

Year 2 (2016-17) Progress Report:

Evaluation of Fifth House Ensemble Music Education Residencies

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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 2016-17 residency programs. 5HE was formed in 2005 as a large, mixed-instrumentation group. Having produced critically acclaimed projects, the ensemble has collaborated with a diverse array of artists to craft compelling narratives and visuals inspired by musical repertoire ranging from the Baroque to works by living composers. Recognized nationally as a leader in audience engagement in the field of chamber music, 5HE has led workshops at institutions across the nation and is committed to creating arts-integrated residencies for populations that might not have access to these services otherwise.

As a national and regional leader in collaborative and participatory evaluation and research, CURL provides a perfect methodological fit for evaluating the civic practice model 5HE strives to embed in its residencies. Dr. Kelly brings close to a decade of experience in researching the intersection of social work and the arts to the project, with a particular interest in music-based services. The focal point of this multi-year project is to develop evaluation methods for arts-integrated and civic practice work in the field of classical music. Few organizations in this field embrace arts integration and civic practice as a central focus of their work. As this area of work continues to evolve, it is important to develop measures for successful practice for other organizations invested in similar goals. It is equally important to demonstrate successful practice for funders and other stakeholders.

This year 2 report builds on findings presented in the year 1 report. 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 findings as they greatly informed our evaluation approach for the 2016-17 residencies. We then present the rationale and methodological model for evaluating the 2016-17 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 2016-17 residencies. After the findings we discuss potential next steps and some ideas for future evaluation efforts with 5HE.

Background and Significance

Practitioners and scholars argue for the inclusion of art-based activities in working with a variety of populations (Andrews, 2001; Kelly & Doherty, 2016; Kelly & Doherty, 2017). This approach has roots in several disciplines, including community-oriented forms of social work and social group work practice (Addams, 1909, Glowacki, 2004). Chicago-based settlement, Hull House, co-founder Jane Addams argued that the role of art is “to preserve in permanent and beautiful form those emotions and solaces which cheer life and make it kindlier” and that exposure to the arts can “lift the mind of the worker from the harshness and loneliness of his task” and “free him from a sense of isolation and hardship” (Addams, 1909, p. 101). This sentiment lives on today as several agencies throughout the Chicagoland area continue to promote arts engagement for residents, including using the visual arts to promote community mentorship and leadership (Pounds, 2012), and promote empowerment, teamwork, and shared responsibility among young people (Yenawine, 2004).

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

Music-based services also show potential for engaging young people's strengths and assisting them in positive development (Baker & Homan, 2007; Parker, Marturano, Lewis, & Meek, 2018; Travis Jr., 2013; Travis Jr. & Deepak, 2011, Wolf & Holochwost, 2009; Wolf & Wolf, 2012). Findings from Dr. Kelly's recent ethnographic (Kelly, in 2018; Kelly, 2017) and audio documentary studies (Kelly, 2015; Kelly & Hunter, 2016) support this assertion, by demonstrating the efficacy of music-based services in a transitional living program as a means to engage the strengths of emerging adults experiencing homelessness. In addition, his findings demonstrate that music-based services provide emerging adults with important opportunities for intra- and interpersonal skill development and mastery. The ongoing evaluation of 5HE's residencies adds to the growing body of research on social services and the arts, specifically by

exploring the use of music-based services with young people and women experiencing homeless and other forms of unstable housing, and young people experiencing incarceration.

Year 1 (2015-16) Review

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

TLP serves young people experiencing homelessness and other forms of unstable housing on Chicago's Southside. TLP offers a variety of services, including street outreach, a drop-in center, emergency housing for minors, and transitional and supportive housing services. Working from a Positive Youth Development approach, the agency incorporates several forms of recreational, art, and music-based services for young people, including access to music-based

services. Working across two phases, 5HE facilitated an 8-week songwriting residency with a guest teaching artist who specialized in electronic music production during early spring of 2016 and an 8-week arts education and entrepreneurship residency during later spring 2016. Both 8-week TLP residencies occurred at the drop-in center and transitional living program.

