

# sing up

Help kids find their voice

**2007-11**



## Executive Summary

Sing Up 2007-11 was the Music Manifesto National Singing Programme, produced by Youth Music, with AMV-BBDO, Faber Music and The Sage Gateshead, supported by Government.

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# Introduction

In 2007, the Government committed to an investment of £40m in a National Singing Programme, in direct response to Music Manifesto Report No.2. The report highlighted a 'lost generation' of confident singing leaders in schools, patchy provision, but some world-class practice, which, if allowed to flourish, could carpet our nation with widespread, everyday singing in primary schools - all primary schools could, and should, become 'singing schools'.

Four years on, Sing Up has had an enormous impact upon the culture of singing in primary schools. Using its model of deploying and developing an existing expert national workforce through partnerships, and wielding its four main strands (Campaign, Resource, Workforce Development and Funded Programmes), it has created a stable platform for singing in primary schools which will have a legacy well beyond 2011.

## SING UP'S OVERALL AIM & OBJECTIVES

For every primary school-aged child to take part in high-quality singing activity every day.

- Raise awareness of the value of singing, and encourage engagement with Sing Up.
- Provide a comprehensive singing resource for children and singing leaders.
- Build and develop a committed and effective workforce to lead singing in and out of the classroom and the school, including young leaders.
- Support schools and organisations across the country to deliver high-quality sustainable singing activities through partnerships and share good practice.
- Support singing through transition periods for children and young people.
- Demonstrate and communicate the value of singing and its contribution to school improvement through the successes of Sing Up.



*'Sing Up has improved the feeling of community in our school and has led to increased involvement in school singing from teachers and other adults working in school as well as parents. Several student teachers and trainee teaching assistants have been particularly inspired to improve their own musical skills and confidence in order to be able to put on similar events when they qualify. More adults are now confident in leading singing either in class or as part of whole school singing assemblies. Our Sing Up Assemblies have been a great opportunity for Key Stage 1 and Key Stage 2 children to perform to each other as well as singing songs together. Increasing the time we spend singing together is also starting to make an appreciable difference to the self-esteem and confidence of some children and is strengthening the bonds between children and teachers in the lower and upper school. The fantastic resources on the Sing Up website have given me and other adults in school confidence to introduce new songs and styles to our singing practices and the warm up section and vocal health articles have been really useful in helping us look after our voices. Most of all, singing as a whole school for Sing Up Assemblies has warmed all our hearts and made us closer as a community.'*

School teacher, Moorside Primary School, Lancaster

## TARGETS

Prior to launch, the Department for Children Schools and Families (DCSF) and the Sing Up Consortium agreed together appropriate Government targets for the programme, which would act as its key performance indicators:-

- 100% of primary schools are committed to singing, i.e. are 'singing schools'
- The completion of a resource for schools which will include access to between 300 and 600 songs
- 35,000 singing leaders working regularly in primary schools and 17,500 young singing leaders
- All Music Services, YMAZs, Specialist Music Colleges and Choir Schools engaged with Sing Up through partnerships, along with other music providers in communities.

These targets were defined in more detail, as follows:-

Targets	Definitions
<p>1. 100% of primary schools are committed to singing, i.e. are 'singing schools'</p>	<p><i>A 'singing school' is one in which:-</i></p> <ul style="list-style-type: none"> <li>• All pupils sing for at least 5 minutes every day.</li> <li>• The whole school sings together at least once a week.</li> <li>• Singing regularly takes place in and outside the classroom.</li> <li>• At least 2 people in every primary school are confident to lead singing throughout the school.</li> <li>• Pupils sing in performances periodically (internal or external audiences and recordings), and at least once a year.</li> <li>• The school recognises the value of singing across the curriculum.</li> <li>• The headteacher, governors and staff are supportive of singing.</li> </ul> <p><i>A 'primary school' is:-</i></p> <ul style="list-style-type: none"> <li>• Any school with primary-aged pupils (i.e. Year 1 to Year 6), e.g. middle and special schools, as well as official primary schools.</li> </ul>
<p>2. A resource for schools which will include access to between 300 and 600 songs.</p>	<p><i>A 'song' is:-</i></p> <ul style="list-style-type: none"> <li>• Any piece of music of finite length, suitable for group singing, which is set down in print, audio or audio-visual. N.B. this includes non-notated repertoire (e.g. orally transmitted, improvised) which may be printed graphically or as instructions.</li> <li>• e.g. pop or folk song, choral piece, rap, chant, singing game.</li> </ul> <p><i>The 'songbook' is:-</i></p> <ul style="list-style-type: none"> <li>• A collection of 'songs' selected by Sing Up, and made available to primary schools through the Sing Up resource.</li> <li>• It is not 'a book' - this is a simple term of reference for the collection.</li> </ul>
<p>3. 34,000 'singing leaders' working regularly in primary schools, and 17,000 young singing leaders</p>	<p><i>A 'singing leader' is:-</i></p> <ul style="list-style-type: none"> <li>• Anyone who regularly leads group singing activities with young people, in any setting</li> <li>• A 'young singing leader' is a singing leader aged 18 or under.</li> </ul>
<p>4. All Music Services, Youth Music Action Zones, Specialist Music Colleges and Choir Schools engaged with Sing up through partnerships, along with other music providers in communities.</p>	<p><i>'Partnerships' means:-</i></p> <p>1) Networked areas:-</p> <ul style="list-style-type: none"> <li>• Knowledge of the local area, linking in with networks.</li> <li>• A willingness to communicate openly with other providers.</li> <li>• Sharing of best practice – delivery, repertoire, strategy.</li> <li>• Coordinated approaches to training and CPD for singing leaders.</li> </ul> <p>2) Integrated areas in which there is/are:-</p> <ul style="list-style-type: none"> <li>• Agreed sharing of delivery.</li> <li>• Coordinated planning of strategies and provision.</li> <li>• Combined approaches to funding of delivery.</li> </ul>

## SUMMARY OF IMPACT

### Engagement

By the end of March 2011:-

- Over 96% of state primary schools were registered with Sing Up, and over 91% of all schools with primary-aged children in them (including middle and independent schools).
- 74% of Special (Educational Needs) Schools – over 750 – were registered.
- Around 115,000 individuals were registered.
- There were an average of nearly 4 registrants per school and 17 per Local Authority Music Service.
- 932 schools had achieved Sing Up Awards: 503 Silver, 344 Gold, 85 Platinum.
- Sing Up was working in partnership with all 147 Music Services in England, along with several hundred other local, regional and national organisations, such as faith settings, Youth Music Action Zones, secondary and choir schools and Specialist Music Colleges.

### Singing development

- www.singup.org received 8,000-9,000 visits per day, with users spending on average 8 minutes per visit.
- The Song Bank contained 435 songs and 61 warm-up activities.
- Song Bank songs were downloaded an average of c.7,000 times per week and streamed c.100,000 times per week.
- 56,292 people took part in Sing Up training and professional development activities – teachers, teaching assistants, head teachers, music specialists, parents and more.
- The skills of 23,003 Young Singing Leaders were directly developed.
- Sing Up Communities and Flagships worked with 103,457 children.

### Impact

- The Institute of Education's research into the impact of Sing Up found the following:-

'Analyses of the data provide evidence that those children who have participated in the *Sing Up* programme are approximately two years in advance developmentally in their singing compared to their peers of the same age outside the programme. Sing Up experienced children have more positive attitudes to singing in school and appear to have a more positive self-image as a result of these experiences.'

- Over 20 countries expressed their interest in Sing Up's model. Representatives from 9 countries attended the Sing Up National Gathering and subsequent international seminar for large-scale singing programmes in November 2010.
- In December 2010, Sing Up was awarded Making Music's Sir Charles Groves Prize for Outstanding Contribution to British Music.



## A SHORT HISTORY OF THE EVENTS WHICH LED TO SING UP

By Bridget Whyte – National Singing Ambassador's Delegate

Music Manifesto Report No.1 was published in August 2005, and subsequently three working groups were set up to explore some of the thoughts within that report, specifically:

- Coordination - greater collaboration between music providers;
- Workforce Development - enlarging and enhancing the music education workforce;
- Singing - the promotion of singing as a key participative musical activity.

Each topic had a steering group of about 7 to 10 people from the sector. Coordination was chaired by Kathryn Dean and Colin Brackley Jones (then Chief Exec of the Federation of Music Services); Workforce Development was chaired by Leonora Davies and Richard Hallam (who also chaired the Music Manifesto's overall steering group); and Singing was Chaired by Howard Goodall (and managed by Youth Music, who appointed Bridget Whyte to coordinate the research). All were supported by the Music Manifesto Champion Marc Jaffrey.



Over a 6 month period a set of SMART (Specific, Measurable, Achievable, Realistic and Time-Limited) objectives were discussed and developed through large scale gatherings, smaller meetings and 1-to-1 conversations. The singing research looked at models of good practice and talked to singing champions in and beyond school to gain a better understanding of how singing can introduce, complement and develop musical understanding, practice and skill in children and young people.

In April 2006 a refined list of 7 SMART objectives for singing was agreed by the steering group and passed to Jack Krelle together with the recommendations from the other two working groups (as well as some additional consultation around spaces to rehearse and music technology). He then wrote the Music Manifesto Report No.2.

Published in October 2006 Report No.2 was presented to Government and discussions around the 60+ recommendations took place. In January 2007 the Music Manifesto ran a 2-day event at the Roundhouse in London called *State of Play* which celebrated the research and development work of the three Music Manifesto Pathfinders (The Roundhouse, The Sage Gateshead and the North West Music Partnership) as well providing a platform for the then Secretary of State for Education and Skills, Alan Johnson, to announce that £10m of money had been identified for a National Singing Programme and that Howard Goodall had been appointed as the Government's National Singing Ambassador.

In May 2007 the Government produced a tender document which was circulated widely within and beyond the Music Education sector. The tender proposal was for an organisation or group of organisations to propose how they would meet the recommendations within the Music Manifesto Report No.2 for singing – specifically for primary school-aged children – between then and 31 March 2008. A total of 5 bids were submitted to government – most from consortia of organisations intending to run the programme collaboratively. Following a structured selection process and interviews the consortium of Youth Music, with AMV-BBDO, Faber Music and The Sage Gateshead was appointed in early July 2007.

Over the next month the consortium developed its plans in consultation with Howard and Government, agreeing the way forward. A staff team was then appointed and work began to implement the National Singing Programme – which was given the name (proposed within the consortium tender bid) 'Sing Up'.

Running parallel to this tender process, part of the £10m was being allocated to others as part of a wish to ensure that activity began quickly:-

- £1m was allocated to develop a resource for early years music. This was also a tender process with the contract being awarded to Youth Music who developed, over the rest of the year, a resource called

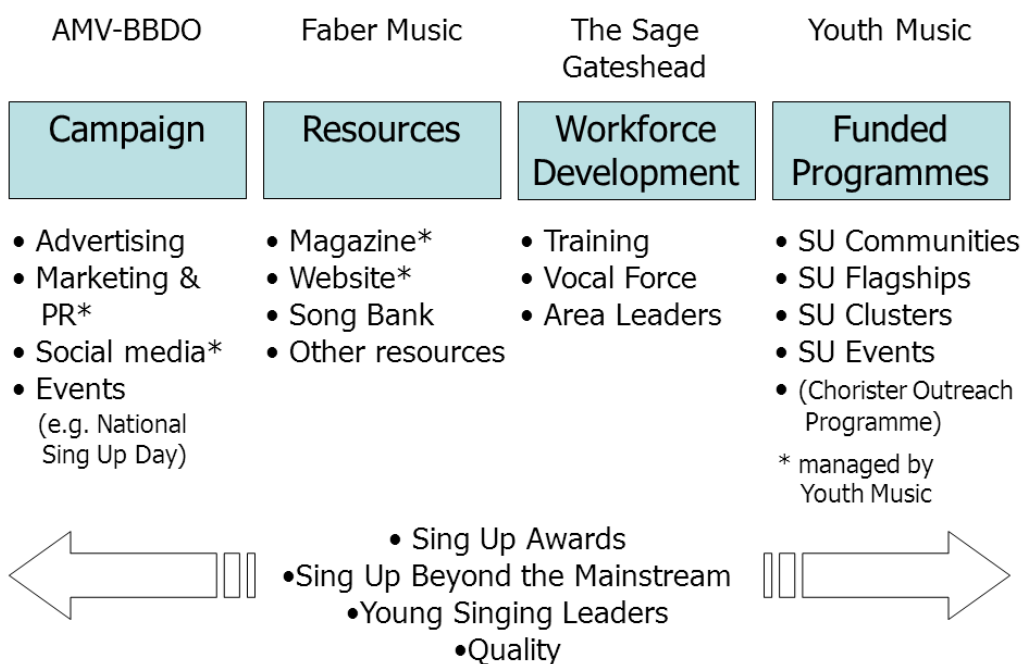
MusicStart, which included a storybook with songs and musical instruments, a CD, a workbook for families in identified deprived areas of the country to help them make music with their children and there was also a training programme for Sure Start centres. A total of 100,000 packs were produced and distributed across 56 Sure Start areas.

- £1m was given to the Choir Schools Association to help them to develop their choral outreach programme which had previously been funded through the Music and Dance Scheme on a very small scale. This outreach programme developed over the year to link more closely into the work of Sing Up and from 2008 became the Chorister Outreach Programme (COP), an associate strand of Sing Up.
- Funding was awarded to Music Manifesto Pathfinder The Sage Gateshead to develop further its Vocal Force programme, which they had previously run in the North East and which government asked them to roll out to other areas of the country. As The Sage Gateshead then became part of the Sing Up consortium, Vocal Force was incorporated into Sing Up from 2008.



In November 2007 the government officially launched Sing Up at the same time as announcing a further three years of funding at the same level for the programme (£10m a year – of which £1m continued to be ring-fenced for COP), as well as funding for other music education development work – In Harmony, Music Partnership Programmes, Music Instrument Fund, and the Music Grant – a total of £332m allocated to Music Education over a three-year period.

## OVERALL PROGRAMME STRUCTURE





# Resource strand

The overall objective of the Resource strand was to create and develop a singing resource, combining print and online elements, to support singing activities with primary school-aged children. Both print and online elements were delivered free of charge to schools and those working with the primary age group. The resources were intended to be the contemporary 21<sup>st</sup> century manifestation of the National Singing Ambassador's vision of a 'national song book'.

The Resource strand also included the development of two of Sing Up's key communication tools: the Sing Up website and termly magazine.

## SONG BANK AND OTHER RESOURCES

By Beth Millett, Resource Manager (Faber Music)

The target was to compile a diverse resource of between 400 and 600 songs, warm-ups and singing activities.

### Song Bank

Material in the Song Bank was divided into four broad categories:-

- traditional arrangements (*arrangements of traditional songs from different countries, including traditional folk songs from the British Isles as well as songs from other countries*);
- modern arrangements (*arrangements of more modern popular songs children would know and like*);
- new commissions (*newly commissioned songs*);
- existing songs (*reproduction of existing published material by permission of music publishers*).

At the end of March 2011, there were 435 songs in the Song Bank. All songs had at least a score of the melody line and chords, a performance track, and teaching notes. Most songs also had full scores with piano accompaniments (in PDF and Sibelius Scorch formats), echo tracks (a phrase-by-phrase audio teaching aid) and backing tracks. Some songs also had additional instrumental parts and a range of accessible resources (as detailed in 'SEN/Accessible resources' below). The support of music publishers was vital to the overall success of the resource and 35 printed music publishers licensed their material for use by the programme, alongside a considerable number of 3<sup>rd</sup> party copyright holders (e.g. EMI and Warner Chappell). We were keen to use young voices to record demonstration or performance tracks of the audio material for the Sing Up website and completed 82 separate recording sessions with over 54 different groups undertaking recordings – an estimate of around 1,640 children and young people. We also licensed a further 24 existing tracks from publishers or individuals and all these featured children's choirs.

### Teaching Tools

An area of the Sing Up website containing teaching resources such as lesson plans, activity plans, guides and vocal health information. At the end of March 2011, there were 19 lesson plans supporting different curriculum subjects for both Key Stages 1 and 2, 16 topic plans supporting different themes across the curriculum for both Key Stages, a set of lesson plan templates, guides to getting started using the Song Bank, leading a singing session, copyright and licensing, singing in Pupil Referral units (PRU) and Special Educational Needs (SEN) settings, using Makaton resources and a music glossary. We also commissioned and published an in-depth multi-media guide to the voice and vocal health – *Inside the voice* – made available in 7 chapters, with supporting video material.

