
Integrated Development Education Association (IDEA)

ANNUAL REPORT 2014 - 2015



INTEGRATED
DEVELOPMENT
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Table of Contents

Executive Summary	3
Acknowledgements	4
Project: Music Basti	
Introduction	5
Activities and Successes	8
Challenges Faced and Ways Forward	12
Final Word: Long-term Plans	14
Project: Agenda1	
Introduction	15
Strategy and Outcomes	16
Forward Planning	19
Final Word	19
Annexes	
A: Beneficiary Information of Music Basti project	20
B: List of teachers and staff of Music Basti project	21
C: Profiles of implementation partners of Music Basti project	22
D: List of other partners of Music Basti project	24
E: Activity schedule for Music Basti project (May 2014 - April 2015)	25
F: Proposed Activity schedule for Music Basti project (May 2015 - April 2016)	26
G: List of staff for Agenda1 project	28
H: List of data collection for Agenda1 project	29
I: List of Agenda1 films and outreach	30
J: List of funding institutions & donors	32
K: Financial Statement for the financial year 2014-15	33

Executive Summary

This reports provides a brief description and evaluation of the projects Integrated Development Education Association (IDEA) was responsible for between April 2014 to March 2015, including Music Basti and Agenda1.

Music Basti connects at-risk children with musicians, aiming to nurture confidence through a creative and joyful music-learning experience. Music Basti's annual *ReSound* program is designed to enable children to write and perform their own original songs that tell the story of their communities. All of our students live either in slum accommodation or in residential homes that give them shelter from a life out on the street. None of them have access to quality education, arts or music training.

Through a mixture of musical training, songwriting and performing, the annual *ReSound* program fosters the life-skills that are vital to a well-rounded child development, such as confidence, creativity and leadership. Crucially, these skills enable our young musicians to engage normatively with a rapidly changing and increasingly complex world.

This report tells the story of *ReSound's* second consecutive year, and looks ahead to the third as the program continues to develop and grow. Music Basti is currently exploring a number of ways to expand *ReSound* on a much bigger scale in partnership with low-income and/or Government schools over the next 3-5 years.

Agenda1 is engaged with the problem of violence and abuse against children. It uses primary research to identify the drivers and root causes, before deploying culture-change strategies aimed at ending the normalization of violence and the cycle of abuse.

Research was carried out using focus group discussions and surveys with children in Delhi schools, as well as interviews with young adult volunteers. Based on the findings, a series of films were produced and distributed, highlighting key issues and breaking the silence surrounding them.

Next year, a 'Safe Spaces Module' will run in selected schools, to equip students with skills and practical knowledge to understand and manage situations of violence or abuse.



Acknowledgements

This is a report of Integrated Development Education Association's (IDEA) project, "Music Basti", highlighting the "ReSound" program implemented between April 2013 and April 2014.

The preparation of the report was initiated and coordinated by Faith Gonsalves, Executive Director for IDEA. Program staff including Chayan Adhikari, Will James Clark and Shahdab Parvez Qureshi facilitated the preparation of the evaluation data and analysis. Will James Clark contributed to the writing of the report and participated in the document review.

Our gratitude goes to the invaluable support of the students and staff in the children's centers and organizations our programs were facilitated with, namely, Aman Biradari, Center for Equity Studies and Dil Se Campaign in Mehrauli and Okhla Industrial Area, Vidya (Integrated Development for Youth and Adults) in Papankalan Dwarka and Okhla Industrial Area, Society for Labour and Development's Tarang Kala Kendra in Kapashera, and New Life Helping Hand in Kanhai Gaon, Gurgaon, and Tagore International School.

Our programs were made possible through the support of donors including Enabling Leadership Foundation, Adobe Foundation, Global Family California Network, The YP Foundation and other individual donors. Key partners who were instrumental in developing the program and enabling training, outreach and growth opportunities include Global Music Institute, Suchet Malhotra, Ethno India and the Shri Netar Kapur Scholarship, The Music Therapy Trust, Youth Ki Awaaz and others. We are also very thankful to Gaurav Vaz and The Random Lines, Shivangini Tandon, Joshua Pittman and Pryaag Raj Prem for the development and maintenance of our websites.