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

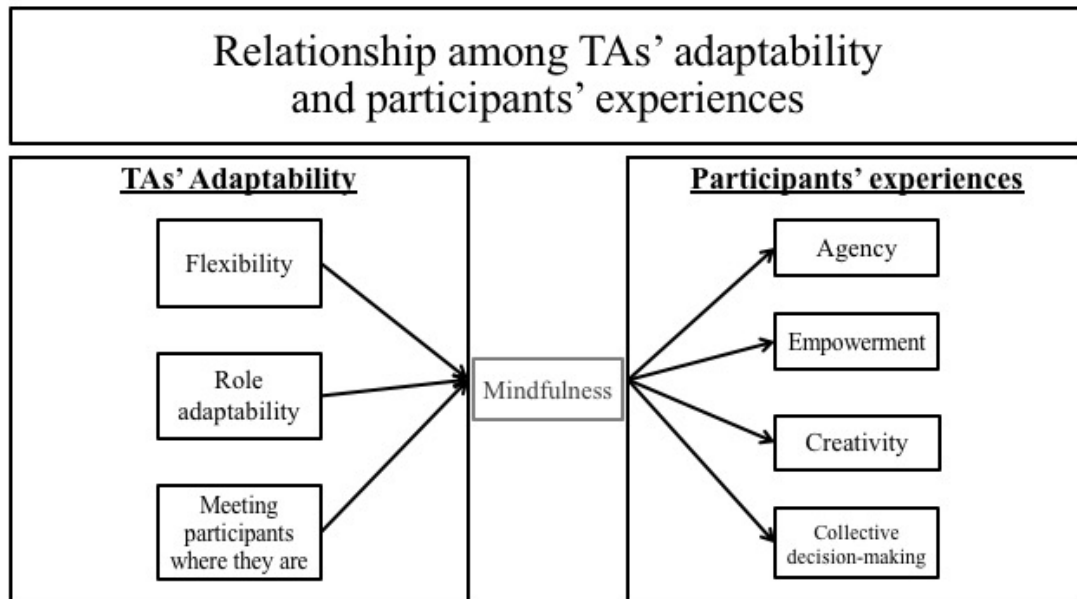
Participation in the residencies varied among locations, with the heaviest participation at the TLP drop-in center, which at times involved as many as 20 young people, and the lowest participation at the TLP transitional living program, which at times involved only one young person. The majority of residency participants were people of color, predominantly African American. Most visits were facilitated by two 5HE teaching artists (TAs), sometimes three. Unlike the majority of residency participants, TAs were of European American and Asian American 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 2016-17 5HE residencies.

Rationale for Evaluating the 2016-17 Residencies

Members of 5HE and the evaluation team met in January of 2017 to review the year 1 report and develop an evaluation plan with a particular focus on the spring 2017 residencies. 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 spring 2017 residencies. The conceptual model is presented in figure 1 below.

Figure 1: *Conceptual model*

In terms of moving forward with an evaluation plan for the spring 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 spring 2017 residencies in effort to gain a greater understanding of how TAs' adaptability shapes participants' experiences of the residencies, with a particular focus on agency, empowerment, creativity, and collective decision-making. In addition, 5HE and the evaluation team discussed the role of mindfulness. Specifically, the

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

Methodological Model for Evaluation

Residencies were evaluated by a team of researchers composed of staff, graduate fellows, and faculty from CURL and Loyola University Chicago, School of Social Work. As noted above, planning meetings between 5HE and the evaluation team in January, 2017, allowed time for exploration and development of evaluation goals and plans.

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. In the collaborative design process, parallel processes (e.g., rhythm/meter in poetry and music) were identified and formed the basis of interactive lessons and activities that led participants in the creation of original works. TAs visited sites on a weekly basis. Each visit provided opportunities to interact with live classical music, expand musical and curricular vocabulary, work in groups, and develop musical and curricular skills in a multi-disciplinary format. Residencies usually culminated in a final performance project, through which participants showcased their completed works.

Fifth House Ensemble continued working with NBJ, TLP, and DP for their 2016-2017 residencies. Fall 2016 and spring 2017 residencies at NBJ centered around participants creating graphic scores, whereby participants created works of visual art that were then scored and

performed by the participants and the TAs. In both residencies, participants created visual pieces through drawing and painting. Participants then collaborated with TAs to compose the musical elements of their graphic scores. The final performances involved participants explaining their visual pieces, then performing the musical pieces along with TA accompaniment. The fall 2016 residency at NBJ was unfortunately disrupted. The group of young people the TAs were working with were disbanded after the first visit due to administrative restructuring of the school. SHE restarted the residency with a new group of participants and the same curricular goals. Table 1 presents information on the number of visits, participants, and TAs for each NBJ residency.

Table 1: *NBJ year 2 residencies*

	Fall 2016	Spring 2016
Number of visits	7	8
Number of participants	9-12 per visit	10
Number of TAs	3	2

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

support for the studio space and equipment. In order to overcome this roadblock and continue with the residencies, TAs worked with the 5HE curriculum coordinator and TLP to develop modified lesson plans that focused on lyric writing with music composition and accompaniment by TAs. These pieces were then rehearsed for final performances at the culmination of the residencies. The final performance was loosely structured with participants performing original works with accompaniment by TAs, while some other participants performed freestyle raps.

5HE planned to conduct two spring 2017 residencies with TLP - one at the drop-in center and the other at Belfort House. In planning for the residencies, the vision was to use the studios. TAs accessed the studio at Belfort House and implemented a blues-focused curriculum they had previously, successfully implemented at DP during fall 2016. TAs guided participants in several exercises that prepared them to write lyrics using the blues stanza form. Following this, TAs worked with participants to produce music using MIDI instruments in the GarageBand software. Rather than follow a 12-bar blues format, the music was more influenced by pop and hip hop styles. The lyrics and music were then recorded in GarageBand. The final performance for the residency was more akin to a listening party, whereby the participants played their compositions and participated in brief discussions about their work throughout.

