

# Speech, Language and Communication

Sing Up 2007-2011  
Programme Evaluation  
Theme 8

## 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:

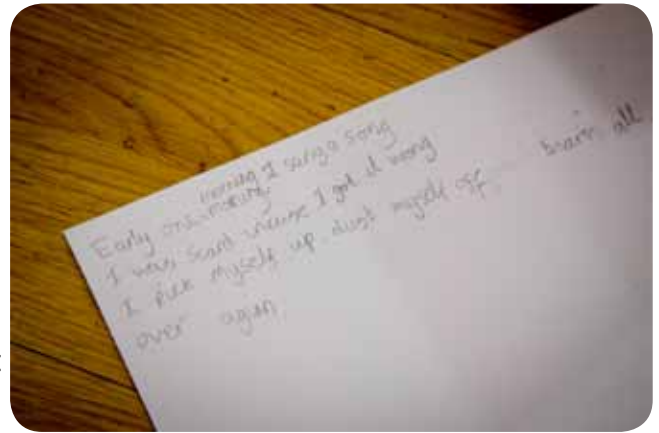
- Synthesis Report including Executive Summary
- Probe & Case Study Report
  - Themed Reports:
    1. Communications
    2. Health & Wellbeing
    3. Impact on Schools
    4. Learning Across the Curriculum
    5. Management of Change
    6. Musical Development
    7. Partnership
    8. Speech, Language 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](http://www.singup.org)

Further information about CUREE can be found at: [www.curee-paccts.com](http://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](http://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

This report is based on those Sing Up reports and documents which were identified as likely to yield data relevant to the theme of Speech, Language and Communication. A literature review carried out for Sing Up found that participation in singing is linked with improved academic attainment, knowledge and skills in many areas of the curriculum<sup>1</sup>. There is also other evidence that indicates specific links between music and language development<sup>2</sup>.

The projects<sup>3</sup> and resources which comprise the Sing Up programme have the potential to enhance the speech, language and communication skills of children and young people. For example:

- All of the warm-ups and songs available in the Song Bank have lyrics which give children opportunities to practice their speech. There are songs which focus on particular aspects of this development. Tongue twisters can support enunciation and vocal control whilst other songs focus on parts of speech and help children to develop their grammatical understanding
- Songs in different languages can support the learning of a second language

1. Sing Up literature review (2011)

2. <http://www.singup.org/news-local-events/news-article/view/94-research-outlines-benefits-of-music-music-manifesto-news/>

3. 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 'Gaps' campaign provided a number of songs with missing words which highlight the relationship between singing and the memorising of vocabulary

Sing Up also emphasises the importance of children engaging in composition and song writing as a way of creating opportunities for learners to develop their communication skills.

In addition to these materials aimed at mainstream learners there are specific materials targeted at children with special educational needs (SEN). These focus on enabling children with SEN to engage fully in singing activities. This involves overcoming any speech, language and communication barriers and also developing children's skills in this area. Sing Up materials include songs which are suitable for children with a diverse range of needs and advice on supporting access.

The aim of this theme evaluation is to synthesise the impact data relevant to Speech, Language and Communication from across the projects, and to differentiate them, where possible, for different groups of leaders and participants. It also aims to identify the key processes behind the impacts. The report starts by contextualising the data in the aims of the projects themselves and the key processes and strategies employed. It then reports on outcomes, on leadership learning relevant to Speech, Language and Communication, and on any other learning relevant to this theme.

## Aims and Objectives

The aims of the projects reviewed for this theme varied. Some of the projects particularly focused on Speech, Language and Communication. The Sing Up Training Programme workshop led by Steph Brandon aimed to support and improve the speech, language and communication skills of very young children, and in particular raise standards and improve confidence. Vocal Force Keynsham also focused on young children's communication. The project aimed to increase the skills and confidence of early years practitioners in providing activities that would promote the speech and language development of the children in their settings.