### Voice Box

Similar in nature to the Song Bank, the Voice Box contained warm-ups and vocal exercises, designed for shorter, less structured singing sessions and to support vocal health and vocal exploration. At the end of March 2011, there were 61 warm-up activities available in the Voice Box.

### Sing & Share

In 2008, we launched a new area of the website – Sing & Share. Created in partnership with companies Lucky Voice and PureSolo, this area allowed users a level of interactivity with the site that we were previously unable to offer:-

- **Lucky Voice:** provided a very simple starting point/first access into a song. Using Lucky Voice's technology, users of the site could sing along, 'karaoke-style' to a selection of Sing Up songs. This part of Sing & Share was intended as a tool to help teachers learn some of the songs, for more informal 'singalongs', and also created an easy way of displaying lyrics for group singing sessions with large numbers of children, such as assemblies.
- **PureSolo:** PureSolo's unique technology allowed users, with the aid of a simple microphone, to record their voice (or instrument) over a backing track, with sheet music or lyrics (or both). Users could re-record their tracks as many times as they like, do some simple mastering using a simple mixer (e.g. to adjust balance or add acoustic), and then burn to CD, email or save their recording as an mp3. This function was created to help groups monitor their own development and progression and was also intended to support Ofsted recommendations regarding imaginative use of Music/ICT and self-appraisal/helping to track progression.

### **Online Store and Participating Retailers Scheme**

To recognise the importance and contribution of sheet music publishers and retailers across the country who have been supporting singing in school for decades, we launched an Online Store and Participating Retailers Scheme. The Online Store enabled users to purchase a wider range of physical singing resources than we could provide in the Song Bank, from publishers who had licensed the use of their content for the Song Bank. It also allowed us to make content available to users that fell outside the scope of the resources we provided, and to those who were not eligible to register (i.e. resources for Early Years, Secondary, parents, non-England visitors). In order to bring on board specialist music retailers, to encourage their active involvement in the promotion of Sing Up, we devised a Participating Retailers Scheme. Retailers that signed up to the scheme were given a range of resources (e.g. a large resource browser box and window stickers). In return, they agreed to stock resources that were made available in the Online Store. A total of 36 retailers joined the scheme. For those that were able to host them, we ran a series workshops in stores – teachers were invited to attend and an amateur ran a workshop, with time allowed for refreshments and browsing resources.

### **SEN/Accessible resources**

As part of our commitment to providing opportunities for all children to be able to sing, in conjunction with the Beyond the Mainstream strand, we commissioned and produced a range of resources to support those working in contexts with children with additional needs:-

#### Signed videos

Music and the Deaf created 12 signed videos.

#### Braille scores

The organisation Prima Vista created Braille scores for 99 songs. Provided users have a Braille printer, they could print scores for these selected songs straight from the website.

#### Voice Output Communication Aids (VOCA) & Clicker 5 templates

Drake Music created a range of resources for use with VOCAs and assistive technologies.

#### Makaton resources

To support some Makaton training in 2011, we commissioned 10 sets of song resources in partnership with The Makaton Charity. These included a video of a leader singing and signing using Makaton, a 'how to' guide, pdfs of Makaton symbols and line drawings.

#### Special Educational Needs (SEN) activity notes

A significant number of songs also had additional activities for use in SEN settings, plus being marked in different categories to indicate their suitability for use with young people with a range of different needs. Slower backing tracks: following user feedback, we commissioned slower backing tracks for 200 songs, to make them more accessible in SEN contexts, and to provide extra support for less confident groups to learn them.

### **Printed resources**

To support specific identified needs of the programme, we produced a range of additional printed resources:-

### Sing Up Samplers

We produced two separate Sing Up Samplers, or 'mini-magazines' to support Campaign activity. The first was produced in the first year of the programme – a designed CD-ROM containing 7 songs and all their accompanying materials, plus a pdf of a selection of the articles that appeared in the first three Sing Up magazines. It also contained a registration form that users could fill out and email directly to Sing Up, plus a click through straight to the website. These samplers were produced as a marketing tool to promote the resource and the programme, either to those who had not yet registered, or those who were not eligible to register but could act as advocates for the programme (e.g. parents). We produced 125,000 CD-ROMs, 50,000 of which were cover mounted onto a printed booklet. We also used this CD-ROM to contribute to partner resources e.g. the *Singing breakfast clubs* pack, as below.

The second sampler was focussed on using singing as a tool for learning and contained three curriculum-linked songs (including a special commission – *Words Are Ours*) and a selection of articles from previous magazines. We produced 50,000 copies of this resource.

### Singing Breakfast Clubs

Managed by Associate partners ContinYou, we provided the CDs to accompany the *Singing breakfast clubs* pack, and also offered editorial support to the project.

### Pyramid Pack

We assisted with selecting and editing the content for this resource with the Beyond the Mainstream strand, to support singing activities in Pyramid Clubs. We also managed the production and licensing of the CD, for which we provided the audio tracks.

### Get healthy, get singing

In association with the Government's Healthy Schools programme, this printed resource and CD contained a newly-commissioned song, *Raise my voice*, plus four warm-ups written by Carrie and David Grant. Designed to support healthy lifestyles and emotional health and well-being, we produced 45,000 copies and sent one to every registrant. The booklet was also used as an incentive to drive registration. We filmed some footage of the song recording, which we turned into a short film and also a video of the choreography devised for the song by Carrie Grant.

### Sing into secondary

This resource was created in response to an identified need to support primary to secondary transition. A new arrangement of folksong *Baloo baleerie* with CD, plus accompanying activities and warm-ups were commissioned from leading music educationalist Richard Frostick. The resource also contained a number of articles from other expert contributors on, for example, vocal health and keeping boys singing. We printed 5,000 copies of this resource. Interested users were able to order the resource free of charge using an online ordering form from the Sing Up site, and later from the Online Store. In order to drive registration, copies were also sent out to Headteachers and Music Coordinators of the remaining unregistered Middle Schools in March 2011.

### Leading voices

*Leading voices* was a set of resources produced to support the development of Young Singing Leaders. A printed pack for teachers containing everything they needed to inspire and foster vocal leadership amongst their pupils, complemented by four activity packs for Young Singing Leaders to use and document their progress. We printed 3,000 copies of the printed booklet, available via the online resource ordering form and through the Online Store, and made the activity packs available via download from the website.

### Sing and play

Aimed specifically at those working with primary-school children who wished to find out more about how to integrate singing and instrumental activity, *Sing and play* contained activities for all the major instrument groupings, as well as health tips for musicians, and ideas for whole-class or group music teaching. We produced 3,000 copies of this resource for distribution via the resource ordering form and the Online Store.

### Sing a new song

Produced in association with the Choir Schools Association and the Musicians Benevolent Fund, this resource contained three newly commissioned contemporary choral pieces and a CD, alongside articles and accompanying activities. Inspired by the work of the Chorister Outreach Programmes (COP), the pieces were

aimed at children's choirs wishing to take on challenging repertoire written specially for young voices and adult singers. We produced 3,000 copies, which were initially available via the online resource order form and later from the Online Store. The resource was launched at a special COP celebratory event at Birmingham Town Hall in February 2011.

## Other work

### National Sing Up Day

To support National Sing Up Day 2010, we commissioned a special set of partner songs – *Strictly come singing* – that would allow whole schools and families of schools to participate in the day by singing together. To support NSUD 2011, we commissioned sets of singing and song writing activity plans for both Key Stages to support schools participating on the day in a variety of different ways.

*What a good idea!*: for issue five of the magazine, we commissioned a brand new musical with a libretto and five songs, on the theme of 'inventors'.

### School Trip Singalong

In 2010, the Campaign strand led a large piece of work that linked to seven major tourist attractions. To support this, we commissioned sets of songs, singing games and activities for each of the venues (Canterbury Cathedral, Chester Zoo, Eden Project, Jorvik Viking Centre, National Maritime Museum, Roman Baths, Stonehenge) to a total of 35 songs.

### Toddle tunes

We have licensed use of our audio recordings free of charge to Barnardo's, for use on three of their Toddle Tunes fundraising CDs.

### Words Are Ours

In Year 2 we commissioned a setting of the then Children's Laureate, Michael Rosen's poem *Words Are Ours*, written as part of and donated to the National Year of Reading. We also commissioned warm-up exercises and accompanying curriculum-linked activities.

### Action for Blind People

In 2008, we licensed (free of charge) the use of extracts of our scores for 15 public domain songs for Action for Blind People to produce their annual calendar.

### Music for Youth

On several occasions we supported the Music for Youth Primary Proms by providing the song materials for their audience participation songs. This included the commissioning of bespoke instrumental parts, which we also made available on the Sing Up website. We also supported their annual conference Singposium in 2009 by commissioning a new song – *Reach for the positive* – that was premiered at a workshop during the conference.

The screenshot shows the Sing Up website interface. At the top, there is a search bar and a 'Login Register' link. Below the search bar, there are navigation tabs: 'News & Local Events', 'Songs & Teaching Resources', 'Training', 'Success Stories', 'Sing Up Awards', 'Magazines', and 'About Us'. The main content area is divided into several sections. On the left, there is an 'A-Z of Songs' section with a grid of letters from A to Z. Below this is a 'Display Songs by...' section with dropdown menus for 'Key stage', 'Year group', 'Subject', and 'SEN/Accessibility'. In the center, there is a large banner for 'The Song Bank' with the text 'Sink your teeth into some new songs!' and a 'Search the Song Bank' search bar. To the right of the banner, there is a 'The Song Bank' section with a 'Register now!' button. Below the banner, there are sections for 'Suggested Playlists' and 'Latest Songs'. The 'Suggested Playlists' section includes 'Songs of the decades (5 songs)', 'African Songs (10 songs)', and 'Songbirds 2011 (10 songs)'. The 'Latest Songs' section includes 'One love/People get ready' and 'Jellyfish'.

## WEBSITE & MAGAZINE

By Celi Barberia – Resource Manager (Youth Music)

Originally, as part of the Government's National Singing Programme tender, a 'national song resource' was envisaged. The Sing Up consortium believed that a digital resource would be the best way to deliver it. It was also acknowledged that some people may be uncomfortable using the internet, that bandwidth, computer hardware and access to websites and technology varied across the country, and that people like having a printed resource in hand.

### Sing Up Magazine

We devised a complementary termly magazine containing 10 songs and articles with practical advice and tips that we could send out to registered teachers and leaders.

It proved to be a very important contact point with Sing Up's audience and a great reminder of the programme every term. Through research and user feedback, we've found that the magazines have been extremely popular. Every time a magazine drops, we have a noticeable increase in web visits as people are reminded of what we've got to offer. Consistently, the most popular songs on the Song Bank have appeared in magazines, proving that people use the magazines to aid their song selection.

We've also heard a lot from users that they keep the magazines and treat them much more like books than disposable magazines. Following communications from users and people telling us that they were reluctant



to share the magazine (even though this was the original intention), we increased our print run and started sending two issues of the magazine to every school registered in order to encourage sharing. This helped us to work towards the ambition (as stated in our overall targets and definitions) that at least 2 people in every school should be confident to lead singing throughout the school.

The magazine has developed over the years, changing and refining its content, design and relationship with readers.

### Production & Design

On 2007 the Youth Music Sing Up Team contracted the then supplier of the Youth Music magazine, JPPublishing to produce the Sing Up Magazine. Following the first two years of the programme an open tender was conducted in line with the Government's procurement guidelines and a new agency, Think Publishing, was selected to provide Design and Editorial Support. The reorganisation and redesign of the magazine at this stage was successful and helped to make the magazine's content more accessible for users.

### Content

The magazine has always been delivered in partnership with the Faber Sing Up Team as they have delivered the song content and CD. The magazine supported the whole programme with content provided from Workforce Development, Funded Programmes, Area Leaders, Awards Schools, the Campaign and Marketing teams and users themselves. There was a cross-programme Editorial Committee which met at the beginning of each issue's production cycle to discuss the theme and content (song and editorial). Readers could also send in their own stories via the magazine inbox.

The content strategy for the magazine was to create a practical resource for our users giving them the tools and context to bring singing into the school day. From the beginning, it was important that we created a resource which spoke to a wide range of users, from music specialists and freelance singing leaders to teachers, headteachers and teaching assistants. This practical, empathetic and upbeat voice reflected the overall Sing Up brand's tone of voice which was used across all of our communications with users.

Following its redesign in Autumn 2009, the magazine was split into 5 sections, Round Up (news), Key Stages (curriculum-specific content and the KS1&2 6-week activity plans), Song Bank (songs and warm-ups with complementary activities), Listen Up (personal stories and research) and Gear Up (practical advice and tips).

The magazine themes and topics covered included: general introduction to singing, boys singing, singing throughout the school day, musicals, incorporating singing across the curriculum, vocal health, intrinsic benefits of singing – singing for singing's sake, sustainability, partnerships, song-writing, singing to support learning foreign languages, warming up, singing to support the music curriculum, running a choir and much more. The stories came from funded projects, experts in the field, educators, freelancers, Area Leaders and programme staff.

The 6-week cross-curricular activity plans written by Sue Nicholls and Andy Brooke appeared in every issue. They proved to be very useful tools showing teachers how to incorporate singing throughout the school day. Every issue also featured a Spread the Word article, with tips on how to get others involved in singing in school. This came from the feeling from many users that it was often difficult to get others on board with singing at their school. The rate of registered teachers per unique school increased significantly since these articles started appearing in the magazine.

A reader survey was conducted during Summer 2010 to gauge engagement with the magazine and future profitability of it. Overall the results were very good with over 97% of respondents saying that the magazine was helpful in their work. It demonstrated a high level of loyalty and engagement with the magazine as well as with the wider programme.

### **Sing Up Website – [www.singup.org](http://www.singup.org)**

It was always envisioned that, as part of the National Singing Programme, there would be a website that would be a 'one-stop shop for all things singing'. As the programme was so far-reaching, settling on our target audience was crucial. At first, we tried to be 'all things to all people', including areas for families and media. Market research in 2008 recommended that the site should focus primarily on providing content for our principal target audience: leaders who work with primary-age children in England. Through feedback following that stage of development (1.1), it was now recognised that whilst this continued to be our primary audience, the site was being used far more widely - by parents with their children at home, by teachers using the website 'live' in class with children, by students themselves who enjoyed using the website on their own and with friends. It was also being accessed by international users.

In July 2007 when the consortium was awarded the tender, we did not have the time to conduct focus groups and test our ideas around what and how we should build the site, as it had to be launched as quickly as possible, and grow organically alongside the rest of the programme. Subsequently (and, to a degree, consequently), we faced challenges with vendors (IT service suppliers), internal staffing, complex systems integration and decision-making processes. For these reasons, the site evolved in unusual ways, and there were several different phases (original, 1.1, 1.2, 1.3 & 1.4), refining the user experience for our target audience.

Fortunately, even with all the hurdles and challenges, the site remained a popular and important part of the programme and the main way that our users interacted with Sing Up. The Song Bank was incredibly popular and usability across the site improved substantially over the four years. As Sing Up had so much more to offer than the Song Bank, the focus of our web work between 2009 and 2011 was getting people to explore the other areas of the programme, by increasing website interactivity and building an online community. The statistics are impressive with, on average, over 9,000 users visiting the site daily on weekdays, primarily during school time.

In addition to resources and up-to-date content, the website also allowed users to contact their local Area Leaders and book onto training (from Autumn 2009). Like the magazine, the website was informed by and supported all other aspects of Sing Up. In order to maintain an engaging website, content from across the programme, showcasing real stories and real people, was an essential element.

### Microsites & Social Media

Our online presence extended far beyond our own website during the four years, with two blogs, two YouTube charity channels and a Facebook fan-page. The main purpose of extending our reach via these channels was to interact with our users where they already were, becoming part of their everyday lives and building a relationship with them. These additional elements were also free and helped spread awareness of Sing Up. A key element of the social media activity was the creation of the Facebook fan-page in January 2010. By March 2011 it had nearly 4,000 fans with several weekly interactions and discussions.

The two blogs (Quality and Local Events) were created in response to a need identified by the Sing Up consortium to take forward the agenda of quality and singing in educational settings. The Quality blog specifically supported The Principles of Good Quality Vocal Leadership and hosted interviews, opinion pieces and a blog from Wendy Wooton, an external evaluator who travelled the country visiting projects testing the Principles.