In the lead-up to the spring 2017 residencies at TLP, it became clear that studio access at the drop-in center was still an issue. The drop-in center was experiencing a high rate of turnover, which was creating client to staff ratio issues and subsequently raising questions of site capacity and client safety. In the final weeks leading up to the launch of the spring 2017 residencies with TLP, staff informed 5HE that the drop-in center would not be open in time to host the first few weeks of the residency. 5HE was willing to offer a modified, truncated curriculum, but it was soon communicated that the drop-in center would not open soon enough to offer any visits

during spring 2017. A plan was enacted to offer a modified summer 2017 residency at the drop-in center, but this plan was abandoned as well when it became clear that the drop-in center was undergoing a full staffing and programming re-visioning process. Table 2 presents information on the number of visits, participants, and TAs for each TLP residency.

Table 2: *TLP year 2 Residencies*

	Fall 2016	Spring 2017
Number of visits	10 at drop-in and Belfort	8 at Belfort
Number of participants	12-20 at the drop-in center, 4-6 at Belfort House	7 total, 2 consistent ¹
Number of TAs	4	3

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. PCA mostly houses residents with a diagnosed disability or mental illness. As noted above, the summer 2017 residency was originally planned as a makeup residency for the TLP drop-in center. Due to staffing and programming issues at the drop-in center, the summer 2017 residency was moved to RJA at DP. 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. Participant direction focused less on notation and composition, and more on the overall feel of the music. The summer 2017 residency built upon the fall 2016 residency, by challenging participants to write vocal lines and lyrics

¹ While there was a total of 7 participants across the 7 visits at TLP Belfort during the Spring 2017 residency, 2 participants were most consistent.

while once again directing TAs' accompaniment, which was mostly chosen from a list of options by the participants. Some of the fall 2016 participants wrote multiple pieces to perform, while spring and summer 2017 participants shared one original piece each. Table 3 presents information on the number of visits, participants, and TAs for each DP residency.

Table 3: *DP year 2 Residencies*

	Fall 2016	Spring 2017	Summer 2017
Number of visits	5	5	6
Number of participants	14 total, 9 consistent ²	9 total, 7 consistent ³	8
Number of TAs	5	4	5

Sample

Inclusion criteria for participation in the evaluation included being a participant or a TA in the 2016-2017 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.

² While there was a total of 14 participants across the 4 visits at DP during the fall 2016 residency, 9 participants were most consistent.

³ While there was a total of 9 participants across the 4 visits at DP during the Spring 2017 residency, 7 participants were most consistent.

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. As tables 1, 2, and 3 show, participation in the residencies varied among locations, with the heaviest participation at the TLP drop-in center, which at times involved as many as 20 young people, and the lowest participation at the TLP transitional living program, which at times involved only one young person. The majority of residency participants were people of color, predominantly African American. Each residency was facilitated by at least two and up to five TAs. Unlike the majority of residency participants, TAs were of Asian American, European American, and Latin American descent.

Procedures

Building off the year 1 model, data collection for year 2 continued with the process of re-immersion, whereby members of the research team met with 5HE members to discuss residency goals and curriculum development and implementation plans. Re-immersion at the residency sites, including TLP and DP, was enhanced by the evaluation team members’ pre-existing relationships with the agencies and participants, as some participants from the 2015-16 residencies participated in the 2016-17 residencies. Team members observed residency visits 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. Video recordings of visits and performances were reviewed and summarized by members of the

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

Following the first visit of each residency at TLP and DP a member of the evaluation team invited participants to a pre-residency focus group that explored their goals, hopes, and expectations for the residency, as well as their needs from the TAs to make the residencies meaningful for them and their prior experiences with performing. Following the final performance of each residency, a member of the evaluation team invited participants who appeared to be most involved in the residencies and performances (e.g., weekly attendance and high levels of participation) to a post-residency focus group. Post-residency focus groups explored participants' experiences in the residencies and the meanings they attach to their experiences, noting in particular their experiences of working in collaboration with each other and the TAs, as well as their experiences of performing their work. Due to restrictions within the Juvenile Division of Cook County, NBJ residencies were not observed by members of the evaluation team and participants were not invited to participate in focus groups with members of the evaluation team.

All 5HE TAs involved with residencies all NBJ, TLP, and DP were asked to participate in pre-, mid-, and post-residency focus groups. These focus groups explored TAs' experiences of the residencies and sought to identify effective facilitation and pedagogical practices, as well as areas of struggle. TA focus groups also explored TAs' decision-making processes around residency development, implementation, roadblocks in implementing the curriculum, adaptation to roadblocks, thoughts, feelings, and reactions to this complex process. All participant and TA focus groups were audio recorded and transcribed by members of the evaluation team.

Members of the evaluation team also reviewed 5HE administrative data, including pre-residency worksheets, select participant pre-residency interviews, residency handouts and worksheets, TA post-visit wrap-up videos, post-residency worksheets, and select participant post-residency interviews.

