

A HARMONIOUS EMPOWERMENT OF FOSTER  
YOUTH: A GRANT PROPOSAL FOR  
MUSIC EDUCATION

A Project Presented to the Faculty  
of  
California State University, Stanislaus

In Partial Fulfillment  
of the Requirements for the Degree  
of Master of Social Work

By  
Jessica Sanchez  
May 2020

CERTIFICATION OF APPROVAL

A HARMONIOUS EMPOWERMENT OF FOSTER  
YOUTH: A GRANT PROPOSAL FOR  
MUSIC EDUCATION

by  
Jessica Sanchez

Signed Certification of Approval page  
is on file with the University Library.

---

Dr. John Garcia  
Professor of Social Work

---

Date

---

Yvonne Berenguer  
Child Welfare Training Program Field Faculty

---

Date

© 2020

Jessica Sanchez  
ALL RIGHTS RESERVED

## DEDICATION

I would like to dedicate this graduate project to the wonderful youth I got the pleasure of getting to know in the various group homes I have worked in these past five years. You are all capable of accomplishing many great things and I look forward to seeing the amazing individuals you grow up to be. You are more than equipped to be successful but just need some essential tools. With this graduate project I hope you are able to acquire some of the tools you need and are able to learn to be leaders so you, one day, can be advocates of change. Each of you have impacted my life in a positive way and I will continue to advocate on behalf of you.

## ACKNOWLEDGEMENTS

I would like to first say thank you to my wonderful mother who has been my number one support system through this journey. If it was not for her encouragement and her being by my side every step of the way, I would not be where I am today. I would also like to thank my sisters for helping me go over the many obstacles I faced this past year. I look up to all of you and are another reason why I continued to push on. Lastly, I would like to thank my professors, especially Dr. John Garcia, who have answered my many questions and who have guided me through this program. I really appreciate each and every one of you.

## TABLE OF CONTENTS

	PAGE
Dedication.....	iv
Acknowledgements.....	v
Abstract.....	viii
Description of the Project .....	1
Purpose.....	1
Background.....	1
Objectives of the Project.....	6
Significance/Distinctiveness of the Project .....	8
Literature Review.....	11
Theoretical Basis for Music Education.....	11
Disadvantaged Populations and Music .....	12
Music Education Barriers .....	15
Methodology.....	19
Discussion.....	22
Experience Overview .....	22
Implications.....	25
References.....	29

## ABSTRACT

This graduate project was to develop and submit a grant proposal aiming to get funding for the implementation of an afterschool music program at a non-public school. There is an overwhelming amount of research that supports music as a supporting tool in helping various disfranchised groups, especially child development and educational success (Dumont, Syurina, Feron, & Hooren, 2017). Many foster youth miss out on extra-curricular activities (such as band, dance, and music) that are known to be important to academic success and personal development (Dumont, Syurina, Feron, & Hooren, 2017). Studies have shown that youth who have experienced neglect, with 30 to 96% performing below grade level in the subjects of reading and math (Morton, 2015). It is estimated that because of this past maltreatment, around 56,000 foster youth have a compromised developmental and mental state. Furthermore, about 25% of these youth are intellectually challenged, while 16% have an identified learning disability (Morton, 2015). Around 46% of the youth in group homes are placed in non-public schools (NPS) due to their learning behavior and emotional disabilities (Woodward, 2005). School-based music activities provide a number of positive benefits for foster youth, such as providing opportunities for cultural preservation and verbal/non-verbal communication (Dumont, Syurina, Feron, & Hooren, 2017). It can also facilitate interactive connections, social unity, and youth empowerment.

## DESCRIPTION OF THE PROJECT

### **Purpose**

The purpose of this graduate project is to develop and submit a grant proposal intended to secure funding for the implementation of an afterschool music program for a non-public school working with foster youth. The intention of the grant is to allow an afterschool program to be constructed, focusing on music lessons and song composition to foster youth who attend a non-public school. There is an overwhelming amount of evidence regarding the importance of music related to child development and educational success (Dumont, Syurina, Feron, & Hooren, 2017). Unfortunately, for a variety of reasons, many foster youth are not able to participate in such programs. Many foster youth miss out on extra-curricular activities (such as band, dance, and music) that are known to be important to academic success and personal development (Dumont, Syurina, Feron, & Hooren, 2017). With this funding, the goal of the project is to normalize the experiences of foster youth and also provide them with important tools and skills needed to be successful. Such tools/skills include, but are not limited to, social cues, memorization, fine-motor skills, gross-motor skills, careful listening, patience, coping skills, organization, reading, and following directives (Dumont, Syurina, Feron, & Hooren, 2017).