The Local Events blog started out as a microsite for National Sing Up Day in 2009 where we built a bespoke map so that visitors could add their own events, letting us know what they were doing on the day. Following National Sing Up Day, we modified the blog in order to give Area Leaders a place to promote their own local events, using the map application. The Local Events site later started hosting blogs from Area Leaders about their work and activities. Blogs were recognised as being a very important tool in personalising brands and providing a window into the activities happening every day as part of the programme, bringing the on-the-ground activity to life.

When the new website was launched in 2009, we incorporated videos and hosted them through the Sing Up YouTube channels, as this was an economical and highly-sustainable way to deliver multimedia content. YouTube also allowed users all over the world to find content, share it and comment on it. Like all social media, this was another great way for people to find out about Sing Up. Our promotional channel, [www.youtube.com/SingUpAmericaStreet](http://www.youtube.com/SingUpAmericaStreet), housed narrative-style videos, tutorials and case studies; while our educational channel, [www.youtube.com/SingUp](http://www.youtube.com/SingUp), featured all of our teaching and training content including Song Bank, Makaton, signed song and vocal health videos. The channels and films proved to be very popular and one of our films, *Raise my voice*, was featured by YouTube and by March 2011 had had over 30,000 views.

#### Registration

In line with our agreements with publishers and the need to reach schools, we developed a sophisticated registration system to enable schools, Music Services, music organisations and freelancers in England to have full access to download and stream materials on the site and receive the magazine. Later, we also incorporated British Forces Schools overseas, along with a limited registration for parents and those who do not work with primary-age children but are interested in Sing Up. Following an international music access project, to allow users outside England to access public domain material but block access to copyright music, we also opened up registration to users outside England.

In 2007, we contracted a company that specialised in schools listings to manage our registration system because of our need to report on and give access to schools as a government priority. As this database had a very specific focus, we had to add multiple modifications to it to appropriately address our needs. Much like the website itself, the database grew organically, but we were also limited by the structures already in place.

Overall, the registration system and its connections with the website were crucial to statistical reporting and our contact with schools and registrants. By the end of March 2011 we had reached 96% of state primary schools and had over 130,000 registered users worldwide.

Over the four years of the programme, [www.singup.org](http://www.singup.org) grew to be a complex and popular site with very good usage statistics. In addition to the activity described, the site was organised into the following areas:-

- News & Events - up-to-date news from across the programme,
- Songs & Teaching Resources - songs, warm-ups, lesson plans, playlists, an interactive whiteboard mode and much more,
- Training - access to Area Leaders, paid for training and training videos,
- Success Stories - featuring case studies,
- Awards - providing access to the Awards tool where schools can pledge to an Award (managed by the Awards Team),
- Magazine - an archive of all magazine content with special online bonus content,
- About Us - with background information about every aspect of the programme, a help and support section and FAQs,
- A user-specific My Sing Up Area where favourites and playlists could be stored.

# Workforce Development strand

## OVERVIEW

By Ed Milner – Workforce Development Director



### Structure for delivery

The Sing Up Workforce Development (WFD) strand provided three types of support for those in a position to lead and encourage singing with primary school-age children both within and outside the school day:-

1. **Area Leaders** across the country provided *access* to information, guidance and support, and professional training opportunities in their own geographical area. The Area Leaders worked alongside their strategic partners to map primary-school age singing and plan the appropriate training.
2. **The Sing Up Training Programme**, provided *choice* through centrally-held, high quality Continuing Professional Development (CPD) and training opportunities for schools and organisations.
3. **Vocal Force** provided a *strategic approach* through 60 targeted, in-depth training programmes. Each programme was entirely bespoke and individually designed to best fulfil its aims, whether they be geographical or subject-based.

Further to this, the Workforce Development strand explored partnerships - including across the education sector, research, accreditation, education and training, evaluation and sustainability, and provision of training for those working with children 'beyond the mainstream'.

Sing Up Workforce Development aimed to:-

- encourage and exemplify healthy, musical singing within primary education;
- develop a broad repertoire base using singing in the context of the whole curriculum;
- encourage schools to become singing communities, drawing from the principles developed through models of excellent practice;
- work flexibly in planning, delivery and collaboration with existing schemes, projects, organisations and individuals across England;
- recruit, develop, train and equip a dedicated team of culturally, ethnically, geographically and demographically diverse singing leaders working with the broadest range of genres and styles to deliver the programme;
- promote and support the personal, professional and artistic development of the leaders;
- influence and respond to the current national creativity and creative economy agendas, contributing to the development of regional and national strategic programmes in the area of practitioner development and training.

The Objectives for the Sing Up WFD programme were:-

- To provide accessible training for leaders (e.g. school staff, community leaders, parents) of primary school-age children;
- To link schools to resources and training support available through Sing Up and specifically the Workforce Development strand;
- To provide an aspirational standard of a Singing School with singing embedded in school life;
- To provide an opportunity for schools and for the strand to promote Sing Up publicly;
- To evaluate the programme by charting the uptake and progress of Sing Up and the strand.

The values that lie at the heart of the Sing Up WFD programme were:-

- To help *every* primary school-aged child find their voice;
- Embedded partnership working and peer-learning;
- The drawing together of vocal leaders from a wide range of backgrounds;
- Inclusive, learner-centred approaches to singing culture;
- Encouraging understanding of vocal techniques and how to exemplify healthy, musical singing;



- The development of a broad and inclusive repertoire base;
- Singing in the context of the whole curriculum;
- Effective and inspirational leadership through empowerment of others and role modelling;
- Growing confidence in the personnel, by enabling a diversity of skills;
- Supporting reflection, growth, development and evaluation;
- Defining and sharing the vision and purpose of the team, through clear roles and responsibilities, communication, reasonable expectations, common values and principles;
- Supporting a culture of individual and collective well-being, through emotional intelligence, good manners, an appreciation of others strengths, limits and working styles, and honesty;
- Encouraging creativity.

### **Partnership**

Sing Up WFD worked with partners from within the music education sector and those from local authorities, schools, community settings, Beyond the Mainstream settings and many more, to create a network of provision so that every child could benefit from singing in their area. These partnerships worked at a local, regional and national level.

Partnership was at the heart of all conversations had when setting up the Area Leader network. True dialogue was always key to all WFD partnerships – listening and understanding as well as trust and respect.

### **Communication from WFD**

- WFD News - newsletter sent monthly to all Area Leaders and Vocal Force Personnel
- WFD Summary - combination of fortnightly reports from Area Leaders sent to our stakeholder partners monthly

### **Evaluation**

We commissioned several evaluative reports and processes to assess the impact of Sing Up Workforce Development:-

- Institute of Education
- Audiences North East
- Testimonials
- Statistics
- Individual project evaluations
- Advisors and Advocates from across the programme have also fed into WFD evaluation

### **Events**

Workforce Development organised events as necessary and appropriate including:-

- Sing Up Lads at The Sage Gateshead
- Voiceover at The Sage Gateshead.
- Male singing leadership conference, Truro
- National Beatboxing/Vocal Percussion Conference at Contact Theatre, Manchester
- Individual Area Leader Gatherings
- Sing Up National Gatherings
  - Sing Up WFD led on the planning and delivery of National Gatherings across the Sing Up programme
  - Sing Up National Gatherings tended to take a conference and CPD style approach and were attended by:-
    - WFD personnel
    - Funded Programmes personnel
    - Chorister Outreach Programme personnel
    - Management teams
    - Key stakeholders



## AREA LEADERS

By Leila D’Aronville, Amy Higgs and Joe Peterson – Strand Managers

30 Sing Up Area Leader posts were created across England, scaled to reflect the amount of primary schools in the area, alongside the geographical spread and infrastructure where possible.

### Aims and Objectives of the Area Leader posts

The Area Leader role was created to provide a grassroots level Sing Up workforce and network, working with partners in each area to:-

- Assess the training needs of the workforce
- Create sustainable networks in each of the areas
- Plan and implement a singing strategy to work towards embedding singing in primary schools
- Develop and nurture the existing network of singing leaders via training and CPD opportunities
- Work as part of the national network of Area Leaders
- Promote and support all areas of the Sing Up programme including Awards
- Embed quality singing practice at the heart of their work



### Management

The Area Leaders were line managed by three Workforce Development Strand Managers, with the support of a WFD Coordinator. Each of the Strand Managers had several Area Leader areas that they managed, divided up into clusters of (Arts Council) regions.

### Area Leader Structure

The Area Leader network was made up of individuals, organisations and consortia; the design depending on the local/regional need and capacity. For example: the FMS partnership in the West Midlands was the Area Leader for the whole of the region, and accounted for 3 Area Leader posts; the organisation SoundLincs was Area Leader for Lincolnshire, on 1 post; and the Area Leader for Bristol was an individual on a 0.6 post.

Sing Up paid a post allocation<sup>1</sup> which was used to cover the wages of an individual to fulfil the Area Leader role; each post had a CPD (Continuing Professional Development) & Training budget allocation. This allocation was to enable Area Leaders to meet the aims and objectives of the Sing Up strategy in their areas, which was planned and implemented in conversation with the Strand Managers. Where the Area Leader was an organisation or a group of organisations, they also received a management fee to support and manage the Area Leader role, to pay for certain portions of essential training, expenses incurred and travel to and from national and regional gatherings. The individual Area Leaders were supported via The Sage Gateshead management team and finance department.

### Regional Partnership Opportunities

We allocated Regional Partnership Budgets to each Arts Council region to encourage strategic meetings of all those with an interest in developing singing for primary school-aged children, managed by the WFD Strand Managers.

The Sing Up Strand Managers worked with the Area Leaders in each region to deliver 3 levels of meetings:-

**Level 1** – The Area Leaders in a region meet together to discuss their strategic plans and share ideas. They also planned the level 2 meetings.\*

**Level 2** – The Area Leaders brought together all other parts of the Sing Up programme in their area – Funded Programmes, Chorister Outreach Programme, Vocal Force etc. They used the space to share ideas and look at sustaining the Sing Up work in the area.

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<sup>1</sup> In some areas the post cost was split to pay for more than one person to deliver the Sing Up Area Leader role e.g. The North East has 2 Area Leader post costs = 2 Area Leaders for 4 days a week and 1 part-time administrator.

**Level 3** – The third Regional Partnership Opportunity was planned and delivered by the Area Leaders to bring together strategic partners. This was delivered in different ways across the country. In some cases Area Leaders used a facilitator to open up dialogue exploring how to make the singing that was happening across the region sustainable; others used the opportunity as a CPD conference-style event, with speakers and training sessions.

\*N.B. the Area Leader for Yorkshire was Yorkshire Youth and Music and in the North East the Area Leader was The Sage Gateshead's Schools Programme - in these cases there was no need to complete level 1.

### **Area Leader Training and CPD**

Each Area Leader had a CPD & Training budget used to facilitate training as outlined in the Sing Up strategy developed by the Area Leader.

In the first phase of Sing Up there was a period of research and development. The Area Leaders dealt directly with Music Services, music providers and schools. They contacted schools, delivered twilight training sessions and staff meeting sessions, as well as using the National Menu (see Sing Up Training Programme section) to deliver training. This research and development identified the key priorities in each area which fed into the Sing Up strategic plan. It was very important that these priorities were developed in conversation with the partners in each area so it was a true representation of the area.

### **Partnership**

Each Area Leader was tasked with engaging all Music Services in their area in partnership, as well as working with other partners from the formal and non-formal music education sectors, local authorities and others. This was monitored via their regular 1:1s with their Strand Managers.

### **Personal CPD and Training**

Sing Up Workforce Development provided training for the Area Leaders through Area Leader and National Gatherings (with extra days for Individual Area Leaders) and further training where appropriate (e.g. ContinYou and Awards). Each Area Leader post also received a personal CPD budget which they could use to receive training or attend conferences to improve their practice.

Area Leaders were also entitled to draw down training from the Sustainable Singing Trainers programme.

### **Communication**

Area Leaders were contracted to complete fortnightly reports, due on the 1<sup>st</sup> and 14<sup>th</sup> of each month. These outlined their progress on existing projects, their work plans for the following fortnight and highlighted any good stories they'd like to tell and negative experiences or questions they felt hadn't been answered elsewhere. There was also a space to be able to highlight any press or PR opportunities they felt the management team needed to be aware of.

The purpose of the fortnightly report was to make sure that the Strand Manager was aware of the work the Area Leader was completing and aware of any queries the Area Leader may have had. All the reports were combined into a monthly summary document which was sent round to all stakeholders to keep up to date with the national Sing Up picture.

Area Leaders completed a CPD and Budget Tracking spreadsheet which outlined actual and predicted spend and outlined any activity they intended to deliver. This was monitored by the Strand Managers and the Operations team.

The Workforce Development team communicated en mass with the Area Leaders via WFD News. WFD News was sent out to all Area Leaders and all Vocal Force personnel monthly. It was sent via email and included useful information for the Area Leaders about all areas of the Sing Up programme and anything else they may find useful.

### **Gatherings**

Area Leaders were contracted to attend one National Gathering per year. The Sing Up National Gatherings were planned across the programme to bring all Sing Up personnel together to provide them with information and also to deliver training.

Individual Area Leaders attended two Individual Area Leader Gatherings where they could share ideas with each other and receive extra pastoral and planning support from their peers and their Strand Managers.

### **Conclusion**

The Area Leaders created a robust and sustainable network of singing leaders and organisations across England; who influenced and led the programme in all its elements. They were the first point of contact for many schools and were key to the Sing Up experience in each area.

## SING UP TRAINING PROGRAMME

By Dawn Williams – CPD & Training Manager

### Strategy

- In the original Sing Up Strategic Plan, part of the Workforce Development Strategy was to 'Create and promote a programme of training and professional development and resources for current and emerging singing leaders from a wide range of backgrounds'. The accompanying tactic was to 'Develop national training & CPD programmes targeting core skills'. The key performance indicator was measured by numbers of participants, as part of the greater aim.
- Throughout Sing Up this strategy was delivered via a centrally organised programme of high quality courses delivered by respected practitioners and organisations, onto which participants had the opportunity to book. This offer gave them a choice over and above the more local and regional Area Leader offer and any training they may find in their area (including Vocal Force).
- The programme was run by the CPD, Training and Mentoring team in the Workforce Development strand, liaising with the appropriate consortium partners. Later in the process a Sing Up Training Programme Working Group was formed with representatives from all the relevant Consortium partners.



### The Journey

#### National Menu

In Phase 1 of the programme (2007-8), this strategy was delivered through the *National Menu*. This was literally a menu of courses that participants could sign up to and attend. In Phase 1 we ran a number of training sessions with various trainers across the country:-

- Maurice Walsh delivered 'The Singing School - An introduction to the Manchester approach' in Bristol, Preston, Morpeth and Bath.
- The Sage Gateshead's Early Years Team delivered training in Bristol and Kent.
- Em Whitfield Brooks delivered training in Cheshire and South Shields.
- Sharon Durant delivered training in Manchester, Gillingham and Worcester.
- Sandra Kerr delivered 'Language Development and the Role of Song' training in Bristol.
- Sue Hollingworth delivered 'Get Your Children Singing' to participants in the West Midlands.
- David Oliver delivered 'Folk Singing – Serious Musical fun for Teachers and Children' in Kent.
- Katie Doherty a graduate of the degree in Folk and Traditional Music delivered training in Manchester.
- Lin Marsh delivered training in Lancashire for the Area Leader More Music & Lancashire Music Services.

#### Raising Voices

In Phase 2 (2008-9), we adapted the menu to become *Raising Voices, a Menu of Possibilities*. Raising Voices differed, as any teacher or leader could access the menu through the website and arrange for the most suitable free training for their school or organisation to occur within their own locality.

- David Oliver delivered 'Folk Singing - Serious Musical fun for Teachers and Children' in the North East.
- Beccy Owen delivered 'Make it Sing it' in the South East and East Midlands.
- The Sage Gateshead's Early Years Team delivered training in Yorkshire, North East and the West Midlands.
- Em Whitfield-Brooks delivered various training courses in the North West, East Midlands and the South West.
- Lin Marsh delivered 'Lighting the Fire' in many regions of England.
- Mansamitra, an artist run arts organisation specialising in all aspects of South Asian culture delivered training in the North East and Southampton.
- Maurice Walsh delivered 'The Singing School' in many regions.
- Sue Hollingworth delivered 'Get Your Children Singing' in both the South East and West.
- Sue Nicholls delivered 'Singing at the Heart of the Curriculum' and 'Playground Games' in London and many other regions.
- Sharon Durant delivered 'Leading a Choir' and 'Singing as a Teaching Tool' throughout England.
- Sandra Kerr delivered various training courses in many regions.
- Music and the Deaf delivered 'Raising Hands and Voices - Sign Up' in East England and the South East.