We are grateful for the mentorship of individuals including Ravi Sonnad, Aparna Nayampalli, Steve Travis, Gabriel and Maude Gonsalves, Pattie Gonsalves, and Ushinor Majumdar. IDEA is also appreciative of the support of our colleagues and friends including Adhir Ghosh, Mohit Kapil, Rachit Sai Barak, Kuhu Kochar and Paper Cuts Designs, Manzil, Daniel Lalonde and Monde Par La Main – Give a Hand, Drizzlin Media, NowDelhi.Tv, NH7.in, Little Black Book Delhi, and Wild City.

To conclude, we would like to acknowledge the hard work, commitment and enthusiasm of our staff team including Faith Gonsalves, Chayan Adhikari, Adhir Ghosh, Shahdab Parvez Qureshi and the team of Teaching-Artists and volunteers at Music Basti.

Project: Music Basti

I. Introduction

A. About Us

Set up in 2008, Music Basti connects at-risk children with musicians, aiming to nurture confidence and a sense of community through a creative and joyful music-learning experience. In 2013, Music Basti introduced *ReSound*; an annual program designed to encourage children to develop the skills they need to achieve their best.

Using specifically designed training methods, our ‘teacher-artists’ enable children to write and perform their own original songs that tell the story of their communities and collective experiences. This process will be outlined and evaluated in more detail, following a contextual sketch with key reasons for our work.

B. Context and Purpose

The young people who took part in this year’s *ReSound* 2014-15 program came from a variety of challenging backgrounds. Some had formerly been living and working on the street and were now in children’s homes, and others were living in slum accommodation. None of them had access to quality education, arts or music teaching. As a result, they lacked the necessary nurturing and encouragement for a well-rounded development.

Just 8% of this year’s students said that they learned music at school.

Such adverse conditions can give rise to an inability to make healthy life choices and to engage normatively in a rapidly changing and increasingly complex world. Crucial to breaking this cycle of disengagement from society, as well as the poverty and disempowerment that are its simultaneous cause and effect, is the development of **life-skills**. These life-skills are here defined as a group of psychosocial competencies and interpersonal skills that help people make informed decisions, solve problems, and think critically and creatively.

‘I love to sing...I’d sing by myself and feel better. I started attending classes at Tarang and now have friends here I cannot live without! I’ve learned music, respect, friendship...I was very shy, now I’m a little less shy.’ (Student from Kapashera)

There are now many well-reputed studies recognising that children who participate in music education gain a plethora of developmental advantages. Students of music have consistently shown a greater capacity for: language and reading skills; improvements in cognition and the development of fine motor skills; and managing anxiety, having control over difficult emotions and demonstrating empathetic interpersonal skills.



C. ReSound Goals: Life-skills

The following life-skills were chosen as the key structuring goals for this year's *ReSound* program:

- Confidence
- Creativity
- A Sense of Community (self-awareness in conjunction with teamwork)
- Leadership
- Critical Thinking

Above all, these skills have been selected due to their fundamental importance to a well-rounded childhood development. But they also represent a set of feasibly achievable goals and observable outcomes.

At a glance, we can already start to imagine how performing, group song-writing and classroom games designed to teach basic musical concepts will develop such a variety of vital skills.

In Section 2 of this report, each of the *ReSound* program activities will be explained and assessed according to their success in developing the above skills in the children who took part. Section 3 will consider some of the challenges that our young participants faced, before outlining the measures that we have taken to overcome these challenges.



D. Evaluation Data

In order to conduct this evaluation, we collected data from three different groups of participants, using a series of different research methods. These included:

- **Students**
 - Surveys (a random sample of 49 from 150)
 - Focus Group Discussions
 - Unstructured Interviews
 - Original Song Lyrics
- **Teacher-Artists**
 - Lesson Reports
 - Semi-structured Interviews
 - Long Written Feedback Form
- **Partner Organisations**
 - Short Written Feedback Form

At present, Music Basti's capacity for self-evaluation is both limited and complicated by a challenging working environment that makes consistent and complete program data hard to come by. These challenges are, however,

something that we are committed to overcome as further resources make more systematic evaluation possible.

