

Health and Wellbeing

Sing Up 2007-2011
Programme Evaluation
Theme 2

Sing Up 2007-2011 Programme Evaluation

Sing Up 2007-2011 was the Music Manifesto National Singing Programme, led by Youth Music, with AMV-BBDO, Faber Music and The Sage Gateshead, supported by Government. It aimed to raise the status of singing and increase opportunities for school children throughout the country to enjoy singing as part of their everyday lives, and to support all primary schools to become 'singing schools'.

Sing Up commissioned the Centre for Use of Research & Evidence in Education (CUREE) to undertake an external evaluation of the whole programme. The evaluations are presented as follows:

- Synthesis Report including Executive Summary
- Probe & Case Study Report
 - Themed Reports:
 1. Communications
 2. Health & Wellbeing
 3. Impact on Schools
 4. Learning Across the Curriculum
 5. Management of Change
 6. Musical Development
 7. Partnership
 8. Speech, Language and Communication
 9. Transition
 10. Workforce Development
 11. Youth Leadership

The full set of reports can be found on the Sing Up website: www.singup.org

Further information about CUREE can be found at: www.curee-paccts.com

Introduction

Sing Up 2007-11 was the Music Manifesto National Singing Programme, led by Youth Music, with AMV-BBDO, Faber Music and The Sage Gateshead, supported by Government. It aimed to raise the status of singing and increase opportunities for school children throughout the country to enjoy singing as part of their everyday lives, and to support all primary schools to become 'singing schools'.

Sing Up operated through four main strands of activity: a national PR and advertising **campaign** highlighting the benefits of singing; singing **resources**, through the twin vehicles of a website www.singup.org (including a 'Song Bank') and a free termly magazine with CD; a **workforce development** programme to build the confidence and expertise of primary school teachers, musicians and others in leading and supporting children's singing activities, with a supporting network of 30 Sing Up Area Leaders; **funded programmes**, supporting the development of singing activity around the country.



By March 2011 Sing Up had engaged with over 95% of state primary schools and over 90% of all schools with primary school-aged children in them.

Background

In the early stages of development of the Sing Up programme, the consortium partners identified research and innovative practice highlighting how music and singing could help in enhancing health and wellbeing, through, for example, helping children build positive relationships with peers and adults. This belief in potential benefits of singing for health and wellbeing of children and other stakeholders was communicated through the Sing Up campaign in its various forms, as this guidance note, aimed at leaders of primary schools, illustrates:

'What's clear to us at Sing Up is that singing, more than any single other activity, can significantly enhance a child's development and wellbeing: it's a healthy, safe, non-competitive, inclusive, social, diverse activity which potentially exercises more parts of the brain than any other. It's also easy, fun and free.'¹

1. Singing – why does my school need it?

2. For the purposes of this report, a project was defined as an aspect of activity carried out as part of the Sing Up programme. Projects therefore range in nature and include specific interventions; their types (e.g. Sing Up Awards); organisations and areas, leading a variety of strands of work; various communications activities and their analysis, etc.

The aim of this report is to synthesise impact data relevant to health and wellbeing from across the projects², and to differentiate, where possible, for different groups of children and adults. The report starts by contextualising the data in the aims the Sing Up projects and the key processes and strategies employed. It then reports on outcomes and on leadership learning relevant to health and wellbeing.

Aims and Objectives

The projects aimed to promote health and wellbeing through making singing accessible and enjoyable (Pie Factory) as well as giving young participants the opportunity to perform to an audience (Choir of the Year, Sing Up East Kent). Furthermore the projects aimed to improve the quality of young people's singing and increase the number of young people, particularly boys, participating in vocal activities by offering a new range of opportunities (Sing Up Southampton, Supersing).

A number of the projects aimed to enhance outcomes for specific groups of vulnerable and special needs children and young people, including those who:

- are looked after (in foster placements or residential care) (Whitewood and Fleming, Pie Factory);
- have behavioural difficulties, such as young people in Pupil Referral Units and children with emotional and behavioural difficulties attending mainstream schools (Pie Factory);
- may miss out on singing because of disruptions in their school lives, such as young carers, young people on a long stay in hospital, gypsy and traveller children, young refugees and regular truants (Pie Factory);
- have learning and autistic spectrum disorders, or
- have movement and coordination difficulties.