### **Background**

Many forms of trauma are experienced by youth in the foster care system. Depending on the severity of their trauma, they may be removed from their known

reality and placed in the care of unknown persons. They must adjust to new neighborhoods, schools, and environments (Morton, 2015). There are about 400,000 youth in the United States who experience foster care each year (Voices of children, 2014). Of these youth, 3,600 are at risk of being victims of abuse and neglect. A significant percentage of foster youth (75%) experience PTSD and around 18,000 are placed in residential treatment facilities (STRTP) due to the severity of their behavior and past trauma (Voices for children, 2014).

Academic deficits can be heavily seen in youth who have experienced neglect, with 30 to 96% performing below grade level in the subjects of reading and math (Morton, 2015). It is estimated that because of this past maltreatment, around 56,000 foster youth have a compromised developmental and mental state. Furthermore, about 25% of these youth are intellectually challenged, while 16% have an identified learning disability (Morton, 2015). Around 46% of the youth in group homes are placed in non-public schools (NPS) due to their learning behavior and emotional disabilities (Woodward, 2005).

Non-public schools are geared to providing special education to foster youth who are in group homes with an IEP (individualized education plan) that display the type of needs each youth requires. These non-public schools are usually on grounds or near the group home. They typically only employ one full-time credentialed teacher and a few staff members (one per every two kids). Due to their high emotional disturbance, most of the youth in NPS are prone to physical escalation, which means the staff and the teacher must be certified in certain restraint measures

(e.g., CPI, TCI, PRO-ACT) in order to keep themselves, the youth, and their peers safe (Deveau & Leitch, 2014). These youth are not able to attend public schools with such behaviors because: 1) the school is not equipped with such restraint trainings and; 2) the youth would be suspended for days at a time resulting in falling even more behind in their academics (American Bar, 2014). In NPS, because staff is trained, the youth are not sent home but rather transitioned into a calm room where they can deescalate (California Department of Education).

Funding for NPS used to depend on youth's residential placement (group homes have a level system in California, 1-14). Meaning that they would get a certain amount of money depending on the number of youths residing in the group home and on the number of beds in the group home. This is called "bed allowance." The allowance would differentiate depending on the level of the group home. The higher the level of the group home, the higher the amount received (Woodward, 2005). For example, the county of the residing youth would pay a certain amount of money for the youth to live there. The "bed allowance" would also be given but would be a higher amount for a level 14 than a level 12 because of the higher needs of the residing youth. This income is shared between residential and the school, which does not leave much for each division. As such, resources (money and human power) for extracurricular activities are limited and often results in a focus on traditional academic emphasis (reading, writing, and mathematics).

Due to the Continuum of Care Reform Act, group homes no longer operate on a level system but are now transitioning into STRTP facilities (Short Term

Residential Treatment Facilities). This means that foster youth will now be provided with short-term, high quality, intensive therapeutic intervention services instead of traditional home like environment, which has been shown to keep foster youth in group homes for longer periods of time. The STRTP rate will be \$12, 489 per child/month. However, the amount split between the school and residential is less than before the transition because youth can now only stay in residential for up to 6 months versus however long it takes to find an appropriate placement for the youth. This impacts the amount of funding Nonpublic schools get, which in return effects the ability to implement any extracurricular activities, such as an after-school music program.

Youth in NPS often suffer from low motivation and poor self-esteem, resulting in not being able to cope with their trauma in a positive way (Stott, 2011). This can lead to a feeling of isolation because they are not with their families nor attending “regular” schools. These feelings are reflected through the youth’s poor school performance, risky behaviors, physical and/or verbal aggression, and other various negative actions (Stott, 2011). There is research suggesting that youth who are engaged in challenging activities, such as learning to play a musical instrument, will see it as a sense of accomplishments and freedom (Barret & Bond, 2014).

Evidence of positive cognitive, emotional, and social benefits can be viewed in other studies of at-risk youth engaged in music participation (Barret & Bond, 2014). These benefits are believed to help in the development or improvement of functions such as memory, self-inhibition, and mental flexibility. This also includes

intellectual processing skills and psychosocial benefits (Barret & Bond, 2014).

School-based music activities provide a number of positive benefits for foster youth,

such as providing opportunities for cultural preservation and verbal/non-verbal

communication (Dumont, Syurina, Feron, & Hooren, 2017). It can also facilitate

interactive connections, social unity, and youth empowerment. Researchers have

noted that music can be an effective resource in the healing process of individuals and

groups who have been emotionally and physically afflicted (Barret & Bond, 2014).

## OBJECTIVES OF THE PROJECT

In order to bring this project to fruition, there were five objectives that needed to be accomplished. The objectives of this project were to: (1) Develop a relationship with an NPS interested in an afterschool program; (2) Identify a foundation or funding source appropriate for the grant; (3) Prepare the materials needed to write the grant; (4) Write the grant, and (5) Submit the grant. All the objectives to this proposal were crucial and required time management, as most were time sensitive.

