

TEN SING



STARTER PACK

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INTRODUCTION

Congratulations on starting a new Ten Sing Group!

If you have received this pack then you should be ready to have your first Ten Sing meeting. Please read everything that is included in the pack, it should prove useful to you in many ways.

The Task Group has thought carefully about what to include in this pack. We hope that you have everything you need to get off to a good start.

We have based the pack on "the first". That is the first song, the first devotion, the first drama etc. We realised that these are some of the hardest barriers to break when starting a new group.

I would like to thank the Task Group for all their hard work in putting this pack together. I would also like to thank you for putting a new group on the Ten Sing map.

Please remember that if you have any problems concerning your work with Ten Sing or if you have any comments you would like to make about the pack, please do not hesitate to get in contact with your regional representative, or a member of the Task Group.

Take Care and Good Luck!

Simon Hardcastle

Convenor - Ten Sing Task Group

TEN SING

LEADERSHIP

STRUCTURE

Ten sing and the YMCA

“We are one body . . . all having different gifts . . . Christ is the head.” (1 Cor. 12)

Structure and Organisation

Youth

Y – Involvement

Y – Decisions

Y – Culture

Music

Dance

Drama

Video

Lights

sound

Artistic Co-ordination

Meetings

Contacts

Publicity

Venues

Visits

finance

Admin Co-ordination

Spiritual Co-ordination

“atmosphere”, prayer, support, spiritual input, church contacts

Core Group

Adult Leader (-veto)

Christian leadership – Open membership

YMCA Support

Ten Sing is leader supported not leader directed.

Ten Sing is not the YMCA doing something for the young people

Ten Sing is young people doing something in the YMCA!

RESOURCES

RESOURCES:

Music

Knowing what sort of song to sing on your first meeting is always a difficult hurdle to get over. Are the young people going to enjoy it? Is it modern enough?

We have put together a cassette with various songs for you to use with the choir.

They are all very simple songs, but give the choir a chance to sing in varying styles.

To receive the cassette please write to the national Ten Sing administrator, who will send you your copy straight away.

ICE BREAKERS / GAMES / DRAMA.

When any new group is formed, it is very important that time is given for the members of the group to get to know each other, especially if you are going to be working together over a long period.

Playing games is one of the best methods for getting to know each other, and for breaking down any barriers which may be in the way.

RELATIONSHIP GAMES:

Relationship games are used to promote Personnel Growth and Development, and to help groups of people who are new to each other to build trust and also healthy relationships.

The use of a particular game may be intended to:

- increase self-confidence
- build up and expand social skills

It is essential that all members take part in the games, this also includes the adult members of the group, and thereby in doing this they are putting themselves on equal footing with other young group members.

ICE BREAKERS / "GETTING TO KNOW YOU" GAMES

It is important when any new group is meeting for the first time that they are made to feel as comfortable as possible.

It is common to use two or three short icebreakers at the beginning of a session or activity.

There are many different icebreakers that can be used, and enclosed are a few different ones to use with your group:

- TOILET PAPER SHEETS (ice breaker)
- ESCAPE (ice breaker)
- THE BALL GAME (getting to know you)
- THE NAME TRAIN (getting to know you)
- HUMAN BINGO (ice breaker)

It is obvious that not all games are about relationship - building and social awareness, however ALL games can be used as a mechanism for personnel and social development.

We all need praise and reassurance in order to feel of personnel worth. Sharing games playing and group exercises can provide a forum where young people can experience success and some sense of worth.

DRAMA.

If you have been working towards a concert, you should have decided on a theme. The theme of the concert usually depicts the theme for the drama, with an ongoing drama throughout the concert.

If you are not working on a theme during the concert, then the drama can be done separately, i.e. during the concert there are six or seven separate themes included.

Some of the themes have been.

- DARE TO BE DIFFERENT
- BORN TO BE FREE

- INDIVIDUALITY
- JUST DO IT!
- BACK TO YOUR ROOTS

However it is up to the group to decide and for them to brainstorm for ideas, and usually there is a separate drama group who will take on the planning of the drama. Enclosed are a few drama games and a brief explanation on role-playing and improvisation, on how you can work to get ideas for the drama.

DEVOTIONS:

Christ is at the heart of Ten Sing. Therefore it is understandable that there will be some Spiritual input.

Devotions are used as a five or ten minute input during the last part of the Ten Sing meeting.

We have enclosed three devotions for you to use. They have a Christian message, however it is important to remember that a devotion can be anything from a poem to somebody in the group talking about something that is important to them, or talking about a theme that you have been working on.

- PEOPLE ARE GIFTS
- A PARABLE
- PRAYER CARDS

When taking a devotion it is essential that the group are focused, so make sure that the group have finished anything that they have been working on, and are relaxed.

Try and set the atmosphere, if the person taking the devotion has any visual aids that they need to use, make sure that they are to hand, so there is no need to get up and leave to get anything.

Give the group time to ask any questions. Create an environment where the central point is not "from us to you", however "from us to us". Try and use language that the young people are going to understand. When you want to communicate a message to a certain group, you have to use the language of that group.

ICEBREAKERS

AND

GAMES

TOILET PAPER SHEETS

The idea behind this ice breaker is to get members of the group introducing themselves.

You start off by explaining that this toilet roll is the very last one in the building, and you ask the group to take as much as they think they may need for the weekend / session. Once everyone has taken some you ask them to tear it up into separate sheets (by tearing them off at the partitions).

Then when they have done all this, you start with anyone you wish and tell them that for each piece of toilet paper that they have, they have to say something about themselves i.e. The first person has five pieces of paper. They could say 1 - My name is Fred, 2 - 1 am 18 years old etc. etc.