### Sing Up Training Programme

For Phases 3-4 (2009-11), Sing Up initially explored the potential of a membership scheme, before settling on a charging system to ensure a legacy of a viable and sustainable service after the end of Phase 4. We recognised that Sing Up would not be around indefinitely, and it was important that the value of our resources and support was recognised by the music education sector. Charging for our training programme was hoped to encourage schools and singing leaders to invest in their singing development, and help to avert a culture of dependency upon cost-free services. Schools and individuals were charged £170 per course available on the Training Programme, and there were offers available.

As the programme grew, the office based teams were unable to fulfill the whole management role, and so we contracted a Sing Up Training Programme Project Manager – Yorkshire Youth and Music – to run the events, in conjunction with the WFD CPD, Training and Mentoring team. Training delivered over Phases 3 & 4 included:-

- Lin Marsh delivered 'Going for Quality' across many regions in England.
- Jason Singh delivered 'Beatboxing and the Power of the Human Voice' in Manchester, Leeds and Birmingham.
- Jessica Curry delivered 'Music and Singing for children with Autistic Spectrum Disorder and other Special Needs' in London, Sussex, Birmingham and Gateshead.
- Sharon Durant delivered 'Singing as a Teaching Tool' in London.
- The Sage Gateshead's Early Years Team delivered 'Managing Transition in Early Years' in Manchester.
- Sue Hollingworth delivered various courses over many regions in England.
- Drake Music delivered 'Singing for Children with Physical Impairments, Communication Difficulties & other Special Needs' in London.

In Phase 3, 21 courses ran with a total of 237 participants and in Phase 4, 15 courses ran with 208 participants.

### **Key challenges**

- The transition from free to charging
- The management of relationships and people
- Working across Consortium partners
- The presentation, location and titling of events

## SING UP VOCAL FORCE

By Frances Watt – Vocal Force Programme Manager

Vocal Force was a strategic element of the Workforce Development (WFD) strand of Sing Up. Vocal Force developed 60 bespoke projects across England, from the Isles of Scilly to Berwick-upon-Tweed. Individual projects areas were supported to develop a relevant and flexible training model reflecting the needs of the diverse partners and participants involved. This enabled over 4,000 participants to receive intensive singing leadership training and engage with the Sing Up programme. Importantly, Vocal Force was able to respond to, and support Sing Up in developing projects that addressed identified 'gaps' or 'hard to reach' places and help effect sustainable change for those involved.



### The Aims

Each Vocal Force project had the main Sing Up WFD aims at its core:-

- impacting on the singing of primary-school age children through providing inclusive, learner-centred training for adults working with primary-school age children
- encouraging and exemplifying healthy, musical singing within primary education and developing a broad repertoire base using singing in the context of the whole curriculum
- encouraging schools to become singing communities, drawing from the principles developed through models of excellent practice and linking with the wider Sing Up programme

In addition, each Vocal Force project had additional aims of:-

- having a sustainable, lasting impact on the skills, repertoire and confidence of at least 50 adults who could lead singing with primary-school age children
- working with these participants over a sustained period varying between 10-24 months
- creating and providing opportunities for networks and peer-support groups to develop
- where possible, bringing together different sectors within one project e.g. community musicians and classroom teachers sharing knowledge and skills
- exploring and developing new partnerships in project management and delivery
- encouraging reflective practice for all involved including participants, deliverers of training and project managers

### The Projects

The majority of Vocal Force projects were geographically based, for example around an existing cluster of primary schools, a larger part of a local authority area, or a major town or city. These projects were focussed on improving individual's general skills, repertoire and confidence when leading singing with primary-school age children. In contrast, there were then a number of 'thematic' projects, such as those focussing on signed song, children and mental health and pupil referral units. These projects provided high level training for smaller numbers of participants who represented a mixture of experienced singing trainers and experienced staff relevant to each theme, for example, British Sign Language communication workers, staff working in the mental health profession and staff working in pupil referral units – often with no prior experience of singing, but often working with primary school-aged children.

Each project was developed thanks to suggestions, observations and requests made by many organisations, groups and individuals involved in Sing Up. For instance, some projects were created in areas that Sing Up Area Leaders felt needed a more sustained project, either to help introduce and encourage singing where schools hadn't engaged much with singing previously, or alternatively to build on existing good practice in other schools and extend and embed the reach of singing in these settings. Some Vocal Force projects were created to focus on working in Special (Education Needs) schools whilst also providing training to existing singing leaders and Music Service staff to ensure sustainable improvement in their skills, repertoire and confidence for working in the SEN context. In this way Vocal Force projects aimed to support and coordinate with other Sing Up activity and fulfilled a role as a strategic tool to help meet identified needs.

The thematic projects emerged through listening to the feedback from participants, trainers and project managers. For instance, the Sing Up Funded Programmes had worked with Sound Minds on developing a

resource of songs and activities suitable for staff to use in Children and Adolescent Mental Health settings (CAMHS). When this project finished, Vocal Force then developed a workforce development project with Sound Minds in order to bring together experienced singers wanting to learn more about CAMHS settings, and CAMHS staff interested in using singing more – all focussed on using the new resources. Another themed project, Vocal Force Sangeet, was created after many projects and trainers across the country fed back that they needed more South Asian repertoire and techniques to engage children and didn't know where to get them from. Vocal Force devised a project that brought together experienced trainers in primary school settings and experienced South Asian musicians and singers in order to devise a resource of songs from South Asia that is relevant and useful for all children.

Throughout all the projects the common aims remained the same – raising the skills, confidence and repertoire of individuals, and helping effect sustainable change for those involved.

### Vocal Force Projects 2007-2011

<b>VF PHASE 1 AREAS</b>	<b>VF PHASE 2 AREAS</b>	<b>VF PHASE 3 AREAS</b>
<ul style="list-style-type: none"> <li>• Bradford</li> <li>• Bristol</li> <li>• Carnforth &amp; Morecambe</li> <li>• Cheshire</li> <li>• Devon</li> <li>• Easington</li> <li>• East London</li> <li>• Eden Valley</li> <li>• Herefordshire</li> <li>• Hull &amp; East Riding</li> <li>• Kirklees</li> <li>• North Northumberland</li> <li>• Norwich</li> <li>• South Holland</li> <li>• Stoke-on-Trent</li> <li>• Tees Valley</li> <li>• Telford</li> <li>• Whitby &amp; Scarborough</li> <li>• Workington</li> <li>• York</li> </ul>	<ul style="list-style-type: none"> <li>• Bridgwater</li> <li>• Brighton</li> <li>• Bury</li> <li>• Hazelwood</li> <li>• Lev Krev Kernow (Cornwall)</li> <li>• London: Let's Reflect</li> <li>• London: Music House</li> <li>• Music and the Deaf (themed)</li> <li>• Newcastle Under Lyme</li> <li>• Nottingham, St Ann's &amp; Sneinton</li> <li>• Rotherham</li> <li>• Salisbury</li> <li>• Selby</li> <li>• South Normanton</li> <li>• Southampton &amp; Portsmouth</li> <li>• St Helens, Merseyside</li> <li>• Stockton</li> <li>• Suffolk</li> <li>• Wensleydale and Swaledale</li> <li>• Worcestershire</li> </ul>	<ul style="list-style-type: none"> <li>• Ashford. Kent</li> <li>• Autism (themed)</li> <li>• Bassetlaw</li> <li>• Broxbourne, Herts</li> <li>• Children &amp; Mental Health (themed)</li> <li>• Essex</li> <li>• Gateshead</li> <li>• Gosport</li> <li>• Haydon Bridge</li> <li>• Isles of Scilly</li> <li>• Keynsham</li> <li>• Merseyside</li> <li>• Oxfordshire</li> <li>• Oxmoor, Cambs</li> <li>• Pupil Referral Units (themed)</li> <li>• South Asian Focus (themed)</li> <li>• Sustainable Singing Trainers (themed)</li> <li>• Travellers (themed)</li> <li>• Visitors in Prison (themed)</li> <li>• Whitley</li> </ul>



## SING UP SUSTAINABLE SINGING TRAINERS

By Leila D'Aronville – Sing Up Strand Manager

Sustainable Singing Trainers (SST) was a training programme to up-skill the Sing Up workforce across the country and across the programme. SST was funded by monies from Funded Programmes, Vocal Force and the Chorister Outreach Programme. The Sing Up programme kept training and development for sustainability at its heart, the SST programme was created to ensure that, by 2011, we had created a more powerful and sustainable workforce.



When the Sing Up programme first began, a number of singing trainers across England were identified as 'advocates', providing the highest quality of singing activity and training. SST was initially created to evolve more of these 'advocates'. The idea moved forward as we realised in some cases the existing advocates themselves could also benefit from the training.

Initially SST was only to be funded from Vocal Force; however when we communicated our idea to the rest of the programme both Funded Programmes and the Chorister Outreach Programme said they would be interested in funding and accessing the training. Staff and Area Leaders were also given the opportunity to be involved.

We decided we would work around several delivery methods:

- Stand-alone training courses (1-20 days)
- Placement Opportunities
- Skills sharing/swapping
- Reflect Lab
- Arts Lab
- Sign-posting to existing opportunities in and outside the programme

### Skills Audit

Once the idea had been created there was a realisation that we could not programme a series of training sessions without gauging the needs of the workforce. This moved us to create a SST Skills Audit. The Skills Audit was sent out directly to 220 people and we received 170 responses.

The Skills Audit gave us a clear steer of what sort of training we should be delivering across the Sing Up programme for our workforce. The rate and scale of response, from across the country and across the programme, showed that there was a real need for this.

### Delivery of Sustainable Singing Trainers

#### Training days

#### Media Training – Think Again Media

Bespoke training developed by Think Again Media to help the workforce in communicating the work that they do, both as part of Sing Up and beyond.

#### Arts and Business

Bespoke training delivered by Arts and Business to provide the workforce with the skills they need to be able to function as a freelancer or to generate their own project funding. Arts and Business custom-built the training to the participants by sending out questionnaires.

#### Sing Up Training Programme Free Places

We provided fully subsidised places on the Sing Up Training Programme for anyone who had worked on the Sing Up programme.

#### Vocal Health with Stuart Barr and Jenevora Williams – Inside the Voice

WFD working in partnership with Faber Music approached Stuart Barr and Jenevora Williams to create a set of training to 'train the trainer' and also create a web resource on vocal health – they called it *Inside the Voice*.

### **ICA-UK – facilitation skills**

As the ICA method of facilitation was one we used across the Sing Up staff teams, it seemed sensible to include it in the training available.

### Residentials

#### **Autism**

A set of residential courses to be able to support singing leaders working with children who are on the autistic spectrum.

#### **Makaton**

A set of residential courses to create a team of accredited Makaton tutors who could work with singing.

#### **Arts Lab**

Providing an opportunity for the workforce to re-nourish themselves in a creative environment. Facilitated by a dance artist and a visual artist, this space was designed to stretch participants' creativity.

### **Other Areas of the Programme**

We also used the data collected as part of the skills audit to identify and market Vocal Force Areas and highlight areas we needed to explore further:

- Sangeet – South Asian Vocal Force
- Children and Adolescents Mental Health Services Vocal Force
- Pupil Referral Unit Vocal Force

### **Key challenges**

- The Sing Up workforce was so broad and diverse that it was quite hard to be able to deliver training that all of the workforce could benefit from.
- There was the added challenge of the capacity of the workforce to be able to take part in training. On more than one occasion we had people unable to attend training due to lack of availability.

# Funded Programmes strand

By Steph Hogger – Funded Programmes Manager  
and Helen Lovell – Funded Programmes Executive Officer

The Funded Programmes strand of Sing Up has supported the development of high-quality sustainable singing activities across the country, engaging more than 118,000 people, training over 3,750 new singing leaders and over 5,000 young singing leaders. It has achieved this through four key strands of work: Hearts and Minds, Sing Up Communities, Sing Up Flagships, and Sing Up Clusters in partnership with ContinYou. In 2010, Sing Up Clusters went international with the International Voices project, connecting English Clusters with school clusters in Bangladesh, Bulgaria, India, Kenya and Vietnam.



In Sing Up's strategic plan, the Funded Programmes strand had the following aim and objectives:-

To support schools and organisations across the country to deliver high-quality sustainable singing activities through partnerships and share good practice.

- Fund organisations and partnerships to deliver singing activities which contribute to Sing Up's aims and showcase best practice.
- Encourage partnership working across the community, through the Area Leaders programme, the wider reach of Sing Up and funding incentives.
- Develop the Sing Up Awards scheme which recognises, celebrates and promotes schools who put singing at the heart of school life.
- Organise or support significant, high profile Sing Up events, e.g. massed choirs, local, regional and national festivals, roadshows, etc.
- Contribute to the Cultural Olympiad.

## Hearts and Minds

Hearts and Minds projects operated in Phase 1 (2007/8), and were intended to reach children and young people who had limited or no singing opportunities, and to support the professional development of new and existing singing leaders. 21 projects were funded across the country in the first six months of Sing Up. They aimed to provide essential evidence of the impact of singing early in the life of the programme. Bids were solicited from organisations that had a proven track record of delivering a high standard of work in training and/or direct work with primary school-aged children. These organisations had either been named within the successful tender, been recommended by partners or would help to ensure a wider geographical spread for the activity. Many of the original Hearts and Minds organisations have continued to deliver for Sing Up in other forms - as Flagships, lead organisations for Sing Up Communities or in other areas of the programme:-

National Centre for Early Music

The Halle

Singworks

The Voices Foundation

Aldeburgh Music

Folk South West

Sing for Pleasure

Association of British Choral Directors Essex

Association of British Choral Directors Cornwall

Association of British Choral Directors Stafford

City of Birmingham Symphony Orchestra

Black Voices

Opera North

20,000 Voices

The Roundhouse

British Gospel Arts

Southbank Centre

Pegasus Opera

National Youth Choirs of Great Britain

Music and the Deaf

Newham Young People's Chorus

## Sing Up Communities

4 'Super Singing Communities' had already received grant funding from Youth Music by September 2007 (following a previous 6 Singing Communities being funded by Youth Music between 2003 and 2005). With

the advent of Sing Up, these were renamed as the first 'Sing Up Community' projects, aiming to place singing at the heart of the community, and we have funded 16 more across the country. Most projects have run for 2 years, allowing for research and development time and time to evaluate impact. Projects were led by a range of organisations, from Local Authority Performing Arts and Music Services to opera companies to consortia of music and education organisations. These projects have extended Sing Up's reach by working in and out of school settings, with primary-aged children and beyond, extending to early years and secondary age groups and engaging families and the wider community in singing. Sing Up Communities were offered a sustainability grant to ensure their work had a local legacy.

<u>Sing Up Community</u>	<u>Lead organisation</u>
Sing Up Burton	Make Some Noise
Sing Up Cumbria	Soundwave
Sing Up Lindsey	Soundlincs
Sing Up East Coast	Seachange Trust
Sing Up Devon	Devon Music Service
Sing Up Bolton	Bolton Music Service
Sing Up Dales	Changeling Productions
Sing Up East Kent	Music for Change
Sing Up Southampton	Southampton Music Service
Sing Up Coventry	Coventry Performing Arts Service
Sing Up Greenwich	Greenwich Theatre and Sense of Sound
Sing Up Bristol	Remix
Sing Up Bedfordshire	Bedfordshire Music
Sing Up East Berkshire	Creative Junction
Sing Up East Sussex	Glyndebourne Productions
Sing Up London	ARK Consortium
Sing Up Handsworth	Black Voices
Sing Up Bridlington	Opera North
Sing Up Sunderland and Redcar	The Sage Gateshead
Sing Up Canvey Island	Essex County Council

### **Sing Up Flagships**

Sing Up Flagships were nationally recognised organisations who demonstrated excellent models of practice in their work with primary-aged children, and were funded to share and develop best practice through project work and performance, to create useful resources and act as Sing Up advocates across the country. 9 Flagships were funded, each one delivering training as part of their projects and as part of the Sing Up National Menu.

