening exercises at NBJ in which participants recalled places from their past where they found the most joy, participants began opening up and sharing personal details about their childhoods and families. TAs allowed participants to guide this conversation, which TAs later recalled as a "really, really huge breakthrough" because they were able to take a less active role while participants created a meaningful experience with only minimal TA guidance.

Participant Mindfulness. Participants had meaningful experiences in Year 3 exercising mindfulness, as well as using mindfulness to express the other themes of participant experiences identified in the Year 1 and 2 reports. The mindfulness activities created space for participants to experience empowerment, as well as exercise personal agency, collective decision-making, and creativity.

Mindfulness acted as a catalyst for participant creativity. When participants were more intentionally mindful during the defining residency exercises, they were able to access an artistic awareness of their environments, which in turn informed their creative works in the residency. The most salient examples of this process stemmed from the Deep Listening exercises. In the spring residency at DP, participants conducted a Deep Listening exercise based on the imagined setting of a grocery store. Participants and TAs expressed the greatest enjoyment (via the biggest laughs) out of people's abilities to capture the most mundane of sounds, be it specific words like

a mother scolding a misbehaving child or two customers arguing over who got in line to the register first, or just ambient sounds like a squeaky shopping cart wheel or a baby crying. The evaluation team found the humor in these moments to be the basic impulse that makes observation-style humor so funny; highlighting the mundane, oft ignored parts of daily life is funny and creative. Participants were able to express themselves in fun, inspiring ways by engaging in mindfulness during the Deep Listening activities, engaging their creativity in the process. TAs further encouraged this creativity by leading the Deep Listening exercise into their introduction of graphic scores, which linked participants' creativity in Deep Listening directly to a form of writing music.

The creativity participants displayed during the mindfulness exercises came also from a place of vulnerability. As demonstrated in the Year 1 and 2 reports, vulnerability is a necessary complement to empowerment, both of which were prevalent themes regularly expressed in the data. In the spring DP residency, the participants again used Deep Listening to access creativity, as well as vulnerability and empowerment. In enacting the scene of a farm, TAs encouraged participants to “[make] whatever sounds come to mind just let them come out...[or to feel] free to just listen.” The TAs' introduction of the exercise established that participants are free to use the space as they choose to either actively express the sounds they mindfully “observe” in their imagination. TAs' furthermore are respectful of participants' decisions to either actively or passively participate. To participants who may feel anxious about letting their guard down, so to speak, and be vulnerable in the activity, TAs' support creates seems to create a safe space within the residency, which allows participants to act on their own terms and not out of coercion, which would feel unsafe. The benefit to the residency curriculum of a safe space is that it encourages participants to indeed act vulnerably on their own accord. In the aforementioned visit, the TAs'

supportive nature acted in such a way as to encourage participant agency and vulnerability during the Deep Listening exercises. Per the evaluation team's field notes:

A participant shares that she spent a lot of time on her grandfather's farm and could imagine being there, hearing the noises still, but was too nervous to make those noises. TA's response: "That's ok!"

...

[In the next Deep Listening exercise, the same participant] seems more out of her shell than before: "I made the sound of a mayonnaise jar dropping out of my hand." [Big laughs. Then, "I tried to imitate a squeaky shopping cart but I didn't know how." TA: "That's ok! You did it fine."

Upon recognizing the support she was able to receive in the residency, even through the vulnerability of acting out a silly scene for the Deep Listening exercise, the participant above committed to the exercise and contributed to the group with her creative impressions from her imagination of a grocery store. Mindfulness played a key role in this process, as it was through the act of imagining and vocalizing sounds that the participant was able to experience and lean into her vulnerability. In addition, by leaning into creativity, participants may be able to imagine a different way of being, moving from, "I can't do this" or "It's silly," to, "Okay, I'll give it a try."

As illustrated in Years 1 and 2, and the larger literature, experiences of vulnerability are closely linked to those of empowerment. By allowing themselves to be vulnerable in safe residency spaces, participants often experience empowering feelings due to the recognition of their own strength through vulnerable moments. In the example showing vulnerability above, the participants' joy demonstrates empowerment. By making silly, perhaps embarrassing noises like an impression of a pig while hearing others doing something similar, the participants experienced joy in reveling in the humor of their own vulnerability. In recognizing their vulnerability as a source of joy, participants redefine vulnerability from humiliating to valuable, which closely ties to the definition of empowerment. The participant who was too hesitant to immerse herself in the

first Deep Listening exercise further shows the process of vulnerability making way for empowerment. She admitted her discomfort, but then proceeded to participate actively nonetheless. After the second Deep Listening exercise, she enjoyed the humor with the other women and was even the first participant to volunteer to create a visual representation of the exercise on the whiteboard. After confronting her anxiety and leaning into her vulnerable feelings, the participant experienced empowerment in the form of enjoyment of the exercise, as well as the sense of capability to volunteer to draw on the board first.