In other projects the emphasis was on improving access to singing for children and young people who sometimes struggled to communicate. One of Drake Music's central aims was to develop accessible resources that could be used by those who have physical and communication barriers to singing. Music and the Deaf aimed to integrate singing and signing into practical activities for young people with hearing impairments. At Hertfordshire the focus was on children with moderate and severe learning difficulties (MLD and SLD), and in Plymouth Music Zone (PMZ) the aim was to investigate how singing and vocal practice could be enhanced in a special educational needs (SEN) setting. Similarly, at Greater Manchester Music Action Zone (GMMAZ) the agenda concentrated on improving singing and vocal work in SEN settings, particularly through the use of vocal looping techniques and voice reactive software. GMMAZ operated in a unique setting as the programme was carried out at a school which operates as a staging post for children newly entering the country. Many of these children were learning English as an additional language (EAL).

It is notable that ICT played a significant role in several of these projects (Drake Music, GMMAZ, PMZ) and that at Drake Music and PMZ there was a focus on creating resources that could be used by practitioners.

Several of the projects had a wider focus than Speech, Language and Communication. At Pie Factory the aim was to develop interventions to engage young people who were struggling with behavioural problems and provide singing sessions for looked after young people. This project also aimed to train young people to help, support and lead community workshops. Several other projects had a training emphasis. Drake Music, GMMAZ and PMZ also included a focus on the training of school staff and the workforce.

In addition to the projects already described, there were a number of Communities and Flagships with a diverse range of aims. Although these did not specifically set out to develop Speech, Language and Communication they did report outcomes that related to this theme (Spitalfields Music, Cheltenham Music Festival and Whitewood and Fleming).

## Processes and Strategies

Across the projects a number of processes and strategies were identified as important for the development of Speech, Language and Communication. These included the use of composition and song writing, technology, signing, singing 'play', targeted materials and props, and singing in different languages. Carrying out training and development activities and working in partnership were also identified as important aspects in a number of projects.

### Composition and Song Writing

Although composition and song writing could be challenging (Sound Minds), its importance was particularly noted by several projects. At Pie Factory it was found to be a way of helping young people communicate their feelings about personal issues. For example, when one girl started to talk about her dad's alcoholism, staff provided a backing melody on the guitar and gave her the space to write her song. Encouraging children to write stories that they could then turn into songs was a useful strategy.

One project for vulnerable young people highlighted the way in which they encouraged children to take responsibility for their own compositions and songs. Children either worked individually or in small groups to develop songs that centred on their own lives. The tutors ensured that when they were facilitating this process that they enabled the children to make decisions. This was done through questioning. For example tutors would ask 'Is this what you mean?' and 'Do we all like this?' Tutors also looked for input from shyer children such as ideas jotted down in their notebooks (Whitewood and Fleming).

At GMMAZ compositional and song writing activities were found to encourage children to use appropriate language and to develop an understanding of grammatical aspects, such as verbs and tenses, as they put words together. Teaching children the skills of composition and song writing was identified as key

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'Simple activities such as changing the lyrics in an existing a cappella melody were found to be effective.'

to success, as was choosing subjects which were relevant to the children. Simple activities such as changing the lyrics in an existing a cappella melody were found to be effective. Instrumental backing tracks were also found to be of value as the children could compose new words to accompany the music. At Vocal Force Keynsham, children were encouraged to suggest ways of adapting songs. This strategy was also used at Messy play and East Kent. This could be as simple as inserting words about their likes or dislikes, or could involve them developing a whole composition or song. For example, in one project children were asked to use 'Reggae Groove' as a basis for creating their own fire song. One teacher noted that sometimes they asked children to rewrite verses that were relevant to their topic work at the time (website chat).

### Technology

Technology played a central role in the projects which focused on enabling children with speech, language and communication barriers to access singing (Drake Music, GMMAZ and PMZ). For instance, at Drake Music Voice Output Communications Aid (VOCA), Assistive Music Technology (AMT) and microphones were found to be useful resources. VOCAs allowed children who could not make vocal sounds naturally to make sounds using this specially developed technology. AMT, in particular Clicker 5, was used to promote access to singing. This user-friendly programme plays audio files and can be used in a variety of ways such as a quiz, book or interactive singing tool. A particularly powerful feature is its ability to be customised for a child's needs. Microphones were also found to be useful as when they are attached to a resonance cushion children with hearing impairments were able to feel the vibration of the music.