II. Activities and Successes

ReSound 2014-15 was implemented with NGO partners including: Aman Biradari's *Dil Se Campaign*; Vidya (Integrated Learning for Adults and Children); Society for Labour and Development's *Tarang Kala Kendra*; and New Life Helping Hand, in Mehrauli, Okhla Industrial Area's Tekhand Village, Okhla Industrial Area's Inder Kalyan Village, Pappankalan slum in Dwarka, Kapashera, and Kanhai Gaon in Gurgaon.

There was a total of 150 students and 20 teacher-artists that participated in the program. All students are enrolled in Government schools and attend after-school tuition classes, including their lessons with Music Basti, at these various NGOs. These students were selected through different methods including identifying children with no access to music programs in school, no access to any arts program in or after school, and through recommendations by partner organizations.

The program began with teacher recruitment, selection and orientation-training, followed by placing the trained teachers with identified partner organizations' student groups. Teachers taught weekly lessons for 30 weeks at the site of the partner organization where they were placed. The content of the lessons included a combination of musical training and song-writing that culminated in the annual *ReSound* concert.

A. Musical Training

Students learnt the basics of melody, rhythm, music appreciation, song-writing and improvisation through different techniques including Modern Improvisational Music Association (MIMA) techniques, methods of Hindustani and Western music learning, theatre tools and other exercises to keep the classroom energy high. Body percussion warm-up exercises got everyone involved while allowing rhythms to develop and evolve. Teacher Artists then helped students to create musical instruments from everyday objects to include with the beat.

Key musical concepts were explained one by one as students learnt how to sing and play, paying careful attention to the conceptual relations and differentiations between the Western and Hindustani musical traditions.

Finally, regular listening opportunities allowed students to analyse the different elements that come together to make individual pieces. This helped them to make sense of what they hear in the world around them.

'The students came up with some wonderful observations regarding the instruments they could hear in each song...they came up with little scenes they saw in their heads.'

Many of the teachers commented on the effort and dedication of the students in overcoming difficulties in various elements of their musical training. In turn, the students recognised the important role of their teachers.

100% of students said teachers gave them help if they needed it.

Warm-ups and exercises provided students with unique **leadership** opportunities. Individually, people were encouraged to come to the front of the class to instruct their peers and direct parts of the session.



B. Songwriting

Songwriting forms the centerpiece of Music Basti's *ReSound* program. Recognising the essential freedom and diversity of the creative process, different classes followed different methods according to what worked best for them. For some this involved splitting into smaller, randomly assigned workgroups. For others, the exercise involved a greater degree of individual effort before contributing ideas for a whole-group discussion.

'Every girl was asked to come up with a word/phrase and then, democratically, the lyric was finalised.'

Whichever method was used, the overall process sparked the enthusiasm of the class and brought everyone together through **teamwork**.

'We were surprised to see how involved the kids were with the song. Unexpected students came up and defended or put down an idea.'

The songs themselves are the best indicators of the students' successes. Their lyrics display a wonderful **creativity** in their use of simile and metaphor, binding human action to the natural world.

*'With the help of the clouds in the sky, we keep moving.
I'm swinging like the water in the lake.'*

An inquisitive spirit shines through, displaying the **critical thinking** that students applied to the world around them.

'Why does the Mynah sing? Why do the fireflies glow? Why do the roots sprout?'

Finally, the students were able to situate themselves within a **community** of friendship, showing a mature **self-awareness** in recognising their responsibilities to one another.

*'Friendship, that's what this life is all about.
Friendship, it needs to be respected.
Your laugh, my laugh.'*

C. Performance

Music-making provides a wealth of performance opportunities that are harder to come by in other artistic fields, such as literature or visual art. This potential of music for self-expression is something that Music Basti's is committed to unlocking.

'Everyone encourages us and says we're singing really well, to keep singing, and never stop....I was very shy, and now I'm a little less shy.'

Four performances were held this year, culminating in the end-of-year concert in Delhi's Garden of Five Senses, where all every group performed to hundreds at the packed outdoor amphitheatre. As the sun set and the stage lights came up, each group performed their original songs with the enhancing accompaniment of a house band of teacher-artists and other Music Basti team members.