You will soon see the people who took a lot start to panic when they realise that they have got a lot to say.

Hopefully by the end of the session you should know a little bit more about each other.

THE BALL GAME

This is the 'standard' name game which can be used with any age group. It's more fun with large numbers and there are a number of variations which make the game slightly more difficult.

The game leader asks the group to stand in a circle and explains that throwing a softball or football around is going to help the group memorise each other's names quickly. The rules of the game are outlined: *"When the football is thrown to someone, they catch it, say their own name out loud and then throw the ball to any other member of the group, who must then say their own name and throw the ball on to someone else."*

The game benefits from being played at a brisk pace, and the leader will therefore encourage this. Once a good rhythm and pace have been set up, the game can continue for several minutes, until the leader feels that people have had a chance to familiarise themselves with each other's names. At this point a variation can be introduced. This calls for people to state the name of the person they are going to throw the ball to, prior to throwing it.

Further rule changes can be introduced, e.g. not allowing any person to pass the ball twice to the same person, or only allowing passes to people of the opposite sex. Prior to introducing some of these more difficult rules, the group's memory can always be refreshed by playing a few rounds of the original Ball Game. Playing time: 5-10 minutes depending upon the size of the group.

Can be used in an initial session with the 'Hello Game' and 'Criss Cross Naming' or 'Card Pairs'.

CHOO CHOO

This little exercise in getting to know everyone in a group is also known as the 'Train Game'. It is quite the silliest introductory session we know and is ideal for all ages and groups of about 10 and over. Because it amuses the spectators - those not yet involved, it can be used in the context of organising events on a quite grand scale.

The game's organiser (that's you) gets the group into a circle facing inwards. Then you start off the sequence saying, "My name is Alan, (or whatever) 1 am a train, choo-choo ..." A good way of accompanying these verbals is to make train-like movements of an old puffer, chugging your way up to one of the bemused onlookers. At this point they may have a wee

fit of hysterics, or whatever, as you ask them their name saying: "My name is what's your name?" Getting the reply, for instance, Jane, you then say "Her name is Jane, her name is Jane, choo-choo," while swinging out your right leg and arm in unison first, followed by the left counterparts. The recipient of this wonderful greeting joins on the front to form a two-person train, and off it goes, 'choo- chooing' round the circle picking up more names and bodies. It's great fun and an ideal smile manufacturer!

ESCAPE

We have adapted this challenging exercise from Sue Jennings' 'Creative Drama in Groupwork.' The group does not need any equipment for this exercise, apart from their own imagination. It works best with half a dozen people, so a large group should be split up, and the experiences compared at the end.

Explain to the group that while away on a weekend camp they have managed to lock themselves into a wooden hut in the middle of the forest. It is beginning to get dark and they are all hungry so they really need to hatch an immediate escape plan.

The main problem is that the road they used to get to the hut has been blocked by a landslide and they will need to take another route. In order to effect their escape the group will need to:

- break out of the hut
- climb a 15 foot wall
- get over a 6 foot barbed wire fence
- cross a river
- cross some very boggy ground.

The group must try to reach agreement on what *three* things (pieces of equipment) would be most useful to aid an escape.

HUMAN BINGO

Go around the room and try to find a colleague who has done, seen, been, etc. The question below. TRY AND GET AS MANY DIFFERENT NAMES TO EACH OF THE QUESTIONS AS YOU CAN.

WHO HAS NEVER FLOWN

WHO LIKES ICE CREAM

WHO CAN NOT SWIM

WHO HAS A DOG

WHO HAS A BROTHER & A SISTER

WHO DOES NOT LIKE HEIGHTS

WHO WALKED OR CYCLED TO SCHOOL

WHO LIKES FOOTBALL

WHO HAS MET A MEMBER OF THE ROYAL FAMILY

WHO DOES NOT VOTE

WHO HAS AN UNUSUAL SKILL (like juggling) and WHAT IS IT

WHO IS A GODPARENT

WHO IS ANTI BLOOD SPORTS

WHO DOES NOT DRIVE

WHO LIKES THE THEATRE

WHO HAS CLIMBED A MOUNTAIN .

WHO DOES NOT LIKE THE COLOUR RED

DRAMA

AND

ROLE PLAY

RELAXATION

1. After a rigorous exercise session or improvisation, it always is preferable to relax the children
2. Have all the children lie on their backs on the floor.
3. Talk them, quietly, through relaxing the ankles, calves, thighs and so-on, concentrating on each part of the body until they have relaxed every muscle they have control over.
4. Ask them to concentrate on sounds they can hear outside the room they are in. Then move to sounds within the room, and finally to sounds within their own bodies.
5. Slowly bring the children out of this relaxation (to last about 5-10 minutes).

IMPROVISATION:

As an aspect of drama, is generally appraised as being very useful to implement with children as:

1. They need not 'learn' extensive amounts of lines to repeat in the appropriate places.
2. They may use their imagination and add to the improvisation whatever they wish.

Improvisation, by its very nature is necessarily a different sequence of events and comments each time it's participated in, thus reducing boredom and routine.

An improvisation is as exciting as the participants make it.

Basically, improvisation is an activity which includes two or more people, two as the least, because a large part of improvisation is the reaction and counter reactions of the players. These players are placed into some "strange" setting (in terms of the character they adopt, or the situation they find themselves in), and they interact within the group, working within the imagined framework set. That framework might take the form of "role" playing, where a person is told what their name is, what attitudes they front, what types of clothes they wear, what part of the country (or world) they come from etc, and they have to "become" that person for the duration of the scene. Or the framework might simply be the situation they are placed in, i.e. walking upstairs to find a zebra in your bed.... and so on.