### Signing

Signing was used with hearing and hearing-impaired children. It was found to be a particularly useful strategy for those learning English as an additional language, for children with special needs and those who were deaf. At Music and the Deaf a Signing Buddies programme was developed. In this, secondary students visited primary schools and taught songs both vocally and with signs. At an initial session the older children planned which songs they would teach and how they would support any of the primary school children who were struggling. This was followed by a session where the buddies visited the primary schools and carried out their planned activities. On return to their school they considered what had worked well and what they would change for next time. At GMMAZ and Drake Music signing was also used during singing activities.

'Playing with their voice in warm-up activities, imitating the sound of an instrument vocally and playing with the sound of a word were all found to be useful strategies for developing vocal skills and confidence.'

### **Singing 'Play'**

At Vocal Force Keynsham the use of songs was found to be useful for developing the communication skills of young children. Playing with their voice in warm-up activities, imitating the sound of an instrument vocally and playing with the sound of a word were all found to be useful strategies for developing vocal skills and confidence. Joining in with actions at appropriate points was also found to be a way of developing listening skills. Actions were also used at other sites. For example, at one school children were encouraged to develop their own gestures (Sing Up Award Schools) whilst tongue twisters were used in one project to develop children's diction (Messy Play). Call and response activities were also used at a number of sites (36-38). At Ickleford Primary School a teacher noted that rhythm and pulse activities, and the learning of playground rhymes were useful for developing language skills.

### **Repetition**

Several projects highlighted the value of repetition. At GMMAZ this was found to be particularly beneficial for children learning English as an additional language (EAL). Whilst children could be reluctant to practice words in some contexts they would be happy to repeat them when singing. This was also of value to those with English as a first language. At Woodlands School a teacher noted that the children enjoyed the repetition in the songs and that it helped them to develop their communication skills.

### **Targeted Material and Visual Props**

GMMAZ found that using songs that targeted particular subject material, such as days of the week or numbers, was particularly effective for children with EAL. Prop bags which contained items that represented key words visually were also found to be useful. Props were used in another project to help children understand the meaning of the words in songs in other languages (Cheltenham Music Festival). GMMAZ felt that it was important to find the right songs that were appropriate for the children and their learning. It was important that new repertoire was introduced frequently.

### **Singing in Different Languages**

At some sites songs were sung in different languages (IQRA School, Bay Primary School, Cheltenham Music Festival). At Bay Primary School these songs were chosen to link with the curriculum focus. For example, Spanish songs were used when Spanish featured as the modern foreign language (MFL). The Cheltenham Music Festival Project engaged children in singing in different languages. The leader noted that it was best to start with an English song as this was familiar to the children. She then used call and response to introduce a Hebrew song.

### **Training and Development**

Training was highlighted as an important feature of three of the programmes. At Vocal Force Keynsham, training involved teachers taking part in six group sessions over six weeks. They also kept a learning diary and were visited by the course deliverer in their own settings on three occasions. At GMMAZ teachers took part in two teacher training sessions every six weeks. These focused on repertoire building, composition and lyric training, and supervised practice. Drake Music used

staff INSET sessions to develop skills and also modelled the delivery of accessible singing sessions. At Sound Voices training for Teaching Assistants (TAs) was planned to focus on engaging children with a range of special educational needs (SEN) in singing activities.

### Partnership Working

Two of the projects commented particularly on partnership working between schools as an effective strategy. At GMMAZ children with EAL carried out singing activities with children from the mainstream primary school. Music and the Deaf's Signing Buddies programme, which is described earlier, also featured between school links.

## Findings and Outcomes

### Children and Young people as Participants and Audience

The outcomes for children and young people included those specifically related to communication skills in English, and those relating to the development of English as an additional language (EAL). Outcomes for children with SEN included the development of language skills and increased engagement. Improvements in confidence and enjoyment were noted as outcomes for children in mainstream education along with those with EAL and SEN. There was also some evidence of outcomes relating to the learning of MFL.

### Communication Skills

The development of speaking and listening skills was noted in several projects.

At Pie Factory staff felt that for some of the young people composition and song writing enabled them to communicate about difficult subjects and express their feelings.

