

Progress Report: Process Evaluation of Fifth House Ensemble Music Education Residencies

Respectfully Submitted by

Brian L. Kelly, PhD

Jonathan Neidorf, BA

David Van Zytveld, MDiv, MA

Christine George, PhD

Loyola University Chicago, Center for Urban Research and Learning

February 20, 2017

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Executive Summary

Fifth House Ensemble (5HE) partnered with Loyola University Chicago, Center for Urban Research and Learning (CURL) to evaluate their 2015-16 residency programs with Nancy B. Jefferson Alternative School, Teen Living Programs, and Deborah's Place. 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. This report presents findings from the first phase of work toward this goal – a process evaluation of 5HE's 2015-16 residencies.

Using qualitative methods, the evaluation team collected data to explore participants' and teaching artists' experiences of the residencies and the meaning attached to those experiences. In addition, the evaluation team reviewed 5HE administrative data to gain a greater understanding of its existing measurement tools. Findings suggest residencies offer participants opportunities to engage in several important processes, including gaining a deeper understanding of music, demonstrating personal agency and empowerment, exhibiting collective decision-making, and experiencing vulnerability. These processes are often facilitated and enhanced by teaching artist adaptability, which for the purposes of this evaluation are defined as flexibility, role adaptability, and meeting participants where they are.

These findings provide an understanding of how participants experience the residencies and whether they feel successful in meeting their goals. Findings also provide an understanding of how teaching artists engage with participants and create opportunities for participants to meet their goals. In addition, findings begin to establish a foundation from which to create evaluation methods for arts-integrated and civic practice work in music.

This progress report begins with case studies that offer brief descriptions of the sites, curriculums, evaluation protocols, outcomes, and logistical challenges of the 2015-16 5HE residencies. A more detailed report of the process evaluation and findings follows. The report concludes with references cited in the report, as well as appendices that detail data collection instruments.

Nancy B. Jefferson Alternative School

Description of Site

Situated within the Cook County Juvenile Detention Center, the Nancy B. Jefferson Alternative School (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 residences at NBJ were extracurricular activities occurring after school, but the students selected for participation were all in a common Spanish class. Participation in residency sessions was voluntary but limited to the students in this class. The fall residency was facilitated by Herine Coetzee Koschak and Clark Carruth. The spring residency was facilitated by Herine Coetzee Koschak, Katherine Petersen, and Clark Carruth. The Spanish teacher acted as a helpful resource for 5HE teaching artists (TAs), but was not present during residency sessions. One to two guards were in the computer lab during sessions. Guards were officially there per NBJ policy. They offered valuable support and assisted in motivating participation among students.

Description of Curriculum

For the fall residency of 2015, participants at NBJ were expected to write prose accounts of their impressions of various social issues, ranging from encounters with police to violence in their home neighborhoods. For the spring 2016 residency, the same participants from fall then wrote music (i.e., produced beats and raps) based on the pieces written in the fall. The fall curriculum was designed by four staff from 5HE with help from two administrators from Storycatchers Theatre, a local arts education group that focuses on drama. Once the curriculum was designed it was approved by two administrators from NBJ and then adjusted slightly by the Spanish teacher. The spring residency was designed with two 5HE TAs, two administrators from

NBJ, and two staff from NBJ. The curriculum planning was organized around use of NBJ's computer lab and training TAs in its use.

Evaluation Protocols

Policies within the Chicago Department of Juvenile Justice limited the evaluation team's capacity to observe residency sessions and performances. TAs were able to conduct a focus group with participants after the spring residency, which they summarized and shared with the team. TA post-visit assessment videos and TA focus groups also provided useful data, along with 5HE administrative data. The participant focus group asked questions about participants' takeaways from the residency (e.g., What were your goals for the residency and did you meet them? What sort of topics do you wish you would have learned about?). TA focus groups asked teaching artists about what they felt worked and did not work in the residency (e.g., Are you satisfied with the level of involvement from participants? Do you think there is an emotional or therapeutic appeal of the residency for the participants?).

Outcomes

Findings suggest residencies offer participants opportunities to engage in several important processes, including gaining a deeper understanding of music, demonstrating personal agency and empowerment, exhibiting collective decision-making, and experiencing vulnerability. These processes are often facilitated and enhanced by TA adaptability, which for the purposes of this evaluation are defined as flexibility, role adaptability, and meeting participants where they are. The NBJ residency most saliently demonstrated the themes of participant empowerment and collective decision-making.

By working in collaboration throughout the residency, TAs, agency staff, and participants create environments and opportunities for participant empowerment. In the post-spring

residency, TAs recalled a moment during dress rehearsal where a stage-frightened participant initially refused to perform his work. A guard and a TA lightheartedly challenged the participant to perform by performing his piece themselves. The participant then took the stage to read his work so as not to be “shown up,” thus taking ownership of his work. The guard and TA gently challenged him and demonstrated it was okay/safe to share his work, creating an opportunity for participant empowerment.

In the participant autonomy encouraged by TAs, participants actively defined how residencies would look, artistically and logistically, based on their collective decision-making. In the spring post-residency TA focus group, a TA recalled an artistic collective decision-making process, where participants abandoned individual creations in favor of collaborative projects. When a participant called across the room for another participant to listen to his beat, the second participant immediately asked TAs if he could rap over his friend’s beat. The TA reflected further on the participants’ desire to capitalize on each others’ skills; while one boy would be skilled in freestyle rapping, another may have had the ear and patience to find the perfect sound and rhythm for a beat. Though the residency was originally designed around individual creation, TAs quickly allowed participants to collaborate once they showed a desire to do so. While the example of empowerment above shows how the residency facilitated self-realization for a participant, this collective decision-making appears to be an expression of realizing a group’s potential for creativity and communication.

Logistical Challenges

While conducting the music production and recording residency in the spring in NBJ’s computer music lab, logistical challenges with lab equipment and technology threatened to set the residency back. However, thanks to TAs’ anticipation of such setbacks, most of the content

was not lost in the residency. One TA explained this flexibility to researchers in a focus group as a process of anticipating different outcomes with regard to how much participants accomplished. TAs were thus able to tailor the experience based on unforeseen environmental circumstances that may have derailed less prepared TAs.

