

Year 4 (2018-19) Progress Report:

Evaluation of Fifth House Ensemble Music Education Residencies

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Executive Summary

This year 4 (2018-19) report builds on findings presented in the years 1 (2015-16), 2 (2016-17), and 3 (2017-18) progress 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 years 1, 2, and 3 findings as they greatly informed our evaluation approach for the 2018-19 residencies. We then present the rationale and methodological model for evaluating the 2018-19 residencies.

Year 4 (2018-19) evaluation goals included piloting the evaluation tool and exploring 5HE's increasing use of Deep Listening activities during residencies. Here, we briefly present key findings from our evaluation, along with plans for incorporating these findings into future work:

- The design of the evaluation tool could be enhanced to improve its overall effectiveness.
 - The evaluation team met with 5HE for a professional development training in November of 2019 (slides from training are attached in appendix A). During our training we discussed several approaches, including building the tool into 5HE's existing lesson plan design. We plan to test this new design during the spring residencies of 2020.
- 5HE and the evaluation team need to more fully consider how often to administer the evaluation tool during a session.
 - This was also discussed at the November 2019 professional development training. With the vision of building the tool into lesson plans, we may have an opportunity to assess more than one activity per lesson. More will be determined here as we pilot this new idea during the spring residencies of 2020.

- Prompts for the facilitated discussion, and the facilitated discussion in general, following the Deep Listening activity, need to be amended to consider TAs' workflow and participants' experiences.
 - While 5HE and the evaluation team have discussed this issue, we have yet to identify a solution. More work will be done on this issue during the spring residencies of 2020.
- Debriefing sessions immediately following residency lessons were useful in several ways, including clarifying key themes and best practices for administering the evaluation tool without negatively impacting the participants' experiences.
 - At this time, 5HE is considering replacing the post-lesson video assessments with debriefing sessions. This will be explored in greater detail during the spring 2020 residencies.
- Greater attention to the use of Deep Listening positively impacted participants, the TAs, and the residencies as a whole. In light of these findings the evaluation team is proposing a new conceptual "feedback" model.
 - This model will be explored in greater detail during the spring 2020 residencies.

Year 4 (2018-19) 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 2018-19 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 over 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 4 (2018-19) report builds on findings presented in the year 1 (2015-16), year 2 (2016-17), and year 3 (2017-18) 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, 2, and 3 findings as they greatly informed our evaluation approach for the 2018-19 residencies. We then present the rationale and methodological model for evaluating the 2018-19 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 2018-19 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; Konrad, 2019; Huss & Sela-Amit, 2019; Travis Jr., 2019). This approach has roots in several disciplines, including community-oriented forms of social work and social group work practice (Addams, 1909, Glowacki, 2004; Nissen, 2019). 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; Schwan, Fallon, & Milne, 2018), 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 homelessness and other forms of unstable housing, and young people experiencing incarceration.

Year 1 (2015-16) Review: Development of Conceptual Model

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), Ignite, 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.

Ignite serves young people experiencing homelessness and other forms of unstable housing on Chicago's Southside. Ignite 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 Ignite residencies occurred at the drop-in center and transitional living program.

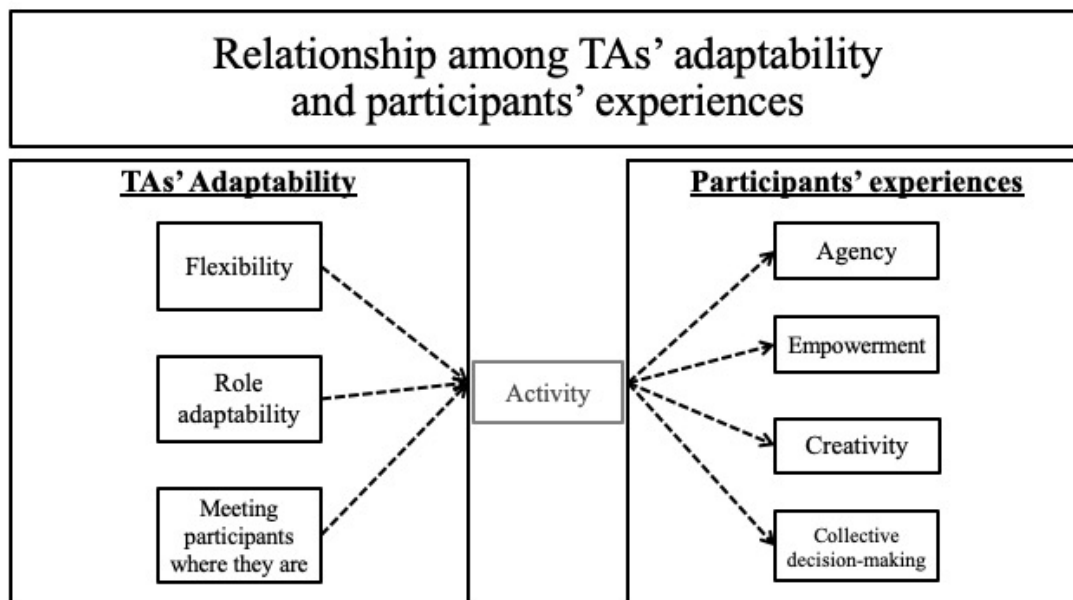
Located on Chicago's north and west Sides, DP serves women experiencing homelessness and other forms of unstable housing by offering transitional and permanent supportive housing and related services. Working across two phases, 5HE facilitated two 5-week residencies, one during the fall of 2015 at Marah's 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, Ignite, 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 Ignite drop-in center, which at times involved as many as 20 young people, and the lowest participation at the Ignite 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, and Latinx descents.

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: Testing the Model

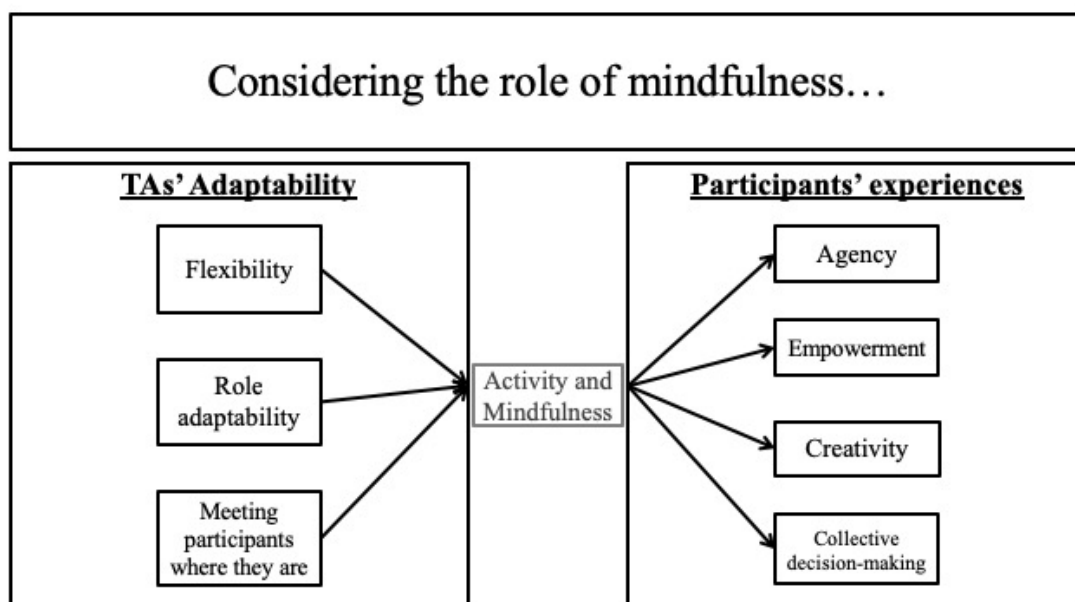
Members of 5HE and the evaluation team met in January of 2017 to review the year 1 report and develop an evaluation plan. The relationship among TA adaptability, which includes flexibility, role adaptability, and meeting participants where they are, and participants' experiences of the residencies, particularly 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: *Proposed conceptual model for 2016-2017 residencies*

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, SHE 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 addition of mindfulness to the model presented in figure 2.

Figure 2: *Proposed conceptual model for 2016-2017 residencies, with the addition of mindfulness*



Fifth House Ensemble continued working with NBJ, Ignite, 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. SHE conducted two fall 2016 residencies with Ignite. One took place at the Ignite drop-in center and the other took place at Belfort House, the Ignite

transitional living program. The original vision for the Ignite 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 Ignite 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 Ignite 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 Ignite - 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 Ignite, 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 discussions 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 Ignite drop-in center, which at times involved as many as 20 young people, and the lowest participation at the Ignite 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

<p>Participants' experiences</p> <ul style="list-style-type: none"> - Empowerment - Agency - Creativity - Collective decision-making 	<p>Participants demonstrating belief in personal value and ability to cause and/or create change</p> <p>Participants taking initiative and responsibility to enact change and/or advocating for oneself and their position</p> <p>Participants producing artistic works or engaging in artistic thought</p> <p>Participants working together toward a common goal, not always consensus</p>
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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. One of the more salient examples is from the spring 2017 Ignite Belfort residency, where TAs guided the participants through 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 in the evaluation of the year 3 (2017-18) 5HE residencies.

