



Tulalip Charitable Contributions Funds Distribution Report

NAME OF AGENCY: Snohomish County Music Project 2016-Q2

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GENERAL GOALS: Their mission is “to use the power of music to inspire people to do good things for their communities and for themselves” and a philosophy that emphasizes the importance of harnessing the utility of musical expression, the Music Project’s vision of artistic citizenship holds the promise of transforming our community through the arts in innovative ways.

SPECIFIC USE FOR THIS AWARD:

This award was used as support for operational expenses and programs.

For more information please see the attached report from Snohomish County Music Project.



2016-17 Annual Report Q 2017 14.3

Overview

This year, the Snohomish County Music Project expanded music therapy services to serve more than 500 young people in the Tulalip and Marysville communities. SCMP continued Music You^{HEAL} sessions at Quil Ceda-Tulalip Elementary and Music You^{PLAY} experiences at the Tulalip Boys & Girls Club and the 21st Century program, while expanding to serve youth at the following sites:

- 10th Street Middle School
- 21st Century After-School Program
- Allen Creek Elementary (Behavioral Program)
- Arts & Technology High School
- Betty J. Taylor Early Learning Academy
- Child and Family Mental Wellness Program
- Don Hatch Youth Center
- Family Haven (Native Girls Group, Moms Group)
- Grove Elementary (Behavioral Program)
- Marysville-Pilchuck High School
- Mountain View High School
- Quil Ceda-Tulalip Elementary
(Native Liaisons, School Counselors, ACT Teachers)
- St. Phillip's Episcopal Church
- Tulalip Boys & Girls Club
- Tulalip Youth Services – Education Department
- Victims Support Services

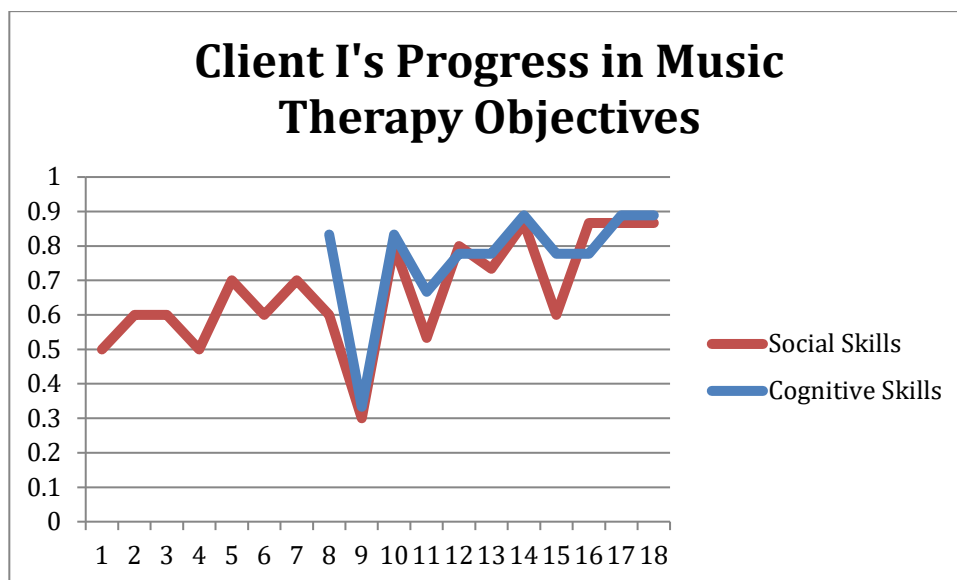
SCMP has worked to maximize both our reach and our impact by focusing primarily on private music therapy sessions for children recovering from trauma during the school year, while focusing primarily on community music therapy programs for youth of all backgrounds during the summer. In this way, we are able to work at both individual and communal levels to effect change and empower young people. Below are some highlights of the year for each age group served.

Young Children

This year, SCMP provided classroom music therapy experiences for 292 children at the Betty J Taylor Early Learning Academy (TELA) and provided ongoing private music therapy for twelve children recommended for services based on trauma histories and social-emotional needs. Below are case examples demonstrating the progress of two clients with differing social-emotional needs.