Teen Living Programs

Description of Site

Teen Living Programs (TLP) serves young people experiencing homelessness and other forms of unstable housing (e.g., exiting the child welfare system) on Chicago's Southside through their drop-in center and transitional living program, which is called Belfort House. TLP advertised 5HE's residencies to their clients via flyers and announcements. All young people who showed up to these sessions were allowed to participate. Participation varied between sessions and sites, with as many as 20 young people participating at the drop-in center and 1 young person participating at Belfort House. Participants who arrived within the first third of the visit, or had given teaching artists (TAs) a reasonable excuse for not being able to attend the whole visit, were provided with a \$5 stipend. While TLP staff aided in advertising residencies and were present during residency sessions, they did not participate. The early spring residency was facilitated by Eric Heidbreder, Valerie Whitney, Charlene Kluegel, Grace Hong, Eric Snoza and guest TA Elgin-Bokari T. Smith. The later spring residency was facilitated by Eric Heidbreder, Grace Hong, Valerie Whitney, Charlene Kluegel and Melissa Snoza. Two to three TAs were present during each residency session.

Description of Curriculum

Working across two phases, 5HE facilitated an 8-week songwriting residency with a guest teaching artist who specializes 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 Belfort House. All TLP residencies culminated in performance opportunities for participants. Both residencies were designed collaboratively, including three staff from 5HE, three administrators from TLP, two peer educators (i.e., former TLP clients who now work for the agency), two current clients, a 5HE

funder and educational non-profit founder, and a researcher from CURL. The TLP representatives were involved at every step of the design process, including initial planning meetings with TLP, lesson planning with clients and peer educators, and ongoing meetings with the 5HE funder to discuss approaches to facilitation.

Evaluation Protocols

Researchers observed residency sessions and performances; reviewed session, performance, participant and staff interviews, and post-assessment videos recorded by TAs; and facilitated focus groups with participants and TAs. Focus groups for participants asked them about their experiences in the residency (e.g., What were your goals for the residency and did you meet them? What sort of topics do you wish you would have learned about?). TA focus groups asked about what they felt worked and did not work in the residency (e.g., How did the stipends affect participation? Do you think there is an emotional or therapeutic appeal of the residency for the participants?). In addition, the evaluation team reviewed administrative data from 5HE.

Outcomes

Findings suggest residencies offer participants opportunities to engage in several important processes, including gaining a deeper understanding of music, demonstrating personal agency and empowerment, exhibiting collective decision-making, and experiencing vulnerability. These processes are often facilitated and enhanced by TA adaptability, which for the purposes of this evaluation are defined as flexibility, role adaptability, and meeting participants where they are. The TLP residencies most saliently demonstrated the themes of deeper understandings of music and personal agency.

The TLP residency sessions, for casually curious and seasoned musician participants alike, served to deepen many participants' understandings of music. Some participants gained knowledge in musical instrumentation, some tried rapping for the first time in years and one participant, who had been writing music for years, felt that he gained a greater understanding of the structural element of songwriting (i.e., the pop tradition of verse, chorus, verse, bridge, etc.). Participants' takeaways from the residency were diverse, but for many the residency acted as a space to allow participants to experience music in a deeper way.

Several participants demonstrated personal agency by taking initiative and responsibility with regard to the residencies. Personal agency appeared in many different ways at TLP, from assuming work duties to assist the residency to resisting residency content participants felt was incorrect or unfounded. Demonstrating the latter, a participant in the earlier spring residency challenged a guest TA on the outreach work he did with incarcerated youth awaiting an adult trial. The participant's apparent concerns were of the TA's work with the incarcerated youth and its value to them in such dire circumstances. The other participants present called for him to stop being disruptive, but the TAs did not get flustered and even encouraged him to bring up his concerns after the visit ended. Though the residency was not designed around such incidents, the fact that this participant passionately voiced his views of art and social justice, plus TAs' handling of the incident, demonstrates that the residency functioned as a safe space for participants to express personal agency in the form of resistance.

Logistical Challenges

The main issue faced by TAs and participants at TLP's drop-in center was a chaotic atmosphere. Between the busy environment of the drop-in center and the tendency towards distraction among some participants, TAs had to employ what researchers call role adaptability

in order to keep visits productive. Role adaptability refers to the ability for TAs to shift roles, usually between or in a combination of facilitator and teacher. In demonstrating the role of facilitator, TAs guided a discussion or lesson, yet allowed participants to drive the direction and pace of the discussion or lesson and determine the product of the visit, and at times the residency. In embodying the role of teacher, TAs moved into a more directive role in order to drive the process and move the curriculum and the session along.

Another significant challenge was the unavailability of TLP music studio equipment. As part of their recreational programming for youth, TLP has developed music studios at the drop-in center and Belfort House. Residency curriculums were developed around the idea that participants at both sites would have access to the music studios between residency sessions to work on their songs. Last minute staffing changes within TLP left a gap in staff capacity to support young people's work in the studios, thereby limiting young people's access to the studios between sessions. TAs were left with no choice but to mold the existing curriculum to fit the limitations of the site, while assuring that young people still received the best possible education and experience. Based on young people's feedback during post-residency focus groups, the amended curriculum remained impactful and provided young people opportunities for growth.

Deborah's Place

Description of Site

Located on Chicago's North and West Sides, Deborah's Place serves women experiencing homelessness and other forms of unstable housing (e.g., fleeing domestic violence situations) by offering transitional and permanent supportive housing and related services. Deborah's Place staff recruited participants for the 5HE residency through announcements and flyers advertising the residencies. The fall residency did not offer a stipend, but the spring residency offered \$5 for participating. The fall residency attracted two consistent participants, while the spring boasted around a dozen participants per visit. Deborah's Place staff and volunteers were present at all visits and observed activity, but did not participate or facilitate. The fall residency was facilitated by Eric Heidbreder, Valerie Whitney and Jennifer Woodrum-Hogg. The spring residency was facilitated by Valerie Whitney, Katherine Petersen and Grace Hong.

Description of Curriculum

The original goal of the fall residency was to have participants prepare poems and TAs to work with them on accompaniment for a final performance. Goals for the spring residency were also to develop original poetry and accompaniment for a final performance and to further deepen participants' understanding and appreciation of poetry and music. Residency sessions consisted of workshopping participant's writing and lessons on various poetry and music traditions and concepts. TAs linked lessons on poetry and music together to encourage participants to see the two processes as more similar than they are different. The final visit of the residency was spent rehearsing poems and accompaniment during which TAs and participants stayed well past the usual session time. The fall residency curriculum was initially thought up by three 5HE staff and two Deborah's Place administrators, then designed more intensively by the three 5HE staff and

presented to Deborah's Place clients for their approval. The spring residency was designed similarly, but by four 5HE staff and two different Deborah's Place administrators.