Year 3 (2017-18) Review: Tuning into Mindfulness

TAs’ use of mindfulness activities (e.g., soundscapes) provided participants with opportunities to become fully present, in the moment, and open to experience, as indicated by their participation and reactions to exercises in years 1 and 2. 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 developed in years 1 and 2, and anecdotal support for the role of mindfulness identified in year 2, 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, the research team

developed an evaluation tool that was then implemented by 5HE during their 2018-19 residencies.

5HE continued working with NBJ, Ignite, 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. 5HE 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.

Ignite'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 Live 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.

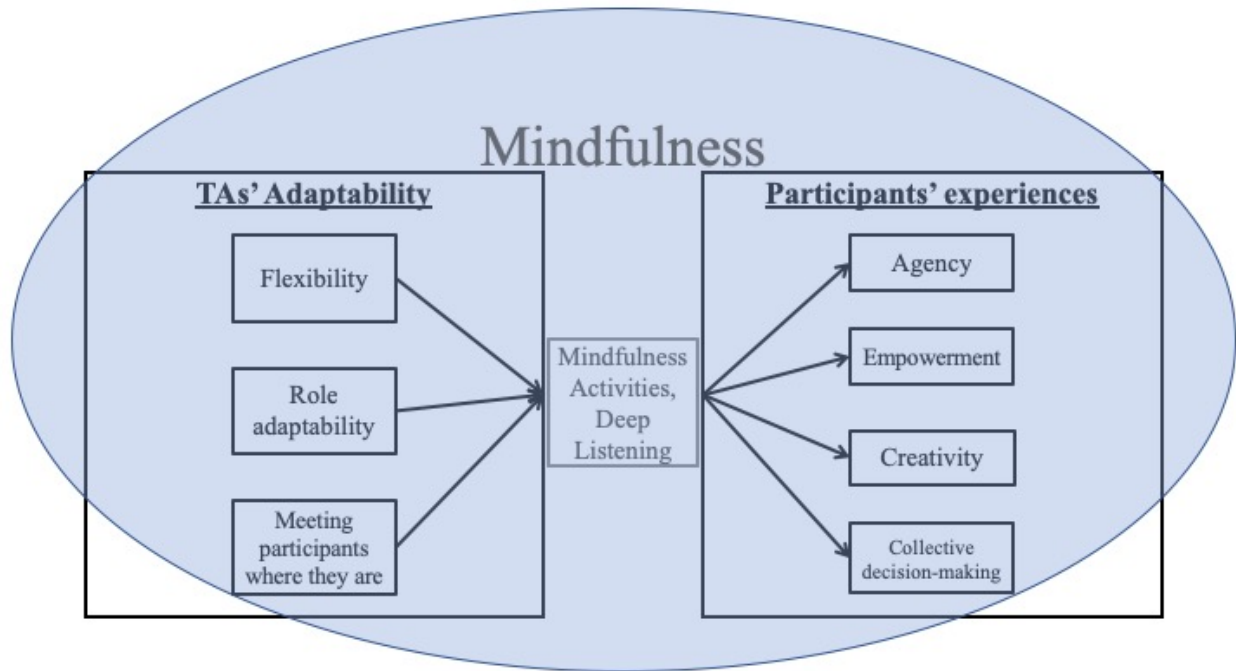
For the fall residency at DP, TAs sought to emphasize learning the history and technical aspects of blues music and poetry, as well as writing and performing an original blues song. Based on numerous participants' decisions to sing in previous residencies, TAs encouraged participants to actually sing 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.

Participation in the residencies varied among locations, with the heaviest participation at NBJ and the lowest participation at Ignite. The majority of residency participants were people of color, predominantly African American. Each residency was facilitated by at least two TAs who were of Asian American, European American, or Latinx descent. In reviewing findings from the year 3 evaluation it is important to note that 5HE took on more of the evaluation coordination for the year. In doing so, 5HE demonstrated their increasing capacity to incorporate evaluation activities into curriculum design, implementation, and assessment.

TAs’ 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. TAs incorporated the use of Deep Listening activities throughout the residencies. Participants seemed to have meaningful experiences in Year 3 as a result of these Deep Listening activities, where they were encouraged to exercise mindfulness. As a result, participants continued to experience empowerment, as well as exercise personal agency, collective decision-making, and creativity. This suggests that TAs’ attention to mindfulness through the use of Deep Listening activities creates opportunities for residency participants to exercise mindfulness, which creates opportunities for participants to experience empowerment, personal agency, collective decision-making, and creativity. The research team has conceptualized this approach in figure 3 as using Deep Listening activities to create a mindful environment.

Figure 3: *Using Deep Listening activities to create mindful environment*



As findings from previous evaluation reports have noted, 5HE administration and TAs work 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 year 3 focus groups with 5HE executive director, education coordinator, and residency lead TAs provided additional understanding of this 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 an assessment of the necessary elements required to engage in this collaborative development, design, and implementation process with agencies serving vulnerable populations.

Finally, the research team created an evaluation tool to be piloted by 5HE during Year 4 (2018-19) residencies. Intended as a pilot measure, it evaluates the benefits of the residencies as they relate to mindfulness, creativity, vulnerability, empowerment, agency, and collective decision-making. As figure 4 shows, the first part of the tool identifies, defines, and gives examples of these themes for TAs’ reference during residency visits. 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, thereby distinguishing it from 5HE’s existing evaluation methods, including surveys, quizzes, post-residency or session feedback.

Figure 4: *Evaluation tool*

Mindfulness Activity Evaluation Tool – Pilot

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 – <i>the process</i>	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 – <i>the action</i>	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:

When TAs identify an example of a theme during a residency visit with particular attention to mindfulness exercises and the proceeding discussions, they jot a quick note in the jottings column, noting what the moment was and its corresponding theme or themes. The tool was designed for one TA lead the mindfulness, Deep Listening exercise while another TA observes and jots notes. The evaluation team also considered developing ways of expanding on TA jottings, including TAs reflecting on jottings in the post-assessment videos and/or developing fieldnotes.

As figure 5 shows the tool includes discussion prompts that explore participants' experiences of mindfulness before, during, and after the exercise. These questions were designed to encourage participants to reflect on their mindful experiences before, during, and after the previous exercise as they relate to other themes of participants' experiences (i.e., empowerment, agency, etc.), as well as TA adaptability.

Figure 5: *Discussion prompts*

Deep listening/mindfulness follow-up discussion questions:

- The intention of these questions is to develop a sense of participants' feelings "before-during-after" the activities.
- Lead questions are bolded, with addition probes underneath. These are meant to be guides. If there are different questions and/or probes that fit the moment *and* still capture the "before-during-after" sense, feel free to improvise.
- The space below the probe is for you to take down some jottings. Don't worry about getting every word down. You can always go back to the tape. The goal is to capture important ideas and further develop them later.

Prior to beginning the exercise: How did you feel when you came to group today?

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

Following the exercise: How did it feel to participate in the exercise?

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

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

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

What was the intention of the exercise?

Rationale for Evaluating the 2019-20 Residencies

In review, year 1 (2015-16) resulted in the development of the conceptual model presented 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 (see figure 2); 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 use of mindfulness activities (e.g., soundscapes), in year 2 (2016-17) provided participants with opportunities to become fully present, in the moment, and

open to experience, as indicated by their participation and reactions to exercises (see figure 2). Presence and being in the moment are clear traits of mindfulness. Therefore, 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 findings suggest TAs' attention to mindfulness through the use of Deep Listening activities creates opportunities for residency participants to exercise mindfulness, which creates opportunities for participants to experience empowerment, personal agency, collective decision-making, and creativity. Figure 3 shows how TAs use Deep Listening activities to create a mindful environment. Year 3 findings also show how 5HE consistently includes agency and participant input in the initial and ongoing stages of the development, design, and implementation of the residencies. These findings highlight how 5HE's collaborative 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, the evaluation team developed an evaluation tool to be piloted by 5HE during their 2018-19 residencies.

Year 4 (2018-19) evaluation goals, then, included piloting the evaluation tool during the fall 2018 residency at Ignite and the spring 2019 residencies at NBJ, Ignite, and DP. With Deep Listening activities incorporated into each residency, 5HE and the evaluation team wanted to see how further immersion into Deep Listening impacted participants, TAs and the overall residencies. In review, then, our year 4 report aims include analysis and presentation of:

1. Piloting the evaluation tool

2. Greater attention to 5HE's use of Deep Listening in each residency, including how the practice impacts participants, the TAs, and the residencies as a whole.