The process of mindfulness encouraging participants' willingness to be vulnerable is closely linked to participant experiences of personal agency. As mentioned above, within the freedom of the Deep Listening exercises, participants were given space to act vulnerably and share on their own terms. The fact that the vulnerable action was a choice is very valuable, as agency has proven to be a salient theme since Year 1. Participants in the spring residency at NBJ chose to act vulnerably per their own sense of agency just as the participants did at DP. NBJ's carceral setting naturally takes away numerous facets of agency the students would experience outside of prison. In the residency space, however, NBJ participants shared personal memories of some of their favorite places to be in their lives. A TA shared that he "was nervous about [the exercise], because you don't know, with populations who have been traumatized and all that, what kinds of things they're going to come up with and if it might be really triggering." While participants were surely similarly aware of this risk, the exercise proved successful as participants shared personal reflections. A TA also noted that in leading the exercise, they were conscious not to coerce participation or behave otherwise "intrusively." Thus, participants acted vulnerably per their own sense of agency. In spite of the potential for reliving trauma, experiencing painful nostalgia, or even just letting their guard down in front of their peers, the

participants chose to act vulnerably as TAs noted in a post-residency focus group. Following the visit, TAs reflected on the result of their vulnerability during the exercise:

I thought [the Deep Listening exercise] was a really, really huge breakthrough because we were able to kind of connect with them on a level that's not just teacher-student. That's a very human interaction we had today.

By establishing a genuine connection with participants, TAs diminished their hierarchical role as leaders and allowed participants the space to share, be vulnerable, and foster connections with one another as well as TAs, thus facilitating participant agency.

The intentional use of mindfulness and Deep Listening in year 3 also created opportunities for participants to express collective decision-making. During the soundscape activity in the fall residency at DP, participants layered improvised rhythmic ostinatos with hand drums. In the course of the exercise, participants' mindfulness drew them to create rhythms that interacted with those of the rest of the group. The participants clearly enjoyed the exercise, laughing throughout and expressing admiration of each other's creative approaches to the soundscape. The TA leading the activity summed up the experience, stating, "Improv is creating something larger than itself," a sentiment that resonated with the participants. In creating the space to be mindful in the visit through the soundscape, participants were able to, as the TA explained, create something larger than the sum of all its parts, with each participant complementing one another with their rhythms.

Collaborative Development, Design, and Implementation Processes for 5HE Residencies

Findings from the focus group with 5HE executive director, education coordinator, and residency lead TAs support findings from years 1 and 2, where the evaluation team witnessed 5HE administration and TAs working with partner agencies in an ongoing collaborative approach to residency development, design, and implementation. Previous reports note that

residencies are co-designed with partner agencies through planning meetings with lead TAs, where the primary goal of the meetings is layering arts learning objectives with agency objectives, thereby creating a mutually agreed upon, tailored residency. Findings from this focus group add additional understanding to the process, specifically noting the historical process of the shift from working with schools to working with social service agencies, the learning curves and through lines experienced in that shift, and a current assessment of the necessary elements required to engage in this collaborative development, design, and implementation process with agencies serving vulnerable populations.

We began with a discussion about 5HE's initial foray into music-education residencies. 5HE's very first residencies were with CPS schools, where residencies were developed collaboratively among the 5HE education coordinator, lead TAs, and CPS administrators and educators. The 5HE education coordinator and lead TAs worked closely with CPS administrators and teachers to layer and link classroom and arts learning goals. In addition, they worked together to ensure residency design and implementation were shaped by the community, school, and classroom environments the residencies were delivered in. Respondents noted how the ensemble learned quickly to blend the initially seemingly unrelated classroom and arts learning goals and adapt to the new environment, engaging styles of improvisational skills with their classical training to meet the complex intersection of classroom curricular goals, TAs arts-based goals, and participants' overall goals and interests.

As a result, 5HE found that there were important intersections in classroom learning and arts-based goals, including public speaking, performance, and engagement. Respondents identified these common factors that quickly became an important part of all residencies. In additional conversations with 5HE one staff member noted:

Over time, we began to incorporate these common factors in each residency, no matter what the learning goal was, because we saw such transformational results within these initial years that we wanted to make this an intentional part of the residency design, rather than an ancillary byproduct.