Evaluation Protocols

Researchers observed residency sessions and performances; reviewed session, performance, participant and staff interview, and post-assessment videos recorded by TAs; and facilitated focus groups with participants and TAs. Focus groups for participants asked them about their experiences in the residency (e.g., What were your goals for the residency and did you meet them? What sort of topics do you wish you would have learned about?). TA focus groups asked teaching artists about what they felt worked and did not work in the residency (e.g., How did the stipends affect participation? Do you think there is an emotional or therapeutic appeal of the residency for the participants?). In addition, the evaluation team reviewed administrative data from 5HE.

Outcomes

Findings suggest residencies offer participants opportunities to engage in several important processes, including gaining a deeper understanding of music, demonstrating personal agency and empowerment, exhibiting collective decision-making, and experiencing vulnerability. These processes are often facilitated and enhanced by TA adaptability, which for the purposes of this evaluation are defined as flexibility, role adaptability, and meeting participants where they are. The Deborah's Place residency most saliently demonstrated the themes of participant vulnerability and TAs meeting participants where they are.

Several participants demonstrated emotional vulnerability during the residencies. In the participant focus group after the spring residency, some of the women shared the pain they accessed in order to write their poems. For some it was actually crying during or after writing,

for others it was feeling anger or frustration, and then speaking to that anger. Participants expressed that these feelings that approached despair were not only conducive to creativity, but also helped them process their experiences and move past them. At the Deborah's Place residency, such displays of raw emotion were common, as was catharsis for the poets and audience.

The Deborah's Place TAs were intentional to apply technical musical concepts to the popular traditions with which most participants were more familiar, effectively "meeting participants where they were." The participants' favorite genres included classical, but tended towards popular styles stemming from the blues. As TAs have seen in multiple residencies where this is the case, there is also a tendency among participants to view their preferences as less intelligent or otherwise illegitimate. By invoking jazz or gospel in lessons and meeting participants where they were, TAs created an environment of true collaboration where participants learned of technical musical concepts and TAs learned of unfamiliar musical genres. The residency furthermore validated the participants' musical curiosities and interests legitimate

Logistical Challenges

In devoting a substantial portion of every visit to sharing and work shopping original poems, a substantial amount of time originally allocated to lessons and activities was lost. This led to the main criticism of the residency vocalized by participants in the post-residency focus group: that the visits and general residency were too short. Participants expressed that visits should have been at least a few minutes longer and that the residency should have lasted a few more weeks. Although the all-female clientele at Deborah's Place did not pose any problems for the residency, it is an important consideration for future residencies similar to the ones examined here. Participants in the spring post-residency focus group agreed that while having all female

TAs was not necessarily a better model, were 5HE to introduce male TAs to the group the participants agreed that the visits and their work would likely not have been as vulnerable.

Progress Report: Process Evaluation of Fifth House Ensemble Music Education Residencies

Introduction

Fifth House Ensemble (5HE) partnered with Loyola University Chicago, Center for Urban Research and Learning (CURL) to evaluate their 2015-16 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 students grades K-12, and other at-risk populations.

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. The focal point of this multi-year project is 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. As this area of work continues 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 report presents findings from the first phase of work toward this goal – a process evaluation of 5HE’s 2015-16 residencies. Using qualitative methods, the evaluation team collected data to explore participants’ and teaching artists’ experiences of the residencies and the meaning attached to those experiences. In addition, the evaluation team reviewed 5HE administrative data to gain a greater understanding of its existing measurement tools. These

findings provide an understanding of how participants experience the residencies and whether they feel successful in meeting their goals. Findings also provide an understanding of how teaching artists engage with participants and create opportunities for participants to meet their goals. In addition, findings begin to establish a foundation from which to create evaluation methods for arts-integrated and civic practice work in music.

Background and Significance

5HE residencies are co-designed with partner agencies through a series of planning meetings with a lead 5HE musician who serves as a teaching artist (TA) for the residency. The primary goal of these meetings is layering arts learning objectives with organizational objectives, thereby creating a mutually agreed upon, tailored residency. In the collaborative design process, parallel processes (e.g., rhythm/meter in poetry and music) are identified and form the basis of interactive lessons and activities that lead participants in the creation of original works. TAs visit participating sites on a weekly basis. Each visit provides 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 culminate in a final performance project, through which participants showcase their completed works.

This practice and approach has deep roots in several disciplines, including community-oriented forms of social work and social group work. As one of the leading voices of the settlement house movement of the late 19th and early 20th centuries, Jane Addams, along with co-founder Ellen Gates Starr, championed the use of arts and music at the Chicago-based settlement, Hull House (Addams, 1909, Glowacki, 2004). Addams and Gates Starr were particularly concerned with urban dwellers' over exposure to vice and argued for the development of healthy, non-vice forming recreational activities, including engagement with the arts. Addams stated 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” that she found to be so prevalent in the late 19th and early 20th century lives of urban residents (Addams, 1909, p. 101).

This sentiment lives on today as several agencies throughout the Chicagoland area continue to promote arts engagement for residents. The Chicago Public Art Group focuses on producing murals, mosaics, and sculptures with community members, providing art education through collaboration, community development through the visual arts, and providing mentorship and leadership training in the arts (Pounds, 2012). The Put Down Your Guns project in the Englewood neighborhood on Chicago’s south side explores opportunities for empowerment for adolescent males between the ages of 13-16 through the utilization of expressive visual arts. The three-year project ended in 2011 with several showings of the young people’s work. Marwen, a youth services organization located in Chicago’s River North neighborhood, provides, “high-quality visual arts instruction, college planning, and career development to young people (grades 6–12) free of charge,” (Yenawine, 2004, p. 5). Evaluation data suggests their programs promote reciprocal respect between artist-in-residence instructors/mentors and students, a value for teaching, individualized and growth enhancing instruction, as well as teamwork and shared responsibility (Yenawine, 2004).

Practitioners and scholars argue for the inclusion of art-based activities in working with vulnerable and oppressed populations (Andrews, 2001; Kelly & Doherty, 2016a; Kelly & Doherty, 2016b). Several researchers report the successful use of art-based activities with a variety of vulnerable and oppressed 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 theoretical and empirical work has explored the use of music-based activities with vulnerable and oppressed populations. 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 (i.e., considering young people's physical, intellectual, psychological, and emotional health, as well as their social development in programming).

