CASE STUDY  
*for*‘Music Story Rhymes’

Assisting families, early years, libraries, education, broadcasting, students and the music and entertainment industries via “Music Story Rhymes”

Abstract

*Music Story Rhymes* [aka MSR] supports families, early years, libraries, education (including SEN), students, broadcasting and the music and entertainment industries.   
  
MSR is suitable for various settings including studios, music schools / services / academies / conservatoires, nurseries, playgroups, pre-school, Children’s Centres, Kids Clubs, Music Hubs, Music Services, Schools, Children’s Wards, Publishing, Broadcasting and sessions at Cinemas and Children’s libraries in a context, where the aim is to:  
  
-assist with improving Performance, Literacy, Numeracy, Education, Welfare, Development, Networking, Health & Safety, Safeguarding, Self Improvement, Confidence and Coaching skills  
  
-support parents, carers and guardians with supporting themselves and the children in their care with development, behavior, social skills and performance via music, stories and rhymes  
  
-enable a closer link with local community and develop more friendships  
  
-integrate with the Early Years Foundation Stage [EYFS] curriculum which supports the key areas of learning, development and care of children from birth to 5 years  
  
-reduce stress, distressed behavior and help balance emotions, recall memories and improve inter-personal relations and behaviour.

The pilot sessions took place on Thursday mornings at Tate South Lambeth Library, 180 South Lambeth Road, London, and their effects have been evaluated via a number of studies.

This research discusses the version of ‘Music Story Rhymes’ that is suitable for Early Years and their parents, childminders, carers and guardians. Also, whether attending at least one session each week benefits the attendees (and their families) in relation to their welfare, management, education, behaviour and development.   
  
The MSR programme also includes the training, development and coaching of the older students and adults who write, perform and / or record stories, songs, lyrics, rhymes and music.  
  
Working as a researcher, I used developmental data I collected as part of a study of *Music Story Rhymes (MSR)*. The data was collected through extensive observation, research and discussion with the Management and Team at Tate South Lambeth Library, London. Also, with the Parents, Carers and Guardians who attended the sessions.

**Testimonial re. Music Story Rhymes**   
by Louise Rhoden   
from Lambeth's Early Years Literacy Development team  
  
*“I thoroughly enjoyed visiting your session that day and thought your technique and approach was inspiring and a joy to be a part of. I thought you provided a rich learning experience for the children through your gentle and interactive approach. You were professional yet friendly, and pleasant for the children to be with, inviting all the children to join in with your variety of activities and tasks. I realise that your approach and style is quite unique because of your appreciation of music, sound and rhythm and how you successfully apply this to the early years. I think this is such a welcome and commendable experience to be able to offer in a library. Thank you again for all your hard work you play in the library.”*

Introduction

I have a particular interest in research regarding the benefits of Music, Stories and Rhymes in relation to everyday life.

This interest stems from my training (please read pages 14 – 15 below and my CV and website) and having facilitated music, wellbeing and coaching projects for all the family in 1to1 and group settings for several years. Also, due to my work with Picturehouse Cinemas and therapists, practitioners, doctors, nurses, carers, in nurseries, schools and a care home for the elderly.

This has led to me collecting data from *Music Story Rhymes (MSR),* which is a good example of a grass-roots programme.

MSR can be facilitated by more than one facilitator and be categorised broadly as one of the practices within “music, development and health” or “community music” but not “music therapy”. Via MSR, I obtained data from the group through observation and conversations.

In this document, after discussing the necessity of situating music, stories, rhymes, coaching skills and various activities for Early Years (0-5 years) and older music students and professionals who assist, perform, write, create, narrate and/or illustrate –with their Parents, Carers and Guardians in relation to their every day care, the method of my research approach is described. Following this, is a detailed description of:   
  
-what MSR is  
-the facilitators role  
-the physical layout of the session, which helps to enable an inclusive atmosphere  
-the format and   
-a description of a typical session.   
  