Many projects focused on enhancing non-specialist teachers' confidence in using singing in their everyday teaching by helping them to see singing as a valuable, enjoyable addition to their teaching practice (Greater Manchester Music Action Zone [GMMAZ], Supersing, Sing Up Website, Sing Up Training Programme). For those teachers who already did singing, the projects aimed to renew the teachers' and leaders' confidence in the skills they already had as well as provide them with new and more effective approaches (GMMAZ, Sing Up Training Programme). One project aimed to support music leaders in recognising the challenge they face in making music appeal to boys of all ages by working through a range of musical repertoire to suit each vocal range (City of Birmingham Symphony Orchestra - a Sing Up Flagship).

Processes and Strategies

Selection of and Introduction to Songs Designed to Promote Health and Wellbeing

Songs were deliberately chosen to promote health and wellbeing. For example, the 'Hello' song was ideal for welcoming new children into school, especially useful in schools with a high pupil turnover/regular new starters, while the song 'Tell Somebody' detailed a positive approach to bullying. Before introducing the 'Tell Somebody' song, all the participants first shared personal experiences of bullying (Sound Minds).

Another approach involved using music to help individuals vocalize their thoughts and feelings more generally. One activity involved playing musical extracts from different genres and asking the children to try and say how the type of music made them feel, then looking at the reasons why different types of music affect people in different ways (Pie Factory). Writing songs themselves was another non-threatening way of getting children to explore difficult subjects (such as going into care) and their feelings (Pie Factory). Sometimes songs were chosen to fit in with assembly and curriculum themes, e.g. 'Dem Bones', 'Five portions a day' and 'Make it me sized' for Healthy Schools assemblies and 'Multiplicity' and 'Chocoholics' as part of maths learning.

Performance

The importance of parents and extended family attending performances was regularly mentioned by the children and young people. It was clear that it helped them gain a sense of pride and achievement in their work (Plymouth Music Zone [PMZ]). Putting on a performance was also important because it required high levels of commitment and concentration.

The children and young people did not only perform to family members. In one project (Sing Up Southampton) for example, children performed in old people's homes which proved to benefit the residents of the homes as much as the children. A lot of fun and laughter was had as the residents tried out percussion instruments, wore silly hats and sang the children's songs with actions and movements and the children enjoyed bringing happiness to others.



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Approaches Used With Children from Disadvantaged Backgrounds

Those working with disadvantaged and vulnerable children and young people (such as those in Pupil Referral Units) offered both small group and one-on-one sessions. If a child did not want to sing initially, then it was felt that they would be more comfortable joining in with a small group where there was not so much attention on them. For children from difficult backgrounds, small groups provided enough safety without it being too intimidating. But for young people who were deeply into music, one-on-one sessions were beneficial (Pie Factory).

3. Not her real name

Sarah³ was a case in point. Sarah (who was nearly 11 years old and looked after) was very shy when she first joined the singing group, possibly because she joined the group without any friends. On the third week, Sarah was particularly withdrawn and attempts by others to chat to her were met with a strong emotional reaction. She was given a couple of one-on-one sessions and then put in a small group with two other looked after children. Sarah's confidence grew steadily and she became comfortable singing solo and 'performing' the song. She was willing to try most songs, although struggled to stay positive when out of her comfort zone. The project helped Sarah to become much more comfortable in the singing group through enabling her friendship with two other girls. She took the lead in one of the songs for the Christmas performance and became a buddy for a new girl. One week when she was waiting outside with the others before the group started, she approached one of the girls and said 'I don't wanna wait on my own, so I'll stand with you', which the project organiser viewed as a 'break through' (Pie Factory).

Similarly, a boy who was quiet and reclusive, did not want to interact in any way and who struggled to make eye contact, responded well when the singing leaders used a one-on-one approach during the part of the session where the children were working on their own songs. He changed immediately when in a one-on-one situation and ended up writing his own song which one of the singing leaders performed whilst he strummed a basic rhythm on a guitar. By the end of the session he was smiling and obviously had a real sense of achievement about the song he had written (Pie Factory).