Recent ethnographic and audio documentary work with young people experiencing homelessness explores their experiences in a music studio and the meaning they attach to their experiences (Kelly, 2015; Kelly & Hunter, 2016; Kelly, in press). Findings demonstrate young people experience the studio and audio documentary project as a space and means to collaboratively and independently engage in music production, education, and appreciation. They describe these experiences as opportunities for connection, engagement, and expression. Reviews of the use of music-based activities with vulnerable and oppressed populations produced no literature or research exploring the use of music-based activities with women experiencing homelessness. This evaluation adds to the literature on the use of music-based activities for incarcerated youth and young people experiencing homelessness. It begins to develop a body of literature exploring the use of music-based activities for women experiencing homelessness and other forms of unstable housing.

The Fifth House Residencies

Residencies for the 2015-2016 academic year served young people experiencing incarceration and young people and women experiencing homelessness and other forms of unstable housing in Chicago. Situated within the Cook County Juvenile Detention Center, the Nancy B. Jefferson Alternative School (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 language arts instructors during fall 2015 and an 8-week music composition intensive residency with the music teacher during spring 2016.

Teen Living Programs (TLP) serves young people experiencing homelessness and other forms of unstable housing (e.g, exiting the child welfare system) 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 model, the agency incorporates several forms of recreational, art, and music-based services for young people, including access to onsite music studios at their drop-in center and transitional living program, where young people experiment with independent and collaborative music production, education, and appreciation. Prior research with young people engaged in audio documentary production in the transitional living program music studio demonstrates that some young people accomplish more when working in collaboration, rather than in isolation

(Kelly, 2015). The residency program co-created by TLP staff and 5HE addresses this need and creates performance opportunities for young people at the drop-in center and transitional living program. Working across two phases, 5HE facilitated an 8-week songwriting residency with a guest teaching artist who specializes in electronic music production during early spring of 2016 and an 8-week arts education and entrepreneurship residency during latter spring 2016. Both 8-week TLP residencies occurred at the drop-in center and transitional living program. All TLP residencies culminated in performance opportunities for participants.

Located on Chicago's North and West Sides, Deborah's Place serves women experiencing homelessness and other forms of unstable housing (e.g., fleeing domestic violence situations) by offering transitional and permanent supportive housing and related services. Planning conversations with Deborah's Place highlighted women's interest in poetry as a means of self-expression. Given 5HE's extensive experience with arts-integrated music and poetry programs in the Chicago Public Schools, a similar model appeared to be a good fit for these residencies. Again, 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 Rebecca Johnson House 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 Deborah's Place culminated in opportunities for participants to perform their works with accompaniment from 5HE musicians.

Methodology

This evaluation was conducted by a collaborative team of researchers composed of faculty, staff, and students from CURL and Loyola University Chicago, School of Social Work.

Preliminary meetings between 5HE and the evaluation team allowed time for exploration of evaluation goals, development of relationships with new partner agencies for 5HE (i.e., Dr. George, CURL Associate Research Professor, and Mr. Van Zytveld, CURL Interim Director, have worked extensively with Deborah's Place and Dr. Kelly, School of Social Work, has worked extensively with TLP), and curriculum design and implementation discussions. Mr. Neidorf (CURL Graduate Fellow) joined the team to assist with data collection, analysis, and the writing of this report.

Sample

Inclusion criteria for participation in the evaluation included being a participant or a TA in the NBJ, TLP, and Deborah's Place 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). Both methods are particularly useful in initial exploratory work such as this. These methods were chosen given the 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.

Procedures

The evaluation team engaged in the following data collection procedures:

- Immersion in the 5HE 2015-16 residences with NBJ, TLP, and Deborah's Place
- Observed spring 2016 residences at TLP (32 sessions) and Deborah's Place (5 sessions)
- Facilitated focus groups with participants of the spring 2016 residencies at TLP (2 post-residency focus groups) and Deborah's Place (1 post-residency focus group)
- Facilitated focus groups with the 5HE TAs of the spring 2016 NBJ residency (1 post-residency focus group), spring 2016 TLP residencies (2 post-residency focus groups), and the spring 2016 Deborah's Place residency (1 pre-residency focus group and 1 post-residency focus group)
- Reviewed 5HE administrative data for all 2015-16 residencies

(The team was unable to observe residencies at NBJ or conduct focus groups with the participants due to restrictions within the Juvenile Division of Cook County.)

Data collection began with the process of immersion, whereby members of the research team met with 5HE TAs to discuss residency goals and attended curriculum development meetings with 5HE TAs and agency staff. Immersion at Deborah's Place and TLP was enhanced by evaluation team members' pre-existing relationships with these agencies. Immersion continued as the team began observing residency sessions and performances. Team members observed sessions and performances utilizing a "jotting" method (i.e., taking small, minimally descriptive notes while in the field; Emerson, Fretz, & Shaw, 1995). Jottings were developed into fieldnotes, which describe in greater detail the content and environment of sessions and performances. Video recordings of sessions and performances were reviewed and summarized

by members of the evaluation team, providing opportunities for deeper clarification and contextualization of team member's jottings and fieldnotes.

Ongoing reviews of fieldnotes and 5HE administrative data informed the development of residency participant and TA focus group guides. Those participants who appeared most involved in the residencies and performances (e.g., weekly attendance and high levels of participation) were asked to participate in post-residency focus groups. Participant post-residency focus groups explored participants' experiences in the residencies and the meanings they attach to their experiences, noting in particular their experiences of working in collaboration with each other and the TAs, as well as their experiences of performing their work. All 5HE TAs involved with residencies were asked to participate in pre- and post-residency focus groups. These focus groups explored TAs' experiences of the residencies and sought to identify effective facilitation and pedagogical practices, as well as areas of struggle. Focus groups were audio recorded and transcribed by members of the evaluation team.

In terms of compensation, spring 2016 TLP and Deborah's Place residency participants received \$5 for each session 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. 5HE TAs were not compensated for their participation in pre- and post-residency focus groups. In terms of data analysis, all fieldnotes, video recording summaries, focus group transcripts, and 5HE administrative data were analyzed using a modified version Emerson, Fretz, and Shaw's (1995) model of coding and memoing ethnographic data.

Findings

Participation in NBJ, TLP, and Deborah's Place residencies varied amongst the 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 TAs, at times three. Unlike the majority of residency participants, TAs were of European American and Asian American descent.