Client I:

Client I began music therapy at age two-and-a-half. She was recommended for music therapy in fall of 2016 due to a history in the bedau?chel system and symptoms of fetal alcohol syndrome. Our music therapist assessed Client I's needs and developed a scale to track her progress through musical behaviors in each session. In the fall quarter, our music therapist emphasized social goals and attachment building as a foundation for therapy. By the final weeks of the fall quarter, this client began to regularly seek out physical touch from the music therapist as a sensory reward, indicating that she had attached to the music therapist. Thus, in the winter and spring quarters, the music therapist shifted the focus of sessions to include work on both social goals (eg. mirroring and filling in musical spaces) and cognitive goals (eg. making binary decisions and developing impulse control). The chart below demonstrates this client's progress over the course of three quarters:

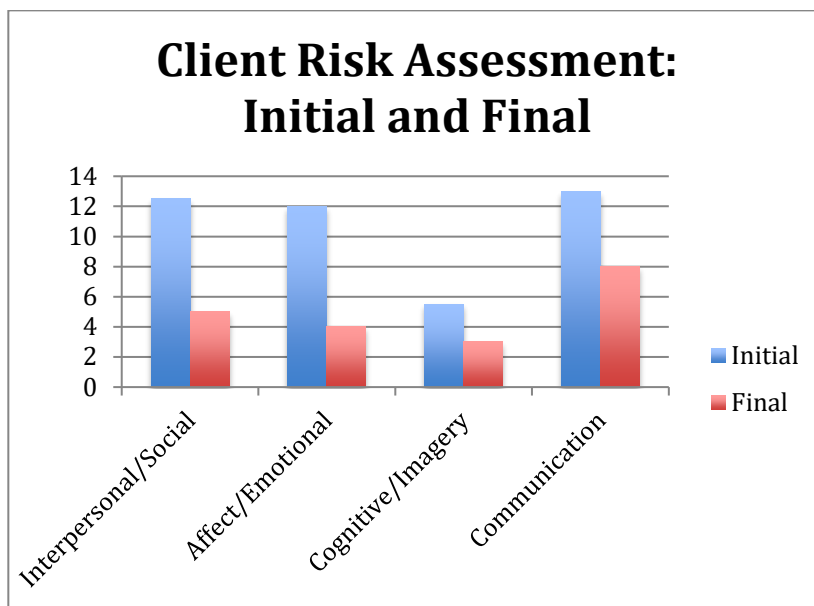


This chart demonstrates two key points: 1) Client I demonstrated notable progress in both social and cognitive domains over the course of music therapy, increasing her consistency in achieving objectives even as the music therapist presented prompts of increasing complexity, and 2) Like most clients with trauma histories, Client I's progress was non-linear and dependent upon the consistency of sessions. Note that Client I was absent for three sessions between Sessions 8 and 9, leading to a marked drop in her skills in Session 9.

Client F:

Client F was referred to music therapy at age five due to her trauma history and selective mutism at school. She was highly anxious upon entering music therapy; on her first day, she cried as soon as her teacher left the room and never moved from directly beside the door, even after her teacher returned. The first several weeks focused solely on building Client F's sense of safety and tolerance of the music therapy setting. Client F participated in slight variations of the same receptive music intervention for six weeks, listening to music and drawing or playing with Play-Doh with the music therapist.

In the sixth session, Client F initiated a five-minute long verbal conversation with the music therapist, indicating that she had attained a sense of safety with the music therapist and the music therapy environment. At this point, a comprehensive risk assessment was conducted, and new goals and objectives were determined. The chart below represents Client F's risk factors as demonstrated at this initial assessment point, compared with her risk assessment as demonstrated after three quarters of music therapy:



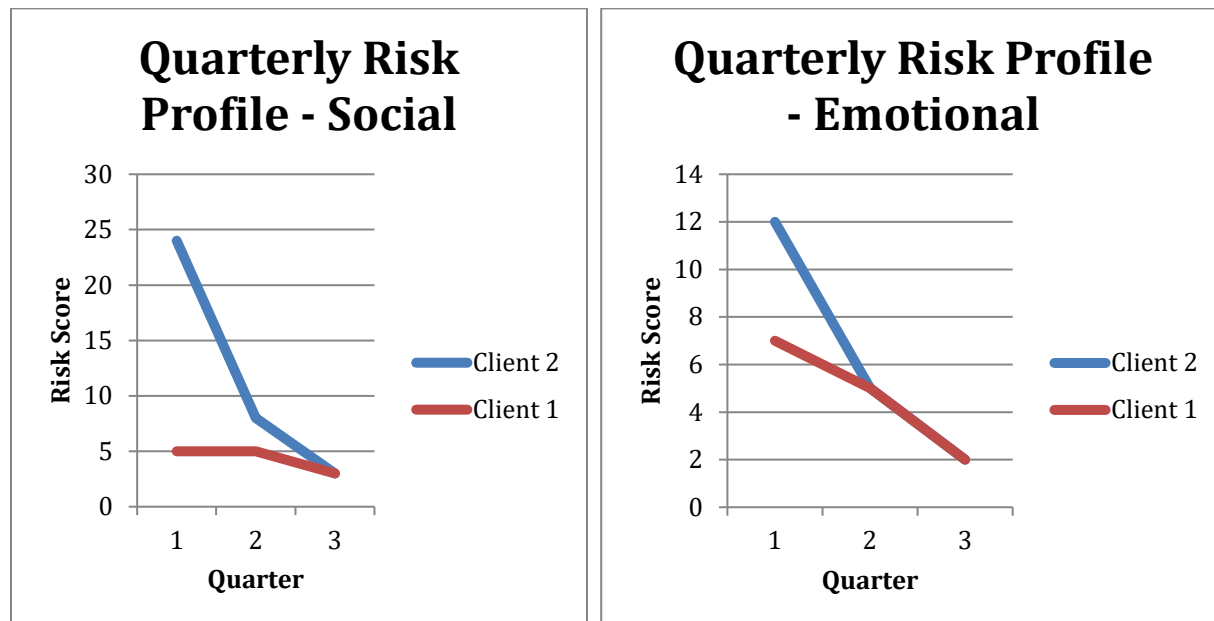
As the chart indicates, Client F's risk factors dropped dramatically in all need areas after three quarters of music therapy. After three quarters of music therapy, the child who was once frozen beside the door, crying, and mute now moved freely throughout the room, giggled while setting up instrument "obstacle courses," played a variety of instruments (including instruments which require breath support to make sound), and consistently answered closed binary questions verbally in sessions.

Elementary-School Children

SCMP served more than 400 elementary-age children this year through a combination of group and individual sessions, both in schools and in community settings. Individual and small group sessions continued at Quil Ceda-Tulalip Elementary; as some students enrolled in music therapy transferred into behavior programs elsewhere in the district, SCMP added sessions at Grove and Allen Creek Elementary schools to accommodate this need. Throughout the school year, teachers were asked to rank students' readiness to learn just before and just after attending music therapy. The year of data indicates that **students return to class 21% more ready to learn** after attending music therapy. Further, for students struggling in the classroom (those for whom teachers marked "Not ready" or "Not at all ready" to learn before music therapy), the impact was even more pronounced: On average, these **high need students returned from music therapy 63% more ready to learn**. This indicates a dramatic impact for students on their most difficult days.

Lowering Risk Factors:

Individual comprehensive assessments were completed for each elementary-age child in individual music therapy sessions to determine relevant risk factors at play. Below are the data for the two elementary-age clients who participated in individual music therapy sessions for the entire school year. Although these clients differ from one another in age, goals, and outside factors, they both showed significant progress in the two primary domains of their music therapy sessions: social and emotional.



Teens

SCMP served more than 100 teens in the Tulalip-Marysville area through guest facilitation for existing teen groups and the Music YoU^{JAM} program at the Don Hatch Youth Center. In addition, in the spring quarter we addressed a need that had been vocalized in the Parents of Native Students with Special Needs group by instituting an ability-inclusive music therapy group at Marysville-Pilchuck High School. Teen services are an area with a great deal of room for growth in the future; however, the impact of music therapy thus far is demonstrable.