Association of British Choral Directors	Ex Cathedra
City of Birmingham Symphony Orchestra	Battersea Arts Centre
Music and the Deaf	Pegasus Opera
North West Partnership	The WOMAD Foundation
The Voices Foundation	

### **Managing relationships**

Sing Up Communities and Flagships were managed through a relationship management system devised and implemented by Funded Programmes Executive Officer, Helen Lovell, building on the expertise of running the Hearts and Minds projects.

The ethos was to build and cultivate a mutually supportive partnership with Communities and Flagships, based on openness, trust and confidence. It involved regular contact from the outset through visits to see work happening, regular emails, telephone meetings and gatherings. Projects also completed an interim and final report which was linked to payment of their grant.

Quarterly meetings with partner organisations captured information and reviewed progress on the ground e.g. numbers, activity plan, events, participant feedback, evaluations, impacts and news. This contributed to a constantly updated workplan for each project with key quantitative and qualitative information. The workplan acted as a portal for all information about that particular project including feedback from evaluation visits, statistics, regular activity and testimonies from participants. Sing Up Communities and Flagships were evaluated by Margaret Griffiths.

This process allowed for a two-way channel of information, where updates were placed into easy-to-understand categories linked to outcomes and outputs for the whole Sing Up programme, relevant to both the funder and the fundee.

Partner organisations benefitted from the structured, consistent connection with Sing Up and from:-

- Leadership that facilitated a shared vision with Sing Up and provided awareness of opportunities for development and training through Sing Up and its networks.
- Advocacy, and spreading of best practice and learning throughout the programmes.
- Encouragement to reflect on past work as well as to plan ahead.
- Development and strengthening of their networks.
- Guidance and help to enhance the quality and profile of their work by linking up with the wider Sing Up programme including the campaign, workforce development, the Song Bank, magazine, website and Sing Up Awards.

Sing Up Communities and Flagships reached 103,457 participants, 1,178 schools & groups, and developed 3,164 singing leaders and 4,607 young singing leaders.

### **Sing Up Clusters**

Between 2007 and 2011, 122 Sing Up Cluster projects worked with 769 schools, 36,830 pupils and supported 1,368 young singing leaders. The Clusters programme was developed in partnership with ContinYou, an organisation with specific expertise in Extended Schools learning. A 'Development Manager – Sing Up' post was created within ContinYou to manage it.

Sing Up Clusters were led by secondary schools – mostly with specialist status in music or the arts – who worked with at least 5 feeder primary schools. The objectives were:-

- To develop a workforce of young singing leaders
- To deal with issues around transition and ensure that singing happened both before and after children transferred between schools
- To link schools into Sing Up's wider CPD offer and to establish the secondary school as a centre for singing excellence

Every Cluster project was required to find match funding to release its grant. Each was unique and ended in a performance. Clusters submitted an action plan and were visited at least once by the Development Manager. Some Cluster case studies were commissioned from Dave Shorten and a wider evaluation was carried out by Kathryn Deane and Rob Hunter.

Bedford (1)	Portsmouth (5)
Bristol (1)	Stoke (3)
Cornwall (1)	Swindon (3)
Croydon (1)	Buckinghamshire & Milton Keynes (5)
Loughborough (2)	Cambridge (4)
Middlesborough (5)	Cornwall (5)
Nuneaton (1)	Dartford (4)
Peterborough (1)	Dudley (2)
Saffron Walden (1)	Exeter (5)
Tamworth (1)	London (8)
Ware (2)	Northumberland (3)
Warwick (1)	Nottingham (5)
Brigg (2)	North Yorkshire/Dales (7)
Cumbria (2)	Cumbria (5)
Derby (4)	Dorset (4)
Hull (1)	Hertfordshire (3)
Kent (5)	SEN cluster Buckinghamshire & Milton Keynes (2)
Liverpool (10)	

N.B. numbers in brackets indicate multiple clusters.

### **International Voices**

In 2010, the Sing Up Cluster model formed the basis of International Voices, a twinning project bringing five Sing Up Clusters together with five overseas clusters (Bulgaria, India, Bangladesh, Kenya and Vietnam). It was led by a partnership of three organisations – Sing Up, Youth Music and The British Council. The project

was inspired by the London 2012 Olympic and Paralympic Games becoming part of Youth Music Voices, a major new project providing children and young people with the opportunity to join in and celebrate the London 2012 Olympic and Paralympic Games through singing.

The 5 Sing Up Clusters hosted a visit from their twin cluster in November 2010 and then developed a school term's project which culminated in a performance inspired by the relationship with their overseas cluster. There was specific repertoire created for the clusters by Youth Music Voices composers which aimed to engage secondary and primary aged children and schools, linked through The British Council's Connecting Classrooms website. These relationships were still at an early stage when the performances took place in early 2011 – every indication shows that they will be long-term and increasingly fruitful.

Loughborough 1  
Loughborough 2  
Northumberland  
Cornwall  
Hertfordshire

Bulgaria  
India  
Bangladesh  
Kenya  
Vietnam

## SING UP EVENTS

By Steph Hogger – Funded Programmes Manager

Sing Up inspired children, young people and teachers through involvement in memorable events – massed choirs and big venues through to smaller events. Children and young people worked with the most inspirational people; they took on challenging repertoire created for them; they sung inside and outside, in cathedrals and arenas; they learned about different genres and musical languages; and they rose to the challenge every time.



We managed events in two ways – either collaborating with a partner organisation and devolving the responsibility for managing the event to them, or bringing in an external project manager to plan and deliver the event.

Some events were stand-alone whereas others were the culmination of project work or a reflection of the great work happening across the programme.

### Events run in partnership

#### Choir of the Year 2008: *Taking the Stage*

12 children's choirs took part in workshops which led to informal foyer performances at the category Final in Liverpool and the Grand Final in London of Choir of the Year. Barry Russell was commissioned to write a new piece for the schools.

#### Schools Proms 2008

500 children from East Kent became a massed choir for the Schools Prom

#### Soundwave/ Changeling Productions 2009: *Songlines*

The organisations behind Sing Up Cumbria and Sing Up Dales worked together to create a song-writing project.

#### National Centre for Early Music/ The Sixteen/ Chorister Outreach Programme 2009: *Happy Birthday Mr Purcell*

To celebrate the 350<sup>th</sup> birthday of Henry Purcell, schools took part in workshops supported by a resource pack culminating in performances in York, Lichfield, Bury St Edmunds, Liverpool and Southwell. This project also led to the Schools Prom 2009 which involved the choirs from York.

#### The Roundhouse 2009: *Sing Up Sing Out at the Turning Point Festival*

Schools were involved in workshops leading to a performance as part of the Turning Point Festival at the Roundhouse, London.

#### Bacchus Productions 2009: *The City Sings*

Corporate adult choirs and school choirs performed together in London with some special baroque repertoire.

#### London Symphony Orchestra/ The Sage Gateshead 2009: *Voiceover*

The LSO Community Choir and Quay Voices based at The Sage Gateshead took part in a shared concert. This followed in-school workshops and the repertoire included a commission by National Singing Ambassador Howard Goodall.

#### Cheltenham Festival 2009: *Sing East Sing West*

Seven Gloucestershire schools took part in workshops leading to a performance as part of the Festival celebrating Jewish music.

#### Choir of the Year 2009: *Moving on Up*

Building on the 2008 event, this event linked talented youth choirs with primary school choirs to develop singing and performance skills. Choirs devised a new piece with the support of young leaders from the youth choirs. The final concert took place in Milton Keynes.

#### Mayor's Thames Festival 2009: *Kids Choir*

Kids Choir was a choir of 750 voices from primary schools across London who performed by Tower Bridge as part of The Mayor's Thames Festival. The concert followed seven months of workshops and support for children and teachers.

#### Schools Prom 2009

Building on the 2008 and 9 projects, youth choirs again supported primary school choirs and worked towards foyer performances at the Category Final in Birmingham and the Grand Final in London.

#### Royal Liverpool Philharmonic 2010: *Schools Supersing Liverpool*

3000 children from 60 schools across Liverpool came together for a concert at the Liverpool Echo Arena. As well as the children massed choir, there was a 60 strong teachers choir, the Royal Liverpool Philharmonic Choir and Sense of Sound.

#### Tate Britain 2010: *Verbaleyes*

Children from primary schools in Newham, London worked with visual artists and a singing leader to produce a singing soundtrack to a number of pieces of art work. They performed live at Tate Britain.

#### The Mayor's Thames Festival 2010: *River Songs*

In 2010, the Kids Choir performed a Sing Up commissioned song series by Jonathan Dove called River Songs. More than 1000 children took part. They learned the repertoire in school and at home before the performance.

#### Ark Schools/ British Gospel Arts/ iGospel / Newham Young People's Chorus 2011: *One Voice*

This was the culmination event for the London-wide Sing Up Community. Four events took place featuring each of the consortium organisations and a new song Sing Up Sing On, created by the Sing Up London participants, was premiered as part of each event.

### **Events led by the Sing Up Team**

#### *Sing Up in the House: 14 March 2009*

Sing Up gave profile to its Flagships, Communities, Clusters and Awards Schools as well as the Chorister Outreach Programme and Vocal Force in an afternoon of performances at the Royal Opera House.

#### *Sing Up in the Park: 4 July 2010*

Sing Up celebrated the achievements of CBSO, Ex Cathedra (both Flagships) and Black Voices (Sing Up Handsworth) with a massed choir outdoor concert in Cannon Hill Park, Birmingham. A new piece was commissioned from Alexander L'Estrange called *This is our World*.

#### *Voices Now: 25 March 2010*

Five Platinum Award School choirs performed as the support act to a BBC Singers concert as part of the Voices Now Festival at The Roundhouse in London.

#### National Sing Up Day 2010: *Spread a little Singing*

On 24 February 2010, Sing Up held the first National Sing Up Day. The aim of the day was to drive up registrations and encourage schools that were already engaged to take their singing further. It was a call to action for schools. Activity included:-

- Grant support for Platinum Schools to encourage them to work with other schools in their area who did little or no singing
- A newly commissioned partner song *Strictly Come Singing* to help launch Sing & Share - Pure Solo and Lucky Voice technology which were newly available through the Sing Up website
- A microsite enabling schools to share what they were doing as part of National Sing Up Day with an events map and a countdown to the day – over 120 events were uploaded
- An activity pack which schools could send for including specific merchandise – over 1000 were ordered



- The National Singing Ambassador, Howard Goodall, was involved in radio interviews during the day. He also joined Jodie Prenger for both the interviews and on two school visits.

The 2009/10 academic year was also *Tune In - Year of Music* and we linked National Sing Up Day into this programme.

### **National Sing Up Day 2011**

With far more lead in time, we announced the date for National Sing Up Day 2011 as 9 February. The aim of the day was to encourage schools to rediscover the breadth of the Sing Up programme and to drive up the number of Awards achieved. We linked the day to targets both for the Awards and for the Sing Up Facebook page. Activity included:-

- Grant support for Platinum and Gold Award Schools to encourage them to work with other schools who did little or no singing
- Sing Up Challenges asking schools to rediscover the programme and gain stars – 50 stars held a reward
- The Sing Up Awards Challenge – reaching 1000 Awards by the day. We reached 750 Awards but the impact of the day was seen in both the pledge rate and the number of achievements
- A downloadable activity pack and new resources for KS1 and KS2
- National Sing Up Day webpages including an Awards thermometer, a countdown to the day and an events map
- A drive to increase the number of Facebook fans – we had a target of 3,000 which we met

811 events took place as part of the day and staff from across all the Sing Up team visited schools and took part in singing.

National Sing Up Day 2011 had a momentum of its own. It was led with the support of staff from across the programme and proved that an event of this kind offers another effective way to engage schools; bring staff together; make a difference to the traffic on the website; increase the take up of the Awards and give teachers more imaginative ways to integrate singing into their school day.

# campaign strand

## CAMPAIGN ACTIVITY

By Louise Cleverdon – Marketing & Communications Manager (Youth Music)  
and Nina Farrall – Account Director (AMV-BBDO)

The core aims of the Campaign strand were:-

- To raise awareness of the value of singing, and encourage engagement with Sing Up
- To introduce Sing Up as a brand in the consumer and sector market place
- To drive traffic to the website to ensure registration

These were largely communicated through channels such as advertising (particularly during 2007 and 2008), PR, utilising the brand and driving visits to the website via single-minded clear messaging.

Aside from the core aims the Campaign strand was also responsible for:-

- Utilising key influencers
- Encouraging word-of-mouth
- Utilising existing research and commissioning new research
- Building and deepening curriculum and learning messages
- Demonstrating the benefits of singing through real examples from Sing Up
- Maximising regional activity to make the campaign feel close to home, inside and outside the school gates
- Maintaining interest and commitment in schools
- Highlighting examples of good practice and success stories
- Maintaining support and encourage greater engagement among music education sector

## Background

### Strategies

The strand used its different strategies to draw children, parents, singing leaders and the wider music industry into Sing Up and to improve the reputation of the value of quality singing:-

- Ensuring that key influencers could actively support the programme
- Encouraging the growth of the programme through word-of-mouth
- Using existing research and impacts to demonstrate the value of singing
- Maximising publicity opportunities from Sing Up funded projects and Sing Up Award-winning schools
- Making use of ministerial and ambassadorial support for the programme

### Themes

- Teachers: providing an accessible programme for people working with primary-aged children, no matter what their ability
- Children: engaging every child in England in singing activity
- The nation: changing the mind-set of the nation that singing is valuable

### Values

- Changing the mind-set of nation that singing is valuable
- Singing helps children learn
- Singing improves health, behaviour and confidence in children
- Singing can unite children from all backgrounds
- Singing is fun and children have a right to sing everyday no matter what their ability
- Everybody has a singing voice and should be given the opportunity to use it

## Specific Campaign Activity by AMV-BBDO

### Launch campaign: Gaps (2007)

Key Objective: Launch the Sing Up programme and build awareness  
 Target Audience: Teachers (and the general public)  
 Insight: Singing helps you learn  
 Message: *It's easier to remember things when you sing them*  
 Medium: Press in wide educational titles and Radio

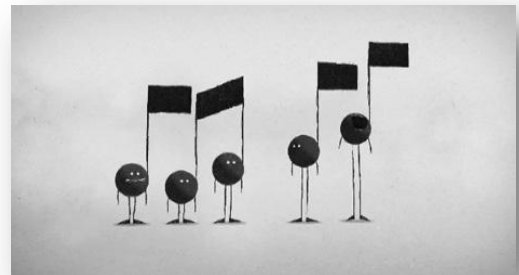


### Summer campaign (2008)

Key Objective: Launch the Sing Up programme and build awareness  
 Target Audience: Parents of primary school children  
 Insight: Nobody cares about a child's development more than their parents  
 Message: *Singing with your children aids their development*  
 Medium: Press in trusted titles

### Tone (2008)

Key Objective: Launch the Sing Up programme and build awareness  
 Target Audience: Kids, parent (and beyond)  
 Insight: Singing is fun, inclusive and builds confidence  
 Message: *Singing is fun – join in*  
 Medium: Cinema – High School Musical



### Inside Heads (2009)



Key Objective: Make Sing Up more relevant to every teacher  
 Target Audience: (Unengaged) Primary school teachers  
 Insight: It's hard to hold a child's attention  
 Message: *Singing is a cross-curricular tool, useful beyond music lessons*  
 Medium: Press and Digital campaign – teacher-specific sites and titles



Thank you (2009)

Key Objective: Make Sing Up more relevant to every teacher  
 Target Audience: (Unengaged) Primary school teachers  
 Insight: It's hard to hold a child's attention  
 Message: *Singing is a cross-curricular tool, useful beyond music lessons*  
 Medium: Press and Digital campaign - teacher specific sites and titles



National Sing Up Day (2010)

Key Objective: Use registered schools to drive recruitment  
 Target Audience: Registered primary school (head) teachers (overheard by parents)  
 Insight: Nobody wants a child to miss out on a great experience  
 Message: *Spread a little singing*  
 Medium: Press, radio & digital campaign – teacher-specific sites and titles

School Trip Singalong (2010)

Key Objective: Drive engagement of the SU programme  
 Target Audience: Primary school teachers who organise trips  
 Insight: Journeys to school trips are a natural place for a song  
 Message: *Sing Up makes trips more fun and more effective*  
 Medium: Press, radio & digital campaign - scale. Branded bus to raise awareness & reward participation



In June 2010, the Cabinet Office issued an instruction prohibiting all Government-funded programmes from spending their funding on external communications and website development. Thus the Campaign strand ceased to exist, although internal and cost-free communications activities (e.g. emails to registrants) continued, along with AMV-BBDO's presence as a Sing Up consortium partner.