Deepening Understanding of Music

Several participants discussed deepening their understanding of music, by expanding upon existing musical skills. In the following excerpt from a post-session focus group, a participant from the TLP drop-in center describes how his relationship with songwriting deepened as a result of the TAs' guidance:

TLP Participant: My goal is song structure. So then with Fifth House I wrote this track called "Trauma." At the end of the first session I performed that track. So I was more along the lines more so concerned about performance and song structure cause you can't just have a track. There are certain criteria you have to follow in writing and making a track. There's bridges, there's choruses, there's verses. You have to legitimately write this out. So at the end of the first session I was able to do that. And it just it unclouded a lot of my misjudgment.

It is important to note that this participant is an established artist who performs locally with friends and other musicians, and was doing so prior to his involvement in the residency. As he notes though, by participating in the residency he gained a greater understanding of the structural elements of songwriting (i.e., verse, chorus, verse, bridge, etc.), thereby improving his skills. Working with 5HE TAs helped him further develop pre-existing knowledge and talent.

Personal Agency

Several participants demonstrated personal agency by taking initiative and responsibility with regard to the residencies, including volunteering or assuming a role as a stage manager amidst the pressure of a final performance. Other participants demonstrated personal agency by openly discussing times when they enacted courage and took a risk outside of the residencies, including music related incidents, such as performing original material at an open mic or a poetry night. Non-music related incidents included striving through experiences of oppression (e.g., police harassment) and other challenging experiences (e.g., homelessness and other forms of unstable housing). A less obvious, but nonetheless important example of personal agency involved participants speaking back at and resisting content presented by TAs and TAs' management of the process. The following fieldnote excerpt from a session at the TLP drop-in center facilitated by a guest TA, an established local DJ and activist, demonstrates this phenomenon.

As the session got under way, the guest TA introduced himself and discussed some of the music-related activities he's engaged in, including working for an arts and literacy program in the Juvenile Division of Cook County. He explained how one of the projects he works on is making mixtapes with some of the young men in the automatic transfer program. One participant seemed to take exception with this practice, inquiring in an exasperated tone: *"They're making mix tapes, in the Audi home, in the midst of the transfer program... you're being transferred to prison!"*

The guest TA and participant went back and forth for a bit, the participant seemingly not buying the benefit of young people who are being automatically transferred to prison making mix tapes, noting that he had been incarcerated as a minor. The guest TA

attempted to explain the perceived benefits of the program. The participant pushed for statistics on how many of the minors in the facility are wrongly convicted. The guest TA was unsure on the exact numbers.

As their exchange continued, other young people seemed to react negatively to the participant's demands for data to support the guest TA's claims. For example, one young man invited the participant to "*Google.com*" for the information in what sounded like an exasperated tone. Eventually, the tension was diffused when a 5HE TA who was there to support the guest TA thanked the participant for his questions and invited the participant to follow-up with him and the guest TA for a post session discussion. This seemed to satisfy the participant and the session moved on.

Upon initial review of this exchange, it was easy to frame the participant's behavior as combative and disruptive. Upon further examination, this proved to be a limited assessment. While the participant's involvement in the session was disruptive to the lesson plan, the disruption raised important questions about the perceived benefits of young people making mix tapes when facing a prison sentence. Further, the participant revealed that he was incarcerated as a minor and later in the residency discussed his experiences as a lyricist, and producer performing around Chicago. Clearly, this participant has valid concerns regarding the efficacy and limitations of arts-programs for incarcerated youth facing prison sentences. While 5HE residency content may not seem related to the participant's demonstration of resistance, it is important to note the participant felt comfortable and confident to demonstrate resistance during a 5HE residency visit. This suggests the participant felt the residency visit was a safe space to voice resistance and speak his mind on juvenile justice issues and music, both of which were

personal to him. Further, it is worth noting the skillful manner in which the TAs handled the participant's resistance, making space for it and moving it toward resolution.

Empowerment

While 5HE residencies are co-designed with partner agencies, participants also played a key role in shaping residencies. By working in collaboration throughout the residency, TAs, agency staff, and participants create environments and opportunities for participant empowerment. The following excerpt from the spring 2016 NBJ post-residency TA focus group highlights the importance of these relationships in creating opportunities for participant empowerment.

NBJ TA1: At the dress rehearsal (for the final performance), one of our students was having major stage fright. He had this poem he wanted to perform and we had written this great piece of music. He wasn't finding a way for them to gel together - and you know none of the words of encouragement that we were providing did anything, not even from his fellow students, but then this one guard just took his poem from him-

NBJ TA2: She wasn't even on duty that day! She wasn't the guard that brought them down. Some guards showed up because they really wanted to support-

NBJ TA1: Yeah, she pulled the poem from this his hands, had us hit the play button, and she just performed it. Threw it down. Like, "Well I can do it!" (Laughing) Then one of us (TAs) took the poem and did it. (For the participant) it was like, "Alright, too many times... I'm being showed up by these people!" You know? (Laughing)

NBJ TA2: Believe us, you really don't want us to do this! 'Cause we're gonna destroy it for you! (Laughing)

NBJ TA3: And then in the performance, she (guard), they (guard and participant), so they did the whole performance.

In this instance, TAs, agency staff, and participants collaborated to create an opportunity for an NBJ participant to empower himself and take ownership of his work. While the participant was experiencing stage fright at the prospect of performing in front of an audience, the guard and TAs gently challenged him by reading his work for him, demonstrated it was okay/safe to do so, and created space for him to step up and perform. In doing so, the TAs and agency staff worked responsively *with* the participant to create an opportunity for participant empowerment.

Much like participant demonstrations of resistance challenged residency content, participant empowerment at times challenged TA and agency established residency goals. The following excerpt from the spring 2016 NBJ post-residency TA focus group highlights this phenomenon.

NBJ TA3: There was one kid who was making this incredible... I could tell what his brain was doing... (was) unbelievable, but any time we walked by he would just start deleting tracks - just - delete delete delete - it's like "What are you doing?!" ... He'd come every week and he'd start doing stuff and then it would all be gone by the end (of the session). I mean I couldn't even secretly save anything. It was just all gone. He'd have a blast and he'd be sitting there and then it was just - there was nothing on his computer at the end. He wiped it off. But then he was the one who showed at the dress rehearsal and - he knew - he's like "Where's my project?" He looked at me... and I was like "Dude, I tried! You deleted it. We really wanted it. I'm really sad it's not here." He's like "Haaa!" He totally - he was so thrilled in a way, that he was disappointing us, you know like that we weren't getting the satisfaction of hearing his music.