As 5HE administration and TAs worked together to stretch into this new approach, the ensemble also began to explore moving beyond partnerships with CPS. These initial expansions included a partnership with Nancy B. Jefferson Alternative High School (NBJ). While still a school, the setting and students presented a wholly new endeavor for 5HE. As noted previously, NBJ serves incarcerated youth between the ages of 10 to 17 who are housed within the Chicago Department of Juvenile Justice. The educational programs offered by the school are mandatory to detainees awaiting adjudication by the Juvenile Division of the Cook County Courts. Shortly after beginning work at NBJ, 5HE also began working with agencies servicing young people and women experiencing homelessness, Teen Living Program (TLP) and Deborah's Place, respectively.

Respondents reflected again on how initially working with CPS presented some interesting challenges, specifically working collaboratively with educators to design music education residency curriculums that considered and incorporated existing classroom learning goals. This process, however, assisted 5HE in developing important skills, including the ability to identify creative connections between music-based and curricular goals by uncovering parallel processes between subjects that might seem unrelated. This skill was an instrumental as 5HE branched out to working in social service settings with young people experiencing incarceration and young people and adult women experiencing homelessness and other forms of housing instability – to be able to see the inter-connections among agency, participant, and 5HE goals. Respondents noted how prior experience in collaboratively designing and implementing residencies, and their efforts to develop arts-integrated programming that links seemingly

unrelated teacher learning goals (mostly core-curricular) with arts learning goals, along with the common factors of public speaking, performance, and engagement, prepared them to work collaboratively in new environments, with new participant bases, with a host of new goals and needs to be met and achieved through artistic means.

These new partner agencies presented 5HE with opportunities to articulate and harness a new set of practices in their collaborative residency development, design, and implementation process as well. Key to this new set of practices was an expanded sense of the time, flexibility, and patience required to develop, design, and implement residencies with these new partner agencies. Respondents discussed the process of meeting with partner agencies to collaboratively develop and design residencies, only to have their plans changed at the last minute due to changes or challenges within the agency (e.g., staffing or space issues) and/or clients (e.g., lack of consistent attendance and cancellations).

Perhaps one of more salient examples of this particular process occurred during the 2016-17 residency season at TLP. 5HE conducted two fall 2016 residencies with TLP. One took place at the TLP drop-in center and the other took place at Belfort House, the TLP transitional living program. As part of their recreational programming service structure, TLP has small, home studio setups at both sites. These studios include iMacs running Logic Pro and GarageBand, MIDI instruments, and several microphones. The original vision for these residencies was to work with participants in the studio and assist them in writing, recording, and eventually performing original work. TAs worked in earnest with TLP staff to access studio equipment at both sites, but continually encountered logistical issues in accessing the equipment, with the biggest roadblock being staff turnover and limited to no transition plan among staff to provide ongoing management and support for the studio space and equipment. In order to overcome this

roadblock and continue with the residencies, TAs worked with the 5HE curriculum coordinator and TLP to develop modified lesson plans that focused on lyric writing with music composition and accompaniment by TAs. These pieces were then rehearsed for final performances at the culmination of the residencies.

5HE planned to conduct two spring 2017 residencies with TLP - one at the drop-in center and the other at Belfort House. In planning for the residencies, the vision was to use the studios. TAs accessed the studio at Belfort House and implemented a blues-focused curriculum they had previously, successfully implemented at DP during fall 2016. In the lead-up to the spring 2017 residencies at TLP, it became clear that studio access at the drop-in center was still an issue. The drop-in center was experiencing a high rate of turnover, which was creating client to staff ratio issues and subsequently raising questions of site capacity and client safety. In the final weeks leading up to the launch of the spring 2017 residencies with TLP, staff informed 5HE that the drop-in center would not be open in time to host the first few weeks of the residency. 5HE was willing to offer a modified, truncated curriculum, but it was soon communicated that the drop-in center would not open soon enough to offer any visits during spring 2017. A plan was enacted to offer a modified summer 2017 residency at the drop-in center, but this plan was abandoned as well when it became clear that the drop-in center was undergoing a full staffing and programming re-visioning process.