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 or bi-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 culminated in a final performance project, through which participants showcased their completed works.

The curricular goals at the fall NBJ residencies 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. 5HE 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 literature. Table 2 presents information on the number of visits, participants, and TAs for each NBJ residency.

Table 2: *NBJ year 3 (2018-2019) residencies*

	Fall 2018	Fall 2018	Spring 2019
Number of visits	7 visits + performance	7 visits + performance	7 visits + performance
Number of participants	9-12, on average	5-11, on average	7, on average
Number of TAs	2-3	2-3	2-3

Ignite's fall and spring residencies centered on the Amplify curriculum, which focused on teaching participants how to use Ableton Live software to write and produce their own music. TAs used the software to help participants develop their understanding of musical concepts, including rhythm, meter, melody, and basic music theory, as well as recording and mixing techniques. With this knowledge, participants worked with TAs to produce original tracks using MIDI instruments and samples from the Ableton Live library, and the social media platform HitRecord, which is a social network designed to collaborate remotely on creative projects in various media. Table 3 presents information on the number of visits, participants, and TAs for each Ignite residency.

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

	Fall 2018	Spring 2019
Number of visits	4 visits + performance	4 visits + performance
Number of participants	1-5, on average	1-5, on average
Number of TAs	2-3	2-3

For the fall residency at DP, TAs worked with participants to develop graphic scores, specifically through the use of mindfulness through listening and Deep Listening practices. The residency also focused on important musical concepts and terminology, communication skills (i.e., public speaking and self-expression), and teamwork. The spring residency focused on Deep Listening practices and text scores. For the final performance, participants developed and performed their own text scores. 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 2018	Spring 2019
Number of visits	7 visits + performance	7 visits + performance
Number of participants	5-7, on average	2-5, on average
Number of TAs	2-3	2-3

Sample

Inclusion criteria for participation in the evaluation included being a participant or a TA in the 2018-19 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 2 to 12 participants per visit across the residencies. The residency with the highest participation level was NBJ in the fall with 12 participants per visit, while the lowest participation occurred at both Ignite residencies, with at times 1 participant attending a lesson. 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 Ignite.

Participants from NBJ were the youngest of all residency sites as they were under 18 years of age. Ignite’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. TAs were of Asian American, European American, and Latinx descent.

Procedures

Building off the models of years 1, 2, and 3, data collection for year 4 focused on the following aims:

1. Piloting the evaluation tool
2. Greater attention to 5HE’s use of Deep Listening in each residency, including how the practice impacted participants, the TAs, and the residencies as a whole.

The evaluation team assessed aim 1 by training TAs how to use the evaluation tool and working with TAs to administer the tool at all fall Ignite residency lessons and all spring NBJ, Ignite, and DP residency lessons. The tool 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. The tool is meant to capture real time data during residency sessions through repeated series of activities across sessions (e.g., Deep Listening activities), rather than collecting data post-session or post-residency.

When possible, members of the evaluation team met with TAs immediately following residency lessons for a debriefing session, where evaluation team members and TAs worked through and compared jottings, noting the presence of themes during Deep Listening and other activities throughout residency lessons. Year 4 served as a trial period for the tool during which 5HE and the evaluation team worked to adjust the tool in efforts to increase its capacity to capture participants' experiences of the residency themes. The tool was 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.

The evaluation team assessed aim 2 by conducting participant observation during the Ignite and DP residencies. Team members observed residency lessons 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 visits and performances. In addition, the evaluation team conducted pre and post-residency focus groups with participants from DP, as well as TAs from

all NBJ, Ignite, and DP residencies. The DP pre and post-residency focus group explored participants' expectations and experiences of the residencies, with a particular focus on Deep Listening activities during the post-residency focus group. The TA pre and post-residency focus groups explored their expectations and experiences of the residencies and sought to gain an understanding of their experiences with planning, implementing, and evaluating Deep Listening activities. These focus groups were audio recorded and transcribed.

Due to restrictions within the Juvenile Division of Cook County, NBJ residency participants were not observed or interviewed for the evaluation. 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. A thematic narrative was developed from this iterative and recursive process.

Findings from the 2018-19 Residencies

Findings from the 2018-19 residencies are presented below. The first section explores the process of piloting the evaluation tool. Findings suggest that in implementing the tool the evaluation team and 5HE learned more about the design of the tool, how often to administer it during lessons, and some challenges with the facilitated discussion. In addition, post-residency lesson debriefing sessions between TAs and evaluation team members offered important opportunities to discuss and process the lessons. These discussions also served to support the ongoing development of the tool (i.e., clarification of key themes) and enhance TAs comfort in taking on an increasingly important role in assessing the impact of their work. The second section explores how 5HE's increased attention to the use of Deep Listening impacted

participants, the TAs, and the residencies as a whole. In light of these findings the evaluation team is proposing a new conceptual “feedback” model that is discussed in greater detail below.

Piloting the Evaluation Tool

In this section we explore our efforts to pilot the evaluation tool (see figures 4 & 5 for the tool). Throughout this section we describe implementing the tool and some of the lessons learned during the process, including the limitations of the tool design, how often to use it during residency lessons, and some of the challenges with the discussion prompts. We also explore the role of debriefing sessions between evaluation team members and TAs. These sessions occurred immediately following residency lessons and influenced and shaped the ongoing development of the tool and TAs comfort in taking on an increasingly important role in assessing the impact of their work.

Implementing the tool. The tool was piloted at several 2018-19 residencies, including the fall 2018 residency at Ignite and the spring 2019 residencies at NBJ, Ignite, and DP. Leading into the year, our vision was to pilot the tool as an activity-based evaluation, whereby the tool provided opportunities to note the presence of participants’ experiences of mindfulness, empowerment, vulnerability, agency, creativity, and collective decision making during the activity. The 5HE education coordinator and residency lead TAs developed their curriculums with activities that would occur close to the beginning of each residency lesson. These activities would last 2-5 minutes and built the principles and practices of Deep Listening into the residencies. Each residency would have an activity that would serve as the foundational activity for the residency. TAs would then build on this activity during each lesson over the course of the residency, thereby providing an opportunity to observe how participants’ experiences of

mindfulness, empowerment, vulnerability, agency, creativity, and collective decision-making evolved as the activity develops and deepens over the course of the residency.

Initially, it was planned that a member of the evaluation team and the TA not leading the activity would complete the evaluation during the activity, using the definitions and examples listed on the tool to guide them in identifying the presence of key themes during the activity and writing notes in the areas provided on the tool for jottings. Then, immediately following the activity the TA who led it would facilitate a discussion using the prompts provided on the back of the tool. While the prompts were meant to be suggestive, the order of questioning was important. TAs were encouraged to ask participants how they felt before the activity, during, and after. A member of the evaluation team and the TA not leading the activity were to take notes during the discussion in order to trace how participants' experiences evolved over the course of the residency. Several process-oriented themes related to the implementation of the tool emerged during the residencies, including the design of the tool, frequency of administration during a lesson, and the usefulness of the facilitated discussion.

Design of the tool. In implementing the tool, it quickly became apparent that the design needed to be amended. There simply was not enough space to write all the jottings necessary to capture participants' experiences during the activities. While the design of the instrument may not seem important, it contributes to the ease and fluidity of using it in an effective way. Several of the TAs addressed this during our post-residency focus group, noting that the design made the tool hard to use. One TA discussed developing a "softer approach" to the design, something less structured and attention demanding. Another TA noted that it would be useful to have the tool design modeled after 5HE lesson plans, adding this would likely make the tool more user friendly. In reviewing this data and the tool, the evaluation team agrees: If the tool is not easy to

use it will negatively impact its effectiveness. The team will continue to explore an optimal tool design with 5HE.

Frequency of administration during a lesson. Observations of residency lessons at Ignite and DP led members of the evaluation team to consider the frequency of administering the tool during a residency lesson. For example, while each lesson began with a Deep Listening activity, there were several other times during a lesson where TAs used mindfulness and/or Deep Listening practices. The question arose as to how often the evaluation team member and TA not leading the activity should use the tool to “jot” about participants experiences. Should the evaluation team member and TA not leading the activity administer the tool multiples times? Or, is it only to meant to be administered once? When asked about this during our post-residency focus group, one TA offered the following response.