There were also improvements in the more technical aspects of language use. Children's pronunciation skills were reported to have improved in one project (Pie Factory) whilst at Steph Brandon's training, staff observed that children quickly learnt new words. Increased vocabulary range was also highlighted by teachers from another project (Ickleford Primary School). Improvements in spelling and phonics were noted by teachers at two schools (Ickleford Primary, Samuel Lucas). A child at one school felt that participation in singing had in fact helped him to read long words (Bay Primary School, Sing Up Bridlington). At St Andrews School a teacher reported that the use of pulse and rhythm helped children to compose their own poems.



Improved listening skills were also noted at Steph Brandon's training where children started to listen out for key words or moments in a song. Similarly at

'Improvements in confidence and enjoyment were noted as outcomes for children in mainstream education along with those with EAL and SEN'

'Even when children couldn't always speak together because they didn't have a shared language they were able to sing together'



Samuel Lucas School the teacher noted that the listening skills of his youngest children were improved.

### English as an Additional Language

Particular benefits were noted for children with EAL at GMMAZ. The teachers reported that taking part had improved the children's English language skills and that these gains were particularly noticeable for those with the least experience in English. A questionnaire showed that teachers thought 36% of learners had improved their English a great deal whilst 64% had made some improvements to their language. Singing seemed to be particularly effective in improving children's vocabulary. Teachers also noted that social skills were improved and that the pupils seemed to fit in and respond to their teachers better. Even when children couldn't always speak together because they didn't have a shared language they were able to sing together.

### Other Languages

The benefits of singing for the learning of other languages was noted in one school. Children who spoke only English quickly learnt to sing songs in other languages. One child noted that this made him feel that learning another language was fun (QRA School, Sing Up East Berkshire).

### Special Educational Needs

The outcomes for children with SEN related specifically to communication skills and more generally to engagement and motivation. Children from Plymouth's special schools felt that the project had enabled them to express themselves more effectively. Of those that had participated 12.5% felt they were definitely more able to express themselves, with 81.25% feeling that this was probably the case. As a teacher from one of the Plymouth schools noted, singing enabled those with communication difficulties to communicate (Longcase School).

Two of the projects particularly noted that singing increased the engagement and motivation of children with SEN. At Hertfordshire MLD and SLD children engaged successfully in the singing activities. They were able to have their achievements recognized with 60 children being accredited through an Arts Award 'Music as a communication skill' course. A teacher from another project believed that seeing their children demonstrating engagement helped them to recognise their potential which could be built upon in other lessons (Downham School).

### Confidence and Enjoyment

Increased confidence was noted in a number of projects. Teachers at GMMAZ noted that participation helped students to feel more confident about progressing to their mainstream school. Singing was an activity where children with EAL were able to see that they were able to participate at a similar level to children for whom English was a first language. At Steph Brandon's training it was noticed that shy children grew in confidence with even those who had been reluctant to speak developing in this area. Children from Plymouth's special schools who had participated in the project also reported increased confidence. 25% of the children felt that they were definitely more confident, whilst 50% felt that they were probably more confident. At Whitewood and Fleming the tutors noted that the 'looked after' children had grown in confidence. Participation in the project

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seemed to help the children develop a sense of purpose and self-worth. At Music and the Deaf, where singing leaders had featured, the staff noted the positive benefits for these young people. The secondary school 'Signing Buddies' had developed greatly in confidence. They seemed to have become more 'discerning yet more adventurous' in their use of singing.

There were several examples of particular children growing in confidence (Pie Factory, Easton Primary School). For instance at Bay Primary School a teacher noted that a child with severe speech and language problems developed in confidence through taking part in the activities. Whilst he was reluctant to participate in regular lessons he was keen to participate in singing sessions and was even able to sing a solo.

As well as increased confidence the enjoyment of the children was highlighted in several projects (Bay Primary School, Downham School, PMZ, Whitewood and Fleming). At Whitewood and Fleming 19 out of 20 children reported that they would like to take part in a similar project. The teachers and animateurs at GMMAZ noted that as the sessions progressed the children showed that they were looking forward to them through smiles and cheering.

## Adults as Trainers

At Drake Music one trainer felt that not only had he/she developed skills in providing accessible singing but had also increased their motivation to use and develop their skills.