In terms of compensation, fall 2016, spring 2017, and summer 2017 TLP and DP residency participants received \$5 for each visit and focus group they attended. Due to restrictions within the Juvenile Division of Cook County, NBJ residency participants did not receive compensation for their participation in the residency. 5HE TAs were not compensated for their participation in focus groups. All fieldnotes, video recording summaries, focus group transcripts, and 5HE administrative data were analyzed using NVivo 10 and a modified version of Emerson, Fretz, and Shaw's (1995) model of coding and memoing. Data were reviewed as a complete set and openly coded, making initial memos. Themes were then chosen, followed by focused coding that was tied together by integrative memoing. A thematic narrative was developed from this iterative and recursive process.

Findings from the 2016-17 Residencies

Findings from the 2016-17 NBJ, TLP, and DP residencies are presented below. While the evaluation team observed residency visits, facilitated participant and TA focus groups, and reviewed 5HE administrative data for fall 2016 residencies, the evaluation team truly honed our focus on the themes identified in the year 1 report and the related conceptual model during the spring and summer 2017 residencies. Therefore, the findings presented below primarily focus on those residencies. Residency observations, participant and TA focus groups, and reviews of 5HE administrative data, and analysis of all said data, from the 2017 spring and summer NBJ, TLP, and DP 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 4.

Table 4: *Definitions of themes*

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

TA adaptability

TAs demonstrated a high amount of adaptability throughout the residencies. They worked with agency staff to develop curriculums and worked with participants to establish residency goals, then demonstrated flexibility by adapting curriculums when needed and working with participants to establish new goals in light of curricular adaptations. In all residencies, TAs straddled multiple roles, the most salient of which were leader and facilitator. The TA leadership

role involved TAs taking on a leadership role within the residency, thereby driving visit content and processes. The TA facilitator role involved TAs stepping back and facilitating content and process, thereby implicitly or explicitly inviting participants to take on leadership roles within the residency. Since both roles involve TAs being active in the residency, albeit to different degrees, leading and facilitating are not mutually exclusive. Rather, TAs often positioned themselves to be simultaneously leading and facilitating, or perhaps more accurately, jumping seamlessly between both roles.

At each site and each residency, TAs met participants where they were by being accessible and by developing and implementing curriculums that focused on participants' talents, strengths, and interests. TA accessibility refers to TAs presenting themselves in such a way that participants feel comfortable interacting and collaborating with them. As shown below, accessibility often leads to participants expressing their sense of agency to influence the residency curriculum. TAs also worked with participants to establish curricular goals that focused on their talents, strengths, and interests. Even when TAs were required to adapt to obstacles in their partnerships with the agencies, they were still accessible and able to meet participants where they were and work from a strengths-based perspective. This approach of taking a step back and meeting participants where they were allowed participants to exercise agency over the focus and direction of the residencies. This truly collaborative dynamic created space for participants to advance their creative abilities and thus empower themselves in a myriad of ways. In the following sections we explore whether and how TA adaptability and TAs' implicit or explicit use of some principles of mindfulness impacted participants' experiences of empowerment, agency, creativity, and collective decision-making at NBJ, TLP, and DP.

Nancy B. Jefferson

TAs were adaptable by demonstrating flexibility, role adaptability, and meeting young people where they were at NBJ. Through their leadership and facilitation, TAs encouraged participants to express agency, empowerment, creativity, and collective decision-making. Working collaboratively, 5HE members and NBJ TAs substantially altered the 2015-16 NBJ residency curriculum, which prompted participants to write poetry, lyrics and/or music centered on the theme of violence experienced in their communities. The exercise was successful in that it allowed participants to express themselves about their experiences of violence. Participants' work was powerful and empowering as it was rooted in their willingness to open up and be vulnerable about experiences of violence in their communities. Upon reflection though, the TAs felt the work was also bleak due to the nature of the prompts.

In order to address this, 5HE members and NBJ TAs developed curriculums for the 2016-17 residencies that were intended to be more free form, both in creative prompts and resulting artforms. This resulted in the implementation of a graphic scores model for the 2016-17 NBJ residencies. When posed with the simple prompt to compose a piece of music, participants created works that covered a wide spectrum of emotions. The works showcased more lighthearted themes, with participants composing pieces inspired by the theme songs of television shows and movies from their childhoods. The visual art participants created was also abstract and did not express any clear narrative, though it was brightly colored and lively in tone.

Fall 2016 and spring 2017 residencies at NBJ demonstrated the interplay of TAs and participants' strengths in designing and completing, respectively, an arts-based residency. After successful residencies at NBJ in 2015-16, TAs were mindful of what they referred to as the "limited emotional range" of possible projects based on 5HE's prompts. In both the fall 2016 and

spring 2017 post-residency focus groups, TAs reflected on the inherent limitation of encouraging participants to write on their experiences of complex trauma. While these activities may create opportunities for creativity and expression, they are less prone to create opportunities for participants to experience empowerment and/or agency, especially in a carceral setting.