## MARKETING & COMMUNICATIONS ACTIVITY

By Louise Cleverdon – Marketing & Communications Manager

About a year into the programme, with a huge amount of activity being generated and with a growing workforce, it became apparent that a separate function needed to exist within the Campaign strand to help support the workforce in achieving the wider aims of the programme in their work.

In addition the MarComms team identified that it was important that Sing Up attend key sector events such as conferences and exhibitions, making sure the programme was represented in the right way. The team also managed key sector communications, such as the Sing Up bulletin.

The main remit of the MarComms team was to:-

- Support the workforce with marketing materials such as bespoke leaflets, information guides (e.g. Sing Up Awards), materials for events and other branded items
- Provide PR support for regional projects and Area Leaders
- Day-to-day marketing support such as answering questions on data protection or sourcing and supplying images
- Attending key conferences and exhibitions to be on-hand to talk to teachers and other stakeholders about the programme and to give out relevant materials, arrange keynote speeches or workshops
- Help to improve or enhance projects and events through marketing and communications
- Work closely with the Funded Programme strand to maximise publicity and coverage
- Manage the design and print of key resource and marketing materials.

### Larger specific projects run by the MarComms team

- Data profiling work to help effectively segment and target particular groups
- Devising and implementing training sessions to help Area Leaders use effective messaging, to understand the make-up of unregistered schools in their regions and to empower them with tools to approach and communicate with these schools in Phase 4 (2010/11) of the programme.
- Marketing and managing the transition from free to paid-for training (Sing Up Training Programme), working closely with the Sing Up Training Programme working group.
- Individual strand marketing, e.g. promoting and encouraging take-up of the Sing Up Awards, Resource marketing, Beyond the Mainstream and working with the Chorister Outreach Programme
- Managing approaches to unregistered schools by implementing specific approaches through the 'Taskforce' project (see below), working closely with the Taskforce Coordinator and with Area Leaders

### Face-to-face contact with stakeholders and users

After June 2010 the attendance of conferences was streamlined due to the Cabinet Office instruction, but since 2007 the MarComms team attended a full programme of events including conferences by key sector organisations such as:-

- Department for Education (née Department for Children Schools & Families)
- Federation of Music Services
- Incorporated Society of Musicians
- Music Learning Live
- Music Masters and Mistresses Association
- National Association of Head teachers
- National Association of Music Educators
- Schools Music Association
- Specialist Schools and Academies Trust
- The Education Show



It was invaluable to be where our audiences were for many reasons, including:-

- Attracting new registrants, particularly at large events where there were hundreds of teachers attending. The programme saw an upward spike in registrations after attending some of the larger shows most notably the Education Show in 2008 and 2009.
- Maintaining relations with key stakeholders, opinion leaders and formers was vital, and advertising and attendance at conferences was one way of showing support for the sector and those organisations
- A way of gaining valuable feedback that was real and raw
- A way of influencing key opinion leaders and formers
- Meeting new people, potential advocates and new staff
- Gaining additional promotion on the back of event attendance (brochures/websites)
- To disseminate key messages through keynote speeches and workshops etc.
- It linked the Programme with other successful & timely initiatives (e.g. Wider Opportunities)

### **Data profiling and messaging workshops**

In 2009 and 2010 the MarComms team worked with the National Schools Partnership (NSP) to devise and deliver a series of training days for the Sing Up Area Leaders around the country. This was following a data profiling exercise in which the data of unregistered schools was profiled into four categories, with clear messaging to match each category. The overall purpose of these workshops was to provide Area Leaders with information, useful materials and insight about their unregistered schools, and explore practical approaches to help them address the challenges they may face during the final phase of Sing Up activity with some schools becoming harder to reach.

### **The Taskforce project**

A highly targeted approach from Autumn 2010 to connect with and register the final 10% of schools not yet engaged with the programme.

The Taskforce operated on a local and national level. The Local Taskforce Fund provided Area Leaders with a set amount of additional budget to continue existing projects, pay for teacher cover and/or hire in singing leaders with particular areas of expertise to work with specific schools. The National Taskforce used a panel of nationally recognised singing leaders and Funded Programme organisations to visit schools (as identified by the Area Leader) and run a free workshop or training session in order to get the school registered.

Although resource-intensive, this approach was successful and helped the programme reach and engage many of the harder to reach schools, raising school registration from 93% in October 2010 to over 96% in the final weeks of the programme.

### **Public Relations**

Sing Up was able to achieve consistently high volumes of positive media coverage since its launch due to a number of specially created 'moments' and ongoing interesting and newsworthy activity.

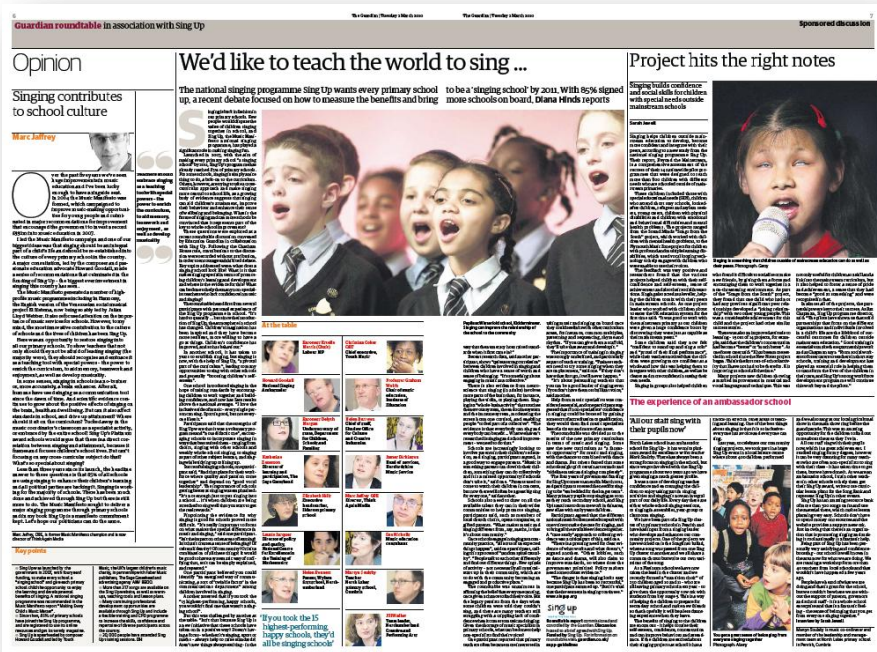
In the first three and half years of the programme, Sing Up was mentioned in over 1,600 news articles, features, and radio and television items. This immense coverage reached an audience of nearly 150 million and the cost of securing the same media coverage via advertising would have been more than £2.5 million. Opportunities To See (OTS) information about Sing Up through the media ran into the billions.

There were a number of notable highlights within this coverage, including:-

- a high-profile roundtable discussion convened by Education Guardian (March 2010)
- the School Trip Sing-Along campaign (May – July 2010)
- two National Sing Up Days in 2010 and 2011
- a case study led in-depth feature in the Daily Mail's Weekend supplement.

### **Education Guardian - Roundtable**

The Education Guardian roundtable discussion gave Sing Up the opportunity not only to achieve substantial media coverage in one of the most influential education titles, but to position both itself and singing in a positive light. By including the opinions of key ministers, members of the Sing Up consortium and music education professionals, it allowed a well-informed, intelligent discussion to take place, resulting in interesting and credible media coverage, and achieving one of the key aims of the Campaign strand, which was to raise the profile of singing as well as change attitudes.



### School Trip Sing-Along campaign

The School Trip Sing-Along campaign launched in May 2010 and achieved outstanding national and local news coverage, generating 83 articles, which reached an audience of more than 40 million and an advertising value equivalent (AVE) of over £95,000. The campaign was launched with the release of research that revealed the gaps in historical knowledge of UK adults. This really struck a chord with the national news media, generating coverage in a number of national newspapers as well as Radio 4's Today Programme.

### National Sing Up Day

National Sing Up Day (NSUD) in both 2010 and 2011 proved to be great opportunities for generating widespread local and national news coverage. With Howard Goodall and Jodie Prenger involved, NSUD 2010 resulted in 100 articles with highlights including BBC1's Songs of Praise, Hello Magazine and LBC. In 2011 NSUD was used as an opportunity to launch formally the most recent Institute of Education research into the effectiveness of Sing Up. Despite a restricted marketing budget and no PR company support (as had been available in previous years), this story and the enthusiasm of individual schools to get involved, resulted in a 33% increase in coverage with 133 pieces. Highlights included BBC Breakfast, BBC Online, and Guardian G2. The AVE for NSUD in 2011 was over £208,000.

### Case study feature in Daily Mail

The Daily Mail Weekend piece appeared in June 2010. The in-depth, double page feature focused on three children who have benefited from Sing Up, highlighting the positive work of the Beyond the Mainstream strand of the programme as well as the Chorister Outreach Programme. The feature also made the front cover of the supplement as the main story.

Because of the continual amount of activity occurring across the country as a result of Sing Up, media coverage, especially regional news coverage remained consistently high. In particular, the Sing Up Awards attracted a great deal of regional media interest, producing almost a fifth of all coverage, with 320 pieces in total.

Overall, PR played a significant role in helping to raise awareness of the Sing Up brand amongst key target audiences and helped to develop its positive and trusted reputation.

# cross-cutting strands

## SING UP AWARDS

By Kate Gibson – Awards Executive Officer

The Sing Up Awards aimed to support, recognise and celebrate schools that put singing at the heart of their school lives. There were Silver, Gold and Platinum Awards.

The Awards scheme was simple and inclusive, encouraging and supporting schools and teachers to access all aspects of the Sing Up programme. Its development was instigated by Sing Up soon after the launch of the programme because it was felt that a 'kite mark' which recognised and celebrated singing schools would be an effective way to support the development of a singing culture in schools.



Following wide consultation with schools and with experts, the Awards were launched in June 2008. This was later than was originally planned due to some delays in building and testing the online tool and database which would enable schools to apply for Awards. Substance, a social research cooperative based in Manchester, were selected to manage this process. In 2010/11 Codegent were contracted to develop the tool further.

Schools pledged to Silver and Gold Awards by accessing the Awards Tool via the Sing Up website. This pledge marked their commitment to putting singing at the heart of their school life and they could download a pledge certificate to indicate this. The school nominated an Awards Champion to lead their Awards journey. This was most often the music coordinator, but could also be a class teacher or Headteacher.

The Awards criteria were linked to Sing Up's definition of a 'singing school', thereby contributing directly to the goal of 100% singing schools. The Awards Champion set objectives for their school context, tailoring the criteria and setting their very own Awards journey. This made the Awards flexible and appropriate for all types of schools for primary-age children. The school uploaded evidence of its singing activity in the form of video or audio clips, photographs, documents or links to other websites. A minimum amount of evidence was required before the online Award process could be completed. The Awards Champion also needed to report on the school's progress before submitting their evidence for endorsement. An endorser then reviewed the information and evidence submitted and endorsed the Award. Once the school achieved the Award it received an Award certificate and was able to download its certificate and logo. Later, Gold and Platinum Schools also received banners to show their achievement.



As part of the launch, 19 'honorary' Platinum Schools were announced to exemplify the qualities of being a singing school. Schools were nominated by Area Leaders. However, the quality and standards of the singing activity at the honorary Platinum Schools varied. This led to detailed cross-programme discussions about whether the Platinum Award should reward the quality of the singing itself or the singing activity; and how it could recognise the place of singing within school life and a school's ability to be an ambassador and advocate.

A nomination process for the Platinum Award was developed involving three stages - recommendation, nomination and endorsement. With this process any Platinum Award was signed off by two if not three local singing school experts. This process proved effective as schools that were nominated and endorsed in this way became much more engaged with Sing Up and their role as a Platinum School.

The ethos of the Awards was strong and well considered. They were a framework for schools to follow - a set of guidelines to develop singing at the heart of a school life, rather than a benchmark or quality



standards indicator, as is the case with many other awards schemes for schools. No two Awards looked the same, because each school could tailor its Awards journey. To remain accessible for all types of schools, the Awards focused on the engagement of staff and pupils in singing and the place of singing within the school. The process of achieving an Award supported improvements in the quality of singing and the national music curriculum objectives for singing in primary school but did not measure them. Schools were awarded a Platinum Award on the basis of their singing activity and ability to inspire their communities through singing – a process rather than an output. This choice of focus was reviewed regularly, especially as Platinum Schools were increasingly becoming ambassadors for singing. However, it was essential that Special Schools were as able to achieve a Platinum Award as a mainstream primary school with a choir considered excellent in a traditional sense.

The Sing Up Area Leaders were the main face-to-face contact with schools and therefore central to the Awards process. They advocated for the Awards, supporting schools through the process including providing guidance, some technical support and signposting schools to opportunities. They endorsed Awards and nominate schools for the Platinum Award. Training sessions for Area Leaders were held early on, introducing the Awards, explaining the process, and illustrating how the Award criteria could be achieved. This was important in gathering support for the scheme. The Awards were launched later than the main programme launch, so targets for Area Leaders had already been set. The training helped Area Leaders to see the Awards as integral to their work and as a means of achieving their targets.

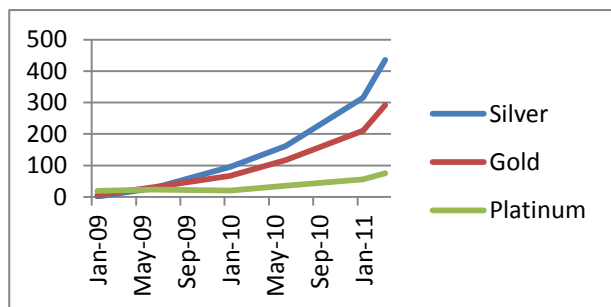
To support Area Leaders, each Music Service nominated an Awards Advocate as part of the Federation of Music Services (FMS) associate partnership with Sing Up. This advocate worked alongside the Area Leader, endorsing Silver and Gold Awards online, endorsing Platinum Awards that were nominated by the Area Leader, and advocating the Awards to schools. Advocates were also invited to training sessions demonstrating the Silver, Gold and Platinum endorsement procedures, as well as focusing on the ethos of the Awards.

Awards Schools were encouraged to become more involved in the programme through a range of opportunities. Three Platinum Schools took part in *Sing Up in the House* at the Royal Opera House in 2009 and five more in *Voices Now* at The Roundhouse in 2011. They also played a central role in National Sing Up Day 2010 and 2011; to help 'spread a little singing', Platinum Schools bid for funding on both occasions to work with a number of local schools running a singing activity of their choice on the day. In 2011 we extended this to Gold schools, offering funding for them to run similar projects. This was a huge success with 66 schools taking up the challenge in 2011. All Platinum Schools were invited to attend the Sing Up National Gathering in January 2010 for the first time, confirming that they were a central part of the Sing Up team, helping to implement the aims of the programme as ambassador singing schools.

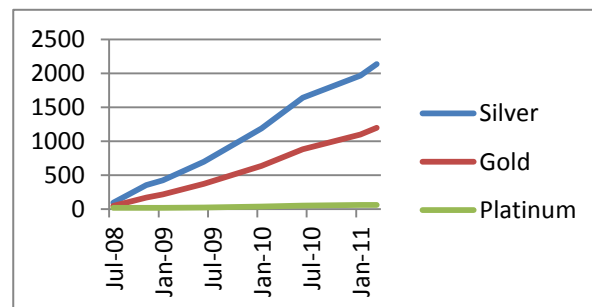
National Sing Up Day 2011 also became a focus for schools working towards Awards. One-off resources and extra profile on the Sing Up website were offered to schools achieving their Award by this informal deadline. This was extremely successful and resulted in greatly increased numbers of schools achieving their Awards as the graphs show below.

An evaluation of the Sing Up Awards confirmed that the Sing Up Awards were an effective means of embedding the benefits of singing for children, staff and schools, and extending and widening these widely proven benefits for future generations.