Development, Performance, Assistance and Wellbeing via Music, Art and Entertainment

To understand the context of this research, it is important to look at how music use in development and wellbeing has been discussed. Music therapists have talked about music as a medium with the potential to enhance verbal and non-verbal communication, access memories, or as a means to manage agitated behavior.  
  
The social aspect of music has also been discussed as a means of building interactive relationships (Simpson, 2000) or facilitating the relationship between care-receivers and care-givers (Clair, 2000, 2002). In short, discussions about the use of music have often focussed on communication, memory, behavior, management and relationships with therapists, guardians and carers.

The recent focus on community in music therapy along with the Music and Health movement in the U.K influenced local groups to start a number of music-related activities for all the family including older persons both within local communities and in institutions in the UK.

This research provided an opportunity for me to observe music, stories and rhymes for health, development, management, education and welfare and how libraries, education, schools, nurseries, families and the music and entertainment industries enable this process.

Methods: Developmental Research  
  
The pilot for *Music Story Rhymes* provided scope to monitor the uses of music in welfare, learning, education, management, performance and development. Music sociology has recently started contributing to the study of music and health.  
  
In order to explore the roles of music making, and investigate its contribution to the attendees’ development, I used a developmental approach (i.e. direct, first-hand observation of attendees who participated), which included attendee observation and discussions. Developmental and ethnographic investigation is a common research method in social research, especially issues related to health and the advantages of using different genres of music.

It has also been used in the area of music therapy in order to interpret and understand the meaning of music making in community-oriented music therapy practices. In this case I observed the group during the *Music Story Rhymes* music sessions.  
  
I have so far piloted MSR in groups for almost two years as MSR’s Facilitator. A significant amount of time was spent on the intensive data collection while continuing my work as Facilitator, Co-designer and Researcher of MSR. Rather than attempt to fit all the findings of the research material collated into a brief article like this, I will only use part of the data to highlight my findings where appropriate.

While working as a volunteer Facilitator for MSR, for one year and three months I also:  
  
a  
- worked as an Activities Co-ordinator at a Home for the Elderly and designed the *Music Singing and Lyrics Method (MSL)*, a music project involving residents, families and their carers.   
  
b  
- worked in Cinema and Entertainment industries   
  
This long-term involvement with different environments, and my participation in various Library, Music, Cinema and Entertainment events and groups have given me a good understanding of the overall picture for Professionals, Parents, Carers, Guardians, the Elderly, Toddlers and Early Years (0-5 years) and older music students.   
  
As local, non-commercial music-making activities are usually hidden, it was important to explore these grass-roots activities through attendee observation. The extended involvement with MSR helped me to “tune” myself into the field slowly and establish mutual trust with attendees in order to talk about the sensitive issues (e.g. being a parent, carer, guardian and their personal experience of MSR).

Whenever I discuss Music Story Rhymes, I carefully select the setting for this, making it as comfortable and non-threatening as possible.   
  
I prepare a strategy of discussing the music, stories and rhymes used during the sessions and aim to discuss, play and sing the songs during the discussion. Studies on the use of music in development have shown how music becomes an effective tool in accessing memory; also for healing from depression and anxiety (Klyk, Palmer and Zimmermann – 2022).   
  
Music is also used widely as a tool to promote concentration. DeNora discussed the everyday use of music to produce environments that afford concentration in everyday life.   
  
These uses of music have been applied in the discussion settings too. For example, listening to music has also been used as a tool to elicit information about how music is used, heard and judged by the attendees.

“Musicking” is an action and performance-oriented concept developed by Small (1998). It expands our understanding of music making by suggesting that:

To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (i.e. composing), or by dancing (Small 1998, p. 9).

The use of the concept “musicking” in this paper emphasises the attendees active musical engagement, ranging from singing, clapping and humming to listening to others sing and perform.