Simple decisions made by the TAs during the 2016-17 NBJ residencies proved to have lasting and significant impact on participants' experiences of the residencies. On the first visit of the spring 2017 residency, TAs demonstrated their instruments to the group by playing a short piece, as they do in all residencies. On this particular visit, one of the participants was anticipating his upcoming release from the prison. Other participants asked TAs to let him pick a song for them to play, so he chose the theme from the *Tom and Jerry* cartoon. TAs later recalled to the research team that this moment was:

TA1: ...so unexpected compared to what they've requested in the past [usually classic hip hop]. And then, very quickly I think because of *Tom and Jerry*, we started to see this trend of them tapping into very specific nostalgia like things from their childhood. It just became this list that we were keeping of songs. It was all stuff that just made them really joyful to hear. Like *Mario Brothers*—

TA2: Lots of movie music.

TA1: Lots of movie music. *The Godfather*—

TA2: The theme from *Halloween*, they liked that. But again, I think that's buy-in in a way...If you're engaging them on this emotional level, that music engages them at, which is that it's nostalgic.

TA1: Exactly.

TA2: It's something that's pleasurable for them. I don't know what they're doing all day but they're not being exposed to things that are pleasurable.

This reflection represents an important moment within the residency. Some participants demonstrated agency by asking the TAs for what they wanted (i.e., allowing the soon to be released young man to choose a song for the TAs to perform). The TAs agreed and thereby met

the participants where they were by being accessible to their wants and needs. It was quite likely the young person who made the request for the theme from *Tom and Jerry* felt a sense of empowerment by being recognized by his peers and that he likely felt a sense agency by asking for what he wanted *and* (emphasis intentional) receiving it. By agreeing to play along and not question the young man's choice of music (i.e., requesting cartoon music and not the anticipated classic hip hop) the TAs demonstrated flexibility by making changes about their assumptions on the fly and adapting to the residency environment. The TAs also demonstrated role adaptability by allowing the participants to make decisions about the content and the process of the residency visit.

Further, the TAs' reflections above show that this exercise was a liberating experience for participants. Engaging nostalgia in this way may have provided participants with an opportunity for empowerment through vulnerability. The TAs invited participants to have some fun and recall some fond memories from their childhood by accessing TV and movie theme songs. In accessing those memories, young people appear have let their guard down, which is not common in a carceral setting, where doing so may have dangerous consequences. By letting their guard down and sharing childhood memories and thus being willingly vulnerable, young people were able share some laughs and perhaps feel a sense of connection to each other, the TAs, and the residency. This sense of connection likely resulted in the young people feeling valued as a part of a group (i.e., empowered), which is also not common in a carceral setting.

As participants reminisced about their favorite TV and movie music from their childhood, they also demonstrated agency by taking the initiative and responsibility to include their preferred songs in the final products of the residencies. In one example, they incorporated the theme song of the television series *The Boondocks* into the composition of their graphic

score. By developing a final composition that centered on an homage to a cultural artifact from participants' childhood, they brought their own voices into the residency and did so in a culturally specific way. In addition, this process demonstrates collective decision making within the context of creativity. The process of writing a nod to *The Boondocks* is a creative approach to the residency goal to compose original music. Their melody furthermore shows collective decision making in that it was a part of a group project in which participants developed a composition in the spirit of nostalgia established early in the residency.

In another example of participant empowerment and agency at NBJ, following the final performance a participant asked for the microphone to share some thoughts on his experience of the residency. After sharing for a bit, a TA explained during a focus group, “(he) looked at the administration dead in the eyes—the principal and the assistant principal—and he said, ‘Thank you for this programming, because it allows us to feel at least a little bit freer.’” This young person clearly found value in participating in the residency, which as described above was often defined by moments of levity and nostalgia. He found the experience of the residency empowering enough to demonstrate personal agency by speaking of his experience directly to the NBJ staff. While NBJ is merely the school within the prison, and the relationships between the students in the residency and the teachers, guards, and school administrators were mostly friendly per TAs' observations, this moment is still significant as a demonstration of empowerment and personal agency: the young man spoke with confidence directly to the authority figures of the school, demonstrating his empowerment in an environment with the express purpose of limiting freedom.

Teen Living Programs

TAs demonstrated flexibility, role adaptability, and meeting young people where they were at TLP. Through a balance of leadership and facilitation, TAs encouraged participants to express agency, empowerment, creativity, and collective decision-making. As noted above in the Residency Sites and Curricular Goals section of this report, the original vision for the 2016-17 TLP residencies was to work with participants in the drop-in center and Belfort House studios, and to assist participants with writing, recording, and eventually performing original work. After several unsuccessful attempts to access the studio at both TLP sites during the fall of 2016, TAs worked with the 5HE curriculum coordinator and agency staff to develop modified lesson plans that focused on lyric writing with music composition and accompaniment by TAs. Here, TAs demonstrated adaptability through their flexibility by making curricular changes to meet the needs of the agency and by adapting to the current agency environment. Rather than forcing the existing curriculum into an unprepared environment, 5HE and the TAs collaborated with TLP to develop something new, keeping the needs of the participants in mind.