I think the one activity moment, that is repeated throughout, that can change. It doesn't have to be the exact same activity. It can build, you can add things to it, but the activity itself as a moment I like because that gives us an opportunity to set this up as this is what we do. We have this activity, we talk, and then we go on. I like using the tool how we piloted it, which is we have our activity, and then immediately, like other TAs filling things out, we do these questions and then we go on from that. The rest of the residency may still include some ideas about Deep Listening, but that one moment gives us a really compact way of tracking people's progress. If we track throughout the entire visit, we've got to have a dedicated person there who is always taking notes. This way, it's efficient, in the moment with the team that we have, and that's what I like about that idea of having one activity.

While this TA endorsed the idea of keeping the implementation of the tool to a discrete activity, and provides a sound and solid rationale for doing so (i.e., “a really compact way of tracking people's progress”), the evaluation team remains curious about attempting to capture the impact of a discrete Deep Listening related activity at the beginning of a lesson when, in fact, year 3 findings suggest that the residency in and of itself is a mindful space (see figure 3). While others echoed this TA’s concerns about increasing data collection responsibilities during lessons,

it is important to consider how much data related to Deep Listening practices and their impact 5HE would like to collect over the course of a residency. The evaluation team will continue to explore this question with 5HE.

Facilitated discussion. It also became apparent rather quickly during observations of residency lessons at Ignite and DP that the prompts and the facilitated discussion were challenging. During some lessons, TAs asked the questions diligently and captured whatever jottings they could, but the participants offered very little feedback on how they felt before, during, or after the activity. During other residency lessons, the questions were skipped over due to time constraints. When asked to reflect on the prompts and the facilitated discussion during our post-residency focus group, one TA noted how they tried to use the questions, but received some non-verbal feedback from the participants.

I feel like when we've tried, I think in the first and second sessions when we tried to incorporate some of the questions, they (participants) feel like they have to perform for us. They feel like there are things that they should say. It needs to be more organic than that.

The evaluation team agrees with this sentiment wholeheartedly. The prompts should simply be an evolutionary part of the activity and the overall curriculum. TAs should not have to depart from, or all together stop their process to assess participants' experiences. Further, participants should not have to stop their learning and residency experience to answer evaluation questions. Some TAs developed real time solutions to this conundrum. During our observations at DP, TAs implemented a very simple and effective method for assessing participants mood before and after the activity. They asked participants to identify whether they were a "red," "yellow," or "green" for the day, with red being below average in mood/feeling, yellow being average, and green being above average. When asked to talk more about this practice during our post-residency focus group, one TA offered the following response of their work at NBJ.

When participants describe a color that represents them that day, we informally track that. We've never tracked it so specifically as to say this kid went from this to this and we wrote it all down, but we've definitely seen changes. We consistently see change from beginning of the class to the end of the class with that activity, and I think we've gotten better about making sure we bookend class.

This TA also noted how discussion prompts lack a Deep Listening focus, which is true.

The evaluation team did not consider how this discussion would pull participants out of the Deep Listening experience. The TA went on to describe other assessment options that would incorporate Deep Listening practices.

Students could represent their moods with a shape on a piece of paper, and then they could share it simultaneously with a partner. Then the partner does the sound that they think represents the squiggle. I think that's really fascinating. There may be some version of that, that could be a shorthand for this assessment, I don't know. I think it's an interesting, a new way to approach that particular thing, because it still ties into the things that we're wanting to do with Deep Listening and mindfulness.

The evaluation team will continue to work with 5HE to identify the most effective way to assess participants' experiences that reflect the intention and spirit of Deep Listening, and perhaps most importantly does not disrupt the participants' experiences.

Debriefing sessions. Following select residency lessons, members of the evaluation team and TAs met to debrief the process and experience of using the tool. These discussions provided important opportunities for the evaluation team member and TAs to compare jottings for consistency and differences. These discussions provided important opportunities to clarify our understandings of key themes, including the concepts of mindfulness, empowerment, agency, and creativity. The expanded definitions of these themes that evolved out of these discussions are represented in bolded text in table 5.

Table 5: *Expanded definitions of themes following debriefing sessions*

Theme	Definition
TA adaptability	

<ul style="list-style-type: none"> - Flexibility - Role adaptability - Meeting participants where they are 	<p>TAs’ ability to pivot and make changes on the fly, adapting to the residency environment</p> <p>TAs straddling multiple roles throughout the residencies, often changing and blending roles to serve the needs of visit curriculums and participants’ interests and needs</p> <p>TAs’ accessibility and capacity to capitalize on participants’ talents, strengths, and interests</p>
<p>Mindfulness</p>	<p>TAs and participants focused on the present moment, being fully present, open to experience, and being comfortable in one’s skin</p>
<p>Participants’ experiences</p> <ul style="list-style-type: none"> - Empowerment - Agency - Creativity - Collective decision-making 	<p>Primarily an internal process that is demonstrated by participants demonstrating belief in personal value and ability to cause and/or create change</p> <p>Primarily an external process that is demonstrated by participants taking initiative and responsibility to enact change and/or advocating for oneself and their position</p> <p>Participants producing artistic works or engaging in artistic thought and/or having the ability to envision different circumstances for themselves. In other words, demonstrating creativity in their decision-making as well.</p> <p>Participants working together toward a common goal, not always consensus</p>

Debriefing sessions also provided us with time to consider how to best implement the tool while not interrupting TAs workflow, and more importantly, not interrupting participants’ experiences of the residencies. We revisited this topic in our post-residency focus group. When asked to reflect on administering the tool during the residency lessons, with one TA leading the activity and the other writing down jottings, several TAs noted how they felt this was a disruptive practice. One TA stated, “I find that the moment there is an evaluative tool in the room, it changes participant behavior.” Another TA supported this idea, noting that if the

participants see a TA writing down jottings during the activity and/or lesson, they disengage and resist participating. Building on this theme, another TA reflected on how the participants, “Notice everything. Especially in social service settings, they’re used to be watched. And they’re very much attuned to people judging them.”

This last point is particularly important. In our multi-year process of evaluating 5HE residencies and their efforts to expand into social service settings, 5HE has worked diligently to create strengths-based spaces that are rich with opportunity for participants to experience empowerment and agency. The very last thing the evaluation teams wants to do is evaluate their process in a way that undermines participants’ engagement and, worse, miscommunicates our intentions (i.e., passing judgement on participants). The evaluation team will continue to work with 5HE to identify effective ways to implement the tool without increasing TA workload and negatively impacting participants’ experiences of the residencies. One approach to addressing this is having TAs use the time they would normally use for post-lesson video assessments to complete the evaluations and debrief as a team. This approach would serve to address concerns around evaluation efforts negatively impacting participants’ experiences of the residencies and provide consistent opportunities for TAs to debrief lessons. Given the usefulness of debriefing sessions following select residency lessons during year 4, it is hoped they become a core part of the residencies.

Deep Listening

In this section we explore how 5HE’s greater attention to the use of Deep Listening impacted participants, the TAs, and the residencies as a whole. 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. It incorporates listening, sound-making,

and movement exercises for participants at any level of musical training. Over the last few years, 5HE has engaged in focused, immersive training in Deep Listening with Brian and Leila Pertl through a partnership with the music conservatory at Lawrence University. Both certified Deep Listening instructors, Brian is the Dean of the Conservatory of Music at Lawrence University and Leila is a member of the music education faculty at Lawrence University in addition to her work as an early childhood music specialist.

As 5HE increased their Deep Listening training and practice as an ensemble, it also had an increasing influence on the ways they conceptualized, developed, and implemented residency curriculums. One TA described the process as follows:

The practice of Deep Listening in general, there's so many different types of it. There's a lot of tools you can use in a lot of different ways. There are things that I was doing at Ignite where I was like, "Was this actually Deep Listening?" After talking it over with Brian and Leila, yes, because it's not just these activities that we have, it's the way that you're talking about them afterward. A lot of the times you may do an activity but if you're focusing on listening, if you're focusing on what you're doing, that's a way to get them into the more obscure things that I feel like when we first started talking about Deep Listening. It's like there's this weird stuff that's out there, but there's really cool stuff that is just call and response. There's this simple thing and that can build out to really beautiful things. To me that simple decision making of do I sing a note or not, is the bridge to get you to making more complex decisions, especially in a group when you see your contributions going out and coming back to you and people responding, that's the really cool thing.

Here, we see how TAs' growing understandings of Deep Listening, through pushing and testing their own perceived boundaries of Deep Listening practices, served to expand their understandings of possibilities for residency participants. As our findings will show, this pleasant tension among TAs' training, their growing understanding of Deep Listening, and putting it all into practice during the 2018-19 residencies allowed for some remarkable events.

Impact on participants. TAs from the NBJ residencies discussed how the use of Deep Listening practices provided opportunities for participants to develop graphic scores. A TA from the NBJ residencies described this process during our post-residency focus group.