'I enjoyed singing together as a group, and singing on stage at the concert. I liked that there were other instruments playing with us.'

Through focus group discussions and surveys with the children, it was clear how much their performances throughout the year had meant to them, especially the end of year concert. While some shared details of their excited nervousness, others said they were not at all scared to perform, because they felt confidence and pride in the material they were presenting.



86% would like to keep singing and playing music in the future.

Our teacher-artists gave equally excited feedback about this year's performances in interviews and written submissions.

*'The kids were highly motivated by their own concert performances. These events boosted up their **self-confidence** level.'*

Finally, our partner organisations shared their comments about the positive development of their students over the course of the year.

*'Some of our students have been exposed to music and singing before but I have seen a remarkable rise in their **confidence**.'*

III. Challenges Faced and Ways Forward

A. Teacher-Artists

Challenges

- **Being adaptable to unpredictable environments:** The learning difficulties and social challenges that children face profoundly affect the dynamic in the room. Overcoming this requires great teaching skill in addressing but also celebrating the diversity of the music-making environment.
- **Managing students of varying capability and engagement:** Many teacher-artists commented on this particular challenge, and felt that more training at the very start of the programme would have better prepared them.

Ways Forward: Teacher Training

- *ReSound* 2015-16 will begin with a **compulsory four-day training orientation** to take place before teaching begins. There will be **one day's additional training each month**.
- **Theatre workshops** led by practitioners in the field will provide a repertoire of exercises and games that teacher-artists can draw on spontaneously in class. This will help to deal with problems in lessons as they arise.
- A **behavioural psychology** professional will join us for a training session devoted to how best to approach students with learning disabilities.
- **Group music teaching** will take up an entire training session on its own in the coming year, to help manage the inevitable variation in capability across a whole class.

B. Instrumental Teaching

Challenge

- **Lack of resources:** both in terms of purchasing instruments as well as having a safe place to store them, had presented an obstacle to including instrumental lessons in the curriculum in the past. The desire for instrumental learning and performing appeared consistently throughout our student feedback, and was supported by many of the teacher-artists.

Ways Forward: Pilot Scheme

- **Private lessons:** in voice, guitar and percussion will be **explored** in 2015-16 for a small pilot group of 15-20 students. They will have the extra responsibility of taking care of instruments in their family homes or residential care centres.

C. Intensity and Scope of ReSound

Challenge

- **Performance opportunities:** Students as well as teacher-artists both commented that an increased number of performances, spaced evenly throughout the year, would be beneficial to the children and improve their engagement. Communication difficulties with our partners had made this hard to achieve in 2014-15.
- **Students repeating the program:** A small number of students taking part in *ReSound* 2014-15 were repeating the program for a second year. At times, this meant that they were over-familiar with the material and lost interest in lessons.

Ways Forward: Increasing Intensity and Scope

- **Bi-weekly lessons:** will allow classes to move through a greater amount of repertoire, giving the children a catalogue of songs which will enable more performance opportunities. We are in the process of organising a series of informal community concerts in Delhi's Lodhi Garden.
- **3-year curriculum:** Rather than having children repeat the program for a second year with the same material, the 3-year curriculum will ensure a steady progression to more advanced aural training, vocal techniques and instrumental learning.



IV. Final Word: Long-Term Plans

In 2015-16, Music Basti will continue to its partnership with community-based NGOs to deliver *ReSound* to an increased number of 250 children. In addition, the program will be piloted with low-income and/or Government schools to test the current model for implementation on a much bigger scale in the next 3-5 years. This strategy forms a key part of our vision to make music learning an integral part of education in the country.



Project: Agenda1

I. Introduction

A. Goals

- i. **Generating knowledge** by researching the root causes and drivers of violence and abuse against children.
- ii. **Culture-change** in a society that has normalized such violence and abuse.

B. Context

i. The Need for Research

There is currently an appalling lack of literature about the root causes and drivers of violence and abuse against children in India. Linked to this is the lack of a clear conceptualisation of what constitutes child abuse, taking into account its complex and diverse nature.