Plans were set for spring 2017 residencies at both TLP sites with the goal of using the studios to assist participants in writing and producing their own work through the lens of the blues. A TA provided some context around the choice of the blues:

TA: We chose the blues because it's such a foundation for a lot of the more popular music styles. We're also realizing it's heavily based on improvisation. So there's a lot of elements based on this feeling more natural. It encourages group participation. It encourages improvisation, creative think. But it's also a form underneath it. So all of these ideas that I've been thinking about. We want them to understand the form. The part where they can create with it and create within it, the constructs of that form. The blues is a very good example of that and also does directly apply to music or art they might be consuming in the present day.

In selecting the blues, 5HE and the TAs made a clear decision to choose a musical genre that allowed for high levels of participation and that created space through improvisation for that participation to exist. At the outset of the spring 2017 TLP residencies, the TAs were considering

ways to enhance participation and create opportunities for agency, empowerment, creativity, and collective decision-making.

Belfort House spring 2017 residency participants were exposed to the basic musical elements of the blues and blues stanzas. Following this exposure, TAs facilitated a process whereby participants wrote their own blues stanzas and produced musical accompaniment using GarageBand software. Throughout this process, participants demonstrated creativity in responding to and discussing exposure to blues content. Participants also demonstrated creativity in writing original blues stanzas and producing accompanying music. In addition, participants worked together to make decisions about whose lyrics to use in certain parts of the song and they collaborated in making choices around song rhythm, beat, tempo, and melody. These collaborative processes serve as examples of collective decision-making during the Belfort spring 2017 residency.

Participants also experienced the residency as empowering. In reflecting on the residency, one participant discusses a pattern of setting overly high expectations for himself and then beating himself up for not meeting his expectations.

Participant: I kind of set these high expectations for myself and when I don't meet them I kind of beat myself up for it. And so I set these high expectations for myself throughout the program and I was expecting to beat myself up for not meeting them but I felt relieved because I didn't do that. I wasn't so disappointed because I guess like the pressure from the expectations that I set for myself, I kind of alleviated that pressure along the way, somehow, somewhat.

When asked what was different about the residency, why he did not beat himself up this time, he responded that he, "recognized that music... is a creative process" and that "actually going through the process" helped him recognize that there was no need to set such high expectations. He was there to learn, noting, "You know, it's all about practice." In this example, through the creative process of the residency, the participant felt empowered to release himself from his

usual pattern of setting high expectations and then beating himself up for not attaining them. In addition, he demonstrates agency by giving himself the space to try on a new attitude and practice, whereby he can let go of old way of thinking (i.e., I'm trying something new and I have to succeed) and try on a new way of thinking and being (i.e., I'm allowing myself to go through this process and treat it as practice).

TAs' approach to the Belfort spring 2017 residency appeared to positively contribute to participants' experiences of the residency. One participant referred to the lead TA as a "conductor." When asked to expand on this idea he stated he felt like the lead TA "established control without being controlling" and "had a gentle touch, but a firm enough hand in command and guiding those around." When asked whether and how that shaped his experience of the residency, the participant stated that it made him "feel comfortable in the confident hands of a leader" and was especially impressed with the TA's ability to know his limitations and not be afraid to ask for assistance from other TAs or participants. The TA's firm approach when leading participants through content delivery (e.g., basic musical elements of the blues) and facilitating participants through processes (e.g., writing lyrics and music) provided participants with a much needed balance throughout the residency. Here, the TA leader-facilitator balance allowed this participant to feel comfortable, which may have positively contributed to his experience of the residency.

Unfortunately, the spring 2017 residency at the TLP drop-in center was cancelled due to agency staffing issues, which resulted in the drop-in center being closed for the majority of the residency. When it was reopened, 5HE and the TAs created a modified curriculum, but in conversation with TLP it was eventually decided to fully cancel the residency and reconsider a summer 2017 residency. This plan fell through eventually as well due to a full staffing and

programming re-visioning process at the drop-in center. While the residency was not delivered, a great deal of planning and communication occurred among SHE, the TAs, TLP, and the evaluation team. Throughout the process, the TAs continually demonstrated their adaptability to challenging circumstances, at times going above and beyond what might usually be called for in terms of flexibility in meeting the needs of a partner agency and their clients.

Deborah's Place

TAs were adaptable, demonstrating flexibility, role adaptability, and meeting participants where they were at DP. Through their leadership and facilitation, TAs encouraged participants to express agency, empowerment, creativity, and collective decision-making. Each DP residency curriculum demonstrated TAs' ability to meet participants where they were in terms of preferred musical style, by tailoring the residencies to address and build upon participants' knowledge and interests. TAs designed the 2016-17 DP residency curriculums around the blues style. The blues-based residency was also exhibited at TLP during spring 2017, but it met the DP participants' creative interests in a more specific way than at TLP. During the 2015-16 residencies, TAs noted that the women at DP liked a variety of musical traditions, but the most popular were the blues or genres very closely related to the blues (e.g., gospel, rock and roll, and jazz). TAs wanted to develop curriculums that built on participants' interests. Before the fall 2016 residency, a TA explained to the evaluation team:

TA: What I gathered last year is that they are writing poetry on a frequent basis and that's because they're used to expressing themselves and they're used to sharing in a way that's really comfortable. So I wanted to experiment this year with finding a musical and a poetic style to almost put some restrictions, some guidelines on the creativity so they have to adhere to a certain form and a certain style, which is one of the reasons that we came up with doing Blues poetry and blues music. We had touched on blues music last year. We didn't spend a ton of time on it, but there was great interest in it. The cool thing about blues music is that it inspires a whole lot of the other musical styles that these ladies expressed to us that they were interested in. So it's a little bit of a challenge for us since...blues

music isn't our forte. We obviously have knowledge about it and we've read up quite a bit on it now. We're really interested in having this experience with them where we're learning more about blues poetry and blues music, and they're gonna help us create the music and we're gonna help them create the poetry.

Within the restrictions of the blues tradition, participants empowered themselves by creating works in the traditions of their preferred musical style and musicians. One participant told the evaluation team in the post-residency focus group,

Participant: Y'know, you can kinda see what they (musicians) go through. You know, and they do it even faster than that! They write and compose and all that good stuff...That's something some people may not do in a whole lifetime. Opportunity was there and we grabbed it and we look at the end result. It's fantastic, you never know what you can do.

This demonstrates empowerment in that after writing her own original music and lyrics, this participant feels that she has experienced the creative process in a similar way to musicians she admires, proving herself artistically capable. Since this experience occurred within the context of songwriting, it furthermore shows the benefit of creativity that participants experienced.

Some DP participants chose not to write in the blues style, however, thus expressing agency in their resistance to the TAs' curriculum. As expressed in one of the evaluation team members' field notes,

[A participant] says that although she learned from 5HE that the blues is normally about negative experiences or pain, they also learned it can be positive with no reference to trauma. Despite this, she decided to intentionally go the "joyful" route [and write a song called "Happy Happy Joyful Joyful"].

While some participants like the woman referenced here did resist TAs' desire for participants to write in the blues style, they still benefited from learning the blues style, thus empowering themselves with the knowledge to choose a different style based on their knowledge of the blues. The act of intentional resistance demonstrates this participant's personal agency. Resistance to the TAs' expectations of writing in the blues style furthermore demonstrates participants'

creativity in engaging with an artistic style and making the creative decision to write in a style they found more appropriate.

TAs also met participants where they were in shaping residency goals based on the personality differences between the two locations within DP, including the Rebecca Johnson Apartments (RJA) and the Patty Crowley Apartments (PCA). At the RJA, TAs developed the curriculum around the concept of “leveling up,” meaning designing residencies to challenge the RJA participants intellectually and creatively. Most RJA participants had been through between one and three previous residencies with 5HE. They also offered the challenge of writing and performing music instead of poetry, which many had been doing since well before 5HE ever came. Most of the participants showed vulnerability by stepping up to this challenge. One woman explained this process in the post-residency focus group.

When she first found out that the residency was designed to encourage songwriting and singing, she told herself, “Nah, I want to go out. I don’t want to do this ’cause I don’t think I can.” After encouragement from the TAs and DP staff, though, she completed the residency. In the end, she reflected that by meeting her where she was in terms of her personal creative goals, “[TAs] took [my anxiety] away from me and made me feel willing and made me feel like I can do this.” The “leveling up” aspect of this residency demonstrates how TAs met participants where they were because it was a challenge that invoked their vulnerability, but also their empowerment upon completing the residency. The participant quoted above validated that her experience was one of vulnerability and ultimately empowerment based on TAs’ ability to meet her where she was in terms of her confidence as an artist.

TAs met the PCA participants where they were in a way more specific to their unique needs, though yielding similar success from participants. In contrast to the RJA participants, the

PCA participants, were more reserved in their willingness to be as immediately vulnerable. DP staff and TAs speculated that the shared histories of complex trauma at PCA contributed to this noticeable personality difference among participants. The PCA participants, however, were no less committed to succeeding in the residency than those from RJA. TAs furthermore demonstrated flexibility in their ability to reevaluate and execute the blues poetry curriculum from RJA to PCA. They accomplished flexibly meeting participants where PCA participants were by focusing their performances on developing their public speaking abilities. TAs were able to identify that many PCA participants did not feel comfortable speaking publicly. TAs organized the final visit before the final performance as rehearsal time during which they coached participants to develop their abilities to project their voices, announce, and emote in their speech. As a member of the evaluation team wrote in his field notes,

TA discusses how to communicate mood through speech. She suggests that participants read their works in front of the mirror and then ask themselves if they're convinced of their intentions as authors. A participant makes a face, which suggests that she is nervous by that idea. The group laughs good-naturedly. TA shares that she also has stage fright. Another participant asks TA if she's nervous now. TA says no, but that even if she was it wouldn't matter because her nerves are less important than the message she is trying to give to participants.