This graduate project started with a partnership with Keith Thompson Non-Public School. This NPS agreed to serve as a partner in preparing the grant and ultimately implementing the after-school music program once the grant proposal is approved. I developed a professional relationship that allowed for the writing of the grant. This work included conceptual decision making. For example, I explored grant writing strategies and the identification of potential funders. It also included the development of concrete actions (such as organizing meetings days, forms of communication, and potential days and times of when the afterschool program can take place).

It was important to identify a foundation or funding source because it was a critical component needed in order to be able to get funding. Without a source of funding, the implementation of an afterschool music program is not possible. It was important to have a funding source whose mission/objective is to help the targeted audience, which for the purpose of this project is directed toward foster youth. This

increased the chances of the grant proposal to be approved. Funding is needed to ensure we are able to accommodate all requirements needed in order to be able to provide music lessons to foster youth at KTNPS.

Preparing all materials needed was vital to writing the grant. Having materials prepared made it easier for me to write the grant proposal and for me to explain in detail why we were requesting funds for this project. It also allowed for music sessions to run smoothly because all items needed would be ready to go.

Additionally, having all the information needed to complete all sections of the grant proposal was important because it aided me in making sure I was effectively answering all questions, and it increased the chances of the grant proposal being accepted. It was vital to get all materials prepared and all information gathered prior to writing the grant because it was the details of the implementation that were going to be the difference between getting approved for the grant and not getting approved.

The writing of the grant was of significance because it is a written document needed to be completed in order to request any type of funding. In this case, the funding will help me and KTNPS implement an afterschool music program. Once the writing of the grant was completed, I was able to submit the grant, which was my very last objective. Most grant proposals are not approved in their first submission, but because constructive feedback is provided to grant proposals that are rejected, I was interested in feedback and what areas might need improvement before resubmitting. This helped me not only with my writing skills, but it helped me with future grant proposals by allowing me to know what areas can be improved.

## SIGNIFICANCE/ DISTINCTIVENESS OF THE PROJECT

Most, if not all, youth living in licensed institutions bounce from group home to group home and sometimes from school to school (Stott, 2011). This makes it hard for them to regain the trust and self-confidence needed to make the necessary behavioral change to “graduate” and either transition into a foster home, kinship care, or back home. This results in 25% of foster youth aging out in group homes (Voices for children, 2017). The purpose of this project was to give these youth a chance to normalize their experiences and give them something to look forward to, in hopes of gaining needed tools to be able to transition out of group homes successfully.

The life Course Theory “suggest that human behavior unfolds as a powerful connection between individuals lived experience and the historical and socioeconomical context in which they are immersed” (Giele and Elder 1998, p 22). In other words, the Life Course Theory suggests that the way individuals act is shaped not only by the occurrences they have gone through but also the environment in which they live. Foster youth are placed into the system for an array of reasons. Most, if not all, have experienced a traumatic event. It is these traumatic events that shape their behavior and the way they view life. This itself is a challenge for foster youth to overcome, and it is complicated by moving from group home to group home and the inability to participate in any type of afterschool program because the Non-Public School they attend does not have the resources to offer such activities.

The significance of this project is to give foster youth the opportunity to be able to be a part of something, while also teaching them various techniques and giving them the necessary tools needed to be successful in the future. This way they can avoid being another statistic but rather an advocate of change. If this theory proves to be true, then we can help foster youth overcome some of the hurdles gathered from their past by giving them a sense of belonging and giving them something to look forward to. We can reshape the way they think by showing them that they are not alone and giving the ability to go through positive experiences to balance out the negative ones.

Music lessons are known to help these youth with social cues, memorization, fine-motor skills, gross- motor skills, careful listening, patience, coping skills, organization, reading, and following directives (Dumont, Syurina, Feron, & Hooren, 2017). It also helps them normalize the new experiences they will have. Many of the foster youth in groups homes do not trust adults nor other youth and do not know how to express how they are feeling in a positive manner (Morton, 2015). Having music lessons will not only keep them from being bored but it will help them establish rapport and relationships. It will also help them express what they are feeling through more positive outlets like playing an instrument or talking to someone with whom they have built rapport.

This grant proposal project helps aid foster youth so that they can graduate the program and be able to transition into a foster home, back home, or kinship care. Many of their behavior is learned behavior from their past experiences (Stott, 2011).

Learning to play an instrument will help them gain new behaviors. The goal is that these new behaviors will help them transition out of group homes and into a more normalized environment. This will enable foster youth to set goals for themselves and encourage them to be open to new opportunities because they will be able to regain their self-confidence if we give them an opportunity to be a part of a group and teach them something that comes with many benefits.