We were able to sequence and apply more Deep Listening in this particular residency. The one in the Spring was really the first time we did that. This time around we were starting to use the Deep Listening exercise to turn them into graphic score representation right away. We were having direct application of, okay now you've created this sound like a sound scape exercise. "You've created this sound, now what does that sound look like? Quick, go draw it on the board." That was a deeper connection than we were able to make up to that point in both of the classes.

While NBJ participants had worked on graphic scores before, their ability to make connections between sounds and images seemed to have been enhanced by the use Deep Listening practices.

Some TAs challenged the idea that it was solely the use of Deep Listening exercises that provided participants with opportunities for growth. One TA from Ignite questioned whether it was the use of a consistent activity or specifically the consistent use of a Deep Listening activity that benefitted the participants during our post-residency focus group.

I still can't tell if it's Deep Listening or just the idea of having a regular activity that is beneficial. I find myself wondering if it was some other activity that was not Deep Listening related, if it would have the same effects in the sense of getting people comfortable with the activity, having them get from just repeating instructions and actually recreating things.

While certainly an important question to consider, the same TA also noted how the consistent use of a Deep Listening activity during the 2018-19 Ignite residencies provided a means to track participants' engagement, regardless of residency attendance or experience with music.

Having that consistent activity, especially with Deep Listening, it allows people to start creating and thinking more abstractly sooner. It gives them a lot to talk about that doesn't necessarily require a concrete musical knowledge. Just a set of ears and a pretty basic vocabulary. I liked that part of it a lot. It lets us track development in a lot of different ways for people who may just be joining the group for the first time, or people who have been there since the very beginning. That's always a problem, I think, we've had in the

past where people will come in in the middle of a residency. We're like, "Oh, dammit, we have to teach all these vocabulary words now because we're using them and you don't know them." What's nice with the Deep Listening activities is we can use language that is more daily, colloquial, personal and it still makes sense and it still gives them an opportunity to say something relevant and contribute to the conversation.

TAs' use of text scores at DP provided participants with opportunities to practice Deep Listening skills. Text scores are in essence exactly what they sound like: text-based scores, where a composer will provide a series of word-based instructions that a group of people are to perform. The consistent activity at DP for the spring 2019 was a text score titled, Zina's Circle.

The instructions were as follows:

Stand together in a circle, with eyes closed facing the center. One person is designated, the transmitter. After observing the breathing cycle, individually, gradually join hands. Then slowly move back so that all arms are stretched out and the size of the circle increased. Next stretch the arms towards center and move in slowly, finally move back to the normal sized circle, with hands still joined, standing so that arms are relaxed at sides. Return attention to breathing. When the time seems right, the transmitter starts a pulse that travels around the circle, by using the right hand to squeeze the left hand of the person next to her. The squeeze should be quickly and sharply made, to resemble a light jolt of electricity. The squeeze must be passed from left hand to right-hand and on to the next person as quickly as possible. The action should become so quick that it happens as a reflex, before the person has time to consciously direct the squeeze. Simultaneously with the squeeze, each person must shout *hah*. This shout must come up from the center of the body (somewhere a little below the navel) before passing through the throat. There must be complete abdominal support for the voice. When the first cycle is complete, the transmitter waits for a long time to begin the next cycle. When the reaction time around the circle has become extremely short, the transmitter makes the cycles begin closer and closer together until a new transmission coincides with the end of a cycle, then continue trying to speed up the reaction time. If attention and awareness are maintained, the circle depending on its size, should be shouting almost simultaneously.

A member of the evaluation team had the opportunity to participate in this activity consistently over the course of residency. It was clear that as the residency evolved and participants continually performed the text, their consciousness and creativity expanded. Their ability to be in the moment, perform, and improvise as the energy flowed through the circle was kinetic and palpable.

This energy flowed beyond Zina's Circle and into the residency. The clearest examples of which were the multiple performances of the text piece called, *Teach Yourself to Fly*, by Pauline Oliveros, that occurred throughout the residency. During these sessions, TAs laid a selection of traditional (e.g., toy pianos and bells) and non-traditional (e.g., tuned plastic tubes and drumsticks) instruments in the middle a circle, which participants and TAs were seated around. The text-based score provided the following guidance: "Any number of persons sit in a circle facing the center. Illuminate the space with dim blue light. Begin by simply observing your own breathing. Always be an observer. Gradually allow your breathing to become audible. Then gradually introduce your voice. Allow your vocal cords to vibrate in any mode which occurs naturally. Allow the intensity to increase very slowly. Translate voice to an instrument. Continue as long as possible naturally, and until all others are quiet, always observing your own breath cycle." A member of the evaluation team had the opportunity to participate in several performances of this piece, one of which truly stands out as a remarkable moment of being mindful - in flow and in the moment. Perhaps most striking was the way in which the labels and titles in the room (i.e., participant, TA, evaluator) disintegrated and everyone became an actor, a performer in something much larger. It was a powerful moment for everyone in the room, the totality of which is far beyond our ability to capture in this report, yet still important to mention as it speaks to the power of Deep Listening.

Impact on TAs. TAs were impacted by the use of Deep Listening exercises as well. While Deep Listening activities provided TAs with opportunities to be creative, mindful, and in the moment, they also provided TAs with important opportunities to deepen their understandings of participants; lived experiences; their realities. A TA from the NBJ residencies speaks to this experience.

We had them do this exercise where they had to imagine a place of comfort, they started by just imagining it, imagining all the sounds, like a 360-degree experience. Then, we had them tell us about it the next week, making the sounds and creating soundscapes within the classroom. Almost all of those guys, when they shared what their place of comfort was, it was on the street. Their place of comfort was literally ... it wasn't in the house. These guys were on their block, outside. And, I'm, like, "How could that be? How could that be your place of comfort?" But it makes sense. It's something that I think being able to have a more open conversation about that, is going to teach us a lot more about their world, and as much as they're able to have that conversation.

This TA expanded on how Deep Listening provided an opportunity for TAs to learn more about the participants they work with. "We think safe, but maybe safe doesn't exist in their vocabulary in the way that it exists in ours. It's something I really want to think about more and start to try to understand better." From a curricular and ethical standpoint, neither SHE or the evaluation team argue that it is participants' responsibility to share with or teach TAs about their reality, their lived experience. At the same time, this potential, where TAs bring a particular standpoint through their immersion in Deep Listening training, the implementation of Deep Listening exercises with participants, participants' experiences with the Deep Listening activities, and how that then impacts the TAs points to an interesting new idea for residencies.

Impact on residencies. Figure 6 presents a new conceptual model, the "feedback" model. It consolidates previous conceptual models that question the relationships among TAs' adaptability, mindfulness and Deep Listening activities, and participants' experiences.

The “feedback” model



In addition, it proposes a new idea to consider for the use of the Deep Listening activities and residency development and implementation. In this model, the evaluation team suggests that TAs’ implementation of Deep Listening exercises with participants not only shapes and influences participants’ experiences with the Deep Listening activities, but that participants’ experiences with the Deep Listening activities also shapes and influences TAs capacity to adapt within the residencies.

Summary and Future Evaluation Efforts

The evaluation team is continually impressed by 5HE’s unique and impactful work. Year 4 (2018-19) residencies provided important opportunities to implement the evaluation tool and explore 5HE’s increased attention to the use of Deep Listening in each residency. Below we provide a summary of key findings from this report. With each finding we also note how these findings dovetail with plans for future evaluation efforts.

- The design of the tool could be improved to improve its overall effectiveness. The evaluation team met with 5HE for a professional development training in November of 2019 (slides from training are attached in appendix A). During our training we discussed several approaches, including building the tool into 5HE's existing lesson plan design. We plan to test this new design during the spring residencies of 2020.
- 5HE and the evaluation team need to more fully consider how often to administer the tool during a lesson. This was also discussed at the November 2019 professional development training. With the vision of building the tool into lesson plans, we may have an opportunity to assess more than one activity per lesson. More will be determined here as we pilot this new idea during the spring residencies of 2020.
- Prompts for the facilitated discussion, and the facilitated discussion in general, following the Deep Listening activity, need to be amended to consider TAs' workflow and participants' experiences. While 5HE and the evaluation team have discussed this issue, we have yet to identify a solution. More work will be done on this issue during the spring residencies of 2020.
- Debriefing sessions immediately following residency lessons were useful in several ways, including clarifying key themes and best practices for administering without negatively impacting the participants' experiences. At this time, 5HE is considering replacing the post-lesson video assessments with debriefing sessions. This will be explored in greater detail during the spring 2020 residencies.
- Greater attention to the use of Deep Listening positively impacted participants, the TAs, and the residencies as a whole. In light of these findings the evaluation team is proposing

a new conceptual “feedback” model. This model will be explored in greater detail during the spring 2020 residencies.