As the above excerpt shows, empowerment was a complex process for some participants, where the outcome (i.e., deleting work from sessions) did not match residency goals (i.e., young people producing and performing their work). Some may argue that this is not a demonstration of empowerment (i.e., participants working against the stated goals of residencies), but TAs' reactions and responses to the participant's actions suggest a keen understanding that this was the participant's wish, regardless of the impact on residency goals. While TAs expressed their disappointment and reminded the participant they in fact wanted his work to be part of the final performance, in the end they respected his wishes and allowed him to express himself in the way he saw fit. In doing so, the TAs empowered the participant to make his own decisions, experience the consequences of doing so, and perhaps make a different decision next time.

Collective Decision Making

Throughout the residencies, TAs emphasized participant autonomy and adjusted curriculums based on the needs and desires of participants. In this autonomy, participants actively defined how residencies would look based on their collective decision-making. This process of communal creativity was evident in both artistic and logistical discussions among participants. In the following excerpt from the spring 2016 NBJ post-residency TA focus group, a TA recalls an artistic collective decision making process, where participants abandoned individual creations in favor of collaborative projects.

NBJ TA1: At first, you know, early in the project, we did wanna see what each person was capable of doing first in Garageband... but it quickly became clear that some people just have a mind for freestyling and coming up with raps right on the spot - not necessarily for having the patience to sit there and go through a whole bank of just different bass sounds, and like, "What bass sound do I want?" You know and some

people, their brains are just going with lyrics and stuff. So, you would get boys shouting across the computer lab at each other like...“Hey student A!...Listen to this (bass sounds),” and then you know Student B would be like, “Oh man, is that ready for rapping over?” And then they’re asking me for permission: “Can I go over there and rap?”...So we had to figure out on our end, like, ok, what point do we want to set this creativity free to just accept Student B is not really gonna put together a full track of something, but he’s ready to just start spitting lyrics.

Participants at the TLP drop-in center demonstrated logistical collective decision-making in planning their final performance. During the latter sessions of the second spring residency there, participants fervently discussed how to best market the final performance for the residency. Topics of discussion ranged from how much to charge for tickets, whether or not to sell or give away food, possible merchandise ideas, and other aspects of the show. While the lead TA for the residency facilitated the discussion, he also allowed the discussion to unfold organically with participant driven input. This process reminded the evaluation team of musicians jamming, but rather than over music, it was over an event planning discussion. In both examples above, participants autonomously and collectively worked towards final products in their residencies (i.e., a song and a performance) with minimal TA involvement. By interfering minimally with the creative process but still organizing the space of the visits to be productive and creative, TAs facilitated participant collective decision making.

Vulnerability

Several participants demonstrated emotional vulnerability during the residencies, with some of the more poignant instances at Deborah’s Place. Most of the women there have long and close relationships with one another. Many live in the same apartment building or have shared

personal stories and/or poetry with each other through “Socrates Cafe,” a critical discussion group hosted by the agency. Regardless, however, of participants’ preexisting bonds, residency sessions appeared to be spaces where they could share their thoughts and feelings through poetry. Subjects of participants’ poems ranged from lost love to religious and spiritual faith to overcoming addiction. In an emotional moment from a post-residency focus group, a participant explained how important and cathartic residency sessions were for her.

Deborah's Place Participant 1: I found it to be a healing process, you know, to be able to speak something that was painful or to put it in - 'cause “Measuring Success” (a poem she wrote in the residency) and looking back on your family and you know... and then to be able to put it in music, it took me above the pain.

The participant cried as she continued to discuss her creative process, leading other participants to discuss the empowerment they felt in crying while writing or, more generally, in writing on topics that produce such vulnerability. The following excerpts are from the same focus group.

Deborah's Place Participant 2: The first time I wrote my story on paper, I cried too. Because that's when you speaking from your heart and you're speaking about you. So something that's going on with you.

Deborah's Place Participant 3: For me, I don't know if it'll help other people, like, I mean it'll help you, but with me that's how I dealed for so long...I was able to put myself in somebody else's mindframe that would be going through that because I know what it's like to experience pain. So I feel like you don't live until you feel pain, you know? So, it's like, I felt like I was at that point where can't nothing else hurt me. I've been hurt to the max, you know what I'm saying? So it was like, “Ok, I'm over it now.” So now it's

like, ok well let me write this because I know how I felt so I can write this and help somebody else.

Deborah's Place Participant 4: You know we got a lot of survival skills. They don't teach you that in no book...when you up against a brick wall, we done learned how to go around it, over it-

Deborah's Place Participant 3: Or tear it down.

Multiple Deborah's Place Participants: Mmmhmm.

For young people, especially males, it appeared to be more challenging to be vulnerable. When opportunities arose to do so (e.g., taking ownership of a creation) several chose to make jokes and/or dismiss the task at hand. That being said, several young people did open up throughout the residencies, albeit not as explicitly and emotionally as the women at Deborah's Place. An important dimension of Deborah's Place participants' willingness to be vulnerable may be single gender nature of the agency and residency. Interestingly, while all participants and TAs were female, the lead evaluation team member for Deborah's Place was male, which participants noted was inconsequential to their experience. Participants did note in the post-residency focus group that working with a male TA might have resulted in less emotionally vulnerable participation, poems, and performances.

TA Adaptability is Key

TAs' adaptability played an important and integral role in 5HE 2015-2016 residencies with NBJ, TLP, and Deborah's Place. For the purposes of the evaluation, we define TA adaptability as TAs' abilities to adjust their approach to facilitation based on the demands of the residency and participants' needs. In the following section, we delineate three types of adaptability that manifested most throughout the residencies.

Flexibility. SHE residencies demand flexibility from TAs. While TAs appeared prepared for the hectic nature of facilitating residencies, technology failures, competing obligations of participants, and last minute spatial conflicts at residency sites appeared to require high levels of flexibility. The following excerpt from the spring 2016 NBJ post-residency TA focus group shows how this team of TAs exhibited flexibility.

Evaluation Team Member: Did you have to change the goals of the session based on the things that you encountered with the technology and with the space issues?

NBJ TA3: Well, what we had done from the onset, which [was] the first time that I've been lead on a residency, where we actually - and this was very, very smart and it was another member of the ensemble who had suggested this for this year's residencies - was to have basically three tiers of final projects... If the kids are invested and you just can't, you run out of time a little, or x, y or z, then this level project can happen. And if they just kill it from the first day and everything goes great then this level project can happen. We ended up somewhere between levels one and two. So we didn't have to adjust because I think that it's the first time we've ever successfully given ourselves a sliding scale of expectations based on what happened.