About “Music Story Rhymes”

Before describing the format of MSR, it is useful to understand the context of MSR in the wider picture of singing and music for health, education, learning and development practices, as well as how this version of *Music Story Rhymes* is situated as a service for: Early Years, Toddlers, Kids, Infants, Young Persons, Music students, Writers, Musicians, Actors, Poets, Parents, Carers and/or Guardians.  
  
The health benefits of singing have been discussed both in the context of everyday musicking and in the context of music therapy. MSR is one such local activity targeting specifically all the family – as the format can be used at home.

MSR sessions are intended to provide a safe, non-clinical place where attendees can express themselves through music, toys, costumes, instruments and socialise in a fun, educational, musical, creative and supportive group.

Facilitator/s Role

Each MSR session has its own character according to the facilitator/s who lead/s the session, the songs, music, stories, rhymes and activities chosen and its team. The books read and repertoire/rhymes sung, listened to and performed at the sessions are usually suggested and chosen by the attendees and/or the Facilitator/s and the type of activities vary according to the capacities and limitations of the facilitator/s and attendees.

Below, I will describe the Tate South Lambeth Library *‘Music Story Rhymes’* group, with which I was the Facilitator for almost two years.   
  
The Tate South Lambeth Library group began as a Story and Rhymes group initiated by Pauline Edole in June 2013. I was then invited to facilitate and later co-design the programme for MSR. I also suggested that the group include Music and be called ‘Music Story Rhymes’. The following team and equipment support this project:  
  
*Team:*Musicians  
Narrators  
Writers  
Actors  
Movement  
Artists  
Illustrators  
  
*Equipment*:  
-MacBook Pro Laptop  
-Equipment to record songs, stories and music  
-Voice Activated Recorder  
-Speakers  
-iPod  
-iPad – with speakers  
-Percussion instruments  
-my instruments (violin, keyboards, percussion)  
-Toys  
-Educational toys and games i.e. Dominoes, card games, jigsaws, art  
-Teddy bears (knitted by The Tate South Lambeth Library Knitting group)  
-Trolley and Backpack   
-Access to books (including those that assist with improving behavior) - and   
recordings  
  
We currently need partnership and/or funding to pay for:  
  
a) *occasional support and training from*:  
-Language (Phonics) and Numeracy Teachers  
-Speech and Language Specialists  
-Teaching Assistants  
-Learning Support Assistants  
-Music Specialists  
-Musicians and Singers to perform  
-Consultant Coach  
-Child Psychologist  
-Family Support Assistants  
  
b) *Room hire, refreshments, fees and equipment*:  
-Venue Hire – for performance, exhibitions, meetings and classes  
-Studio Hire  
-Refreshments  
-Fees and materials  
-Coordination costs  
-Marketing costs  
-Training costs  
-Volunteer expenses  
-Travel costs  
-Equipment Hire  
-Running costs  
-Translators  
-Music and songs that can be enjoyed by all cultures  
-Transport  
  
c) *writing and technical support*:  
-Writers and Artists  
-Producer/s  
-Engineer/s  
  
d) *Post Covid*  
-Film and Documentary Directors and Producers, to adapt MSR for TV and online  
-Joint ventures with other companies that are already involved with stories i.e. such as theatre companies.  
-Collaboration with music hubs, music services and breakfast and after school clubs

My previous experience includes the following: As a Music Service employee I worked as Music Tutor (violin, vocals and music theory), Administrator, Researcher, Teaching and Learning Assistant, SEN Assistant and Consultant Coach where I assisted with improving behaviour, management, development, administration, training and performance. More information is available via attached documents or my website and below: www.gyreentyp.com  
  
There were four attendees at the first MSR group session. The number increased to between 14 – 30 attendees at each session. We later included a half hour session so that Nurseries and Schools could attend too. The MSR pilot with local schools began on 12/10/2014 – and attendance at those sessions was approximately 16 children with 4 carers. Some weeks we could expect classes from Wyvil School, Vauxhall, with 28 children and approximately 8 adults. I am still in contact with some of the parents who are all keen for there to be ‘Music Story Rhymes’ sessions in future.