Appendix A

5HE Professional Development

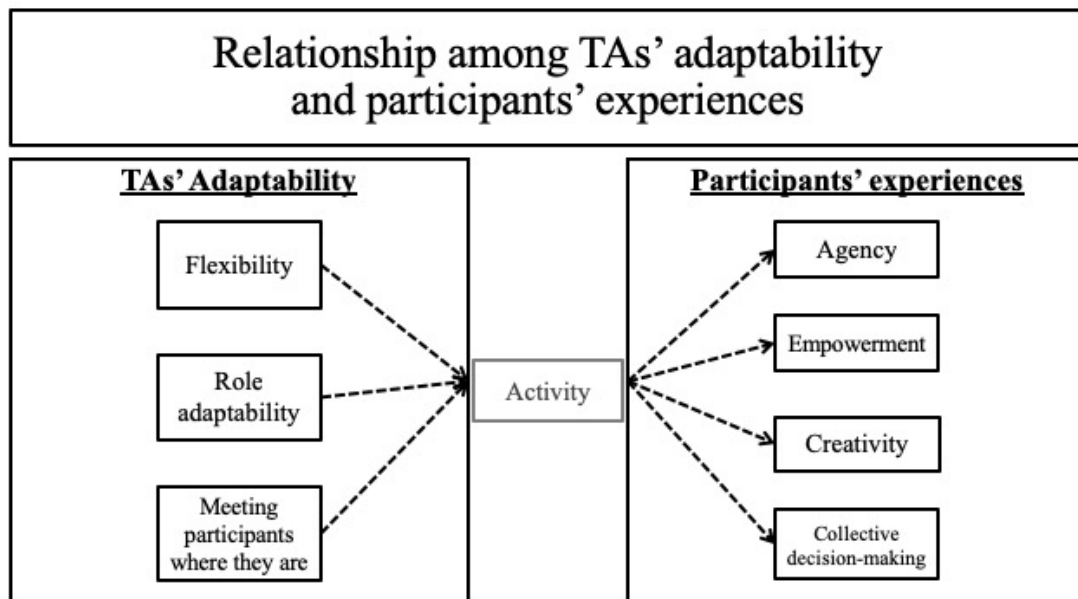
Brian L. Kelly, PhD
November 1, 2019

Overview

- Review of evaluation to date
- Review of evaluation tool and terms
- Best practices for observation, jotting, and fieldnotes
- Practice with evaluation tool and processing
- Discussion
- Next steps

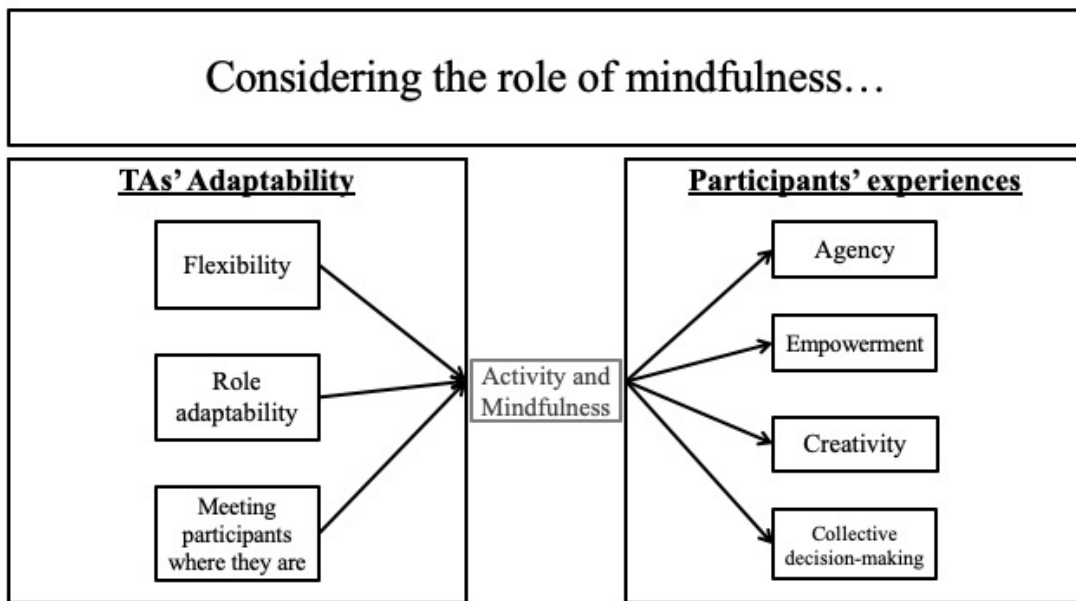
Review of evaluation to date: Year 1 (2015-2016)

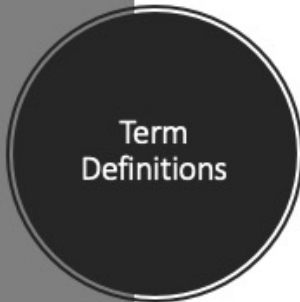
- Development of the conceptual model: TA adaptability (i.e., flexibility, role adaptability, and meeting participants where they are) relates to participants' experiences of agency, empowerment, creativity, and collective decision making.



Review of evaluation to date: Year 2 (2016-2017)

- Opportunities to assess the usefulness of the conceptual model.
- 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.
- Additionally, the practice of mindfulness is clearly present in the residency curriculums and would benefit from deeper empirical exploration.



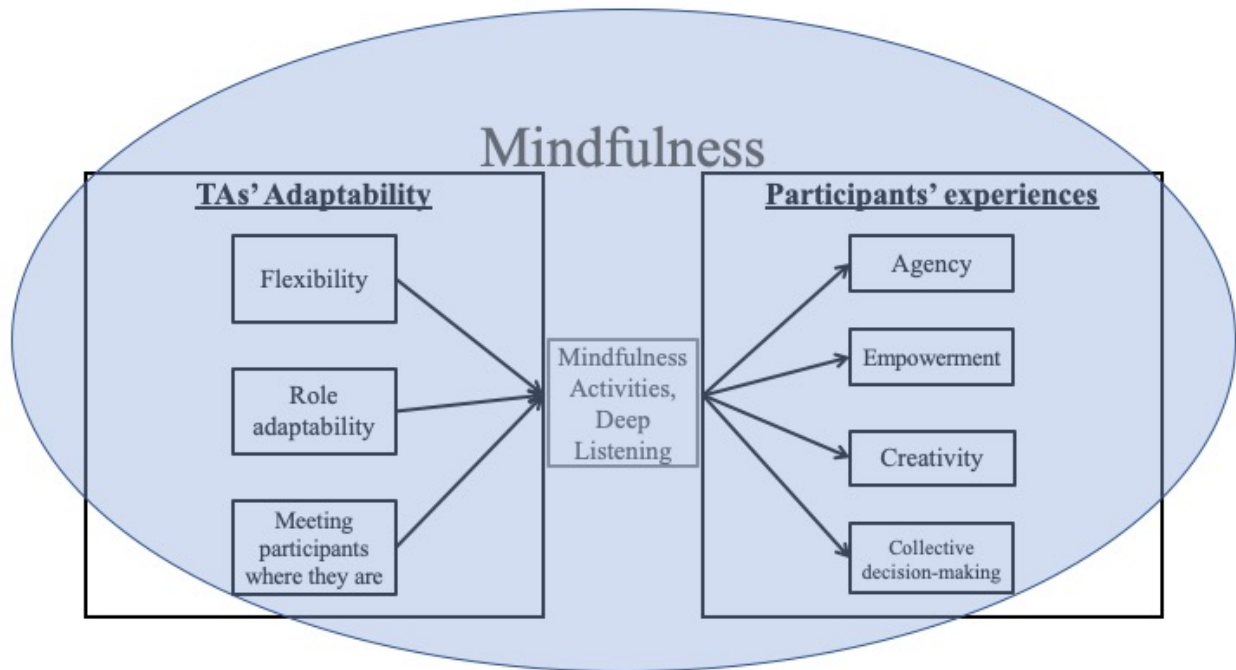


Term
Definitions

Theme	Definition
TA adaptability	
- Flexibility	TAs' ability to pivot and make changes on the fly, adapting to the residency environment
- Role adaptability	TAs straddling multiple roles throughout the residencies, often changing and blending roles to serve the needs of visit curriculums and participants' interests and needs
- Meeting participants where they are	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	
- Empowerment	Participants demonstrating belief in personal value and ability to cause and/or create change
- Agency	Participants taking initiative and responsibility to enact change and/or advocating for oneself and their position
- Creativity	Participants producing artistic works or engaging in artistic thought
- Collective decision-making	Participants working together toward a common goal, not always consensus

Review of evaluation to date: Year 3 (2017-2018)

- 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.
- SHE's residency development, design, and implementation process.
- The development of a simple evaluation tool.