## Adults as Participants

'Teachers in another project who worked with children with EAL also felt that they had developed skills in leading singing in their classrooms.'

The outcomes from adult participation related to skills, knowledge and understanding, confidence, engagement and enjoyment, and changed attitudes to SEN.

### Skills, Knowledge and Understanding

The development of skills, knowledge and understanding was a feature of some projects. One trainer noted that the teachers he had been involved with had learnt skills for making singing accessible to students with communication difficulties and were more able to see the musical potential of disabled students (Drake). Teachers in another project who worked with children with EAL also felt that they had developed skills in leading singing in their classrooms (GMMAZ). At Vocal Force Keynsham a teacher questionnaire showed that staff believed that involvement in the project had increased their knowledge and understanding of using singing to promote speech and language development.

### Confidence

Increased confidence was particularly noted as a positive benefit for adults as well as for children in two of the projects. Teachers in one project reported being much more confident about leading singing activity with the children in his/her class (GMMAZ). Similarly at Vocal Force Keynsham a staff questionnaire showed that the early years practitioners felt more confident about developing speech and

communication as a result of the activities.

### Engagement and Enjoyment

The enjoyment and engagement of adults was a feature of several of the projects. For example, one project which involved adults in a residential home noted that older residents who had been uncommunicative became engaged by the session and were able to make eye contact and expressed enjoyment (Southampton). Teachers also enjoyed participating. One school noted the enjoyment of teachers in co-writing lyrics (Littledown School).

### Changed Attitudes to SEN

One project noted that teachers seemed to show a greater understanding of the use of technology and were able to see it as a valid and important way for some students to participate (Drake Music).

## Leadership Learning

Several of the projects reported leadership learning that they had gained from participating in the projects. Some related directly to the development of Speech, Language and Communication whilst some was more general.

At GMMAZ the project leaders highlighted their learning about the value of repertoire and songwriting and composition. In particular they noted that these should not be separated but used together in sessions. They found that it was important to identify repertoire that met the needs and interests of the children. It also seemed that it was best to introduce this regularly so that the children



didn't get bored. Using prop bags to reinforce the learning was found to be a helpful strategy for reinforcing the vocabulary in the songs.

When carrying out song writing and composition they also found that selecting the relevant subject was important. The leaders concluded that this was best taught as an explicit skill from the beginning of the project. In this way the children could practice and develop confidence in the composition and song writing process. Whilst accompaniment from a musician made this process easier, backing tracks or familiar tunes could be used to good effect.

At Plymouth Music Zone (PMZ) and Drake Music the leaders identified learning which related to enabling children with communication barriers to access singing. At PMZ the key learning focused on staff attitudes, barriers to singing and evaluation of its impact. Leaders felt it was important that a wider view

of singing and vocalisation was developed amongst teachers. Some teachers had demonstrated a narrower view in which singing was only seen in its most conventional sense. If it was recognised that singing was a type of communication, teachers could work to break down the barriers that their students might face to participation.

PMZ felt that providing an evaluation toolkit would facilitate this process. This toolkit would allow participants, support workers, teachers and singing leaders to be consulted at the start of the process. Particularly important would be the gaining of information that would allow the participants' needs to be taken into account. From this approaches could be developed such as the use of technology, which would allow children with SEN to access singing activities.

PMZ also felt that evaluation of the impact of the singing activities could be difficult to track. They therefore developed the toolkit to support this evaluation. Key to using this effectively was allocating time for music leaders and staff to reflect on the results so that they could adapt future singing activities to take these into account.

At Drake Music the singing leaders noted the importance of flexibility when working with children with SEN. Whilst it was important to have a plan, this needed to be adapted to take into account the children's interests and abilities. For example, if a child has a particular word or sound which enthuses them they should be encouraged to use it. In this way even potentially reluctant children can be engaged and given some ownership.

Drake Music leaders also noted the importance of considering the role of adults in the singing sessions and ensuring that the room was set up adequately prior to the session. They also felt that the size of the group needed to be thought about. They believed that there was no 'right answer' to this but it was important to consider whether children would be more responsive on a one to one basis or in a large group.