LGBTQ Students

Our music therapist guest facilitated three sessions for an existing talk therapy-based support group for LGBTQ students at Marysville Pilchuck High School. The talk therapist who typically led this group noted that after one music therapy experience, the group was more cohesive and “reached a whole other level” in future talk-based sessions. When this group was threatened due to staffing changes, the therapist specifically requested that our music therapist take on this group in the future based on the group’s positive response to music therapy.

Inclusion Group

Twelve students with unique abilities/disabilities at Marysville Pilchuck were selected by the special education department and school therapist to participate in inclusive music therapy. Goals were established to increase socialization between peers who typically limited interaction, to increase confidence, and to increase individuals' ability to self express. The group participated in music interventions to build group cohesion and facilitate non-verbal interaction between peers. At the end of the quarter, surveys were sent to each student's teacher to gauge how teachers perceived the impact of music therapy on their students. The survey results are below:

Goal	Teacher Reported Survey
Increase socialization	37.5%
Increased Confidence	50%
Increased ability to self-express	75%
Positive change in behavior on MT days	75%

In addition to this data, teachers also reported that 75% of students who participated in the inclusive music group had a positive change in behavior over the course of the ten weeks of group.



Music Therapy for Children Ages Birth - Five

History

The Snohomish County Music Project has been providing music services to the Everett community since 1982. In 2010 the Board of Directors of the Everett Symphony undertook a new mission, “to use the power of music to inspire people to do good things for their communities and for themselves”, and consequentially reorganized the organization as the Snohomish County Music Project (Music Project). From its origin as the Everett Symphony, the Music Project has since transformed into a human services organization that is bringing the power of music therapy to healthcare in Snohomish County by using music as a tool to address clinical and therapeutic goals. The Music Project is also the proud manager of the Northwest Music Hall, which houses our music therapy programming and provides a vibrant performing arts and event space in support of community philanthropy and artistic inspiration.

Clinical Staffing

Clinical staffing includes four highly qualified board-certified music therapists. Services for young children are led by Victoria Fansler, MT-BC, a board-certified music therapist who has worked with a broad range of clients including children and youth in foster care, justice-involved youth, children at high risk for trauma, children and adults on the autism spectrum, and elders with dementia. Mrs. Fansler’s specialty is using music as a healing agent for young people who have survived trauma. Additionally, up to four interns work with our music therapists full-time for six months in clinical and/or community music therapy settings and up to fifteen practicum students from Seattle Pacific University also work with our music therapists each semester. Interns and practicum students help to spread the workload of direct services, while music therapists provide ongoing, integrated supervision so that interns have a safety net over which to develop their own skills. Interns, practicum students and volunteers provide us with an average of 140 hours each month, adding a level of stability to day-to-day operations.

Feasibility

The Music Project is currently the only known community-based organization providing evidence-based music therapy interventions delivered by board certified music therapists to vulnerable populations in Snohomish County. Therefore, the Music Project is in a unique position to provide music therapy services because of its internal resources and collaborations.

Rationale

According to the National Center for the Developing Child, 90% of brain development occurs in the first five years of life. This rapid brain development is dependent upon early experiences: the brain forms synaptic connections based on experience and “prunes” connections that are not supported by experience. Therefore, positive experiences with caring adults are critical in the first five years of life. Young children who experience frequent or chronic trauma such as abuse, neglect, or loss of a caregiver are at particular risk for stunted brain architecture because they may lack foundational experiences that promote healthy brain development. Further, when trauma takes place before children learn language, traditional talk-based therapies are impossible to enact, thus underscoring the need for non-verbal treatment modalities to promote healing and healthy development. For children under age five, individual music therapy sessions provide a meaningful buffer between traumatic experiences and the child’s development. In addition to helping re-establish visceral feelings of safety, individual music therapy sessions provide structured experiences that mirror the natural serve-and-return interactions inherent to healthy parent-child attachment. These targeted experiences help young children fill in the developmental gaps caused by early trauma so that they can grow to their full potential.