Attendees come to the group through a number of different paths. Including, via recommendation, flyers in the library, word of mouth, adverts and via the Internet.  
  
MSR attendees are typically looking for a combined social, educational, performance, development and musical activity. Several requests for ‘*Beginner Violin, Piano and Vocal Tuition along with MSR* ‘ via 1-to1 sessions were received from several of the Early Years attendees of the pilot sessions. I am available as a music tutor/coach for children from age 7.  
  
The opportunity to teach and coach one student, along with one of their friends, parent/s and carer four years later highlighted and confirmed that there are many benefits when attending MSR. For example, attending the sessions comprehensively and positively supports attendees with their Intellectual and Musical Development.   
  
In future, I would like to support:  
  
a)  
Early Years even more via their nurseries alongside libraries – in particular with improving their phonological awareness, social skills (communication, interaction and imagination), literacy, numeracy and carbon and humanitarian footprints via music, stories and rhymes.   
  
b)  
Families (including vulnerable families) much more with Coaching Skills that supports their child’s behavior, development, management, CPD and ability to bond with their families and nurseries more via Music, Stories and Rhymes.  
  
The MSR team’s role is not only to research, plan and facilitate the sessions, but to also act as a mini-hub for the MSR group to connect with external resources, libraries and other local and international organisations, talent, music, entertainment and communities.

*Physical layout of a typical MSR session*

The Physical Layout

The layout and content that are prepared for a typical session are important and warrant detailed discussion.   
  
In the session described the physical format illustrated above is carefully planned. **The Facilitator’s role** is to:  
  
1) help promote MSR  
2) co-design MSR flyers and   
3) provide assistance with the distribution of MSR flyers via email to potentially interested parties. Also, to:  
  
-teach, coach, support (i.e via sharing of research, encouragement) and chat with attendees.  
-invite families, carers and guardians of MSR sessions to spread the word about MSR to their friends, family and contacts  
-welcome and encourage attendees to read theInformation Folder and MSR Session Notes (which is a summary of the MSR sessions). The MSR Information Folder and MSR Session Notes provide support for guests. For example, coaching skills, conduct, health and safety, research and articles.

When the actual session begins most sit in a semi-circle – some just outside the circle and contribute via singing, percussion, play, exercises, training, drawing music notes.., listening, reading, nursery rhymes, clapping, dancing, discussion, watching live and recorded performances and other activities at their own pace.

The walls of the room have good acoustics, which also aid the aesthetic quality of the singing and music. They also help the members to feel the resonance and enhance the presence of the collective singing and music-making experience. In this way, attendees and the space itself contribute to a friendly and safe structure to draw people into the session.

Therefore, even if an attendee is not confident, he/she can feel comfortable and contribute in his/her own way, without feeling threatened or exposed.

The absence of judgment ensures an atmosphere that is inclusive for all the attendees, whichever way they participate. This structure is of crucial importance for the positive outcome of these sessions.

I will therefore examine how it was crafted not only by means of the physical format and support from the MSR and Tate South Lambeth Library team, but also through the carefully chosen structure in order to afford a sense of its success among the attendees.

The musical format and a typical session

The musical structure considers the capacity of the attendees, the required outcomes, as recommended by the Early Years Foundation Stage (EYFS), and what all concerned would like to do and achieve. Please find a link with more information about EYFS below:  
  
https://www.gov.uk/government/publications/early-years-foundation-stage-framework--2  
  
This varies according to age, as well as the condition (of the attendees) on the day the session takes place.   
  
Although MSR sessions are mainly group-oriented, at times we recommend 1to1, and small group sessions to identify challenges – as without this option it’s unlikely that the Facilitator/s will have enough time to tackle the condition or concerns of each member individually on the day… However, every effort is always made to do so via email, phone or at beginning or end of future MSR sessions (in private). The music, rhymes, stories and developmental structure have to be planned and carried out in such a way that they become a strong device to produce collective flow as much as possible.   
  