Here, NBJ TA3 notes the NBJ TA team was prepared to encounter residency-altering roadblocks during sessions. Luckily the team did not have to change their lesson plans much, but had they encountered any difficulties, the team would have been prepared to still offer the participants a meaningful residency.

Role adaptability. TAs straddled multiple roles throughout the residencies, often changing and blending their roles to serve the needs of session curriculums and participants' interests and needs. The most salient of these were facilitator and teacher. In demonstrating the

role of facilitator, TAs guided a discussion or lesson, yet allowed participants to drive the direction and pace of the discussion or lesson and determine the product of the visit, and at times the residency. In embodying the role of teacher, TAs moved into a more directive role in order to drive the process and move the curriculum and the session along. This role appeared in numerous instances, though mainly when TAs were required to teach something to participants or when the atmosphere of the visit became chaotic and TAs had to refocus the group to the task at hand. At times, this role also involved managing conflict and tension within the residencies. Overall, TAs appeared intentional and conscious of occupying the role of facilitator. Instances in which TAs had to shift between the facilitator and teacher roles most distinctly occurred at the TLPs drop-in center, where many participants in a large, open, and active environment was the norm.

The following excerpt from the spring 2016 TLP post-residency TA focus group provides some insight into how one TA occupied dual roles in order to help participants get the most out of the residencies.

TLP TA1: An idea popped into my head...establishing expectations and stuff, if you were to give a stipend out at the end (of the visits)...

TLP TA2: ...Yeah, but that was something that I was really considering because it makes it so that, "Here are these things that you have to do in order to get your stipend. You know, if you leave halfway through I can't really give you a stipend. Also, if you have your phone out, you're not paying attention." So there are a lot of rules that you can use the power of the stipend, which it does have some power because people are showing up specifically for that. But if there are people that are specifically showing up for that and there are also expectations tied to it...I think it could be beneficial and it could lead to having the student-teacher relationship be a little more clear 'cause I did find that the

only way I could get participation was if I was bringing it down to a level of where I'm like just talking to people rather than using like teacher-student relationship...

Both TAs quoted above discuss the importance of the role of the TA as teacher for the purpose of keeping the residency on track. The second TA goes on to mention the simultaneous desire to diminish the imposed hierarchy of the TA as teacher role for the purposes of respecting participants and keeping them engaged. But as he notes, being too lenient results in TAs and participants leaving visits unfulfilled, and being too authoritative would also be unfulfilling as participants would not have the same opportunity to express themselves and guide their own experiences.

Meeting participants where they are. Throughout the residencies, TAs capitalized on participants' pre-existing strengths and met participants where they were. While TAs used classical and pop music to illustrate concepts, participants expressed greater interest and passion in discussing and working mostly with pop musical traditions with which they were more familiar. For TLP and NBJ, the genres were primarily hip hop and R&B. At Deborah's Place, participants enjoyed these genres as well, though overall favored gospel, jazz, blues, and soul. TAs often challenged participants' preconceived notions of popular traditions of music (e.g., rap, hip hop, R&B, etc.) as being "less than" classical forms of music. In fact, at times participants seemed to struggle to see their preferred styles of music as legitimate in comparison to the classical styles presented by the TAs.

In the following excerpt from the spring 2016 Deborah's Place pre-residency focus group, TAs discuss how to approach this tendency.

Evaluation Team Member: There's something you brought up before in that there's sort of a validation of what is music and sometimes there's this assumption with the participants in your programs that (real) music is classical music.

Deborah's Place TA1: Right - which is, yeah.

Deborah's Place TA2: Yeah -

Deborah's Place TA3: Misconception! (Laughs)

Deborah's Place TA1: Which is what I'm trying to address with them. We just happen to use classical instruments 'cause that's what we do so we have to figure out how to bridge their music and our music because it's all connected somehow.

Evaluation Team Member: You seem very conscious of that.

Deborah's Place TA3: It will make it into a truer collaboration as well.

Deborah's Place TA1: It will make it more meaningful for them...

As this excerpt shows, TAs perceive limiting the music played in residencies to that with which 5HE is collectively most familiar would be to all but eliminate the collaborative nature of the residencies. Instead, TAs worked in their time outside of the residencies to familiarize themselves with the artists that participants said they liked, then used these artists' work to illustrate lessons in visits. By adjusting curriculum to accommodate the interests of participants, TAs were able to foster a more supportive and productive environment.

Discussion

Findings from this process evaluation of the 5HE 2015-16 residencies with NBJ, TLP, and Deborah's Place suggest residencies offer participants opportunities to engage in several important processes. Many participants gained a deeper understanding of music as a result of their participation in the residencies. Most participants entered the residencies with curiosities

around music, and poetry at Deborah's Place. Several participants entered residencies with pre-existing musical passions, strengths, and talents. While TAs taught lessons on the technical aspects of music and poetry (melody, meter, rhythm, tempo, etc.), as well as lessons on event marketing and planning, the primary takeaway for most participants seemed to be an increased awareness of creativity. Residency sessions were primarily spaces where participants could realize their creativity, and secondarily spaces to learn how to be creative.

5HE TAs' roles in the residencies were that of facilitation and creating spaces where participants could exercise their creative muscles and build on them. This finding is congruent with and expands upon existing literature on the use of music-based activities as means to engage young people's strengths (Kelly, in press; Wolf & Wolf, 2012). In addition, it supports conceptualizations of engaging strengths from a systems perspective (Mattaini and Meyer, 2002), where individuals are best served through collaboration, that through collaboration strengths are engaged, and that strengths are actualized through active participation. Through this theoretical lens, it is possible to see how participants' strengths were engaged in the residencies through active participation and collaboration with each other and the TAs.

Several participants demonstrated personal agency during the residencies. Examples include participants taking initiative and demonstrating persistence throughout the residences in meeting session goals, asserting creativity, and self-expression. In addition, several participants demonstrated personal agency by sharing about challenges they experienced and persisted through outside the residencies. Persistence played an important role in the residencies, a finding that aligns with results from additional evaluative work on community music programs for children (Wolf & Holochwost, 2009). It is important to note the role of collaborative curriculum planning, as well as TAs' adaptability and facilitation of residency sessions in this process.