In order to address this knowledge-gap, *Agenda1* undertook an initial 'scoping study' in consultation with experts from selected NGOs, youth groups, campaigns and companies working on the issues of health, women and child rights. The following became key priorities for further investigation that required primary research:

- Attitudes, behaviours and practices that foster **fear** as an integral component of childhood.
- The **acceptance** of abuse as a strategy for parenting and schooling.
- The culture of **silence** at the scene of pervasive violence and abuse.

ii. The Need for Culture Change

India is home to 430 million children, and Government estimates show that 40% are vulnerable to threats of trafficking, homelessness, forced labor, drug abuse, and crime.

One of the few recent pan-India surveys on child abuse showed that every second child in the country is facing one or more forms of sexual abuse. The vast majority of victims (72 %) said that they did not report the matter to anyone. Just a tiny minority (3 %) told their families or the police, and in most cases the child knew the perpetrator personally.

Given this context, *Agenda1* designed a strategy, working from the ground up. By gathering data from children and young adults, we have been able to present real stories using film and audio recordings. The aim of these productions is to challenge and change cultural beliefs and attitudes that normalize violence and abuse against children.

We will now set out the project strategy and its resulting outcomes; firstly in terms of research, and secondly in terms of culture-change.

II. Strategy and Outcomes

A. Research in Schools

Building connections with children at school became a research necessity due to the near impossibility of gaining access to the home space in the Indian context, and the enormous influence that schools have in shaping attitudes and behaviours.

A further reason for focusing on schools is that they constitute sites of violence and abuse. Our initial scoping study found that the Indian school system reproduced the three child abuse 'themes' that had emerged elsewhere: fear, acceptance and silence. The specific investigation of schools was therefore warranted.

B. Methods

- **Focus Group Discussions (FGDs):** designed to collect qualitative data on students' perceptions of the definitions of violence and abuse. The discussions invited the participants to share personal experiences from the home, school and other social spaces.
- **Student Survey:** designed to quantitatively assess student attitudes and behaviours. The survey asked questions about: the definitions of violence and abuse; gender roles and norms; privacy in intimate relationships; surveillance by intimate partners or by parents; and the availability of information about sexual and reproductive health.
- **Semi-Structured Interviews:** designed to allow adults aged between 18-30 to reflect upon their childhood experiences of violence and abuse, as well as their current perceptions of the problem. This element of the study was included to provide a counterpoint to the perspective of school students.

The FGDs and Surveys were conducted with groups of students in two National Capital Region (NCR) private schools, as well as with MCD school-going children at “Tarang”; a local NGO in the Kapashera slum community. Audio interviews were conducted with adult volunteer-participants across a variety of organizations in the NCR.

C. Findings

While the data were being collected, the following became overwhelmingly apparent:

- Lived realities of violence and abuse transcend economic boundaries, while they may take different forms.
- Children were unable to define or distinguish particular experiences of violence and abuse, especially if parents were the perpetrators.
- Sexual and reproductive health education is largely missing from the education system; students are embarrassed, ashamed or afraid to seek information from parents or their school; information they access on these questions is online or via their peers.
- Students share common feelings of being trapped or afraid, especially in relation to school authorities. In general, they do not have access to safe spaces to seek information or help.

These findings led *Agenda1* to an understanding that the following three groups must be the subject of interventions to end the cycle of violence and abuse against children:

- **Children:** need to feel safe in school and at home; feel confident approaching and talking with parents; have access to safe spaces to be able to seek help.
- **Parents:** need to have increased awareness of issues affecting their children at home or in school; create a safe atmosphere at home and be approachable.
- **School Teachers and Administrators:** need to focus on increasing awareness of child protection strategies; build coping skills with children; promote dialogue between parents and children; and create a safe atmosphere where children can share problems and ask questions.

D. Culture-Change

Films

The data above began to generate the next steps of the project. Through the creation of original films, *Agenda1* was able to share information gathered from

the children as well as stories from the adult-volunteers, in order to spark a wider conversation.

The first six films made use of the semi-structured interviews, presenting the individual experiences simply in order to encourage audience reflection on the issues raised. Symbolic imagery was used to support the otherwise narrative content, provoking certain questions by highlighting conflicts and contradictions among different issues.