## LITERATURE REVIEW

This literature review covers three major components. The first section explores the theoretical basis for music education. That is, information regarding how and why music education can contribute to the health and well-being of students is explored and explained. The next section of the review specifically focuses on research findings that highlight how music education has contributed to the overall well-being of specific disenfranchised groups. As there is limited research specifically focused on youth facing behavioral problems, this review taps into the parallel research literature which includes members of various disenfranchised communities that are likely to share similar characteristics to youth facing behavioral problem. The final section of the literature review highlights barriers to music education and some of the reasons why music education is inaccessible to the population for which this graduate project is intended to serve. Holistically, this review of the literature establishes the context for the grant proposal and provides evidence to support the credibility of this graduate project.

### **Theoretical Basis for Music Education**

Defined as “the science or art of ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition having unity and continuity” (Webster, 1828), music is a form of art used in an array of arrangements. Music was first introduced as a representation of animals in religious ceremonies through the beat of rocks and sticks (Hollis,1999-2017). The

evolution of more innovative “instruments” was gradual and balanced (Hollis,1999-2017), leading to accompaniment in 700 BCE, which included vocals, and the printing of music through the printing press in 1465 (Hollis,1999-2017). Music revolutionized from sounds to instruments to vocals and is now used as tool to aid not only foster youth but other disadvantage populations through who many refer to as “Music Therapy.”

In the book *Defining Music Therapy*, Kenneth E. Bruscia defines musical therapy as “a sound experience where music is the human institution in which individuals create meaning and beauty through sound, using arts of composition, improvisation, performance, and listening” (Bruscia, 1998). Although music therapy is somewhat subjective due to its determined value of how comparatively effect it can be in supporting the very same outcomes as any other means may support, its overall goals consist of improved motor and social skills, resolution of unconscious conflict, improved insight about self, greater self-esteem, and self-actualization (Abrams, 2011). These goals are accomplished not only through musical experiences but also by the relationship built between the patient and the therapist (Bruscia, 1998)

### **Disadvantaged Populations and Music**

Katherine Sample conducted a descriptive study with the purpose of examining homeless young adults’ use of music and developing recommendations for music therapists (Sample, 2019). In her study, Sample recruited 31 young adults from two resource centers for in-depth interviews. Seven themes developed in this study,

including goal- oriented music listening. In her study, several homeless young adults stated that when it came to doing specific activities, such as mood regulation, coping, getting through work, and sleeping, they would listen to music to help aid them in accomplishing these psychological goals.

Other research indicates that “Creativity was shown to be a resilience factor for homeless youth” (Prescott et al., 2008, p.156), and providing opportunities to enhance creativity among members of this population may be highly therapeutic (Sample, 2019). Homeless youth have stated that the most significant part of their background is music; helping them define their own musical inclinations and practices of music (Sample, 2019). Through short-term interventions, music therapist can best meet the needs of homeless youth by using an adaptable, strengths-based, and nonjudgmental approach (Sample, 2019). This can be provided through different levels of music therapy interventions. Levels such as “supportive and activity-oriented interventions; re-educative, insight-and-process-oriented music therapy; or reconstructive, analytical, and catharsis-oriented music therapy” (Sample, 2019, p.7). This can lead to an increased willingness amongst homeless youth to be more trusting and engage in other service settings and not be ashamed to ask for help (Gwadz et al., 2017).

Motor and mental coordination can be improved through many musical experiences and has been effective in providing therapeutic interventions for persons with mental and physical disabilities (Hatampour, Zadehmohammadi, Masoumizadeh, & Sedighi, 2011). Music is a form of psychosocial rehabilitation for

handicapped individuals whose learning ability is impaired by their disabilities (Nocera, 1979). Not only is music therapy inexpensive but it comes with low side effects compared to other treatments. “Music process is used in order to restore, maintain, and improve emotional, physical, physiological, and spiritual health and well-being” (Hatampour, Zadehmohammadi, Masoumizadeh, & Sedighi, 2011, p.1124).

In a 2011 case study, two multi-handicapped females were randomly chosen. These females, ages 20 and 21, suffered from mental retardation (IQ, 30) and severe sensory- motor function (Hatampour, Zadehmohammadi, Masoumizadeh, & Sedighi, 2011) Their sensory-motor handicap impaired them from completely turning left or right, not really being able to move their fingers and difficulty in the movement of the hand, leg, and head (Hatampour, Zadehmohammadi, Masoumizadeh, & Sedighi, 2011). In a period of 4 weeks, sessions of 1-hour music therapy were conducted, which included a pre-Sensory Motor Questionnaire, 3 pieces of classical music, and a post- Sensory Motor Questionnaire (Hatampour, Zadehmohammadi, Masoumizadeh, & Sedighi, 2011). “All functions such as: head movement, face tongue, laugh, cry, anger, scream, finger movements, the number of following the therapist's orders, words and eye contact were recorded” (Hatampour, Zadehmohammadi, Masoumizadeh, & Sedighi, 2011, p.1125).