Strategies Designed to Help Improve Teachers' Confidence

The project leaders recognised the importance of enabling non-specialist teachers to feel confident about engaging in singing activity and planning for it as a tool for enhancing wellbeing. One approach to building teachers' confidence in singing activity was through creating an online library of resources that provided teachers with tools, tips and guides to develop their skills in leading singing. (Sing Up website) The resources were focused on the following areas:

- Getting started – tips and techniques to kick-start activity, instil confidence and make singing a more accessible activity for those teachers who are terrified of singing
- Curriculum support – development of cross-curricular tools, including sample lesson plans and templates, and suggestions for building singing into the school day, routine songs for transition times (e.g. hello/goodbye, tidying up), songs about change (e.g. supporting the transition from primary to secondary school) and Song Bank songs to fit their own specific teaching needs
- Vocal health – including advice on vocal anatomy and vocal techniques
- Vocal leadership – advice and tips on conducting/leading and how to set up and run a school choir
- Musical progression/quality – self-appraisal
- Glossary of musical terms (as many classroom teachers have little or no musical training) which were useful for teachers' own musical education as well as that of their class

Teachers also benefitted from training sessions run by music staff where they learned new song games, warm up exercises etc and were provided with resources such as props and CDs to help introduce singing in the classroom (City of Birmingham Symphony Orchestra).

Some teachers were shown how composition could be created very simply, using material from the day's lessons and familiar tunes such as 'Three blind mice' or instrumental backing tracks. For example, a teacher didn't want her class to say 'round' but to use the word circle and so a song was written there and then about circles, with actions to reinforce the learning (GMMAZ).



Findings and Outcomes

'Teachers and leaders also commented that as the children's confidence improved, so did behaviour; the children had become more resilient and more willing to have a go at things'

Based on evidence from the projects relating to this theme, including the Evaluation of Clusters report (2010), outcomes for children relating to health and wellbeing included:

- enjoyment of singing sessions by both boys and girls;
- improved confidence and self-esteem (particularly for vulnerable and special needs children whose behaviour and performance in school generally also improved);
- children enjoying coming to school more;
- development of pupils' social skills and greater social cohesion (vulnerable children in particular found security in singing in groups, enabling them to make new friends, share thoughts and life experiences, discover common ground and have fun together);
- pupils' improved confidence in performing and an appetite to get involved in future artistic activities, and
- clinical and therapeutic benefits for children with life limiting conditions in hospital.

Outcomes for the training, CPD sessions and resources included:

- built confidence in teachers in giving singing a go and singing with their pupils, leading to an increase in singing activity;
- empowered support staff to lead singing in their school;

- enabled classroom teachers to use singing in a variety of curriculum areas;
- helped singing to become embedded in assemblies, and resulted in new extra curricular singing activities (taking place at lunchtime etc).

Improved Levels of Confidence and Self-Esteem for Children

Of all the benefits, the most frequently mentioned was the growth in confidence along with increased enjoyment, for example:

'Their [the children's] confidence has been boosted and they have loved every minute. I am principally a violinist and a pianist and encourage instrumental learning a lot, but with this project all the children need is their voices!' (Sing East Sing West)

'I learned to be confident. It made me feel happy and joyful' (Year 4 participant) (Sing East Sing West).

For the young people, the confidence grew from the experience of performing to an appreciative audience, but also from enjoying the experience of singing and finding they could sing:

'All you've got to do is find your own voice, it's inside you, and when you've found it, you're proper confident' (Sing Up Southampton).

'Before I joined the Boys' Vocal group I was really scared of singing or going to concerts and singing in them but now I really can do it because we've been on the Tour today and it was really fun' (Sing Up Southampton).

'It was lovely to see all those adults smiling at us as we sang. It made me smile inside' (Choir of the Year).

'...People actually applauding you because you don't normally get a lot of people clapping and applauding you' (Sing Up Southampton).

Many children commented on how they looked forward to singing each week and that they saw it as the highlight of their school week. Teachers and leaders commented on how the singing project had changed the atmosphere in school, creating a greater sense of worth and belonging. This was echoed by a parent who spoke of how the singing project had helped her daughter return to school after having been off school with a long term illness. Teachers and leaders also commented that as the children's confidence improved, so did behaviour; the children had become more resilient and more willing to have a go at things. A parent similarly commented:

'I think the after school club really increased my child's confidence and gave something to look forward to in a week linked to school. It encourages positive thinking towards the school environment which is very important for the first year of school.'