The next set of films used the data gathered from the students. Their purpose was not simply to ask the “right” question about causes, forms or effects of violence, but also to search for relevant answers and solutions. The films seek to break the silence around abuse and help to create safe spaces for children.

E. Partnerships: Reaching Out

- *YouthKiAwaaz.com* is India’s largest online community-media platform for young people to express themselves on issues of importance. *Agenda1*’s partnership with the website was extremely positive in ensuring that the project content reached out to as many as possible free of charge.
- *CREA* is a feminist human rights organisation based in New Delhi. *Agenda1* will be providing the content for “Kahi Ankahi Baatein”, a pilot Interactive Voice Response helpline to give sexual and reproductive health information to girls and women.
- *One Billion Rising* is a mass global action to end violence against women. *Agenda 1* is exploring partnerships with the movement, especially for events.

F. Outcomes

While the culture-change strategy is still young, the following outcomes are worthy of mention:

- The first two films that were shared online in August 2014 had received almost 6000 views and 1000 shares within six days, through *YouthKiAwaaz.com* and social media platforms *YouTube* and *Facebook*. They have over 14.5k views each.
- Analytics from *YouthKiAwaaz.com* from October 2014 show that other subsequently released films have also been widely viewed and shared.
- This process has generated further important data, as viewers comment on the content and share stories and perspectives on the issues raised.

III. Forward Planning

A. Research

The three 'themes' of violence and abuse - fear, acceptance and silence - have been useful as structuring devices for our initial exploratory research. As the project develops, more specific questions will gradually emerge, leading the way to more specific solutions. *Agenda1* will therefore continue to gather primary data from:

- **Children:** Carrying on the work with existing partner schools.
- **Parents:** Partnering with the *Ark Foundation* school in New Delhi which will make parent-volunteers available for interview.

B. Culture-Change

In addition to the continued production and publication of the *Agenda1* films, the following intervention is also being planned:

- The **Safe Spaces Module** will run in selected schools, to equip students with skills and practical knowledge to understand and manage situations of violence or abuse. It will include: basic gender concepts and how to challenge discrimination; understanding the causes and effects of violence; fear, shame and silence in terms of the body; learning about the importance of seeking help and how to do so; and finally the concept of safe spaces, where they exist and how to access them.

IV. Final Word

Agenda1 is convinced that meaningful interventions can be made only when there is a constant dialogue and process of feedback between rigorous primary research and culture-change strategies. We will remain committed to this process as we continue our campaign to end the cycle of violence and abuse against children.

Annex A: Beneficiary Information of Music Basti project

Music Basti: Beneficiary Information

S. No	NGO	# of Students	% of female students	% of male students	# of teachers	No. of teaching hours
1	Vidya - Okhla Community Centre	50	60%	40%		
	Group 1				3	30
	Group 2				3	37
	Group 3				2	37
2	New Life Helping Hand	20	50%	50%	2	30
3	Khushi Rainbow Home for Girls	20	100%		2	30
4	Ummeed Home for Boys	24		100%	3	37
5	Vidya - Pappankalan Community Center	16	62%	38%	2	30
6	SLDs Tarang Kala Kendra	20	75%	25%	3	30
	Total Number of Students	150	50%	50%		

Annex B: List of teachers and staff of Music Basti project

Music Basti: List of teachers and staff

S No	Name	Position
1	Vanshika Mahajan	Teaching-Artist
2	Shubham Goyal	Teaching-Artist
3	Subhadra Kamath	Teaching-Artist
4	Pranav Diwedi	Teaching-Artist
5	Yamini Joshi	Teaching-Artist
6	Anant Mital	Teaching-Artist
7	Ankur Prakash	Teaching-Artist
8	Arjun Desai	Teaching-Artist
9	Jatin Singh	Teaching-Artist
10	Shymak Lamba	Teaching-Artist
11	Shubham Kumar	Teaching-Artist
12	Takar Nabam	Teaching-Artist
13	Arjun Mathur	Teaching-Artist
14	Arghya Chakraborty	Teaching-Artist
15	Ashim Bery	Teaching-Artist
16	Prabhat Das	Teaching-Artist
17	Parampara Thakur	Teaching-Artist
18	Charita Arora	Teaching-Artist
19	Faith Gonsalves	Staff - Program Director
20	Adhir Ghosh	Staff - Program Coordinator
21	Chayan Adhikari	Staff - Program Coordinator
22	Shahdab Parvez Qureshi	Staff - Administrative Assistant
23	Derek Beckvold	Researcher - Fulbright Nehru Research Scholar