This case study resulted in these participants starting to have increased movement. They were able to have body movement and expressive responses, as well as, being able to move their head, hand, and leg. It also increased their balance of

their physical movement and body posture through the accompaniment of bell instruments while they listened to music (Hatampour, Zadehmohammadi, Masoumizadeh, & Sedighi, 2011). This was an indication that music therapy can induce a positive feeling by facilitated self-control, allowing willingness to respond and imitate orders in multiple handicap individuals. Other case studies, such as Hai-boyu, Yong-feng Liu and Li-xiong (2009), have shown how acupuncture accompanied by music therapy can be effective treatment for individuals who have cerebral palsy. In another study, it showed how an individual with severe dementia was able to express positive emotions and moods when their caregiver played background music and sang (Hatampour, Zadehmohammadi, Masoumizadeh, & Sedighi, 2011).

“Music therapy as an addition to standard care helps people with multi handicapped to improve their mental and physical states and functioning...”

(Hatampour, Zadehmohammadi, Masoumizadeh, & Sedighi, 2011, p.1125).

Techniques involving music therapy help develop and maintain function of muscles and joints. It also aids in the increase of fine and gross motor coordination control. In addition, music therapy aids handicapped individuals by helping them “increase muscle strength, increase range of motion, improve cardiopulmonary and respiratory functioning and improve oral-motor skills” (Hatampour, Zadehmohammadi, Masoumizadeh, & Sedighi, 2011, p.1125).

### **Music Education Barriers**

Providing music education for foster youth, as well as other disadvantage populations, can be hard to achieve for many reasons; however, the most significant

challenge is financial constraints for both the non-public school and the group home, as well as for the foster families (Smith, 2016). Other barriers consist of foster youth bouncing from home to home or from school to school (Crooke, et al.,2015). “While private schools are often able to acquire resource support from their more affluent parent communities, public-funded government schools are often required to rely on limited opportunities for community partnerships or philanthropic funding” (Crooke, et al.,2015, p.27).

In 2018, David J. Hernandez completed a grant proposal to secure funding for a Creative Youth Development (CYD) program for foster youth ages 14-18. Hernandez project proposed that involved participating youth would “learn creative arts through radio programing, engineering, and broadcasting” (Hernandez, 2018, pg.3). The goals of this project, as Hernandez emphasized in his proposal, where to develop participants independent living skills, improve participants self-esteem, and improve participants communication and interpersonal skills (Hernandez, 2018).

In his proposal, Hernandez defines CYD “as a dynamic area of community arts education that successfully bridges youth development; the ongoing process through which youth acquire social, emotional, academic, and vocational skills while also meeting their needs for physical and psychological safety, caring relationships, and community connection (Hernandez, 2018, pgs.3-4). Hernandez further explained that CYD program take place outside of school, and include things like dance, music, theatrical works and other artistic activities. Furthermore, Hernandez stated that an effective CYD program met the following criteria: they recognized that youth are

valuable members of society; they are driven by the needs facing the youth in question; and they set high expectations for the mastery of the skills being taught (Hernandez, 2018). Hernandez proposal is supported by research stating that “youth develop important life skills like better organization, improved communication (not only with their peers and adults in their own communities, but also with businesses and other professional organizations) and even reliable budgeting strategies” (Hernandez, 2018, p.34), as well as research affirming that “CYD programs have succeeded in keeping them away from crime, gangs and drug use, and reported greater self-esteem and confidence, and an increased ability to work with others and deal with negative emotions” (Hernandez, 2018, pgs. 33-34).

Although Hernandez project proposal targeted population was foster youth, he only served a fraction of the foster youth population by implementing an age range of youth who can participate. Hernandez, however, was able to successfully deconstruct a big issue and was able to address the many problems foster youth face. Hernandez was also able to formulate a plan that involved an artistic activity to aid a disadvantage population in accessing tools needed to be successful.

Music started off as a religious statement with the banging of sticks and rocks. It then transformed into noise producing tools called instruments before being accompanied by lyrical vocals. There are many benefits to music therapy including fine motor and gross skills, memorization, self-confidence, achieving goals, and coping skills. It is a form of art that is used and produced in many ways. Music is not

only a career path, a hobby, or a joyous past time but an artistic tool used in the aiding of disadvantage populations.

## METHODOLOGY

In order to bring this project to fruition, there were five steps that needed to be accomplished, based on the five objectives that were needed. The five steps for this project were: (1) Developing a relationship with an NPS interested in an afterschool program; (2) Identifying a foundation or funding source appropriate for the grant; (3) Preparing the materials needed to write the grant; (4) Writing the grant, and (5) Submitting the grant. All steps to this proposal were crucial and mirrored the objectives presented in chapter 2.