Residency development

- Ongoing collaborative approach to residency development, design, and implementation.
- Historical process of the shift from working with schools to working with social service agencies.
- Learning curves and through lines experienced in that shift.
- Current assessment of the necessary elements required to engage in this collaborative development, design, and implementation process with agencies serving vulnerable populations.

Development of evaluation tool

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.	

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?

Review of evaluation to date: Year 4 (2018-2019)

- Piloting the evaluation tool
- Greater attention to 5HE’s use of 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.



Theme	Definition
TA adaptability	
– Flexibility	TAs’ ability to pivot and make changes on the fly, adapting to the residency environment
– Role adaptability	TAs straddling multiple roles throughout the residencies, often changing and blending roles to serve the needs of visit curriculums and participants’ interests and needs
– Meeting participants where they are	TAs’ accessibility and capacity to capitalize on participants’ talents, strengths, and interests
Mindfulness	TAs and participants focused on the present moment, being fully present, open to experience, and being comfortable in one’s skin
Participants’ experiences	
– Empowerment	Participants demonstrating belief in personal value and ability to cause and/or create change
– Agency	Participants taking initiative and responsibility to enact change and/or advocating for oneself and their position
– Creativity	Participants producing artistic works, engaging in artistic thought, and/or having the ability to envision different circumstances for themselves. In other words, demonstrating creativity in their decision-making as well.
– Collective decision-making	Participants working together toward a common goal, not always consensus

The “feedback” model



Emerging thoughts on Year 4

- Discussion questions proved to be challenging to implement. There are simpler pre/post assessments (e.g., red, yellow, green, etc.).
- Too much "data" on the tool itself.
- What is the difference between empowerment and agency
- Big question from an evaluation POV
 - If the entire experience/process/session is mindful, and the TAs use multiple deep listening activities, is the tool used for discrete moments of the session or the entire session?

Appendix B

Evaluating Transformative Arts Programming: An Introductory Guide to Evaluating Arts Programming in Non-arts Settings

Fifth House Ensemble
Center for Urban Research and Learning at Loyola University Chicago

Purpose of this guide

- NOT a textbook for evaluation, in general;
- NOT an exhaustive how-to guide for the usual skills and knowledge evaluations that are also critical to arts programming;
- Rather, IT IS a map and toolkit – based on our expertise and experience – for the evaluation of arts programming that seeks to lead to personal transformation for participants in non-traditional, non-arts based settings.

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

Who we are and why we hang out together

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

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

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

SHE had been doing basic evaluation of their programming – pre- and post-test surveys for example. And, as professional musicians with years of experience building arts-integrated programming in public school classrooms, they were well-versed in more traditional evaluation work that examines improvements in core academic and arts-based skills. They had gathered anecdotal evidence that would suggest that the effects of their programs went far deeper than skills-based accomplishments, and that these transformations that were previously seen as a by-product of the main objectives of a residency might in fact be of equal or greater importance, but lacked an evaluation framework to measure data on these outcomes. When the ensemble had the opportunity to shift its education work into social service settings, they wished to explore this new territory with an outside evaluator, with personal transformation as a central focus.

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

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

Why even bother with evaluation?

For many individuals and groups working in arts programming (and in many other fields), there is a healthy skepticism when it comes to evaluation. Why bother doing it at all and, why bother trying to measure something as difficult as “personal transformation?”

The answers are similar for both:

- Inform program design
- Show the impact of programming
- Demonstrate the value of the programming to funders and users of the work

These are some of the same goals for evaluating and understanding arts programming that seeks personal transformation. It pushes into new and less well-defined concepts and themes, BUT it is a critical component to help explain why people should be making art everywhere and every day.

Where to start?

If a group of musicians or other types of artists want to begin this evaluation work, what are some of the key elements needed?

Mindset

An openness to self-reflection

Willingness to be risk

Ability and commitment to putting in the needed time to do the work

*Tip: Be sure to “evaluate what you do and do what you evaluate!” – too often there is a temptation to follow an exciting idea about an evaluation topic without actually reflecting on whether the group actually directly or indirectly does work on that topic. For example, a group might provide services to individuals experiencing homelessness but not provide housing. That’s fine but then be very careful to think through any plans to evaluate whether individuals in the program got housing. Otherwise you’ll be trying to evaluate something you have little to no control over. Conversely, sometimes it is easy to overlook the concrete services you do provide and, therefore, you fail to evaluate that work. It may seem obvious but it pays to reflect on this early in the process!

Where to start?

Resources

People

Internal

Point person for the group and the evaluation effort

Team of at least two or more artists to support the work

External (not always necessary but useful addition if possible)

Individual consultant

Evaluation firm

University-based evaluators

Tip: Talk to others in your network to see if they have recommendations for finding an evaluator. Besides the obvious advice of finding someone that is within your budget, be sure you also find someone that fits with your style and vision – if they can't hear what you're saying at the outset, they won't hear what you're saying throughout the process.

Time

Money (to cover staff and artist time and, if desired, an outside consultant)

Foundations – talk to fellow artists or current funders of programming

Federal/State government – there aren't many but the National Endowment for the Arts might be a possible resource

Where to start?

A plan

No, you don't need to have everything decided and laid out! But it is never too early to begin planning and setting goals. Don't wait for everything to be 100% set before you begin to sketch the plans out. It is an iterative process throughout so go ahead and take the first steps. Remember: Evaluate what you do and do what you evaluate!

Evaluation Methodology 101

Types of Evaluation

Formative evaluation: Answers the question of how things are working. It assesses the strengths and weaknesses of a new program as it is being piloted and rolled out, providing on-going feedback to the project in order to make revisions, and fine tune the program.

Process evaluation: Process evaluation assesses how a program worked. It examines how the program implemented the intended goals of the program. It is often considered looking into the “black box” between a plan (programs goals and objectives). It is best done when assessing the program from the perspective and experiences of all those involved in the program, from program planners to staff to program participants.

Outcome evaluation: Outcome evaluation is used to obtain descriptive data on a project and to document short-term results. It answers what happened and the immediate effects on the targeted audience.

Impact: Impact focuses on the long-range results of the program on the targeted audience. Impact evaluations are rarely possible because they are usually costly, involve extended commitment, and, the results often cannot be directly related to the effects of an activity or program because of other (external) influences on the target audience that occur over time.

Evaluation Methodology 101 (cont.)

Methodologies

Quantitative: (Think numbers). Quantitative research focuses on the systematic gathering of numerical data and generalizing it across groups of people or to explain a particular phenomenon. Quantitative data collection methods include various forms of surveys – online surveys, paper surveys, mobile surveys and kiosk surveys, face-to-face interviews, telephone interviews, longitudinal studies, online polls, and systematic observations.

Tip: Here's a very brief webpage and video link (embedded) that describes more about the topic:
https://cirt.gcu.edu/research/developmentresources/research_ready/quantresearch/overview_quant

Qualitative: (Think words and pictures). Qualitative research is a strategy for systematic collection, organization, and interpretation of phenomena that are difficult to measure quantitatively. Qualitative method is used to understand people's beliefs, experiences, attitudes, behavior, and interactions. Some common methods include focus groups (group discussions), individual interviews, document analysis, and participation/observations and event documentation (audio, photo, video).

Tip: Here's a few helpful sources on the topic:
<https://course.ccs.neu.edu/is4800sp12/resources/gualmethods.pdf>
https://www.youtube.com/watch?v=wbdN_sLW188

Mixed-methods: Mixed methods research involves collecting and analyzing both quantitative and qualitative data. The quantitative data includes closed-end information that undergoes statistical analysis and results in a numerical representation. Qualitative data, on the other hand, is more subjective and open-ended. It allows for the “voice” of the participants to be heard and interpretation of observations. Combining the two allows for a stronger, more valid picture of what happened and how.

Tip: Here is a helpful and detailed overview of mixed methods:
https://cirt.gcu.edu/research/developmentresources/research_ready/mixed_methods/overview

Evaluation Methodology 101 (cont.)

Participants

- Clients/consumers/participants
- Artists (i.e. those delivering the programming)
- Other informants on the “outside” of your work
 - Staff at the host site
 - Community members
 - Funders
 - Others (different contexts mean different kinds of possible sources of information – be creative!)

Data Analysis

Qualitative - here's a great resource from our friends in the Geoscience field – yes, Geoscience!
https://nagt.org/nagt/geoedresearch/toolbox/analysis_tools/quantitative.html

Quantitative – the Geoscience folks also have this helpful link to quantitative analysis
https://nagt.org/nagt/geoedresearch/toolbox/analysis_tools/quantitative.html

We've Collected and Analyzed – Now what should we do?

Further study – it is perfectly acceptable – and often wise – to continue to do further data collection and analysis. You will see that our project has been going on for over 4 years and is continually adapting and moving forward.