Developments from improvisation sessions can lead to a series of "scripted" scenes, scenes which have been recorded after the spontaneous improvisation and can therefore be "played back" as near to the original as is possible. These "scripted" scenes can be the basis of a two or three act play completely initiated and scripted, then acted by the children. The work is entirely their own, and a logical extension of this is props, make-up, costume and finally performance, including other crafts in the meantime, building up to the final performance.

The children can decide upon and make the costumes, build props, paint scenery (if they want it) build space machines or whatever they feel they need, thus incorporating diverse and aimed activities. The children could then perform to an audience of parents and friends if they wished to do so.

Above all else, improvisation is a spontaneous, usually amusing fun thing to do and should not be taken too seriously. If the children want to develop a theme, help them to do so, otherwise do not force them into performance etc, as this will completely destroy the spontaneous energy and enthusiasm which is vital to improvisation.

IMPROVISATION..

ROLE PLAYING: is very good for individuals as it is difficult to escape from the confines of our own personalities, and because it is difficult to assume characteristics which are not familiar to us. Very beneficial though to try, especially in the contact of race, religion and

youth/age conflicts.

Masks are quite good to implement into improvisation, as they effectively remove the top layer of an individual's character - the face and facial expression - therefore pinning non-importance upon verbal communication and actions to portray attitudes and beliefs. They can also add an interesting dimension on to the role playing, e.g. the racial conflict: to make the 'race' itself less an important issue and the feelings of isolation, the main target aimed for. The masks could be, perhaps blue and green, 10 blue and one green for example in an immense feeling of insecurity and discomfort, etc

In a discussion afterwards this could be related to any minority group and the problems it has with acceptance and understanding from the majority of society. Black/white is an obvious theme, but there's also blind/sighted, deaf/hearing, handicapped physically/abled-bodied, handicapped mentally/of sound mind etc.

Improvisational drama is usually made easier and more effective by the use of props, costume and make-up, much as any professional actor acts more convincingly before an audience. These aids help the player to fit more easily into the role of the character he's playing and help him to identify with the (stereotyped perhaps) attitudes of that character.

Children, for example, playing policemen, will look more authentic if in uniform, and react by feeling more authentic, they will therefore fit easier into that role than otherwise.

Old age is a very difficult role for any young person to play, therefore appropriate clothes, greyness (with flour or talcum powder) and make up will make them identify more easily with the role.

Improvisation is not an easy dramatic art to acquire, and games such as "Fortunately, unfortunately" help a child to think more quickly and react more effectively to an improvisation session – e.g. child 1 "Fortunately I remembered Mum's birthday" child 2 "Unfortunately you remembered too late" child 1 "Fortunately Mum was really pleased with the flowers" child 2 "Unfortunately you were caught picking them!" etc ...

Or the game where one child starts with a sentence e.g.:- "I opened the door, and there stood a man with green feet" and each child adds a sentence to make a weird and wonderful group story.

Some Improvisation ideas:

1. Man comes home from work to find his wife has put a dustbin in the bed and a woollen scarf around the pole which holds the washing line, she is at present knitting a jumper for the clothes prop. Develop this.
2. Family of people come home to find an absolute stranger sitting in the living room, having helped him/herself to a cup of tea and refrigerator food. He/she has fairly extensive "inside" information, he knows the family's names and what they do and so on. Develop this.
3. Family wake up, go downstairs to find a complete family of aliens sitting around their kitchen table, eating breakfast, chatting, away happily. The family come in, see them - improvisation begins.
4. Pairs work. Give each pair of children a list of words:
e.g. Red. No. Blue. Quiet
Yes. Friend. Goodbye

Any arbitrary collection of words will do – about 7 – 10 words. The children must improvise some scene in connection with the words they have been given.

DEVOTIONS

PEOPLE ARE GIFTS

People are gifts which the Father sends wrapped.

Some are wrapped very beautifully - they are attractive when we first see them. Some come in very ordinary paper ... others have been mishandled in the post. Once in a while there is a "Special delivery".

Some people are gifts which come very loosely wrapped; others very tightly...

But the wrapping is not the gift it is ,so easy to make that mistake.

Sometimes the gift is very easy to open up. Sometimes we need others to help.

Is it because they are afraid?

Does it hurt?

Maybe they've been opened up before and thrown away?

Could it be that the gift is not for me?

I am a person: - therefore I am a gift too.

A gift to myself first, of all ... the Father gave me myself ... Have I ever really looked inside the wrappings? Am I afraid to? Perhaps I have never accepted the fact that I am a GIFT? Could it be that there is something else inside the wrappings than what I think is there? Maybe I have never seen the wonderful gift that I am? But. could the Father's gifts be anything but beautiful? I love the gifts which those that I love give to me -

why not this gift from the Father?

And I am a gift to other persons ... Am I willing to be given by the Father to others? Do I share myself with others or do they have to be content with the wrappings?

Every meeting of people is an exchange of gifts ... Friendship is a relationship between people who see themselves as they really are gifts to each other.

A friend is not just a gift for me, but for others through me ... when I keep a friend possess a friend. I destroy them ... I lose them...If I share them, I keep them.

Persons are GIFTS. Gifts received, and gifts given.

1. What do you think of -this piece of writing as a whole?
2. What do you understand is meant by, the 'wrapping paper'
3. Do you agree that the wrapping is not the gift? Give reasons.
4. Pick out a line in the piece which particularly appeals to you. Share this with your neighbour. Say why you like it.
5. Do you agree that we love gifts more when they are given by someone we care about?