I as Facilitator or Co-Facilitator, pre-plan this structure carefully based on the repertoires, stories, music, games, toys, instruments and rhymes chosen further to various discussions, observation, research and negotiation with the attendees.   
  
Below, is the music programme from the session discussed, which is representative of a typical MSR session. The format chosen for each session varies from session to session and often includes repetition, as doing so enhances learning. Each session follows the basic structure as listed below. The ‘*Beginner Violin, Piano and/or Vocal Tuition* ‘ version of MSR includes much more music tuition and coaching skills training for the adults:  
  
1. Set up room   
Toys, instruments, books, rhymes, equipment…  
1a. Children play as they arrive and wait for the session to begin. There is relaxing background music.  
2. WELCOME – Health and Safety, First Aid, Fire Exits and Safety Procedures, Toilets and research that supports MSR attendees.  
3. Hand out Teddy Bears and other soft toys  
4. Introductory Music Performance (Instrumentalist, Duo, Quartet, Ensemble or Vocalist) of 2 – 3 short pieces.  
4a. then other music i.e. Harry Connick Junior for breathing and Teddy/Soft toy dance, for fine and gross motor skills   
5. Story read by Facilitator/s or guest Authors / Writers/ Narrator / Storyteller/s  
5a. Another book/s that supports children with improving behavior, with questions after and discussion…  
6. Physical, Breathing and Vocal warm ups (with relaxation exercises)  
7. Group singing of Nursery Rhymes  
8. Movement/Dance to music to improve gross motor and social skills  
9. Playgroup with Activities that support development with Literacy, Numeracy, other Educational subjects, Welfare, Relaxation, Development (including Music Development/Theory), Drawing notes/pictures (with artists/illustrators), Management, CPD, Team Building, Social and Coaching skills.   
10. Announcements   
  
nb   
Some attendees prefer to attend short sessions [30 minutes] – so usually leave the MSR session after approx. point 5 and 5a above (Story time). MSR sessions last for approximately one hour, 15 minutes.

Discussion

The above outline has presented a sketch of a typical MSR session which shows how the session is planned, organised and put into action by the Facilitator/s.

In this section, I will describe the preliminary findings through attendee observation and conversation:  
   
1) MSR as an eco-friendly and humanitarian practice,   
2) MSR and learning and development: Spin-off effects and frameworks and   
3) How using music, stories and rhymes support a learning, developmental, music, educational, creative, performance and wellbeing network.

MSR and everyday care: Spin-off effects and frameworks

The benefits that come from participating in MSR are not restricted to ‘inside’ the sessions. The benefits also spin off outside of the session – meaning into everyday life and everyday care.

The participation of attendees depends on the facilitator/s and attendees’ efforts.

In this section, I will discuss what motivates attendees to visit and attend MSR and what they get out of the MSR sessions.

The benefits can be seen as:  
(a) spin-off effects, that are, additional advantages that arise from participating in the MSR sessions, such as an opportunity to make more friends and improve one’s social skills (communication, interaction and imagination), and   
(b) a framework that helps attendees (via CPD and Coaching skills training and/or support) to frame their daily lives that may otherwise become isolated and unstructured.  
  
When I talked to some of the attendees, they mentioned that the children enjoy the following more than before:  
  
-singing  
-dancing  
-clapping  
-listening to stories   
-reading stories to an audience  
-performing in front of an audience  
-listening to stories with sounds  
-meeting their friends  
-making new friends  
-listening to music  
-music theory including drawing notes  
-learning and   
-are talking more at home.   
  
Some have also suggested that the children are happier, and the adults more inspired. One little boy cried when his mother walked past the library without going inside.   
  