In order to develop a professional relationship with KTNPS, I met with KTNPS Special Education Teacher and Fund Development & Donor Manager once a month and had additional daily communication via email and/or phone. During these meetings we discussed possible afterschool program times, dates, session length, duration of music program, types of instruments being taught, and other information vital to successfully implement an afterschool music program. In order to ensure all youth at KTNPS get the opportunity to participate, I had to get in contact with KTNPS Case Managers to acquire each of the youth's school and therapy schedules. All this information was critical to writing the grant and providing the funding source of the details of the project.

In partnership with KTNPS, I did my research and figured out which funding source was the most appropriate for this type of grant. This meant I needed to look at various organizations and their purpose/mission. I needed to find a funding source

who was interested not only in music but who was also interested in foster youth. Furthermore, I needed to look at around how much each organization would be willing to fund. This was important because if I get approved for a small monetary grant, then even if I am awarded it, it probably will not be enough to successfully run the afterschool program. I had to take into account the overall cost of this music program implementation (such as the cost of instruments, whether or not the music instructor will get paid, if so, how much, and other materials), in order to ensure we have enough funding. Additionally, I looked into organizations that have previously approved grants for CYS (such as Target, Wells Fargo, United Way, Elks Foundation Community, and Foundation of Monterey County) and check the requirements needed for me to submit a grant proposal to each of them.

In order to have all materials prepared, I needed to make a list of items that were necessary to have. This included items needed during the music sessions, such as music sheets, instruments, and music instructors. This also included items needed to write the grant (such as information required to complete all sections of the grant). Other materials included keeping the line of communication open with all corresponding parties. This meant ensuring I had the items needed to keep in contact with KTNPS, my reader, my chair, and funding source (such as my laptop, my phone, and access to my email).

I was the primary author of the grant proposal. I filled out all the required sections to the best of my ability. I ensured all sections are completed by re-reading and editing my work. Additionally, I worked closely with KTNPS and have them

review my work and make adjustments and/or corrections to any constructive feedback they may have. All this needed to be done prior to submitting the grant, so that the organization can see there is an execution of a plan and not just an idea. Once steps 1-4 were completed, I was able to submit the grant by making sure I submit it through the appropriate method. For example, if the organization required an in-person submission, then I would turn it in at the organization's main office. If a submission is to be made via email, then I made sure to type in the email correctly and corresponding files are attached.

## DISCUSSION

The purpose of this project was to partner with a non-public school to construct and submit a grant focused on the implementation of an afterschool music program. In order to bring this project to fruition a number of steps were required, including agreeing with the agency who the funding source was going to be and gathering all information needed to respond to the grant requirements. Heading into this partnership there were no false illusions with members of the school or this grant writer that we were going to successfully secure funding with the first grant submission. It was clear that it often takes multiple submissions prior to receiving grant approval. However, it was clear that this graduate project was a worthy idea because it would be a learning experience for this grant writer and a potential valuable resource for the foster youth and the non -public school.

This chapter highlights the experiences of working with the school to write and submit the grant, discusses what was accomplished and what was not accomplished, and highlights the implications of the graduate project.

### **Experience Overview**

Co-authorship is never easy. It takes clear communication, patience, and more time than expected. In this graduate project, co-authorship proved to be a major hurdle to completing this work, as consistent communication was difficult to maintain and only became exacerbated by a national pandemic. Ultimately, most of the communication was done via email. Nevertheless, face to face communication would have proven to be more efficient because sometimes email replies between KTNPS

and this grant writer would take longer than expected. The inability to meet and go over the progress of the project proved to be a great challenge in that it led to misinformation, slow communication, and wasting of crucial time. What could have been discussed in a day took a week or more to deliberate. This resulted in timelines being significantly impactful and slowing of the writing, as the conceptualization of the grant proposal required co-construction to be prioritized by both KTNPS and this grant writer.

A second component that made the writing of the grant difficult was narrowing to and identifying who the funder was going to be. This was difficult because we needed to identify an organization that had a connection to foster youth and whose funding met the needs of the foster youth enrolled in KTNPS. Narrowing, ultimately landing on a funding source slowed down the process of writing the grant because each funder had a different set of requirements needed to submit a grant. While there are a variety of grants and funding sources, there was a high rate of dismissal because of the mismatch between the needs of the funder and the specific needs of the intended purpose of the project. However, working through and finding a “fit” for both parties increased the chances of receiving grant funding for the music program. By narrowing down possible funders and meeting specific criteria it meant that both the needs and requirements would be met.