INFORMATION

ON

HOW TO . . .

INFORMATION ON HOW TO:

MAKE CONTACTS / USING THEM AS SUPPORT

- ⇒ Ten Sing is a community based youth work, and as such relies on the support of the community in order to go forward. Also, each local Ten Sing Group is part of a wider movement - an awareness and use of this can be a great help in developing a Ten Sing group. There are numerous places to look for help with setting up a group; below are a few suggestions for where you may look to get contacts.
- ⇒ Schools/colleges: students are a valuable source of new members for a group, and it is possible that teachers (particularly music/drama/art/RE teachers) would be willing to give up time to provide support to the group.
- ⇒ Churches.. younger church members are also a valuable source of new members, and there are probably many proactive people within a church who would want to see a movement such as Ten Sing take off.
- ⇒ Community Centres: here you find more members for a group, and also people who are interested in developing a community and/or in youth work - a community youth programme such as Ten Sing could be given a place to meet, or people to facilitate the group.
- ⇒ Students unions.. university student unions could be a gateway to getting students in supporting positions within the group.
- ⇒ Organisations. there are many local organisations who may make good contacts - even a bank may make useful contributions to Ten Sing (such as folders for the music /drama scripts). Christian networks such as Churches Together or Youth for Christ can provide a wider access to the Christian community. Most boroughs/counties will have a youth and community works programme - probably a good place to look for advice about reaching the local young people.
- ⇒ Newspapers: local newspapers may well have a community page or section - having a contact in a newspaper would be a good way to get publicity for any events, or just the sessions in general.
- ⇒ The Internet: whilst not the best place to look for local help, the Internet has an incredible amount of information on it - potentially a valuable resource.
- ⇒ Ten Sing groups, keeping in touch with other Ten Sing groups is a great way of opening up the Ten Sing world to people. In other Ten Sing groups, you will find people who may have gone through a similar process to you in setting up and running a group. If you are looking to do a larger performance, or to go on a trip, it may be worth linking up with another Ten Sing group.
- ⇒ National and regional Ten Sing. there are support structures and resource pools available to any Ten Singer. Forming good relationships with people in regional and national Ten Sing will probably lead to good communication - which is very useful when it comes to finding out what is happening in the wider Ten Sing world.
- ⇒ And finally - YOUR LOCAL YMCA: here you will find an organisation which is dedicated to the same general aims as Ten Sing - the development of Body, Mind and Spirit. This is a great place to go for all sorts of things.' maintaining good contact with your local YMCA can be a gateway to contacts from many of the above sources.
- ⇒ In each case, good communication will make it much easier to form relationships With these people.

⇒ If you have any further suggestions to add to this list, please pass them on to your regional Ten Sing representative so that other Ten Sing groups may benefit from them.

ADVERTISE

Advertising our product is important if it is to succeed.

Your first port of call should be your local YMCA. They should have the necessary contacts and information on where to go etc.

As you may have noticed from the above section on Making Contacts, the two sections (advertising included) fit together. If you go down the list, you can use the same pointers when advertising your product.

Remember however that the best advert for a Ten Sing group is by word of mouth. If you get one or two young people involved they will soon spread the word to their friends.

FIND SPACE / RESOURCES / EQUIPMENT

"Don't be overcome by the apparent enormity of the task, start where you are and build up. Learn as you go along and adjust".

Find Space:

Where are you going to meet with your group? How many youngsters to accommodate? If you have any instruments, how much space will they need? So, think about

Size of room

Storage? Ideally have a place to leave equipment between meetings, store music etc

Local YMCA

Church Hall

Community Hall

It may also be worth a mention here that you need to consider security of anything that is stored between meetings. Also insurance of equipment is important, including when in transit.

Resources:

Places you can look to for help with ideas for songs and activities

The National Ten Sing Group and its Task Group

Your local Churches

Book Shops

Music Shops

Library

Ask the young people for ideas

Equipment:

Less equipment is needed than perhaps you first thought. You do not have to have accompaniment to your songs! But singing is easier and more fun if you do. Also, as you do not audition to sing in Ten Sing, the quality of the voices vary rather a lot and therefore some musical backing can cover over any weaknesses. However, you need at least one instrument in order to pitch tunes and harmonies, a recorder will do.

Find out what the young people play already. Otherwise the following instruments are recommended to aim for: Keyboards, Guitars, and Drums.

Depending on the ambition of the group and where you perform, Microphones and Amplifiers can be useful.

How do you get hold of instruments? Be imaginative. You may have your own, the young people may have their own, parents whose youngsters have flown the nest may have instruments left behind, you may be able to borrow from friends or supporters, write to the local community newsletter, the local paper and businesses. Fundraise !!

Enjoy exploring and finding solutions to your own situation!

PLANNING TEN SING MEETINGS

"Please remember that each group is individual and does not have to conform to a certain format. Work with the young people you have got! However, you may find the following helpful".

Which evening to meet?:

The actual evening to meet depends on other local youth activities, as we do not want to compete unnecessarily. So find out when any Scout or Guide group or any other main youth activities take place.

It is also necessary to consider which night your co-ordinators can give most regular support as they may have other week-night commitments which you are unaware of.

What time?:

This is up to you and the group, but the majority of Ten Sing groups meet for a couple of hours between 19.00 and 21.30.