**Numbers of Awards achieved**



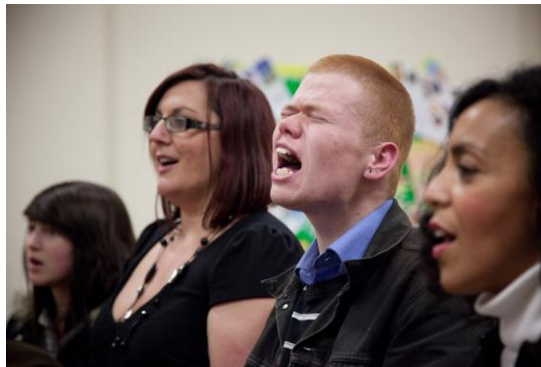
**Numbers of schools pledged to the Awards (or recommended for Platinum)**



## BEYOND THE MAINSTREAM

By Jenny Young – Beyond the Mainstream Manager

Beyond the Mainstream (BtM) was a thread that was woven throughout the entire programme since 2008, following a report by Rob Hunter and Phil Mullen (Sing Up Beyond the Mainstream Advisors). The report explored singing provision for children who either didn't access primary mainstream, or those who did access primary mainstream but may have found attendance difficult. The report found that, although there were pockets of excellent work in England, there was a pressing and significant need for more training and better resources for working with primary school-aged children in these groups.



On the recommendations of the report, and with backing from the Department for Children, Schools and Families (DCSF), we developed 14 projects nationwide in 2009, working with children who were schooled outside of mainstream primaries or who found it difficult to engage with singing in their schools, including children with Special Educational Needs (SEN) including those with Autism and Profound and Multiple Learning Disabilities, children who attended Pupil Referral Units, Looked After Children, Refugees and Asylum Seekers, Young Carers, children with physical disabilities and children with Emotional and Behavioural Difficulties and Mental Health problems.

Projects were delivered by various organisations including community music organisations, Music Services, and Youth Music Action Zones (YMAZ's), and were delivered over a period of one year. During this time (and in future project work) Sing Up aimed, not only to be a funder but to be a partner to projects, providing advice and guidance for them, consulting and learning from them and developing a national infrastructure including gatherings for all projects to attend and share their work, their challenges and their successes.

The BtM 2009 report, written by Jo Hunter, summarised the learning from the projects, which included:-

### Improved confidence and sense of self

When asked as part of their final report, 100% of projects said the children were 'much better' or 'better' by the end of the project.

### Attitude to education or learning

Whilst the majority of projects did not take a 'formal education' route, some projects identified ways in which children had improved skills to help them in their school lives. 13 out of 14 projects, for example, said that concentration had become 'better' or 'much better'. Many projects added that teachers or settings staff had expressed surprise at the ability of often restless or disruptive children to concentrate on singing for extended periods of time, and that this had been reflected into the rest of their school life.

### Musical improvement

Many projects saw children showing a marked improvement in musical and vocal language and technique. This was not only useful for children as a skill and a link into the mainstream curriculum, but it also helped foster a sense of pride and achievement, a sense that they had become 'good at something' and were recognised in that.

### Singing as a leveller – linking with mainstream education

When looking at repertoire, many projects commented that the songs they were using would be as relevant to children in mainstream schools, and over half of the projects made links with mainstream primaries as part of their work.

The report also detailed clear ways in which Sing Up could disseminate learning generated from projects AND continue its work by influencing the Sing Up activity at a local and national level. Recommendations included:

1. Increase the accessibility of Sing Up's existing resources and develop further resources specific to this field

2. Continue to provide training and professional development that supports the growth of a workforce to deliver this work nationally
3. Develop further practical projects on specific areas that we need to know more about to feed into national resources and training
4. Raise awareness of the importance of singing in settings 'beyond the mainstream' and campaign for further change
5. Work specifically with Children's Services and Music Organisations on developing a programme for Looked After Children and Young People, helping to improve their well-being through singing and utilising the learning from projects to create resources and training to further this work nationally

Sing Up BtM quickly focused on the fifth recommendation by developing a strategic partnership with the National Children's Bureau (NCB).

### **Sing Up National Children's Bureau partnership**

Late in 2009 Sing Up decided to focus on one of the many target groups in its remit, to maximise impact and make a real difference to policy and to its own measurable outcomes. It was early in 2010 that the partnership with the NCB began, and the focus of the Funded Programmes aspect of Sing Up Beyond the Mainstream became looked after children.

Sing Up and the NCB then worked in partnership with one clear aim; to promote the wellbeing of looked after children through singing. Eleven projects nationally, delivered in partnership between music organisations and Children and Young People's Services (CYPS), involved direct delivery with children as well as partnership building, training and advocacy.

Seven of the projects were evaluated by Pat Petrie from the Institute of Education's Centre for Understanding Social Pedagogy (CUSP). 'I want to sing' - the final report - provided evidence on the value of the delivery of singing activities to looked after children in regard to:-

- Children's engagement and enjoyment,
- The practice of singing leaders
- Workforce development
- Partnerships with local authorities and others
- Project sustainability and legacy
- The principles of social pedagogy

'I want to sing' highlights a number of key learning points which include the importance of deep partnerships with CYPS at both individual and organisational level, the benefit of delivering music alongside the principles of social pedagogy, the importance of a positive relationship with foster carers to ensure sustainability of the project, the engagement and satisfaction of children, who have faced abuse or neglect, through singing, and centrally that the musical abilities of looked after children should not be underestimated.

Running parallel to the Sing Up NCB partnership since 2009, Sing Up BtM continued to implement the 2008 and 2009 report recommendations to ensure that, as a programme, Sing Up's core offer was inclusive and accessible. Some examples of ways in which this was achieved are:-

#### **National training offer**

Developed in partnership with Sing Up's CPD, Training and Mentoring Manager, Sing Up worked with experienced trainers and facilitators to offer training through the Sing Up Training Programme showing its commitment at a national level to respond to local need. Training included Jessica Curry's 'music and singing for children with autistic spectrum disorder and other special needs', Phil Mullen's 'music and voice work for children in challenging circumstances' and Drake Music's 'singing for children with physical impairments, communication difficulties & other special needs'.

#### **Resource development with Faber Music**

The following Sing Up resources, available via the website, were designed to help boost singing, for those who work in various settings – from mainstream primaries to special schools and PRUs to community settings and more. The emphasis was on ensuring that BtM resources and training could benefit staff in all primary settings as well as community settings.

### Makaton videos

There were 9 Makaton signed videos in the Song Bank (perfect for use with young children in early years settings and children's centres, as well as older schoolchildren with SEN), all with accompanying written guides and diagrams.

### Signed video

These fun videos showed songs that had been translated into British Sign Language and then filmed for people to use in sessions. They were a great way to engage both the deaf community and the hearing world. Created with Music and the Deaf, one of our Sing Up Flagships.

### Braille scores

Downloadable scores to help visually-impaired children build their singing confidence (to access the Braille resources on the Sing Up website requires software such as Duxbury Braille Translator). Designed in partnership with Prima Vista Music Services.

### Clicker 5 and VOCA

Songs within the Song Bank include resources using music-making technology designed for physically disabled children. Clicker 5 is software that can be 'sung' from a computer using a touch screen, switches, a mouse or other controls. VOCA stands for Voice Output Communication Aids, such as the device that Professor Stephen Hawking uses to communicate. Created in partnership with Drake Music Project.

### Pyramid Pack

A complete set of lively activities, games and warm-ups to develop confidence were sent to every SEN primary school in the country – as well as being among the most popular Sing Up bonus downloads. Produced with Sing Up's Associate Partners ContinYOU.

### MLD/SLD/PMLD, etc.

Sing Up worked hard to ensure that as many of its resources as possible were accessible to children with learning difficulties and special needs. With the help of Jessica Curry from Connections Music, 51 songs were identified on the Song Bank that might be useful for working with such children. They were flagged as such on the website together with accompanying session ideas.

### **Support for Area Leaders and Sing Up personnel locally and nationally**

So that Area Leaders and Sing Up personnel were able to advocate national training and resources, and respond to the needs of settings in their area by offering information advice and guidance, it was essential the Sing Up provided ongoing support for them. Support was offered in the form of training, resource materials, and underpinned with a strategic focus which ensured that working in BtM settings was at the heart of the entire programme. Examples of this support include:-

- SEN/Accessible Resource training specifically for Sing Up staff delivered in 4 different geographical locations
- SEN information pack detailing all the SEN/Accessible resources available on the website with a user friendly guide
- Guidance from the Workforce Development team Strand Managers and the BtM Manager about ways in which Area Leaders could target and focus their local training plans to encourage SEN and PRU settings to engage with Sing Up
- Working in partnership with the Sing Up Awards Officer to ensure that the Sing Up Awards were accessible to SEN and PRU settings by developing the success criteria and providing supporting examples to schools showing how they could be achieved.

In 2010/11 through Sing Up Sustainable Singing Trainers, two exciting courses were developed to deepen the knowledge and training of Sing Up personnel around the country: Autism Training and Trainers and Sing Up Makaton Local Tutor Training. Both courses were developed as a direct response to the needs of staff, and were done with experienced individuals and organisations so that Sing Up staff were supported to develop a national network of experienced and skilled practitioners and continue as trainers themselves in this field.

### **Cross-programme working**

Sing Up's own strategy was informed by linking with Consortium partners to ensure that the needs of people locally were met with national support, and channelled up to national Sing Up strategy. Internally, staff within the programme working in partnership with Resource, WFD, Funded Programmes and Campaign created both an internal way of working and an outward facing public offer which showed a government programme truly reflective of its primary school aged population.

### **Advocacy**

Sing Up were able to tell people about BtM work through many different forums; BtM secured articles in numerous publications including nasen's Special, the Mail on Sunday magazine and also an entire issue of Sounding Board (the magazine of Sound Sense). Significantly, Sing Up were able to feed into key areas of consultation such as the SEN Green Paper and the Henley Review, with a clear and informed opinion about what is needed to ensure this work continues, and to ensure that children BtM have a voice.

### **Key Outcomes**

It has been essential since the outset of BtM, to raise the profile of the work that already existed locally and nationally, as well as developing new types of training and resources to ensure that this work could be further embedded, and that it responded to need and represented the primary aged school population. The partnerships with individuals and organisations experienced in this work was therefore integral to the success of Sing Up BtM.

The aim was to ensure that at Sing Up's core it was inclusive and accessible. Many schools may not have even realised they were benefiting from the work that was developed through BtM, because much of it was absorbed seamlessly into the general Sing Up offer. This was exactly how it should be.

## YOUNG SINGING LEADERS

By Dawn Williams – CPD & Training Manager  
and Ed Milner – Workforce Development Director

### Background

Young leaders were a central tenet of Sing Up. The idea that we train not only existing and potential adult leaders, but also 17,500 *young people* was innovative, exciting and challenging. This section describes the practical and strategic approaches we have made.

### Young Singing Leaders Framework

From the outset, we understood the strategic importance and necessity of a young leaders framework, to create an intellectual basis to our approach, married with an operational system for the collection and collation of material and statistics.



The Framework was designed with The Sage Gateshead and partners, and was created with many voices, including those of young people. The Framework will prove invaluable to a future Sing Up or singing programme and any other projects working with young people. Importantly, the Framework is written in a language that young people can understand.

The introduction states:-

*'We believe in supporting children and young people to lead singing, to be decision makers, and we believe in the value of their ideas and contributions. Singing and creative pursuits generate enthusiasm and energy in young people; this offers youth leadership a special place to evolve. It offers a positive environment for workers, children, and young people to grow and develop.'*

An integral element of the Framework is the definition of three different types of young singing leading:-

- Little l leadership
  - Supporting the learning and personal development of peers and younger children. A primary school aged child or young person might not necessarily think of themselves as a leader or take a full leadership role, for example, they might not be leading a choir but might be supporting their peer choir member with singing part of a song
  - Leadership that is about children and young people making choices and taking action, for example, year 6 children arranging themselves into a group during play time and starting to lead playgroup songs
- Big L leadership
  - Standing at the front of a group encouraging others to participate, for example, leading a choir
  - Making decisions and taking responsibility or actions that affect others, for example, children deciding to set up their own choir and recruit other children into it
- Baton-passing leadership
  - Often in everyday life or in a group, the person who leads and those who follow can change from moment to moment. We have found it useful to call this baton-passing; it is a term children and young people understand. Sometimes one person leads a group and sometimes there is leadership fluency where other group members will help or support the leader or even take full leadership themselves for a moment.

The framework has ensured the existence of young singing leadership in activity across the programme. Examples include:-

### Funded Programmes

#### Beyond the Mainstream

- Sing Up Seeds and Songs

#### Clusters

- Sing Up Cousin Jack (Cornwall)
- International Voices

#### Communities

- Sound Wave project

#### Chorister Outreach Programme

- Choristers as YSLs

#### Events

- Choir of the Year

#### Flagships

## Workforce Development

### **Area Leaders**

- Lancashire Area Leaders: 'Sing Up for your Friends', a year-long in-school support programme for 22 schools
- Plymouth Music Zone: a weekly session for 14-20 year olds, addressing primary singing leadership including warm-ups, repertoire, songwriting and support.

### **Sing Up Training Programme**

- Vocal leader Maurice Walsh led " The Singing School " The principles of training a group of young singing leaders.

### **Vocal Force**

- Vocal Force Selby: a model of working with Young Singing Leaders focusing on some children who were also engaged in their Bronze Arts Awards at Selby High School.

## Marketing and Campaign

Our fortnightly reports, Monthly Summaries and information from different strands provide us with fascinating detail. Here are some examples:-

- The 'Singing and Signing' day at Icknield Primary School led by Jeff Borraille and Andy Smith was inspirational. It featured several new Young Singing Leaders, all of whom are hearing-impaired.
- Young Singing Leaders Transition project: *"Just wanted to tell you how brilliant the Young Singing Leaders were yesterday when they led two workshops for 100 year 6 pupils at a time. They performed with confidence using the techniques they had been taught."*

## Resources

- We produced a booklet, *Leading voices*, aimed at teachers with an accompanying set of downloadable activity packs for the leaders themselves
- A Sue Hollingworth film available on our YouTube channel

## **Operations and Statistics**

We collect statistics in the following ways:-

- A Young Leader participant form
- A form sent to Area Leaders in Autumn 2010, asking them to tally the amount of Young Singing Leaders they have trained and order them in the same way as the Evaluation Framework does (Little I, Big L, baton passing).

Final statistics:-

- Area Leader Training = 16,088
- Vocal Force Training = 299
- Beyond the Mainstream = 20
- COP = 263
- Funded Programmes = 6,089

**Total = 22,759**

## **Key Learnings**

- Lack of time was consistently reported as a barrier to achieving the desired outcomes
- Clusters found that the geographical location of schools also had an impact, especially in rural areas. Transporting secondary students to primary schools became an issue in terms of health and safety and child protection regulations.
- Practical considerations such as the different timings of primary and secondary school days (particularly lunchtime), and the unwillingness of some secondary teachers to release the Young Singing Leaders from lessons on a regular basis.
- It is crucial to gain the support of the senior management in school, as they let both staff and pupils off timetable for whole days to take part.
- The enthusiasm of the Young Leaders was also key to the success of projects, and the leaders highlighted how positive the young people remained.

# QUALITY

By Baz Chapman - Programme Director

In 2009 we consulted the music and education sectors on the following issues and propositions around quality and singing:-

What is high-quality singing and how do good vocal leaders enable and develop it? Can we place on the same spectrum of singing quality, for example, informal singing games in the classroom with a teacher, and a competition-standard choir performance led by a vocal expert? Possibly, but only by drawing up so many flexible structures of benchmarking that the process becomes pointless. Singing is such a diverse activity, happening in so many different contexts, that trying to capture and place it within a benchmarked structure of attainment only serves to constrict the very diversity we want to support.

Sing Up is blessed with access to an array of knowledgeable and brilliant practitioners, and throughout the last two years the Sing Up team and our wider network have been gathering feedback, observations and opinions about vocal leadership and high-quality singing. A consensus is emerging: yes, context is everything, and yes, everything must be seen in the form of a continuum of improvement rather than a static measure of progress, but there is a common thread running through all quality singing work with children in any context: good vocal leadership.

We can see that there are a number of key practices through which a good vocal leader enables the best-possible singing from the children he or she is working with, regardless of the context. We think that if we can build commitment to these core principles of practice we can not only bring about a rise in the quality of singing itself, but can help to demystify the very thing that some teachers are fearful of – the apparently 'special' skills that are needed to lead singing. We can inspire all singing leaders and potential singing leaders to use these key principles to improve the quality of their leadership, and understand better how to get the best out of their children.

So that is the purpose of this document – to offer a baseline for quality vocal leadership. It's a start at articulating the fundamental principles of leadership which underpin good-quality, healthy singing.

And this is where you come in – the whole process needs to be created and shaped by the music education world. We've tried to capture the input of a wide range of teachers, practitioners and trainers, but this is not an easy process, and we don't want to propose a final, polished version without your contribution.