Research on music and music therapy suggests that math and music are related in the brain from very early in life (Burack 2005). Musical elements such as steady beat, rhythm, melody, and tempo possess inherent mathematical principles such as spatial properties, sequencing, counting, patterning, and one-to-one correspondence. Zentner and Eerola (2010) suggest that infants and toddlers have an innate capability to not only see patterns but also hear them in music. Reinforcing these capabilities by teaching patterns through music at an early age is also a key to the concept of emergent mathematics, which parallels the idea of emergent literacy, and may benefit children's cognitive abilities (Bell et al. 2009; Meltzoff et al. 2009).

Program Description

The Betty J. Taylor Early Learning Academy (ELA) has proved an ideal partner. The Music Project currently serves twelve children in individual sessions at ELA; however, twenty-three children remain on the waiting list for private sessions at this site. This demonstrates high levels of both need and support for music therapy services for young children in the Tulalip community. It is our recommendation to designate two and a half days per week to this site for planning, implementing, and documenting music therapy sessions. A combination of weekly private sessions and bi-weekly classroom group sessions will allow enough time for all ELA children to be served regularly while maintaining intensive services for the children with highest needs.

Existing Data

Individual and dyad music therapy sessions have been conducted with thirteen individuals by referral at the ELA, ranging in age from nine months to five years. Teachers, parents, and ELA staff referred these students based on known trauma history and difficulties with emotional regulation or social engagement in the classroom. The music therapist conducted weekly assessments for a range of social and emotional behaviors based on client needs and goals. Positive results were observed in all areas, with particular success in emotional domains. This indicates that music therapy not only provided a safe space for children who experience chronic levels of stress, but also provided coping mechanisms for clients to better identify and regulate their own emotions outside the music therapy setting.

Results for the most common client objectives are listed below:

- 60% of clients improved their eye contact and social attention, with the remainder maintaining in this area
- 70% of clients improved their ability to socially and musically mirror others
- 75% of clients improved their ability to self-regulate their emotions and arousal levels, with the other 25% maintaining their level of self-regulation
- 100% of clients improved their ability to identify their own emotions

Clients were also assessed based on Erikson's stages of social-emotional development. For several clients at the ELA, their foundational sense of Trust (Erikson's Stage 1) was observably compromised due to early trauma. This developmental gap manifested itself as 1) lack of flexibility in musical play and within the known music therapy structure, 2) persistent dysregulation, including extreme hyper-arousal or social withdrawal, and 3) difficulty playing with, cooperating with, or relating to others. These clients demonstrated the most significant progress of all music therapy participants at the ELA. Once clients experienced a visceral sense of safety in the music therapy setting, they became increasingly able to engage in interactive musical play with the therapist and to tolerate unexpected or therapist-initiated changes to known songs, structures, and activities. For clients who now demonstrate consistent sense of safety, our music therapist's goal is to facilitate musical experiences that reflect safe shifts in arousal level and thereby help these clients experience success in emotional self-regulation. Based on need and observations of success, ELA teachers and staff have requested additional music therapy services that will allow all ELA children to be served regularly while maintaining intensive services for the children with highest needs.

Music Therapy Offers Healing to Tulalip-Marysville Community



*By Calvin
Valdillez, Tulalip
News*

The Snohomish County Music Project is using music as a tool to strengthen the Tulalip and Marysville community. With over fifteen programs, the Music Project has dedicated their time to improving the mental well

being of Snohomish County community members through music therapy. The Marysville School District originally reached out to the Snohomish County Music project when looking for alternative therapy for children who have experienced trauma in their young lives. Music Therapy is now offered to many schools in the Marysville School District including, Marysville-Pilchuck, Quil Ceda Elementary, and Marysville Arts and Technology.

Quil Ceda Elementary student, Oliver walked into a spare room of his school's library wearing a visibly huge smile. As he took his seat, Music Therapist Victoria Fansler handed him a stack of cards. Each card displayed a cartoon making facial expressions with the corresponding emotion (i.e. happy or sad) written in text beneath the cartoon face. As his instructor retrieved her guitar from its case, Oliver examined the cards. Once he picked two cards out of the deck, Victoria began strumming her guitar to an interactive welcoming song between teacher and student, pausing only for Oliver to respond to questions within Victoria's lyrics. When her song reached the question 'how are you feeling today?' he revealed the cards he had chosen, excited, because he was in Music Therapy class and upset because his aunt postponed her visit with him until the weekend.