Suggestion of a Ten Sing evening:

Most groups have two halves with a (20-minute?) break for tuck, chat, and loo....! The first half can be the longer one. It is during the break that the weekly subs can be collected, depending on how your group operates the membership procedure. Try not to have to evenings the same, and if possible include an element of surprise. Young people can be fickle and they lose their concentration span, so although demanding on the group co-ordinators, it helps to have a variety and number of songs, music, games, dance/drama, types of devotion and outings to choose from.

Songs, can include worship and pop songs, musicals, folk and fun songs, almost anything. Silly warm up songs can be effective icebreakers. Depending on the size and discipline of your group, teaching all the parts of a new song can be done while all are together, or split into groups with a leader for each.

Music. If you have somebody able to arrange and adapt songs to suit your group, fantastic! If not, find books or sheet music with songs already arranged.

Games. There are many books available to give you ideas

Dance. Many young people are taught expression at school and can devise dance routines themselves, but a facilitator may be helpful. This is an area where somebody may be willing to help for a few evenings.

Drama. Write your own, find a suitable piece in a book, or as above

Often dance and drama will not include all the young people and it may be worth meeting before a normal Ten Sing evening. The same applies to band practice.

Devotion. Many books available for ideas. Invite members of the group to talk about something that is important to them.

Outings. You do not need many of these, perhaps one a term. What facilities have you got near you? Ice-skating, Roller-skating, Ten-Pin bowling etc. are always fun. (Be careful with swimming, as many young people are aware of their body shape or perceived lack of it). Having Fish & Chips together can also be fun, or going for a Pizza, but watch out for costs which may prevent some from attending. Also, be on the lookout for appropriate youth evenings arranged in your area. Ask parents for help with the occasional transport. They are often grateful to you for your work with their children.

If your group co-ordinators are lacking in some of the skills you feel are needed, look for

help from parents, friends, schools etc. You may be surprised how many people are delighted to be asked and happy to commit themselves for just a few evenings as opposed to regular attendance.

Evening plan.

Welcome,

short game or warm up singing exercises,

learn a new song,

break,

announcements,

sing some familiar songs or break into dance/drama/music groups,

devotion,

end.

Working with young people is exhausting but rewarding!

TEN SING

FUNDING

TEN SING FUNDING

INTRODUCTION

When thinking about funding for Ten Sing, one should remember that Ten Sing is part of the YMCA's personal and social development programme. Whilst needing the support of older workers and volunteers, it is primarily young people led. The role of workers is to support young people and provide the environments where young people begin to take on the responsibilities for the development of the project. The environment provides opportunities for informal and peer education with a focus on the active participation of ALL young people in running the project. Whilst the product i.e. a concert, can be ver-y rewarding, it is the processes that take place when young people are putting together a concert that are of greater importance. Hence, adult youth workers or volunteers should not be 'tower power people, because their role is to promote equal opportunities for young people within the group, encouraging them to take on leading roles, whilst respecting the views of ALL participants. Young people should be 'CREATORS' of the project rather than 'CONSUMERS' of activities that are designed and delivered by youth workers. Funders are more likely to support projects when they know that this is happening.

KEY POINTS:

Performing arts; Young people led; participative; equal opportunities, Open to all: mutual respect and valuing of self and others; encourages sense of ownership, belonging and responsibility; young people educate others (peer education); informal education (workers encourage this); Creative; environment for personal, social, emotional, intellectual and political development; offers opportunities and new experiences for young people, encourages young people to think about issues that may affect their lives i.e. love for self and others, injustice, war, crime, poverty, unemployment, spiritual well-being, drugs, alcohol, loneliness, sexuality, ageism, racism, sexism, disability etc. Concerts may reflect some of these issues.

TEN SING INVOLVES:

Music; Choir; Singing; Dance; Drama; Band 1 Music Group; Young people explore issues when they search for a theme for their concert; performing; technical skills; trying out different art forms; sharing and learning skills; co-operative working and thinking about attitudes to others; games; fun; opportunities to make friends in local and wider environment; networking; training; administration and PR skills; spiritual input; organising skills; travel opportunities (national and international); fund-raising; social activities.

I have included the above as groups may find this useful when applying for funds.

WHAT DO YOU NEED FUNDS FOR?

STARTING-UP

Having identified a potential group, you will need to talk to YMCA management to ensure that you have their financial support. The Ten Sing Task Group should be able to identify resource people or groups who may be able to facilitate workshops, or put on a performance to show young people what Ten Sing is about. This may involve YMCA's in covering the cost of providing the environment to do this, i.e. space, venue, travel costs, food, accommodation.

SPACE

You will need somewhere to meet weekly, as well as space for rehearsals and fund raising events. As your group develops you may wish to host other Ten Sing groups for special events (often weekends). You may also need space for planning groups and practices.

STAFFING

This could be paid or voluntary youth workers. It is the responsibility of YMCA management to ensure that the appropriate ratios of workers to young people is correct and consistent, especially if the group is aged under 18.

EQUIPMENT

Ten Sing groups do not need elaborate equipment at the beginning. Young people can sing accapella and manage with CD's and tapes, and a keyboard. However, it is likely that they will want to develop music groups. This could be drums (but be careful as they can drown out the choir); guitars and other musical instruments. It is useful to have a Public Address

System and all other equipment needed for "live" music performances (microphones, stands etc.). Lighting would be a bonus. A CD / Tape player is essential for dance and other aspects of the project.

INSURANCE

YMCA management should be aware of their responsibilities on this area. Equipment should be insured, but this may be covered under their insurance. It is important that equipment is stored safely and always closely guarded when in transit or during performances. Never leave equipment in unattended cars. You may need extra insurance for equipment, but you should check out with insurers, in what circumstances they will cover the cost of stolen or lost equipment. It is best to have a policy about loaning equipment to others as damage may occur. Your YMCA should be able to give you guidance about insurance for young people especially when they are travelling. Extra insurance is advised when travelling abroad.