Combined, these elements created a culture and environment where participants felt comfortable to demonstrate and express their agency, even at times critiquing and resisting the content presented by TAs. In doing so, participants played an important role in shaping the residencies and were able to experience empowerment in doing so.

Several participants experienced collective decision-making and vulnerability during the residencies. Collective decision-making manifested through TA-facilitated, yet ultimately participant-led discussions. These discussions explored artistic goals and products for the residencies and important logistical decisions necessary to meet residency goals and create residency products. As participants engaged in collective decision-making, residencies became collaborative environments, where participants felt comfortable and became more vulnerable with each other and the TAs. This suggests some participants experienced a certain level of cohesion within their residency. Participant led decision-making and participant driven communication play an important role in building group cohesion (Toseland & Rivas, 2012), and group cohesion is vital for group success (Yalom & Leszcz, 2005). While residencies are not explicitly planned and implemented as a form of group work, future residencies may benefit by considering the role of group dynamics, specifically communication and interaction patterns, as well as group cohesion. Doing so may enhance the impact and outcomes of the residencies by strengthening participants' connections to each other, TAs, and the residency group.

Participants' deeper understanding of music, personal agency, empowerment, collective decision-making, and vulnerability appear to be influenced by TA adaptability. This adaptability manifests in TA flexibility around site and scheduling adjustments, as well as on the fly curriculum adjustments to match participants' interests and needs. It manifests in TA capacity to teach and facilitate sessions, and perhaps more importantly to know when to step into either role.

Finally, it manifests in meeting the participants where they are at in order to make residencies most relevant and impactful for the participants.

Next Steps

This process evaluation provides important insights into how participants and TAs experience the residencies and the meaning they attach to their experiences. Future work with 5HE will delve into the analysis of existing outcomes measures and the identification of outcome measures that provide the best fit for residency goals. Knowing that participants experience residencies as spaces to gain deeper understandings of music, develop and exhibit personal agency, demonstrate empowerment, engage in collective-decision making, and experience vulnerability; and that these process are influenced by TAs' adaptability, which is further delineated as TA flexibility, role adaptability, and meeting participants where they are, helps the evaluation team in considering appropriate outcome measures. Initial ideas include participants' experience of group cohesion, participants' experience of mindfulness, and how these experiences contribute to participants' positively increased sense of self and self-worth.

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Appendix A: Observation Log

Date:

Start time:

End time:

Setting:

Type of Activity and Description:

Participants (pseudonyms):

Observations:

Appendix B: Focus Group Guide—Participants

Thank you for taking the time to meet with us. We're here to facilitate a discussion about your experiences in the program you've just completed with 5HE exploring music and poetry composition.

We're going to ask you questions about your experiences writing music/poetry, presenting it to your peers, your experiences with the group, and give you a chance to talk collectively about your overall experience.

As we ask questions, feel free to jump into the discussion wherever you'd like. We'd like to hear from everyone, so we may ask you to speak up if we haven't heard from you. That being said, you may skip a question if you do not want to answer it.

1. Let's begin by revisiting the goals you set for yourself in the pre-group questionnaire. How did that go? Did you meet your goals?
2. Okay, did any of your goals change throughout the life of the group? How so?
3. What did you like about the residency?
4. What didn't you like?
5. How was this residency different than the last one?
6. What skills did you develop or learn from this program?
 - Did the program develop your skills as a musician/poet?
 - Did the program develop your appreciation and knowledge of music/poetry? Did the program change the way you listen to music/read poetry?
 - Did the program develop your communication skills? As a public speaker?
7. What skills or topics do you wish you would have learned more about?
8. What did you get out of the program?
9. What was it like to work with teaching artists?
10. What was it like working creatively in a group?
11. What was it like to present your work?
12. Will you continue to write music/poetry on your own time?
13. Why were you so willing to share personal thoughts, feelings and stories in your work?
14. How did having a group of only females affect the dynamic of the visits?

- a. i.e., in what you were willing to share?
 - b. Did (male CURL researcher's) presence (as an observer) affect the group dynamic at all?
 - c. Would you prefer in the future to have female teaching artists over male teaching artists?
15. (Except NBJ) How do you feel the stipends affected participation in the residency?
- a. Does it help garner attendance and participation in the residency?
 - b. Would you participate in another residency if a stipend was not offered?
 - c. Do you think anyone participated in the residency just for the money?

Appendix C: Focus Group Guide—TAs

Thank you for taking the time to meet with us. We're here to facilitate a discussion about your experiences in the residency you've just completed exploring music composition and performance.

We're going to ask you questions about your experiences facilitating the residency, your experiences with the participants and each other, and give you chance to talk collectively about your overall experience.

As we ask questions, feel free to jump into the discussion wherever you'd like. We'd like to hear from everyone, so we may ask you to speak up if we haven't heard from you. That being said, you may skip a question if you do not want to answer it.

1. Looking back on the first residency, tell us about how you think it went.
 - a. What worked well in the residency?
 - b. What could be improved?
 - c. Are you satisfied with the level of participation from the participants?
 - d. What do the participants get out of the program?
 - e. What are the goals of the program at TLP? How have you achieved these goals? How have you come short?
2. Let's talk about some of the specific techniques we've observed. We'd like to get some feedback on why you use them
 - a. Talk about residency and participation management
 - i. Ex: teaching artists managing some fairly chaotic milieus
 - b. Talk about this idea of making room for all kinds of music
 - i. How did this evolve? What informs this mission for 5HE?
 - c. Talk about the decision to ask participants to think of music in narrative terms.
 - d. Talk about the emphasis you put on individual participants having different reactions to pieces of music
 - e. How important is it for the participants to learn music terminology? What does it mean for a participant to develop their musicianship abilities?
3. Now, let's talk about the stipends. What are some of your thoughts about how that may or may not be impacting participation?
4. I have gathered from other focus groups that the teaching artist's ability to think on their feet is crucial to the success of the program. How did you utilize this skill—effectively or ineffectively—in this residency?
5. Talk about the impact of the residency on the participants from your perspective.

- a. How much do you see the participants opening up and allowing themselves to be vulnerable in a group setting?
 - b. Do you think there is an emotional or therapeutic appeal of the program for the participants?
6. (Deborah's Place only) How do you think gender—of the TA's, participants and present staff—affected the residency?
 - a. If you were to do the residency again, would you again have all the TA's be women? Why or why not?
 - b. Did (male CURL researcher's) presence (as a researcher) affect the dynamic of otherwise a room of just women?