'Singing provided an opportunity for all pupils to meet children outside of their usual circle and created greater inclusivity'

Being involved in singing, and the confidence that it generated, had an impact on other areas of the children's lives, as this comment shows:

'Life was a little boring and swimming was my only hobby. I became involved with singing when I joined the choir and have since performed solos at concerts. My school takes part in so many singing events and we have lots of fun. We go carol singing around the village, sing at weddings and local festivals and we even sang for a whole day outside ASDA and made £400 for the P.T.A. I have gained in confidence and now perform as a soloist both in the choir in school and at concerts. I certainly have more friends now and they think I am cool because I can sing. I am now in the top group for maths and feel much cleverer than I have in the past' (Evidence of impact quotes).



Improved Levels of Confidence for Staff

Increased confidence was also apparent in non-specialist school staff:

'At first, some [teachers] were very reluctant to sing in front of their children, but gradually teachers and teaching assistants who hadn't sung much with their children began to do more and more singing'.

'I loved seeing the teachers have a go themselves and become more confident in using singing in the clubs. I particularly enjoyed the healthy schools celebration events, seeing everyone singing together with so much confidence and the support they gave to each other when they had a go' (SoundLINCS).

'All my life I have been told I can't sing, am flat and can't hold a tune – aged 48 – I found my voice at your 'singing for the scared' training session, and experienced what a joy singing can be. I now feel brave enough to sing maybe a little song with my class – something I never thought I would be able to do' (Sing Up Training Programme).

'The Ofsted Inspector was brought to tears by a fantastic singing performance! This is a multicultural and faith school that has been using singing across the curriculum as a device to cut across language and cultural barriers and bring everyone together' (Evidence of impact quotes)

'One project (Singing Medicine) which involved children with life-limiting conditions in hospital provided evidence of both clinical and therapeutic benefits. Hospital staff reported how children were better prepared for treatment because they felt calmer, while a physiotherapist commented on how, 'You've got him moving his legs more than I've ever managed to' (through singing action songs)

Improved Social Skills and Greater Social Cohesion

Singing provided an opportunity for all pupils to meet children outside of their usual circle and created greater inclusivity. Comments on this theme included:

'The sessions teach you not only about music, but about working with people you don't get along with...' (Child participant Sing Up Burton).

'Through their engagement in singing activity with their peers, they have developed confidence, improved their language skills and mixed with new school mates, both from the Pupil Referral Unit and from the mainstream school which many of them will attend' (GMMAZ).

'The Ofsted Inspector was brought to tears by a fantastic singing performance! This is a multicultural and faith school that has been using singing across the curriculum as a device to cut across language and cultural barriers and bring everyone together' (Evidence of impact quotes).

'They sing with each other. They can't always speak together because they don't have (shared) language, but they can and do sing together' (GMMAZ).

'Children with profound speech and communication difficulties can enjoy singing by joining in with stamping their feet or clapping' (Sing Up case studies).

'It is really inspirational to see children who have no English humming along and trying to form some of the words' (Glastonbury 2008).

Improved Outcomes for Vulnerable and SEN Children

There were many examples of how singing transformed the lives of vulnerable and special needs children. There appeared to be a positive link between the enhanced confidence and self-esteem that singing promoted and these children's performance and behaviour at school more generally. The children also became more articulate and able to express themselves.

A child who was on the autistic spectrum was initially frightened of noise and reluctant to join in any music or singing. But he gained so much confidence from the singing lessons that he volunteered to lead a dragon dance and song and joined in enthusiastically with assemblies and performances (Evidence of impact quotes).

One partially deaf and blind girl benefited enormously from joining a community choir. Her teacher commented: 'Now she stands on the stage, singing and smiling...I have never known her to be so happy. Not only that, her confidence has increased: she has a whole new circle of friends and at school, her concentration has improved massively' (Daily Mail feature).

A similarly large impact was noted for a boy with partial hearing:

'Incredibly, though we sometimes struggle to understand what he is saying because his speech is unclear, his singing voice has the most perfect and beautiful articulation. It's a confidence thing, like a stutter – he looks down when he is talking and mumbles, but when he sings his shoulders are held back and high ...He's got real friends for the first time in his life, his reading and writing has improved and he can actually listen and communicate with teachers now' (Daily Mail feature).

Singing helped shy children too:

'K is a quiet and shy girl. She is reluctant to join in with class discussions and rarely asks for help when she needs it. During singing sessions she is a totally different person! She's confident, enthusiastic and loves it! Her confidence to speak out in class has grown as a result' (Sing Up Bridlington).