OPERATING RESOURCES

You will need sheet music, CD's, Tapes, pens, paper, books giving ideas for ice breakers, other games, drama and spiritual input. A camera and camcorder would be very useful for evaluation purposes.

ADMINISTRATION & PUBLICITY

This may involve the cost of stationery, photocopying, telephone calls etc. Access to a computer would be useful.

VENUES

This may involve a cost, but you may recoup this through donations or charging tickets. It is

useful to build up relationships with schools, churches and other organisations, as they may be able to offer you a suitable venue. Joint projects with other youth arts groups could lead to a sharing of the costs. You may be able to busk but you need to check with your local authorities for guidelines. Performing for children or the elderly etc. in their buildings can be very rewarding and may provide the venue where you need to perform.

TRAVEL COSTS

Ten Sing provides a lot of opportunities to travel to special events, networking, training events etc. You will need funds to cover the cost of mini-buses, cars or public transport and petrol.

You may have to hire a van to move equipment. Transport can be very expensive, especially if you live in Penzance or the north of England. Although participants would contribute to the cost it may be that travel needs to be subsidised. You may find it useful to start a friends of Ten Sing group involving parents to raise money for travel and other costs. Some parents or supportive volunteers may also be willing to drive young people to venues. You may also be lucky and have your own mini-bus.

SPECIAL NEEDS

Please remember that not everyone is "well off", some young people are deprived from taking part in events because of the cost. There may be problems if there are several young people from the same family in the same group. This may make it difficult for them to take up opportunities. You may need to raise funds to target in helping such young people, or to those who are disadvantaged in other ways.

HOW DO YOU RAISE FUNDS?

You need to talk to your management committee, as they may well have some ideas. Funding is sometimes available from Local Authorities for Youth Workers, but some authorities are very reluctant to fund work that is perceived to be "religious". However, Ten Sing is very innovative youth work and deserves appropriate support.

You could contact the Arts Development officer at your local authority to find out what funding might be available. Your local Council for Voluntary Service may also be able to help and may provide access to Funder Finder. Funder Finder is a computer aid which helps to identify suitable Charitable Trusts to apply to for project, revenue, capital or one-off funding.

The following may also be useful:-

The Arts Council of England Lottery Board on 0990 100344

Directory of Grant Making Trust - Anne Villemur

Grants from Europe - A. Davison

Government Grants - M. Jones

A guide to Company Giving

A guide to Major Grant Making Trusts

Charities and Broadcasting: A guide to Radio and Television appeals & Grants

Raising money for the Arts

501 Fund-raising ideas

501 More Fund-raising ideas

THE ABOVE BOOKS MAY BE USEFUL. YOUR LIBRARY MAY HAVE THEM OR CAN GET THEM.

Also, the National Council for Voluntary Organisations (NCVO) produce a bibliography of fund-raising books and pamphlets. "Going for Gold" - a self help fund-raising pack for local voluntary organisations.

It may be useful to approach local companies. They may not provide money, but may donate items that could be used to raise funds i.e. raffle prizes, food or drink, free meals or fish and chip lots. Ask your local banks and shops if they will support local projects.

You could try Rotary, Lions or other local fund-raising charities. They can be helpful especially if you request help for young people who are disadvantaged in some way. Other smaller local trusts and the Prince's Trust may help individuals. Find out where parents work, as some companies will support projects if there is a connection with their employees. Ask your Management Committee if there is a YMCA Trust fund in the region, they may help individuals attend YMCA events.

If you wish to plan an exchange with groups in other countries, contact the British Council, 10 Spring Gardens, London SW1A 2BN, as some funding may be available for cultural exchanges. The Youth Exchange Council may also be able to help.

Self Help

Enclosed is a list of fund-raising ideas. You may wish to add some of your ideas to the list. Fund-raising can be fun and provide social activities for young people and adults.

Some young people may have their own equipment or you may be able to borrow equipment. However in the long term it is better to acquire your own, as young people move on to other things.

FUND RAISING IDEAS – ALPHABETICAL LIST

Activity Day (Sport/Craft)
Art & Craft Exhibition
Assault Course –
Aerobic class challenge
Activity day
Appeal
Apple Bobbing
Archery
Abseiling

BBQ
Bazaar
Bungy Jump
Bingo
Bonfire night
Balloon races - sponsored
Barn dances
Bring and buy sales
Boat race
Bike race
Busking
Bouncy Castle

Carol Singing
Coffee morning
Cake stall
Craft fair
Cheese and wine
Cow Pat Count
Collection Jar
Car boot sale
Car washing
Canoeing

Disco/Dance
Darts
Donkey Derby
Dog walking
Donations – Raffle/Collections
Dip - lucky

Egg rolling
Entertainment
Egg and spoon race
Envelope appeal
Empties - recycling cans and reclaiming deposits on bottles
Elephant - Name / white elephant stall
Eating

Fund day
Fair
Fashion show

Fete
Face painting
Four wheel drive assault course
Fishing tournament
Fun run
Fun fair
Fancy dress
Football match (sponsored)
Fitness

Gymnastics - Sponsored
Guess the name
Garden open days
Go - Karting
Golf
Garage Sale
Gambling

Help Day
Hike - Sponsored
House show
Horse racing
Hunts - treasure, car
Home decorating
House to house collection - permission needed
Hair plaiting
Hockey match (sponsored)
Hopping race
Hulu hooping
Hamburgers / hot dogs