As the lead TLP TA related this story to the group, it was clear that the lead TAs from NBJ and DP could relate and had their own versions of this story, albeit not as hairy. Each lead TA noted how it has been essential to expand their sense of time, flexibility, and patience in working with these often understaffed, underfunded, and overly stressed social service agencies. And, as the above example demonstrates, sometimes that is not even enough. In addition, the

above example highlights another theme that emerged in our discussion – 5HE and TA creativity and willingness to break the mold. Respondents stressed how important it was to engage 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.

Speaking directly to the idea of breaking the mold, the lead TA for NBJ noted this as a consistent theme in such an intense and restrictive environment. She discussed the numerous times she and the other TAs arrived with a plan, only to find out that the young people were detained or altogether unavailable that day. She also discussed the process of developing and implementing new residency techniques. While the residency began with songwriting it quickly became clear to the TAs, as well as NBJ teachers and staff, that the subject matter and emotional range of the songs were fairly narrow. They tended to focus on participant' past experiences with violence, authority, and trauma. Some of these projects were pulled at the last minute by NBJ administration because the songs contained content sensitive to participants' court cases.

Given this dilemma – the push back from NBJ administration and the amount of trauma the incarcerated youth have often experienced, in addition to the trauma of being incarcerated, 5HE considered alternate forms of music production and performance, including the use of graphic scores. The team worked with young people to develop musical scores based on visual murals, where musical notation is informed by shapes, sizes, colors, and other visual cues. The team worked hard to inspire the young people to see beyond their current environment (i.e., jail, interpersonal and systemic violence) and engage their imagination. Graphic scores resulted in an immediately wider emotional range (nostalgia, humor, etc.) as measured through SEL exercises in each visit. In breaking the mold with young people by incorporating graphic scores and moving away from traditional songwriting, TAs and young people engaged their creativity.

As the above examples demonstrate, 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. Respondents again stressed how important it is to access expanded understandings of time, flexibility, and patience, as well as creativity, and finally passion in working social service agencies and the vulnerable populations they serve.

Development of Evaluation Tool

The evaluation team created the following measurement tool to share with 5HE to be piloted during Year 4 (2018-19) residencies. The tool as it exists now is a pilot measure intended to evaluate the benefits of the residencies as they relate to mindfulness, creativity, vulnerability, empowerment, agency, and collective decision-making. The first part of the tool identifies, defines, and gives examples of these themes for TAs' reference during residency visits. With this grid, TAs can reassure that they are not neglecting to observe any of the themes. It is important for TAs, however, to simultaneously maintain being present in the residency visits and not being overly attached to following the tool and trying to influence participants to express the themes or for TAs to be otherwise distracted and too invested in applying the tools at the expense of facilitating the visit.

Collaboratively developed with 5HE and based on the conceptual model developed in year 1 and further explored and supported in year 2, the tool is meant to be used in conjunction with 5HE's repertoire of activities, including warm-ups, icebreakers, soundscapes, and other mindfulness and Deep Listening activities. This supports the idea of the tool being an activity-based evaluation tool, thereby distinguishing it from 5HE's existing evaluation methods, including surveys, quizzes, post-residency or session feedback. During year 4, we plan to pilot

the tool over the course of multiple residencies. Lead TAs will work the 5HE education coordinator to identify site and participant appropriate activities that will be used during each session of the residency. Activities will be open enough to adapt and expand over each session of the residency, and also have core components, including elements of mindfulness, Deep Listening, and time for participant reflection. These core components will be repeated in each implementation of the activity, which will allow the evaluation team to assess the development of themes over the course of the residency, the usefulness of the activity in fostering and enhancing those themes, and the usefulness of the tool in capturing this developmental process.

The next part of the tool is a discussion guide. Immediately after participants complete the mindfulness exercise, TAs will lead a guided discussion on participants' experiences of mindfulness during the exercise. Attached is an outline of how these discussions can go. These questions are designed to encourage participants to reflect on their mindful experiences during the previous exercise as they relate to other themes of participant experience, as well as TA adaptability. This information will hopefully prove useful to 5HE and the evaluation team to determine how to tweak residency and evaluation design strategies, as well as tailor residencies to cater to what participants define as most valuable. TAs do not need to follow the guides exactly or answer each question. The guides instead function to lead TAs to potential questions they can ask in order to get valuable feedback from participants. TAs can also use their discretion on what to focus on during discussions including following up on participant responses and asking them to elaborate.

