

## **In Harmony**

**Overview:** In Harmony projects will use the unique power of music making to enthuse and motivate 'at-risk' children, families and communities so that:

1. Children can improve their skills, attainment and 'life-chances'.
2. Families can improve their well-being.
3. Communities can improve their cohesion, mutual respect and can champion social justice.

### **What will the projects look like?**

The project must be developed by and be rooted in the community and have the support, goodwill and commitment of parents and carers, children and young people, and community and voluntary organisations in the area.

- The project should target children aged around 4 in an area considered to have above average levels of deprivation. All children in the area should be able to attend if they wish, but ways of reaching the particularly disadvantaged and at risk should be built in to the project.
- The project requires long-term, sustained and intensive involvement of the children. It will, therefore also need some form of commitment from the children and parents and carers to ensure regular and prolonged attendance.
- The social development of the participants is seen as more important than 'musical' skills. The projects can and must achieve excellence in music, but this will be achieved through positive and constructive relationships. Getting the 'right' people involved is critical. Training needs must be identified and ways of addressing them be built into the programme.
- The project should have a charismatic leader to work closely at the local level.

Applicants will be required to submit the following information during the tender process:

- Bidders will be expected to capture the philosophy and ethos underpinning the programme.
- Bidders will need to identify and define a particular community with which the programme will be piloted.
- Identify who will lead the programme. The appropriate blend of social and musical skills for those working with the children is essential.

- Identify numbers of people participating over the 3 years and the implications for the availability of rehearsal, storage, administrative and socialising spaces.
- Detailed costs for the period January 2009 to March 2011, broken down into financial years and indicative costs for a further three years.
- It is important that details of both social and musical aspects of the programme have been thought through with sufficient attention to detail to ensure the maximum chance of success for the programme, whilst at the same time building in flexibility for adjustments to be made as the programme develops.