Ice skating - sponsored
Insect race
Individual gifts fee creams
Ink painting

Jumping competition
Jumble sale
Juggling
Job week
Joke book
Jam making
Jog (sponsored)

Knitting
Knobbly knees
Kicking goals - Sponsored
Kiosks - selling drinks etc.
Kissagram
Kite flying
Karaoke

Lotto
Lottery

3-legged racing
Lolly making + selling
Life saving

Meal
Mufti day
Mini market
Mini marathon
Mystery tour
Monopoly challenge
Mountain combing
Mountain bike racing
Map reading

Nearly New sales
New year dance
Noughts and crosses
Netball
Nineteen Ninety Four Sponsored Walk
Name The Teddie

Orienteering
Open day
Outing
Outrageous races
Obstacle racing
Old and New
Odd Jobs

Plant sale
Penny trail
Post (Xmas)
Pooh Sticks
Plate spinning
Pippa Dee Party
Pub crawl
Photograph sale
Parachute jump
Payroll giving
Pillow fights
Pony rides
Pennies throw
Photo Captions

Quiz

Raft race
Raffle .
Recycling
Roller skating
Rounders
Races
Rabbit show

Sponsored - swim, silence, sing, skittles, spell, slim
Street party
Silent Auction
Sunflower event
Safari supper
Sale - car boot

Treasure hunt
Tombola
Teas (cream)
Tupperware
Tea Dance
Table Tennis
Try your hand at
Trike races

Umbrella (Ball count in upside down umbrella.)
Unicycle races
Up, Up and away - kites etc
Ugly competition
Underwear day

Video evening
Visiting (e.g. pubs, time limit, sponsor)
Valentine disco
Ventriloquist
Vegetable show
Vacuum cleaner racing
V-neck sweater day

Wine and cheese evening
What I wouldn't be seen dead in evening
Water event
Walk
Wellies
Wishing well - money will need cleaning
Whale walk

Xmas - raffle, bingo, disco, extravaganza
Xmas cake competition
Xmasparty
Xmas post service
Xylophone play-in

Yodelling competition
Yester-year quiz
Yukky dip
Yo-Yo display etc.
Your own ideas - suit local circumstances
Yolk challenge

Zoo Quiz
Zebedee look alike
Zany ideas - steam roller race etc ...

Zipper - giant zip making
Zimmer frame obstacle race

**NATIONAL
AND
INTERNATIONAL
TEN SING**

TEN SING IN EUROPE

The **European Ten Sing Group** comes together once a year. The group consists from representatives from each country where Ten Sing exists. (in Europe only, however there are Ten Sing groups in Japan, New Zealand and USA).

The group looks at different ways in uniting Ten Sing in Europe and giving young people the chance to meet with each other and experience other Ten Sing groups in action. This is achieved by the organisation of a European Ten Sing Festival, which takes place every two years. There have been three so far and the fourth festival will take place in 1999 in Poland. The last three took place in Germany, Norway and Hungary.

The ETS Group also holds two seminars a year. The seminars offer young people the chance to get together and discuss various topics to do with Ten Sing. These seminars are usually for experienced Ten Singers.

The Chairperson of the ETS Group is from Switzerland. He can be contacted at the following address..

Pete Burki
Sonnegg
6340 Baar
Switzerland

Or through the Swiss Ten Sing secretary:

ETS Switzerland
Bettina Stadelmann
Sihlstrasse 33
Postfach 1278
8021 Zurich
Switzerland

Some of the other activities of the ETS have been:

-Ten Sing Interrail

-Ten Sing Euroteam

-Ten Sing Yearbook - The yearbook looks at Ten Sing and its development over the last 12 years. They cost £5 and are available from

Simon Hardcastle - Task Group Convenor

If you have any questions regarding the European Ten Sing and the role of the National Ten Sing Group in England, please contact the International Representative of the National Group who is..

Simon Hardcastle

147 Vernon Road, Leicester. LE2 8GF (Acting)

**THE NATIONAL TEN SING
GROUP AND THE TASK
GROUP ARE DEDICATED
TO OFFERING THE
SUPPORT AND
GUIDANCE THAT
POSSIBLE NEW GROUPS
MAY NEED.**

I would like to thank the following people for their input:

Mary Hastings – Kingswood Ten Sing

Jonathan Scudder – Waltham Forest Ten Sing

Claire Kelly – Lancaster Ten Sing

Justine Page – Doncaster Ten Sing

Irene Butlin – Histon Ten Sing

I hope that you can all get the experience out of Ten Sing that we have all been able to have.

Again Good Luck

Simon Hardcastle

Convenor – National Ten Sing Task Group

Lead me from death to life
From falsehood to truth
Lead me from despair to hope
From fear to trust
Lead me from hate to love
From war to peace
Let peace fill our heart
Our world, our universe
PEACE PEACE PEACE

Do Not Be Afraid

Do not be afraid, for I have redeemed you.
I have called you by your name;
You are mine.
When you walk through the waters,
I'll be with you;
You will never sink beneath the waves.
When the fire is burning all around you,
You will never be consumed by the flames.
When the fear of loneliness is looming,
Then remember I am at your side.
When you dwell in the exile of the stranger,
Remember you are precious in my eyes.
You are mine, O my child,
I am your Father,
And I love you with a perfect love.
Based on Isaiah 43:1-5

Prayer of Francis of Assisi

Lord, make me an instrument of your peace:
Where there is hatred, let me sow love;
Where there is injury, pardon;
Where there is doubt, faith;
Where there is darkness, light;
Where there is despair, hope;
And where there is sadness, joy.
Divine Master, grant that I may not so much seek to be consoled as to console,
To be understood as to understand,
To be loved as to love.
For it is in giving that we receive.
It is in pardoning that we are pardoned,
And in dying that we are born to eternal life.