Achieving success in singing helped children with behaviour problems to become more settled in class and focused on work. For example, Child C was dyspraxic and had a real problem keeping still. He was encouraged to join the boys' choir and he became very enthusiastic and gradually more able to stay focused and stand still. This benefited the whole group who had found him distracting (Platinum Award Schools).

One project (Singing Medicine) which involved children with life-limiting conditions in hospital provided evidence of both clinical and therapeutic benefits. Hospital staff reported how children were better prepared for treatment because they felt calmer, while a physiotherapist commented on how, 'You've got him moving his legs more than I've ever managed to' (through singing action songs).

Drivers and Challenges

Once projects had started they gathered their own momentum: confident teachers rubbed off on others and strong singing lifted other members of staff. Staff enjoyed bouncing ideas off one another and comparing notes, thus generating conversation, interest and engagement. Seeing a positive outcome resulting from singing gave teachers a reason to use singing again and again. Positive outcomes included enjoyment (their own or the children's), improved learning, improved engagement or a new found ability to put something across more easily to greater effect (GMMAZ).

Challenges faced by the music leaders included politics within schools, including poor communication between management and teachers and the decision of the school's management to make all teachers attend training sessions (GMMAZ). Information wasn't disseminated down to teachers when sent to management, meaning that teachers were regularly unaware of information and decisions that had been made. Requiring all teachers to attend training sessions resulted in some teachers feeling disgruntled, which split the group into those teachers who found the sessions useful and those who did not. Politics among the practitioners and the teachers also made it a difficult working environment for an inexperienced trainee.

Another problem that was encountered was the ability of parents and carers to restrict the access to singing opportunities for the children and young people. A good percentage of the children and young people who signed up didn't turn up for reasons that included that the young person had not behaved that week so not coming singing was a punishment, or the adults had something else to do and waiting around for an hour was not practical. The music leaders found this very frustrating and difficult to deal with. They didn't feel in a position to tell parents/carers that they felt this was wrong (Pie Factory).

Music Leader Learning

Reflecting on the importance of creating the conditions within which singing and creative music making can have a transformative effect, music leaders acknowledged that it was not easy to achieve a balance between having clear boundaries, appropriate material, active listening to the needs of the group and effective inclusion of skills from the rest of the team. However a balanced combination of these factors produced powerful results (Sound Minds). Regarding the repertoire, music leaders found a number of factors for success (GMMAZ), including:

- ensuring the repertoire was right for the teacher/age group;
- new repertoire was introduced regularly so that the children did not become bored;
- world music worked well (teachers sometimes struggled with the language, but the children picked it up well), and
- props bags helped to reinforce repertoire.

Factors for success regarding composition (regarded as a highly important element) included that (GMMAZ):

- composition should be taught in the classroom from the beginning of the project as a simple skill with the music leader working with the teacher and children to develop the way of working;
- composition and repertoire should not be separated but used together in sessions;
- composition can use subject material relevant to the teacher, class or chosen curriculum area;
- instrumental backing tracks (that just require the addition of words) and familiar tunes (such as nursery rhymes) are useful tools, and
- accompaniment does make the composition process easier, but introduces the need for a musician.

Music leaders learned to be flexible in the way they set out to engage children and young people. For example, on discovering that there were going to be fewer referrals (of looked after children) than expected and that sometimes introducing singing into the planned curriculum day was having negative effects, the leaders planned a summer holiday week at which referrals would be mixed with other young people they had been working with. This resulted in the recording of two joint songs and at least two of the young people involved attending weekly singing groups (Pie Factory).

Encountering problems with enabling two looked after children to participate in the project due to insufficient time to organise this within the confines of Children's Services resulted in the leaders realising they needed to be more proactive when working with social workers, setting managers and parents/carers before starting to deliver dates and sessions (Whitewood and Fleming).

Methods

Ninety-nine project reports and related evidence, ranging between internal evaluations and external assessment, were selected by Sing Up as a basis for a number of synthesis evaluation reports. The documents were coded by a team of CUREE researchers as likely to yield evidence for each of the themed reports. The data were then extracted by the same team, using Nvivo software, for each of the themes identified by Sing Up. The data extraction framework, based on questions focused on both impact and processes for each of the themes, was agreed in advance with Sing Up. The resulting data was then analysed and synthesised so that the key messages for each theme could be reported.