Over the rest of the academic year, we want to hear your views. Put this poster on your wall, test out these principles in any way you feel appropriate, and help us to create the context for the future of healthy, happy, high-quality singing in primary-age settings.

**sing up**  
help kids find their voice

**Positive:**  
The leader affirms and values everyone's participation in singing, praises effort, celebrates achievement and shares enthusiasm and joy.

**Encouraging:**  
The leader has high regard for group members; respects everyone's potential to achieve their best; sets appropriately challenging musical goals for group members and for own professional development; models and encourages self-awareness and reflective practice.

**Clear:**  
The leader communicates all information and requests for action – eg. musical cues, tasks, instructions – effectively, through words, gestures, body language, written materials and any other means that will be useful.

**Inclusive:**  
The leader strives to take account of the different needs, circumstances, capacities and interests of all group members so that everyone is able to participate fully and do their best; actively seeking opinions, suggestions, feedback and ideas from everyone.

**Creative:**  
The leader encourages experimentation and invention; uses a range of different approaches and ideas; actively looks for ways to connect singing across the whole curriculum and with community life.

**Well-informed:**  
The leader is curious and eager to learn; understands the principles that underpin healthy, musical singing; seeks out appropriate, inspiring repertoire; knows where to get further support and training.

**Musical:**  
The leader values and uses a wide range of music genres and reference points; encourages diverse styles and approaches to music-making; is confident in giving appropriate musical feedback.

**What is good vocal leadership?**

These descriptors are intended to help you focus and develop your vocal leadership, by offering clear statements to work with. Of course you'll concentrate on some of these qualities more than others in any given singing session, and the needs and goals of the group you are working with will influence your approach. The key to success is your own eagerness to learn. Developing new skills and trying out fresh approaches will ensure that your vocal leadership is continuously improving – and you'll hear the effect of that in all the singing and vocal work that you lead.

Join the debate Let us know what you think, by visiting [www.singup.org/quality](http://www.singup.org/quality)

Sing Up, the Music Works and National Singing Programme are funded by Youth Music, with AMM-BBC, Faber Music and The Sage Gateshead, supported by Government.



## The principles of good quality vocal leadership

Vocal leadership with primary-aged children is made up of a number of distinct elements. Through Sing Up, we've seen that good vocal leadership in any situation is most effective when it is:

1. **Positive:** The leader affirms and values everyone's participation in singing, praises effort, celebrates achievement and shares enthusiasm and joy.
2. **Well-informed:** The leader is curious and eager to learn; understands the principles that underpin healthy, musical singing; seeks out appropriate, inspiring repertoire; knows where to get further support and training.
3. **Clear:** The leader communicates all information and requests for action – e.g. musical cues, tasks, instructions – efficiently; through words, gestures, body language, written materials and any other means that will be useful.
4. **Inclusive:** The leader strives to take account of the different needs, circumstances, capacities and interests of all group members so that everyone is able to participate fully and do their best; actively seeking opinions, suggestions, feedback and ideas from everyone.
5. **Encouraging:** The leader has high regard for group members; respects everyone's potential to achieve their best; sets appropriately challenging musical goals for group members and for own professional development; models and encourages self-awareness and reflective practice.
6. **Creative:** The leader encourages experimentation and invention; uses a range of different approaches and ideas; actively looks for ways to connect singing across the whole curriculum and with community life.
7. **Musical:** The leader values and uses a wide range of musical genres and reference points; encourages diverse styles and approaches to music-making; is confident in giving appropriate musical feedback.

### Testing

Following publication of the above in the Sing Up magazine in 2009, the quality principles were tested over the period of a year. The main vehicle for this was the Quality Blog on the website ([www.singup.org/quality](http://www.singup.org/quality)), but consultants also visited Sing Up trainers and partners to discuss the model in detail. A check-in on progress was published in the Sing Up magazine in 2010.

### Findings

Overall, the feedback on the model was positive, that the principles were useful and aspirational. Many reported using them to help identify their strengths and the areas they'd like to work on through further training, as well as to reflect on their own skills and approaches to leadership. Having received feedback from those who work with secondary-age pupils and musical instruments, we found that the principles were flexible and comprehensive, too.

We identified that all leadership is dependent on context – we can't be all these Principles at all times, after all. We continue to believe quality is about progression; where we start and finish on a journey of quality singing depends on the context, the purpose of the activity and the outcomes.

# Associate strand

## THE CHORISTER OUTREACH PROGRAMME

By Jane Capon – Choir Schools Association

### Introduction

The Chorister Outreach Programme (COP) was formulated as part of the National Singing Programme, although its funding came from a different channel<sup>2</sup>. It has had a huge impact on all those it has reached – the children and their teachers and families, as well as the cathedral foundation teams delivering the programme.

Nearly all the COP programmes are carrying on with their outreach work, albeit in a more modest way by some, despite the ending of Government funding directly into schools in July 2010. COP reports show how much the programmes, in partnership with music services and Sing Up colleagues, have inspired children and adults alike.



### Background

The original chorister outreach model was pioneered in Truro in 2000. It was part of Sing Up since 2008 and benefited from Government funding of £1m per year for four years. A total of 45 cathedrals, choir schools and churches ran programmes using choristers as role models in primary schools. COP was managed by the Choir Schools' Association but was open to any foundation 'singing to cathedral standard'.

### Overall Statistics

In the last two years alone COP has:-

- Put on more than 9,100 workshops with primary schools
- Visited nearly 1,000 primary schools
- Involved just under 60,000 children
- Organised 700 public performances
- More than 3,083 teachers and other school staff have taken part and just under 1,600 teachers have been trained to lead singing
- 348 under 18s have become singing leaders and there have been 247 trainees involved

### COP Impact

Some primary schools saw a complete turnaround in attitude towards singing. "This school needs a miracle" commented one head teacher. As David Lowe, coordinator of Norwich's COP says: "it needed, not a miracle, but merely a harnessing of the children's evident zest for life and creativity. From claiming they could not sing, the children became increasingly confident and by the end of the project were clamouring for more. Class teachers became excited both by the level of talent on display and how they, the teachers, could lead and harness the talent in the future. The trickledown effect was also evident as other age groups realised that the years 5 & 6 were having so much fun and they wanted to join in."

The programme helped headteachers enhance music in the school and raised its profile and quality. Uffington Primary in Lincolnshire, for example, now promotes an emphasis on singing and has recently revised its curriculum placing singing more significantly within curriculum planning and delivery.

COP 'end of term reports' are filled with heartwarming success stories:

- Singing leaders had managed to encourage the less able to get involved, e.g. the elective mute child who now joins in. They had succeeded where others have failed to encourage individual children with behavioural issues to reach new levels of attainment;
- There were examples of inspiring (tear-jerking!) sessions with special needs children;
- There was plenty of evidence that boy choristers really had proved to boys in the class that it was 'cool' to sing;
- Choristers also gained more confidence and better social skills as well as enjoying a much wider repertoire. Some wanted to pursue careers working with children as a result.

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<sup>2</sup> The Government's Music & Dance Scheme

COP teams left behind a valuable legacy in terms of teacher input:-

- One of the key aims of the programme was to support and train teachers to keep the singing going beyond COP visits. Many expressed their gratitude and delight at now having the confidence to lead singing in school.

COP brought school communities and beyond together:-

- It succeeded in bringing schools together as well as drawing in parents who had never before supported a school event.

COP Teams learned so much, too:-

- They were able to bring their expertise into primary schools but in turn it challenged them and helped them develop their professional skills much further.

COP brought significant benefits to the cathedral foundations:-

- It didn't just raise the profile of individual foundations, it also saw the development and strengthening of all sorts of links with schools and the local community. They are now seen as a valuable resource.

### **The Future**

The Choir Schools' Association thoroughly enjoyed working with Sing Up and appreciated the wealth of support we received to manage a programme which has brought so many benefits to all involved. We intend to maintain a 'light' management touch to make sure the COP teams remain in contact with us and each other and look forward to a continuing relationship with Sing Up colleagues.

### **COP projects**

Ampleforth College  
Blackburn Cathedral  
Bradford Cathedral  
Bristol Cathedral  
Carlisle Cathedral  
Chelmsford Cathedral  
Chester Cathedral  
Christ Church, Oxford  
Durham Chorister School  
Ely Cathedral  
Exeter Cathedral  
Gloucester Cathedral  
Guildford Cathedral  
Hereford Cathedral  
King's College, Cambridge  
Leicester Cathedral  
Lichfield Cathedral  
Lincoln Cathedral  
Liverpool Cathedral  
Liverpool Met Cathedral  
London Oratory

Manchester Cathedral  
Newcastle Cathedral  
Norwich Cathedral  
Peterborough Cathedral  
Portsmouth Cathedral  
Rochester Cathedral  
Salisbury Cathedral  
Sheffield Cathedral  
Southwell Minster School  
St Albans Cathedral  
St Edmundsbury Cathedral  
Tewkesbury Abbey  
Truro Cathedral  
Wakefield Cathedral  
Warwick, St Mary's  
Wells Cathedral  
Westminster Cathedral  
Winchester Pilgrims School  
St Peter's, Wolverhampton  
Worcester Cathedral  
York Minster School



# Impact evaluation research

## THE IMPACT OF A NATIONAL PROGRAMME ON CHILDREN'S SINGING DEVELOPMENT IN ENGLAND

By Professor Graham F Welch - Institute of Education, University of London

### Introduction

Although music is commonly part of an arts or cultural curriculum in schools, its relative 'importance' compared to so-called 'core' subject areas such as language, mathematics and science has been somewhat equivocal. This is despite the increasing interest and related action by several national governments in the development and expansion of their support and provision for music education. Examples include the UK Government's 'Music Manifesto' for children and young people in England (2004), Australia's publication of its 'National Review of Music Education' (2005), Costa Rica's National System of Music Education, *SiNEM* (2007), Brazil's decision to make music a compulsory part of its school curriculum after a reported gap of thirty-eight years (2008), and the Finnish Government's newly published strategy for cultural policy (2010) which seeks to promote creativity, plurality and inclusion through *inter alia* expanding and diversifying education in the arts. In part, these national examples stem from an awareness of evidence concerning the bi-potentiality of music to afford both musical and other-than-musical benefits, such as demonstrated by the socially beneficial impact of Venezuela's publicly financed programme of youth and children's orchestras (*El Sistema*). Such social benefits are seen also to underpin the Costa Rican national instrumental programme for all children (*Un Instrumento Para Todos*), the three *El Sistema*-based pilot studies in England that began in 2009 (*In Harmony*) and the Australian *Song Room's* work in disadvantaged communities in Australia, reported in *Bridging the Gap in School Achievement through the Arts* (2011).

Investigating, reporting and explaining such transfer effects from musical engagement has been an on-going impetus for much recent neurological, cognitive and social psychological research. Music is reported to relate to many different brain functions, such as perception, action, cognition, emotion, learning and memory (Pantev, 2009). Although the brain's underlying neural architecture is modular – in the sense that different parts of the brain have relatively specialised functions – musical behaviours (such as characteristic in musical performance) customarily involve many different areas (modules) of the brain networked together (Peretz & Coltheart, 2003; Welch, 2005; Joseph, 2008). Furthermore, longitudinal studies involving children and adults, suggest that – as might be expected – learning to play a musical instrument or learning to sing relates to changes in particular areas of the brain (Schlaug *et al*, 2009). Other recent research has reported benefits from music learning on auditory discrimination abilities, fine motor skills, vocabulary, reading and nonverbal reasoning skills (e.g., Moreno *et al*, 2009). In addition, there is evidence to suggest that engagement in musical activities may impact on self-concept and social inclusion, such as evidenced in studies with children, young people and adults in various countries (e.g. Northern Ireland – Odena, 2007; Israel – Portowitz *et al*, 2009; Italy – Welch & Preti, 2009; and Australia – Barrett & Baker, in press).

Within this growing literature, there is evidence of other-than-musical benefits (physiological and psychological) from participating in singing and choral activities. Engagement in choral pursuits, for example, is reported to be associated with a strong sense of community and social engagement (Clift & Hancox, 2001). Other research suggests that this is probably because acting in synchrony with others can increase cooperation by strengthening social attachment among group members (Wiltermuth and Heath, 2008).

### Sing Up: A national programme of singing development in England

Two Ministries in the UK Parliament (the Department for Culture, Media and Sport [DCMS] and Department for Education and Skills [DfES]) launched a *Music Manifesto* in 2004 as '...a campaign for improvement in music education. It is about creating more music for more people'. Under this umbrella in November 2007, they launched a four-year, £40m 'National Singing Programme' *Sing Up* with the intention that 'children experience high-quality singing, both within and without their daily school curriculum, on a daily basis' and that 'Every school has a teacher committed to facilitating high quality singing and vocal work for the whole school'. Prior to the official launch of the programme, and because of my extensive background as a researcher of singing development in children, adolescents and adults, I was invited to tender and subsequently to undertake a systematic evaluation of the impact of the *Sing Up* programme.

Previously, longitudinal research in the 1990s had demonstrated that children's singing abilities were subject to developmental factors related to age, gender, experience, vocal task and self-concept (e.g. see Welch *et al*, 1997; 2005; and 2006 for an overview). Consequently, these formed key areas of investigation in the subsequent impact evaluation (2007-2011), which embraced visits to over 200 schools across England and assessments of the singing abilities and attitudes to singing of over 11,000 children. As the *Sing Up* programme rolled out across the country, opportunity was taken by the research team to collect comparative data from children within and outside the programme. In the opening year (2007-2008), relatively few schools had had an opportunity to engage with the programme. In contrast, at its formal conclusion (March, 2011), over 96% of Primary schools in England had taken up *Sing Up* membership and were accessing the programme in some way.

The research protocol embraced an assessment of singing development and a detailed survey of children's attitudes to singing that also included questions concerning their general sense of self-concept and social inclusion. These latter survey components were included to see whether this was an other-than-musical benefit from successful engagement in singing activities. Other research strands investigated the programme's impact on teachers and identified key criteria for the high quality teaching and learning of singing with children. The latest (on-going) research strand embraces neuroimaging of children whilst singing (with colleagues from Birkbeck/UCL and Sheffield University), investigating how singing development and expertise is represented neurologically.

Amongst the key research findings are:-

- When children's assessed singing development ratings are plotted against their chronological age, comparative data analyses revealed that *Sing Up* experienced children tend to be on average two years in advance in their singing development compared to their non-*Sing Up* peers (Welch *et al*, 2010). Furthermore, the youngest children tend to be up to three years in advance, suggesting that early opportunities for singing development are likely to be even more effective. The comparative group differences are also evidenced in longitudinal data (n=900 children) and also in relation to other group factors, namely ethnicity and sex. However, data analyses reveal that socio-economic status is not a determinant of current singing ability, as skilled singing can be found in any locality, irrespective of postcode.
- The attitudinal data reveal that children with experience of *Sing Up* are significantly more positive about themselves and have a stronger sense of belonging to their community and of being socially included (Welch *et al*, op.cit.). This latter finding accords with evidence from adult studies concerning the important psychophysiological, socio-psychological and well-being benefits that can accrue from choir membership (Clift & Hancox, 2001). The *Sing Up* children were also more positive about singing in school.
- There is also evidence of the positive impact of the *Sing Up* programme on participant teachers in terms of their own singing skills and abilities to lead singing effectively (Himonides *et al*, 2011)
- That high quality singing teaching and learning of singing can be found in lessons/activities led by both generalist and specialist teachers (Saunders *et al*, 2011).

When these findings are set alongside the wealth of positive data from other sources, such as reported in *Sing Up* publications and other independent research reports, there is ample evidence to suggest that the *Sing Up* consortium have designed and implemented an effective national programme in music education. Important features of *Sing Up* are that opportunities have been taken at a national level to:-

- Celebrate singing excellence and leadership (such as in the *Sing Up* awards for schools)
- Provide access to expert singers, role models and singing teachers (such as in the *Chorister Outreach Programme*, *Singing Playgrounds* and *Workforce Development* initiatives)
- Use modern media (including the website, *Song Bank* and news media) to ensure that a widespread, networked community of musical practice is established.

The economies of scale involved suggest that this music education programme is excellent value economically, educationally and socially. It is to be hoped that the benefits evidenced from participation in *Sing Up* in childhood are sustained in the coming years and also followed through into adolescence where no equivalent nationally-based opportunity currently exists.

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