Ultimately, the Robert Stewart Odell and Helen Pfeiffer Odell Fund was selected as the funding source for the graduate project. Established in 1967, Mr. and Mrs. Odell’s mission is to “Support a variety of charitable causes, primarily education

and programs supporting at risk youth and their families...” (Odell et al., 1999, p.1). This fund source has a connection to foster youth because they are at-risk youth who will be benefiting from both an educational program and a human service program, which are the two program areas this fund supports. If granted, this project can allocate up to \$10,000-\$25, 000 in funding. This will successfully allow for the initial implementation of a music program for KTNPS.

Another factor that led to this graduate project being difficult was that the writing of the grant was very challenging, as this was the first time I had attempt to write a grant. It would have been beneficial to have taken a grant writing course and/or a training to help with the process, but no such courses or trainings were available that fit with my timeframe. As a soon to be social worker, writing grants will be more common than not, and not having formal preparation on how to successfully write a grant is an implication that will be further discussed in the implication section. Due to this, the process of writing the grant was slowed down even more, as I was learning the process of grant writing while I was writing the grant.

Even though there were a number of stumbling blocks that made bringing this graduate project to fruition, it was an enjoyable and educational experience. I was able to learn about various projects involving the aiding of at- risk youth. It has allowed for the discovery of additional resources that at risk-youth can benefit from, as well as, conceptualizing the need for different intervention/approaches to helping at-risk youth educationally, behavioral, and developmentally. Most importantly, the

research completed has highlighted the importance of music education for foster youth who are at-risk youth that can greatly benefit from programs like this.

Additionally, I learned a number of invaluable aspects of grant writing, the timelines for grant writing, and stumbling blocks in the grant writing process.

Although I was not able to finish writing the grant proposal or submitting it, I have accomplished many aspects of the graduate project. I was able to successfully create a co-authorship with a non-public school despite the distance and inability to meet face to face. I was able to successfully research and find an appropriate funding source. I was able to successfully gather most of the materials needed to complete and submit this grant proposal, despite still needing to complete the writing of the grant. Lastly, I was able to successfully find additional resources to help the betterment of foster youth and advocate of behalf of them. The agency and I have agreed to continue working on this project and to ultimately submit the grant as intended.

### **Implications**

In the process of developing and compiling the information needed to write this grant, it has become abundantly clear that music education should be a requirement in schools and not just an afterschool activity only offered to certain schools. There is a wealth of research that supports music and the role it has in helping disadvantage populations. For example, in 2002, Layman noted that music therapy is a non-threatening activity that offer youth a safe place to explore their issues related to abuse or neglect and establish meaningful relationships and healthy self-image (Layman et al. 2002). In 2008, Dingle found that clients in cognitive behavior

therapy, for substance use disorder treatment, were more willing to engage and participate because of the use of music therapy (Dingle, 2008). In 2011, Iliya stated that voice-centered music psychotherapy methods can help meet the needs of adults who are both mentally ill and homeless (Iliya, 2011). These are only a few examples of how music can positively impact not only foster youth but a variety of diverse, disadvantage populations. It is not acceptable for schools like KTNPS to be forced to find funding on their own to implement programs like this. Music education should be a requirement not just an extracurricular activity.

Not having formal training nor offered courses on grant writing is an implication that proved to be a great challenge. It would have been beneficial to have had some type of training, especially prior to writing this grant, because it would have allowed me to complete more, if not all the writing of the grant. Not only would a course or training be beneficial to me, but it would have been beneficial to a variety of individuals working with disadvantage populations. Given the current state of funding and professional practice with disadvantage populations, professional Social Workers, Case Managers, Clinicians, Non-Profits Organizations, and Special Education Teachers need to be equipped with the skills to write grants. There is a major need for funding but there was only a few people who can successfully write a grant. A course or training on the process of grant writing would increase the odds of allocating funds and thus help disadvantage populations like foster youth.

While Covid 19 slowed the process of completing the submission of the graduate project, I will continue to work on the requirements needed until the writing

of this grant is completed. I will continue to communicate with my co-authors, and I will continue to advocate on behalf of all the at-risk youth. While my completion of this master's program is near an end, I will continue my work till I am able to successfully submit this grant proposal. If approved, I will continue with the implementation alongside my co-authors. If not approved, since feedback of areas of improvement are provided, I will revise and help my co-authors re-submit. Nevertheless, while I have not been able to submit the grant, I was able to accomplish most aspects of the project and through the process I learned a great deal.