The importance of Parents, Guardians and Carers presence is discussed by music therapists working with children. Hence, why the format of MSR sessions:  
  
- encourages inclusion and participation by them  
- provides opportunities for the adults to receive comprehensive CPD and coaching skills training   
- supports children (and adults, if required) with developing great etiquette, social skills and behaviour  
- supports persons who are shy with improving their confidence…  
- supports attendees with making more friends  
- exposes attendees to music from all the cultures in the group alongside as much music as possible from different parts of the world  
…

MSR is more than just a once a week session – it also assists with providing a structure for the attendees daily lives. In short, MSR is something that participants look forward to, that lets them get out of their daily caring routines and helps them to keep up with the social aspects of their life.   
  
Attending MSR sessions can help release tension, alongside contribute to improving one’s self-management and personal development. The moments of happiness that they share during the sessions, or the improved moods afterwards, may only last a short while. However, by expecting and preparing for the next MSR session, they may be able to make the moment last longer. This may help them to handle tensions in the overall care situation. The fact that the session is held once weekly is also beneficial in terms of providing a regular framework.

Using Music, Rhymes, Stories and Care pathways to expand a Network

So far, I have caught some glimpses of the connections between MSR and the everyday life of the attendees. Some time in future, it’s hoped that I will delve deeper into how MSR becomes a useful resource that helps expand a network and benefits the overall community.

I researched for over two years working with MSR and another music group. This enabled me to contextualise the role of MSR and how as a programme it provides opportunities to develop, network and make friends.  
  
Conclusion

In this article, I have discussed the preliminary findings from the ethnographic research with “*Music Story Rhymes*” (aka MSR). In the discussion, the following points were observed:

1. MSR is an ecological programme within which many levels of relationships emerge and are nurtured and influenced by each other.
2. MSR is an important framework for all who attend, as it gives a variety of “spin-off” effects in the everyday care of the attendees and their families, carers and guardians.
3. MSR assists with providing resources and improving creativity, development, wellbeing, education, management, coaching skills and networking alongside opportunities to make new friends. Via the simple act of singing, listening to music, stories, reading, nursery rhymes, talking, play, drawing, discussions, writing, performing and other activities mutual trust is found in MSR that creates a strong bond that helps hold the network together.

Acknowledgments

I would like to thank Mariko Hara (‘Music in Dementia’), whose research has very much inspired me. Also, the following for their constructive comments, assistance and support including:  
  
- Joe Hastings at Help Musicians  
- The Musicians Union [including Diane Widdison and John Smith]  
- Valerie Shawcross (London Assembly Member)  
- Lambeth Libraries (including Susanna Barnes, Michel Merson, Oniel Williams, Sandra Davidson, and Abibat Olulode)  
- The Friends of Tate South Lambeth Library  
- Kathy Allen  
- Child Development experts  
- MSR team (including Pauline Edole, Michael Towsey, Edith Allotey, Sara Phillips, Tedros Isaacs, Melanie Owolabi and Maria Kwofie), and   
- all the attendees of *Music Story Rhymes* for their generosity of time and energy in collaborating with this research.  
  
**Testimonial re. Music Story Rhymes**   
from Alessandra Magri (Parent)]  
https://www.pwwsolicitors.co.uk/2013-07-01-14-19-21/church-and-charities/204-alessandra-magri  
  
Dear Flora

I am delighted to hear from you and even more so to be your referee. Of course, 1,000 times over!

I would like to write the following about the Music Story Rhymes.

I, together with friends who also attended and in particular my son, enjoyed immensely the sessions Flora held at the library in Vauxhall in 2014. My son was barely one and after a few sessions with Flora he could already start keeping the time and humming tunes. I think it greatly benefited him to have Flora's introduction to rhythm and music. She used many different methods and media to give the children their first appreciation of music, availing keyboards, rattles and other instruments that the little ones loved to explore and try out. Flora's passion and professionalism went beyond the hourly sessions. She gave parents support and advice too and parents, like myself, gained knowledge of many different activities related to music and singing, they could do with the children. Music and rhymes helped me a lot to improve communication with my child and help him to relax during play time and before sleep time. Flora is an inspiration and very committed to her passion for music coupled with her mission to help others in the community. I hope Flora can soon do something similar again to help other families and children like she helped us.  
  