The current report is based on the documents which were identified as containing data relevant to the theme of Health and Wellbeing. A total of 22 projects had information relating to the theme. Types of evidence commonly collected by the reports used to illustrate health and wellbeing included:

- observation and perception data from musicians, parents and staff, and
- documentary evidence from reflective diaries, recorded interviews, questionnaires and evaluation forms

Health and Wellbeing: Connections to the Wider Evidence Base

'Practitioners concerned about enhancing the wellbeing of their pupils, particularly vulnerable children and those with special needs, may like to consider using singing as a key support vehicle'

The Sing Up literature review found strong links between participation in singing interventions and improvements in wellbeing in terms of enhanced self-confidence, engagement and motivation in the children and young people. The review also identified links between singing interventions and improvements in confidence and enthusiasm for singing among teachers.

The findings from the Sing Up projects featured in this report support the findings from the literature review. The projects variously reported on the children's enjoyment of singing, their improved confidence and self-esteem, greater social skills and improved confidence in performing. The Sing Up projects also show how the identified benefits were particularly noticeable for vulnerable and SEN children, where the enhanced confidence and self-esteem that singing promoted affected the children's performance and behaviour in school more generally. After sustained involvement in singing, children were happier, enjoyed being in school more and were more willing to have a go at things. Teachers similarly felt more confident in giving singing a go and singing with their pupils, leading to an increase in singing activity.

The Sing Up projects extend the findings of the literature review by indicating how the professionals involved felt singing led to improved confidence. It was important, in this context, that:

- songs were chosen with wellbeing in mind (such as the 'Tell somebody' song which showed how to approach bullying);
- children were encouraged to use song writing as a way of exploring difficult subjects and feelings;
- children performed to an appreciative audience;
- children from disadvantaged backgrounds (such as those in care) were offered small group or one-on-one sessions, as appropriate, to build initial confidence, and
- non-specialist teachers were provided with training, tools, tips and guides on choosing the repertoire, planning lessons, running a school choir and composition etc.

Practitioners concerned about enhancing the wellbeing of their pupils, particularly vulnerable children and those with special needs, may like to consider using singing as a key support vehicle. School leaders may like to consider the kind of training that will enable non-specialist teachers to feel confident about increasing the singing activity they engage in and planning for it as a tool for enhancing wellbeing.

Glossary

Sing Up Awards

The Awards have helped schools to embed singing throughout their school life, encouraging them to celebrate their singing. There are three different levels of Award: Silver, Gold and Platinum. The Awards are specially designed to work across different types of school, including SEN settings.

Beyond the Mainstream (BTM)

Sing Up made a commitment to ensure that its work impacts upon all primary aged children, including children in SEN schools, Pupil Referral Units, looked after children, children with mental health issues and many others early in 2009, and the stream of work that underpins this commitment throughout the programme is called Beyond the Mainstream. BTM broadly focuses on children who can't access primary mainstream school (in SEN or PRU settings) as well as those who have difficulties accessing primary mainstream (including looked after children, children with EBD, children with mental health difficulties etc).

Sing Up Clusters

Sing Up Clusters have helped secondary schools to lead innovative singing projects with their feeder primary schools. The programme aims to train and inspire singing leaders and enables schools to work positively with pupils' transition issues. Clusters work with 240 schools across the nation, introducing exciting singing opportunities to over 7,500 pupils.

Sing Up Flagships

Sing Up Flagships are leading singing advocate organisations that work to share and develop best practice through projects, performances and resources. Nine organisations have worked as Flagships, with most programmes typically lasting 2 years. Thousands of children, practitioners and singing leaders have benefited nationwide from their work.

Sing Up Communities

Sing Up Communities have been run by arts organisations and music services that work with primary-aged children. They aim to place singing at the heart of the community. Each project has run for two years and aims to reach over 2,000 primary-aged children. Work includes the development of young singing leaders and encouraging singing out of school hours.

Vocal Force

Vocal Force was originally a project based on the innovative Vocal Union programme devised by The Sage Gateshead, before becoming part of Sing Up in 2008. Vocal Force aimed to foster a peer support network for sharing learning and exploring ways of sustaining networks. It has created over 60 bespoke projects to increase the skills, confidence and repertoire of more than 3,000 singing leaders.