This moment demonstrates TAs meeting participants where they are in that this TA shared something personal to relate to participants' admitted anxiety around performing.

Participants in the PCA residency experienced empowerment from a place of vulnerability not unlike the participants from RJA. As noted in a researcher's field notes during the post-residency focus group, participants said that as they wrote their poetry, many of them felt nervous at the prospect of sharing their poems due to stage fright, but also because of "the personal nature of their poems," most of were personal accounts of suffering, making sharing them a vulnerable experience. Participants expressed feelings of empowerment after the

residency in “develop[ing their] communication skills,” or at least appreciating the rehearsal and performance experiences. Participants furthermore expressed their senses of personal creative empowerment when all six participants said they had not previously written poetry, but four said they would continue to write after the residency.

Mindfulness

In analyzing the data, it appears that mindfulness may play a useful role in considering how TAs facilitate and lead residencies, which in turn may influence how participants’ experience the residencies. TAs’ ability to adapt – their ability to be flexible by pivoting, making changes on the fly and adapting to the residency environment; their ability to straddle multiple roles throughout the residencies, often changing and blending roles to serve the needs of visit curriculums and participants’ interests and needs; and their accessibility and capacity to capitalize on participants’ talents, strengths, and interests – reflects some of the core tenets of mindfulness, including focusing on the present moment, being fully present, and being open to experiences. TAs’ attention to adaptability seems to represent a commitment to a mindfulness-based approach to facilitating and leading music-based residencies. What is less clear at this time is how this approach might influence or impact participants’ experiences of agency, empowerment, creativity, and collective decision-making. There may be a reflexive process at play within the proposed conceptual model (i.e., TAs’ adaptability seems to enhance TA mindfulness practice, which may in turn enhance participants’ mindfulness and influence or impact participants’ experiences of agency, empowerment, creativity, and collective decision-making). Additional research is needed to determine if reflexive mindfulness enhancement is in fact happening.

Potential Next Steps and Future Evaluation Efforts

As the findings demonstrate above, SHE and their TAs are highly adaptable in developing and implementing curriculums that build on and foster participants' talents, strengths, and interests. TAs are equally adept at navigating roadblocks to the implementation of their curriculums and skilled at developing and implementing new curricular ideas, often on the fly and in the moment, all while staying attuned to participants' talents, strengths, and interests. This thoughtful process contributes positively to participants' experiences of the residencies and creates opportunities for participants to experience empowerment, agency, creativity, and collective decision-making. An area of improvement within this process is greater attention and adherence to the collection of SHE administrative data.

Future Evaluation

Year 2 findings suggest that TA adaptability, defined as TA flexibility, role adaptability, and meeting participants where they are, influenced participant' experiences of the residencies and created opportunities for them to experience empowerment, agency, creativity, and collective decision-making. An area in need of additional exploration is the TA role continuum of leader and facilitator. In the role of leader, TAs take on a leadership role with the residency visit and thereby drive the content (e.g. , curriculum) and/or the process (e.g., discussion, flow) of the visit. In the role of facilitator, TAs take a step back and facilitate the content (e.g. , curriculum) and/or the process (e.g., discussion, flow) of the visit, thereby implicitly or explicitly inviting participants to take on leadership roles within the residency. Leadership and facilitation exist on a continuum, where TAs are constantly moving between the two poles, but rarely landing wholly in one pole. Rather, TAs appear to straddle these roles, often using them interchangeably. This idea began to develop in the year 2 analysis and would benefit from greater analysis and exploration as it may in fact also influence how participants experience the

residencies, the opportunities TAs offer participants, and what participants get out of their participation in the residencies.

Another area in need of additional exploration is the role of mindfulness within the residencies. This is a concept that emerged several times in the year 1 data and was theoretically explored in the year 2 data. The practice of mindfulness is clearly present in the residency curriculums and would benefit from deeper empirical exploration. One of the more salient examples is from the spring 2017 TLP Belfort residency, where TAs guided the participants through several soundscape exercises. During the soundscapes, TAs invite 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. Soundscapes themes at TLP Belfort took the shape and sound of drum kits, lunchrooms, haunted houses, and full-on, free-form freakouts. Mindfulness is often associated with calm, meditative spaces for deep breathing and other grounding exercises. At its essence though, mindfulness is about being present and in the moment. In observing these activities, it was quite clear to members of the research team that these exercises created opportunities for participants to become present and in the moment, and that participants were willing to go there with the TAs. As year 2 data supports a theoretical relationship between TA adaptability and mindfulness, it will be useful moving forward to consider the relationship between and residency participants.

Moving forward into analyzing the year 3 data for the 2017-18 residencies it will be useful to explore the ideas of TA facilitation and leadership, as well as mindfulness, in relation to the existing conceptual model of TA adaptability and its role in creating opportunities for participant empowerment, agency, creativity, and collective decision-making. Will TA

facilitation and leadership, and mindfulness have any additional impact on participants' experiences of the residencies and the opportunities the residencies offer participants? As we explore some of the deep listening practices employed during the 2017-18 residencies we will continue to explore these questions.

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