 **Testimonial re. Music Story Rhymes**   
from Cindy May (Parent)]  
  
My daughter attended the Music Story Rhymes sessions delivered by Flora when she was a toddler. She enjoyed every minute and has learnt a lot from it.   
  
Now my daughter is 9 years old and she has developed a keen interest in music and plays piano, trumpet and sings in the school choir.   
  
I honestly think that Flora has played an important role in instilling a passion for music in my daughter’s early years as she has a calm and relaxed approach and a clear talent for teaching children.  
  
  
**Testimonial re. Music Story Rhymes**   
from Sonya Kireva (Parent)]  
  
I was visiting Flora’s classes in the library since my first child was born. She was about three months old when we started going to different children’s centres. One of them was at St Stephen Children’s Centre, London.   
  
I met a few moms who gave me a lot of information about what was going on in the area, so I found out about the singing group in the library. We have been visiting the library for the reading and singing group but since we discovered Flora and her violin we could not miss it.   
  
The Music Story Rhymes, as a project was an exceptional opportunity to introduce the violin to my daughter even though she was so young. I think children were listening and relaxing, as well as parents.   
  
Flora taught them how to prepare their voices for a good singing session, how to warm up, even I started to enjoy those vocal exercises. Flora is an absolute professional she has a great talent to make music, to play music, to talk to children, to talk to parents. I remember when my daughter turned 3 years old she had a dream to play the violin thanks to Flora.   
  
My daughter also gets compliments every time she sings… Thank you Flora. Sonya Kireva

About the Facilitator, Flora Finch and Funding for MSR

Flora Finch is a four-times award winner. Her qualifications include a degree in Music Performance, diploma in Management and various certificates in Cognitive Behavioural and Performance Coaching, Supervisory Management, Stress Management, Counselling Studies (Level 3), Teaching (Level 3) and Administration...

Flora is a Musician and Writer of lyrics, songs, stories and poems. Also, about effective management and development. The illustrations for her story Bea are by Seun who used to attend MSR at Tate to support the children with drawing. She is currently collaborating with the artist, Benjamin Hope as a writer of children’s poems and stories.  
  
Flora is also a Safety Rep for the Musicians Union and Researcher. Her research looks at various areas including:

-Person-Centred and Cognitive-Behavioural coaching and development  
-the importance of an eco-friendly and humanitarian lifestyle and diet  
-importance of studying health and safety and first aid training from a very young age – and  
-how poems, stories and verse alongside entertainment, music, singing, rhymes and lyrics support us with development, management and healing.

This research is based on a study of Parent, Carers, Guardians, Early Years, Toddlers, Kids, Primary School Children and students further to facilitating *"Music Story Rhymes" (MSR)* group sessions on Thursday mornings at Tate South Lambeth Library, South Lambeth Road, London – for over two years.   
  
Flora hopes to one day develop the MSR project to include:    
  
a) a collective of musicians, entertainers, producers, tutors, teaching assistants, entrepreneurs, actors, writers, authors, photographers, storytellers... who either collaborate or provide supplementary services.  For example,  Directors, Producers, Writers, Entertainers, Musicians and Professionals for children’s parties, storytelling, music tuition, coaching, session work, concerts, puppet shows, fashion, recordings and broadcasting.  
  
b)  a creative and therapeutic sub-project. For example, for persons who like to knit – i.e. soft toys for children and hats for all the family.  The MSR project has already received support from:    
  
i) Tate South Lambeth Library knitting group who kindly knitted some soft toys for the children who attended the pilot of MSR.      
  
ii) persons with mental health challenges who have so far knitted two hats.     
More information about *Music Story Rhymes* is available on request or to read via the ‘*Music Story Rhymes’* page of [www.gyreentyp.com](http://www.gyreentyp.com/) website.