A Promise of Hope

I alone know the plans I have for you
Plans to bring you prosperity
And not disaster,
Plans to bring about the future
You hope for.
Then you will call to me.
You will come and pray to me
And I will answer you.
You will seek me,
And you will find me
Because you seek me
With all your heart.

Jeremiah 29:11-13

From a Friend

Dear Friend, How are you?

I just had to send you a note to tell you how much I care about you. I saw you yesterday as you were talking to your friends. I waited all day hoping you should want to talk with me too. I gave you a sunset to close your day and a cool breeze to rest you and I waited. But you never came. It hurt me – but I still love you because you are my friend. I saw you sleeping last night and longed to touch your brow so I spilled moonlight upon your face. Again I waited, wanting to rush down so we could talk. I have so many gifts for you! You awoke and rushed off to work. My tears were in the rain. If you would only listen to me! I love you! I try to tell you in the blue skies and in the quiet green grass. I whisper it in the leaves on the trees and breathe in colours of the flowers, shout it to you in the mountain streams, give the birds love songs to sing. I clothe you with warm sunshine and perfume the air with nature's scents. My love for you is deeper than the ocean, and bigger than the biggest need in your heart! Ask me! Talk with me! Please don't forget me. I have so much to share with you! I won't trouble you any further. It is your decision. I have chosen you and I still wait because I love you.

Your friend
Jesus.

One Solitary life.

Here is a young man who was born in an obscure village, the child of a peasant woman. He worked in a carpenter's shop until he was thirty and then for three years he was an itinerant preacher. He never wrote a book. He never held an office. He never owned a home. He never had a family, he did none of those things we normally associate with greatness. He had no credentials but himself.

While he was still a young man, the tide of public opinion turned against him. His friends ran away. He was turned over to his enemies. He went through the mockery of a trial. He was nailed to a cross between two thieves. While he was dying, his executioners gambled for the only piece of property he had on earth, and that was his coat. When he was dead, he was laid in a borrowed tomb through the pity of a friend.

Nineteen centuries have come and gone, and today he is the central figure of the human race, and the leader of the column of progress. All the armies that ever marched, all the navies that ever sailed, all the parliaments that ever sat, all the kings that ever reigned, put together, have not affected the life of man upon this earth as has that one solitary life.

Footprints

One night a man had a dream. He dreamed he was walking along the beach with the LORD. Across the sky flashed scenes from his life. For each scene, he noticed two sets of footprints in the sand; one belonging to him, and the other to the LORD.

When the last scene of his life flashed before him, he looked back at the footprints in the sand. He noticed that many times along the path of his life there was only one set of footprints. He also noticed that it happened at the very lowest and saddest times in his life.

This really bothered him and he questioned the LORD about it. "Lord, you said that once I decided to follow you, you'd walk with me all the way. But I have noticed that during the most troublesome times in my life, there is only one set of footprints. I don't understand why when I needed you most you would leave me."

The LORD replied, "My precious, precious child, I love you and I would never leave you. During your times of trial and suffering, when you see only one set of footprints, it was then that I carried you."

Turning My Life Over to God

May I let go of those things keeping my life
From being the best it can be.

May I let go of the stress, the anger
The frustration, the petty jealousies,
And the strong temptations.

May I learn to let go of the need to feel
I'm in charge of my life.

May I let God give me the strength I need
And guide me to that still serene place
Within myself.

May I let God show me the plan for me
And give me the courage and wisdom
To carry it out

May I find renewed peace by turning my life over to God.

A Parable

By Debbie Collins

Imagine a big, beautiful brown seed;
Bursting with life, full potential,
Safe in its own rosy glow.

A voice says, "It's time now. It's your turn."

One seed quakes with fear, "No, I don't want to."

"Yes," says the voice, "it's your time to grow."

"No, I'm much better like this," protests the seed.

"I'm beautiful, bursting with life, full of potential."

"Growing is painful; it will burst my lovely skin; it will hurt me."

"Yes," replies the voice, "it will hurt."

"That is unavoidable, and necessary for growth."

"How can you become the full plant you were intended to be without breaking out of your skin? Imagine the wonder of growing into your whole self – a tall, graceful stem, deep roots, beautiful flowers, and more seeds . . ."

"Oh yes, I know" dismisses the seed knowingly, "but suppose I get gobbled up by creatures, stamped on by careless feet, burned up by the sun; supposing I don't get fulfil all of who I am meant to become?"

"You're afraid." Says the voice, full of caring.

"It's good and proper to be scared, there are no guarantees."

The seed hears the love and empathy in the voice and begin to trust a little, and to really listen.

“You are in fertile ground now; look how the soil supports you, notice the good weather; just the right amount of sun and rain, the time is yours, now.”

“Yes,” thinks the seed, “all of what you say is true. I have never been in such fertile ground. But, if I become a plant I will die and wither away. What’s the point?”

“That is true” agrees the voice lovingly;

“That is the nature of life, growing, blooming, setting seed and dying. It is a never ending cycle, and dying is an essential part. Imagine what will happen though if you don’t burst open and become your plant: your skin won’t be bursting with life forever; it will begin to shrivel and wrinkle, eventually you will die anyway, without fulfilling your destiny. You may feel safe, but all you will have been is a seed, beautiful, bursting with life, full of potential, all unrealised, all as just a seed . . . “

The seed felt a breaking and cracking around its full heart.