GMMAZ also identified more general learning about developing singing, including a number of structures and practices that they believed were key factors in the success of the project. These included:

- Having a clear timeframe
- Establishing teachers' singing baseline
- Providing repertoire
- Providing plans and steps to teaching
- Establishing troubleshooting procedures
- Providing resources such as song CDs and prop bags
- Linking with other schools.

They recommended that toolkits should be created which incorporated the structures and practices so that other organisations could gain from their learning. They also highlighted the importance of the staff training structure in particular in allowing staff to identify best practice. They felt that staff who engaged earliest made the most progress. They therefore recommended that shorter projects should be planned which would generate a sense of urgency and therefore increase staff commitment to training.

## Organisational Impact

Whilst projects did not collect evidence of organisational impact in Speech, Language and Communication, two of the projects showed how the impact of involvement in Sing Up extended to the wider organisation more generally. A trainer from Drake Music felt that involvement in the project had furthered the organisation's reputation. At GMMAZ several benefits were noted. Staff and children developed a more unified sense of purpose. Singing was something that brought staff and children together and acted as a catalyst and focus for staff conversation. Involvement in the project had also strengthened the relationship between the pupil referral unit (PRU) and the feeder school, and as a result helped with transitions. This impact also reached into the local community. Participation in singing events in the communities was considered to have changed local community members' perceptions of children with English as a second language.

## Drivers and Inhibitors

A number of challenges were noted. These included:

- measuring the impact of singing activities;
- deployment of adults in the classroom, and
- overcoming attitudinal barriers.

At GMMAZ they had planned to involve children in giving feedback about their learning which would help track impact. Unfortunately, although pictorial resources were developed to overcome language barriers it was found that these did not work. It was also difficult to track the progress of children as they moved on to the mainstream feeder school. The children seemed to 'disappear into the system'.

GMMAZ also found that deploying the adults effectively could be tricky. At the beginning of the project there were a lot of adults involved in the classroom. During the project the number of adults in the classroom was reduced. This resulted in the atmosphere becoming more relaxed.

At Drake Music a different challenge was noted. One trainer noted that overcoming attitudinal barriers was a key issue. Some staff did not regard Assistive Music Technology (AMT) as a valid means of singing whilst some staff

felt fearful of using technology. Helping staff to overcome these barriers was crucial.

## 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 Speech, Language and Communication. A total of 15 projects had information relating to the theme. Types of the evidence collected by the projects that provided the basis for this report included:

- reports;
- pupil perceptions/quotes;
- music specialist observation, and
- music specialist perceptions/quotes.

## Speech, Language and Communication: Connections to the Wider Evidence Base

The findings from the Sing Up projects which feature in this report are supported by the findings from the wider evidence base. As mentioned in the background information at the start of this report there is evidence that music supports the development of knowledge and skills across the curriculum<sup>4</sup>. Furthermore there is specific evidence that music is strongly linked with speech, language and communication development<sup>5</sup> including the learning of foreign languages<sup>6</sup>. The projects in this report illustrate improvements in this area for children in a variety of settings. Particular benefits were noted for those learning English as an additional language and for children with special educational needs. It therefore seems that, those wishing to develop the speech, language and communication skills of children and young people should consider using singing activities to support this development.

### Processes and Strategies for Developing Singing

In addition, the findings from this theme offer support to more general findings from the Sing Up literature review about the way in which singing can be developed. This review found that certain elements seemed to be important components of singing based interventions, irrespective of the context or aims.

4.Sing Up Literature Review (2011)

5.Coyne and Hallam

6.Sing Up Literature Review (2011)

These elements included:

- 'Training and CPD: using best evidence about effective CPD (including the use of modelling and sustained input) when training adults unused or unconfident about singing
- Effective use of technology
- Devising methods of measuring success'

The effective use of technology was a particular feature of this theme as it allowed children with communication barriers to access singing activities. Training was specifically mentioned by two of the projects. The importance of sustaining this was highlighted in one project. GMMAZ particularly noted the challenges of devising methods of measuring success that involved the children and young people.

Those wishing to develop Speech, Language and Communication may wish to consider their use of technology in the classroom and how staff training can include sustained input. The way in which success can be measured seems to be an area worthy of further research by schools and organisations involved in Sing Up.

## 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.