This warm-up exercise allows the student to express their emotions and presents them with the opportunity to explain why they are feeling those emotions. Victoria begins each of her sessions with this exercise as the majority of her students from the Marysville and Tulalip community happily sing along. At the end of each session she remixes the welcome song to recap the session and say 'goodbye until next week'.

Tulalip Cares Charitable Contributions recently funded Victoria's music therapy program through the



Snohomish County Music Project. She is currently working full time in the Tulalip-Marysville community helping students work through traumatic life events by using music as an instrument of healing.

Countless studies have shown that music therapy has assisted many victims of trauma. While focusing on music individuals are able to relax, therefore reducing stress and anxiety levels. Music therapy provides an outlet for individuals to express their emotions creatively.

Victoria also provides services to the Betty J. Taylor Early Learning Academy once a week and works primarily with students who are currently, or have previously been, involved with Child Protective Services or behavioral issues. In cases of neglect, children are sometimes unaware of social cues, such as facial expressions and vocal tones. For this reason, Victoria incorporates mirroring into her lesson plans, to help the children at the academy recognize emotions that others display.

In elementary schools, Victoria teaches the children how to express their emotions through music. Oliver, for example, is a huge Eminem fan. In his individual session Oliver wrote down and illustrated everything that makes him feel safe as well as his fears. While working on the assignment a Bluetooth speaker played a cover, performed by kid YouTube sensation Sparsh Shah, of Eminem's 'Not Afraid'. Oliver is familiar with the Eminem song and because of the tools music therapy has provided him, he was able to write his own lyrics to the track. Oliver said that those particular lyrics that he wrote are in memory of his little brother who passed away when they were both at a young age.

Aside from her acoustic guitar, Victoria uses a variety of instruments in her sessions including a melodica. The free-reed instrument is essentially a keyboard that requires users to blow air into it for sound output, much like a wind instrument.

"A lot of people suggest meditation and focused breathing for children with trauma, but I found that sometimes it can be hard trying to convince kids that sitting still and breathing quietly will help them



feel better. The Melodica is really engaging, if you hold a long exhale breath it makes a really pleasant sound that lets you explore the keys and get creative while playing it. This helps build self-awareness so the kids can feel comfortable self-expressing musically and recognizing what tools they already have within themselves,” Victoria states.

Another instrument that assists with trauma recovery is the drum. Victoria explains, “We use a lot of rhythm because we know, neurologically, what trauma does to the brain. For example, when we have a flashback and trauma is overtaking the mind and body, the part of the brain that tells you what time and place you’re in, basically shuts off. With rhythm and drumbeats it forces us to engage in the present moment, our brains can’t help but track how fast the beat is going. We call that entrainment. It keeps us from being stuck in the past with our traumatic memories and how they might make us feel. Through entrainment we help our clients realize that although a traumatic event occurred, it is in the past and it is not going to hijack their brain at any given moment anymore.”

The Snohomish Music Project offers a variety of programs countywide including music therapy services for infants, children, teens, Veterans suffering with posttraumatic stress disorder, as well as senior citizens suffering with memory-related illnesses. The non-profit’s headquarters is located at the Everett Mall and hosts live music performances weekly. Since 2010 the Snohomish County Project, previously known as the Everett Symphony, has refocused their time and energy to help heal and strengthen communities.

“Rather than using music as tool to provide performances, we have transformed and provide a way to use music as a tool to help community members thrive and to help make impactful changes in the community. We are able to help individuals better themselves and they in turn become positive contributors to our community,” states Snohomish County Music Project Director, Vasheti Quiros.

Victoria is making a positive impact in the community through music therapy and because of its popularity and high demand, (she has over twenty kids on a waiting list at the early learning academy) Victoria hopes to expand her program and open services to the entire Tulalip community.

She currently is in talks with Youth Services about hiring youth of the community, with hopes of training them to become music therapists.

For additional information about the Snohomish County Music Project please visit their website www.scmusicproject.org

Short URL: <http://www.tulalipnews.com/wp/?p=36432>