When TAs identify an example of a theme during a residency visit with particular attention to mindfulness exercises and the proceeding discussions, they should jot a quick note in the jottings column, noting what the moment was and its corresponding theme or themes (TAs

will find that it is common for multiple themes to apply to one moment in a residency visit). These jottings should be brief and serve mostly to jog TAs' memories later for more thorough consideration. During mindfulness exercises, the evaluation team recommends one TA lead the exercise while another TA observes and jots notes. During mindfulness exercises and in residencies more generally, TAs may want to be vague in explaining what they are writing about or not address it at all, as participants' awareness of being observed and being written about may make them feel self-conscious and inhibit their participation in the exercise.

The evaluation team also recommends that TAs reflect on these jottings and document them in slightly longer form for future analysis (by the evaluation team and TAs together in Year 4, then eventually by TAs themselves). TAs may choose to reflect on jottings in the post-assessment videos they regularly record after all residency visits. It may also be helpful for TAs to write something similar to the evaluation team's field notes, that is, longer form, narrative-style notes summarizing their observations and analyses. Field notes (as with post-assessment videos) ought to be completed as soon as possible after residency visits, ideally the same day, in order to ensure accuracy of memory. This tool is intended to be useful for future residencies as well; TAs may swap new themes in and out as they deem appropriate based on future residency goals.

Evaluation Tool – Pilot for 2018-19 Residencies

Theme	Definition	Examples	Jotting
Mindfulness	Participants focused on the present moment, being fully present, and open to experience	Seemingly fully present in exercise (e.g., participating in a noteworthy level, eyes closed, engaged)	
Empowerment	Participants demonstrating belief in personal value and ability to cause and/or create change	Expressing pride in self, group, or community Expressing joy in experiencing successes	
Vulnerability	Participants accepting feelings of discomfort (without compromising their sense of security in the residency) in order to accomplish a residency goal	Sharing context behind content shared with the group Performing for the group despite anxieties and beliefs about self	
Agency	Participants taking initiative and responsibility to enact change and/or advocating for oneself and their position	Taking initiative with the session or residency (e.g., driving curriculum) Speaking up for and/or advocating for self	
Creativity	Participants engaging in innovative thoughts and work, including identifying alternative solutions	Using founds object to create a rhythm rather than their hands, feet, or a percussion instrument	
Collective decision-making	Participants working together toward a common goal, not always consensus	During a Deep Listening exercise, participants interact with one another without using language, but making sounds that complement one another in the specific scene.	

Space for jottings that do not fit above categories:

Deep Listening/mindfulness follow-up discussion questions:

How did you feel when you came to group today?

Potential follow-up probes (if needed):

- What was going on today before you came in for group?
- How did you feel at TLP/work/school/etc?

How did it feel to participate in the exercise?

Potential follow-up probes (if needed):

- What came up for you?
- Where did you go?
- What did you think about?
- Did you feel like part of the group? If so, how? If not, how so?

How do you feel right now after participating in the exercise?

Potential follow-up probes (if needed):

- Do you feel any difference to before or during the exercise? If so, how?

Best Practices and Future Evaluation Efforts

The evaluation team is continually impressed by 5HE's unique and impactful work and has identified many successes they have had in their residencies. In that spirit, below we offer some best practices for our work together moving forward into year 4 (2018-19). Specifically, the evaluation team would like to share the following best practices:

- While the mindfulness-based exercises conducted during the residencies made up some of the richest data in this report, these exercises and follow-up conversations need to occur consistently, as well as be explicitly defined to participants.
- Systematic organization and update of administrative data will serve to support outside evaluation efforts by facilitating timely and consistent analysis of data. This best practice will also serve 5HE as the agency moved toward self-evaluation in the future.
- While the post-visit assessment videos clearly follow an outline created internally by 5HE to encourage reflection in a meaningful way for residency development, to outsiders including those on the evaluation team, it is important to include reflections on how visits aligned with residency goals (i.e., mindfulness) and how future visits can be strengthened. This is especially important in residencies at NBJ where the evaluation team cannot view full visit videos to supplement the post-assessment videos.

As noted above, Year 4 (2018-19) evaluation efforts will focus on piloting the new evaluation tool. In planning meetings, it is already clear that 5HE will incorporate greater attention to Deep Listening in each residency, which will require some minor adjustments to the tool. One adjustment will be an expanded understanding of mindfulness, which will include the ideas of "presence" and "being comfortable in one's own skin," ideas which relate more to Deep Listening. In addition, the evaluation team will need to provide more clarity on the differences

between agency and empowerment. Finally, in terms of defining creativity, we will include the idea of participants having the ability to envision different circumstances for themselves. In other words, demonstrating creativity in their decision-making as well.

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