## REFERENCES

## REFERENCES

- Abrams, B. (2011). *Understanding music as a temporal-aesthetic way of being: Implications for a general theory of music therapy*. *The Arts in Psychotherapy*, 38(2), 114-119. Doi:10.1016/j.aip.2011.02.001
- Barrett, M. S., & Bond, N. S. (2014). Connecting through music: The contribution of a music programme to fostering positive youth development. *Research Studies in Music Education*, 37(1), 37–54. doi: 10.1177/1321103x14560320
- California Moves to Improve Group Home Schools*. (n.d.). Retrieved from <https://youthlaw.org/publication/california-moves-to-improve-group-home-schools/>.
- Crooke, A., & McFerran, K. (2015). Barriers and Enablers for Implementing Music in Australian Schools: The Perspective of Four Principals. *British Journal of Education, Society & Behavioral Science*, 7(1), 25-41. doi:10.9734/bjesbs/2015/16090
- Deveau, R., & Leitch, S. (2014). The impact of restraint reduction meetings on the use of restrictive physical interventions in English residential services for children and young people. *Child: Care, Health and Development*, 41(4), 587–592. doi: 10.1111/cch.12193
- Dumont, E., Syurina, E. V., Feron, F. J. M., & Hooren, S. V. (2017). Music Interventions and Child Development: A Critical Review and Further Directions. *Frontiers in Psychology*, 8. doi: 10.3389/fpsyg.2017.01694

- Elder, G. H., Johnson, M. K., & Crosnoe, R. (n.d.). The Emergence and Development of Life Course Theory. *Handbooks of Sociology and Social Research Handbook of the Life Course*, 3–19. doi: 10.1007/978-0-306-48247-2\_1
- Georgeta Ion, Mihaela Stîngu, Elena Marin. (2019) How can researchers facilitate the utilisation of research by policymakers and practitioners in education? *Research Papers in Education* 34:4, pages 483-498.
- Gwadz, M. V., Cleland, C. M., Leonard, N. R., Bolas, J., Ritchie, A. S., Tabac, L., ... & Hirsh, M. (2017). Understanding organizations for runaway and homeless youth: A multi-setting quantitative study of their characteristics and effects. *Children and Youth Services Review*, 73, 398-410.
- Hatampour, R., Zadehmohammadi, A., Masoumizadeh, F., & Sedighi, M. (2011). The effects of music therapy on sensory motor functions of multiple handicapped People: Case study. *Procedia - Social and Behavioral Sciences*, 30, 1124–1126. doi:10.1016/j.sbspro.2011.10.219
- Hernandez, David, Ranney, Molly, Kim, Mimi, and Santhiveeran, Janaki. (2018). *Foster Youth Radio and Preparing for Adulthood: A Grant Proposal*: ProQuest Dissertations and Theses. Web.
- Hollis, B. (2017). History of Music. Retrieved February 23, 2020, from <https://method-behind-the-music.com/history/history/>
- Jennifer M. Geiger, Susanny J. Beltran. (2017) Readiness, Access, Preparation, and Support for Foster Care Alumni in Higher Education: A review of the Literature. *Journal of Public Child Welfare* 11:4-5, pages 487-515.

*Journal of Child and Family Studies, Vol. 14, No. 2, June 2005, pp. 299–312*

doi:10.1007/s10826-005-5058-0

Morton, B. M. (2015). Barriers to Academic Achievement for Foster Youth: The Story Behind the Statistics. *Journal of Research in Childhood Education, 29*(4), 476–491. doi: 10.1080/02568543.2015.1073817

Music. (n.d.). Retrieved from <https://www.merriam-webster.com/dictionary/music>

New or Renewal NPS Application. Retrieved August 1, 2019, from

<https://www.cde.ca.gov/sp/se/ds/npsgeninfo.asp>

Nocera, S.D. (1979). *Reaching the special learner through music*. Nollistown, NJ: Silver Burdett.

Porter, S., Mcconnell, T., Mclaughlin, K., Lynn, F., Cardwell, C., Braiden, H., . . .

Holmes, V. (2016). Music therapy for children and adolescents with behavioral and emotional problems: A randomized controlled trial. *Journal of Child Psychology and Psychiatry, 58*(5), 586-594. doi:10.1111/jcpp.12656

Prescott, M.V., Sekendur, B., Bailey, B., & Hoshino, J. (2008). Art making as a component and facilitator of resiliency with homeless youth. *Art Therapy: Journal of the American Art Therapy Association, 25*(4), 156-163.

Sample, K. (2019). *The soundtrack of homelessness: A study of music use among homeless youth and recommendations for music therapists who serve them* (Order No. 13864583). Available from ProQuest Dissertations & Theses Global: The Humanities and Social Sciences Collection. (2228305580). Retrieved from

<http://libproxy.csustan.edu/login?url=https://search.proquest.com/docview/2228305580>

Smith, J. (2016, July 07). Barriers Remain to Music Education for Children.

Retrieved April 19, 2020, from <https://www.cmuse.org/barriers-remain-to-music-education-for-children/>

Stott, T. (2011). Placement Instability and Risky Behaviors of Youth Aging Out of

Foster Care. *Child and Adolescent Social Work Journal*, 29(1), 61–83. doi: 10.1007/s10560011-0247-8

Voices for Children. Retrieve August 1, 2019, from

<https://www.speakupnow.org/events-campaigns/>