Feedback loop to inform programming - Take time throughout and at the “end” to use the findings to inform and improve the programming. How often should this happen? Find a balance between overwhelming yourselves with constant feedback and blindly moving along without an understanding of what is happening.

Reports and “reports” – at the end, don't forget to allot time and space to report back on your findings. You will see in our appendices that we have produced technical reports that lay out the methods and outcomes of the work. But don't forget that there are other ways – “reports” – to share the findings – brochures, webpages, artistic creations, and, yes, even guides like this one.

Presentations – Finally, don't miss the opportunity to share the good news of your work and the lesson learned. Others can learn from your experience so look to make presentations on your evaluation work to peers and larger networks.

Do we stop? Now? Ever?

At some point, you must say “enough is enough” but always push to ask more/different questions. These questions and evaluations lead to a better understanding of your work and, hopefully, a better work product and experience for everyone involved.

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

Intro

We can't rehash every detail of our shared journey but we hope you will find this quick review of our own story helpful in seeing the above process in action. Be sure to take a look at some of the key lessons for doing evaluation that we highlight AND the link to our three, year-end final reports thus far. They are full of helpful detail in our humble opinion.

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

Our Story (cont.)

Year 1: Development of conceptual model

Using a variety of methods described above (qualitative methods such as observations and focus groups, especially), CURL faculty and students began to work with 5HE Teaching Artists (TA) to not only document the work but to begin to understand the 5HE approach and how it helped to facilitate transformation. In short, a process evaluation (see above) was conducted.

Themes began to emerge such as TA flexibility, the importance of participant's sense of their own agency, and other similar themes that began to capture the core of 5HE programming. This, in turn, helped the team develop our foundational conceptual model for our work in the following years. Take a look at the final report for a lot more detail on the outcomes and the methods used. https://drive.google.com/file/d/1Nw8itrVBAIEOitNeFaxSniwBJ_pYR6s/view?usp=sharing

Key lessons for readers (i.e. others trying to use this guide):

- Why pre/post isn't always the best approach – 5HE was doing a fine job of utilizing pre- and post-test measures. But it was only in taking a step back (and, in their case, doing so with CURL), that the key themes embedded in their transformation work emerged.
- The role/importance of outside evaluators in shaping evaluation – While it isn't necessary to have an external evaluator to do this work, CURL's role as an "outsider" did help to bring new insights and "eyes" to the work of 5HE and, in doing so a new sense of their work emerged.
- The role/importance of 5HE in shaping evaluation – having noted the importance of an outside evaluator, it is equally important to note the crucial role that 5HE played in forming these
- Using evaluation to inform program design – we have talked throughout about the "feedback" loop that is helpful in any good evaluation work. It was certainly the case here as 5HE quickly took on these new insights and themes and used them to shape their work.

Our Story (cont.)

Year 2: Testing the model

This second year employed many of the same methods as before – observations, focus groups, etc. The critical difference was that now we had a basic model and themes gleaned from Year 1 and we looked to test them out. “Testing” might sound big and scary but really it was looking to see if the themes and interactions were, in fact, present in the TA and participant interactions. Additionally, we used a pre- and post-residency survey to further explore these themes. In doing so, one theme in particular seemed to play a critical role – mindfulness – and that, in turn, helps to inform Year 3. Take a look at the Year 2 final report for a great deal more information: <https://drive.google.com/file/d/1YCbe04svbG7YPsncGx26MFsOKhpwlsMD/view?usp=sharing>

Key lessons for readers:

- The ongoing iterative process involved in evaluation – As you read the final report, be sure to look for the reality of evaluation work – it is rarely a straight line and, in fact, it involves a great deal of back and forth and even ups and downs. That can seem like a waste of time sometimes but it actually produces a better, richer product.
- It takes time and reflection to better understand models – The whole of Year 2 can look a lot like Year 1 in terms of methods and topics. In reality, though, we needed this year to really begin to explore the themes from Year 1 in-depth. So, don’t always feel the need to rush through the process!
- Patience – It will come as no surprise to anyone that sometimes plans don’t work out as we had hoped. In reading the Year 2 report, you might note that some of the sites weren’t able to fully participate as we had planned. That neither stopped 5HE programming nor did it “ruin” the evaluation effort. “Adaptability” and patience is a key theme for programming AND evaluation.

Our Story (cont.)

Year 3 - Greater attention to Mindfulness

As noted in the Year 2 overview, the concept of Mindfulness took on a greater importance. Year 3 took that theme and began to explore how to better utilize it AND begin measuring it. As you read the final report for Year 3, take note of how that concept continued to emerge and how 5HE and CURL made plans to measure it in Year 4. Additionally, CURL was not present in the residency sessions for Year 3 and 5HE took on more of the evaluation coordination. This is a key take away for those who wonder if they can “go it alone.” The answer is “yes, you can!” The report can be found here: https://drive.google.com/file/d/1hWgJYcfSwO4zFRgSFX63QVIFQOE_6CKh/view?usp=sharing

Key lessons for readers:

- Having noted that CURL as an external evaluator wasn’t present via in-person observations highlights the methods that 5HE needed to employ to get the work done. Key among the lessons – the need for 2 TAs in the room and the usefulness (and possible limitations) of using videotaped recordings of the sessions.
- Designing activity-based assessments – 5HE has taken an approach to evaluation that should be emulated. Namely, they have worked creatively with CURL to find ways to weave together activities in the program that also double as evaluation tools.
- Feedback loop and on to a new question – Year 3 resulted in a new “tool” the mindfulness tool. It should be no surprise to anyone that this co-created tool becomes the basis for both programming AND evaluation in Year 4. The feedback loop continues!

Our Story (cont.)

Year 4- Exploring the Role of Deep Listening

The Year 4 final evaluation is still being written. Indeed, CURL is still sifting through the data gathered – again via observations and focus groups and the like – to better understand the role of Mindfulness as well as how an activity like Deep Listening can help promote that theme. A key part of the programming was more of the activity-based programming that doubles as programming AND as an evaluation tool. Stay tuned for more information!

Key lessons for readers:

- Post-Session Reflections – even at this stage in our reflection on Year 4, a clear point of conversation for SHE and CURL is the role of an outside evaluator in helping the TAs at SHE to see the interactions (and resulting themes) in a new way.
- Outside evaluator (Part 2) – related to the usefulness of an outsider in post-session reflections, is the notion of finding the balance that TAs must strike in acting as the teacher AND part of the evaluation team *while the session is in progress*. More to the point given the topic of mindfulness, the question we are asking ourselves is this: can a TA be fully and critically present in the session if they are also trying to act as an evaluator. Stay tuned for our further reflections!

Final Thoughts

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

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

For SHE: Melissa Ngan - melissa@fifth-house.com

For CURL/Loyola: David Van Zytveld – dvanzyt@luc.edu or Brian Kelly - bkelly6@luc.edu

Appendices

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

- Pre Assessment Student Interview Guide
https://drive.google.com/open?id=1U5CUjCx1uxxclb2JQ99ni_CrOaVU7fXXyYD1575Q-8l
- Post Assessment Student Interview Guide
<https://drive.google.com/open?id=1tqE4ESHPSWhwNQI5klf5BaIXbomv5uWkZfJETbfs5jE>
- Pre- Assessment Student Interview Guide 2018 – Deborah’s Place version
https://drive.google.com/open?id=1yFtdXpP4QpzaCZ1rrwA9Ctmc3_zeGwGtHeR1YmVGYB8
- Post Assessment Staff Interview Guide
https://drive.google.com/open?id=1M_hBHTh5CA0e4z-lZq9wTXMZ9BfXQZ0fMijymrCkhYw

Appendices (cont.)

- Evaluation Tool on Mindfulness and Deep Listening
https://drive.google.com/open?id=1M_hBHTh5CA0e4z-lZq9wTXMZ9BfXQZ0fMijymrCkhYw
- Observation Log Example https://drive.google.com/open?id=1xQsh_iwTyPNUV6c5yTwnFUGHeWqNT7t
- Pre Assessment Quiz Example https://drive.google.com/open?id=1gvRuDBwk8Df_sbS0Ue1ZsD-VcHnZD_JQ
- Activity-based Reflection Example
<https://drive.google.com/open?id=1IVdthminyxQuoXCFo1SatQXL3dkx1fs4LY2uFHBfz3s>

Links to full annual process evaluation reports:

- Year 1: https://drive.google.com/open?id=1Nw8itrVBAIEOjtNgFaxSgigwRJ_pYR6s
- Year 2: <https://drive.google.com/open?id=1YCbeo4sybG7YPsncGx26MFsOKhpwlsMD>
- Year 3: https://drive.google.com/open?id=1hWgJYcf5wO4zFRgSFX63QVIFQOE_6CKh

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