Annex C: Profiles of implementation partners of Music Basti project

1. Aman Biradari's Dil Se Campaign

Aman Biradari is a people's campaign for a secular, peaceful, just and humane world. It aspires to build local level institutions mainly of youth and women, of diverse faith, caste and gender, at village and district levels to strengthen mutual bonds of tolerance, fraternity, respect and peace between people of different religious groups, caste and language groups, to promote equal citizenship, justice, communal harmony, peace, and the celebration of our social and cultural diversity. As a registered trust, Aman Biradari actively engages in interventions aimed towards homeless men, women and children, and survivors of mass violence in the capital city of New Delhi and across India. Aman Biradari currently runs three children's home in Delhi. The three homes in Delhi include Khushi Rainbow Home for 100 Girls, located at Tehkhand Village, Okhla Phase 1; Kilkari Rainbow Home for 100 Girls, Located at Chaabi ganj, Kashmere Gate; Ummeed Sneh Ghar for 150 Boys, located next to Qutub Minar, Mehrauli.

2. Vidya

Educating and empowering the less privileged through integrated methods and initiating and implementing progressive social change. VIDYA believes in an integrated approach to empowerment and education. Helping communities by helping their most vulnerable members— their youth, women and children— it designs programs in a way that empowering one empowers the other. Founded in 1985 by Ms. Rashmi Misra, it began with her teaching a class of five girls in her home on the campus of IIT Delhi. VIDYA now offers programs in three major cities across India, in some of the poorest neighborhoods of Delhi, Haryana, Mumbai and Bangalore. The team of about 350 people includes local and foreign volunteers, teachers and staff and a large circle of committed friends, donors and well-wishers. VIDYA has made a difference in the lives of more than 220,000 families over 29 years, over 2,500 women have been empowered to earn their own living, and more than 120,000 people across 20 rehabilitated slums in Delhi and Mumbai have benefited from the programs. Sponsors span across India, the US and Europe, some providing constant support, and thousands of volunteers over the years. VIDYA is a not-for-profit NGO. Specializing in the education and empowerment of less-privileged children, youth and women by working with them at an individual level. Vidya's nationally-recognized programmes include schools, remedial education, computer training, adult literacy, skills training, microfinance and social entrepreneurship. The multi-tiered approach to literacy addresses the needs of men, women, youth and children at every level of an underprivileged community. This involves Everyday Literacy, Academic Achievement, Vocational Training, Awareness and Exposure, Life Skills.

3. **New Life Helping Hand**

The New Life Fellowship Trust was set up in the year 2007 and the New Life Helping Hand project started in 2008, founded by the President Dr. Victor A. Nazareth. The objective has been to share the love of God and have compassion for people from all walks of life, in and around the Delhi NCR. New Life Helping Hand is the Charitable and Social arm of NLFT with the aim to reach out to the underprivileged people in the city. With over 50 children, the nature of programs held are related to education, soft skills building, arts and crafts, dance and music. Most of the kids in our organization are children of migrant workers with their mothers working as maids in homes or helpers in offices and Fathers at construction sites or as daily laborers. Key projects till now include free medical camps, a learning centre and educational funds. With the core values of equality and social justice, the main goal for this year is to strengthen processes and create a better Learning Center model that can be implemented in other parts of Gurgaon NCR. Long term goal is to expand and start 2 new Learning Centers in Gurgaon.

4. **Society for Labour and Development's Tarang Kala Kendra**

Tarang has been actively working in the community since 2009 and initial stage of working was based on field outreach and promotion of cultural activities among the worker in their colonies. Community participation has been a major focus. Tarang started its cultural centre at Kapashera in 2011. Tarang Kala Kendra is the Community Centre where workshops for performing arts such as dance, theatre, music and display arts such as photography, film making and radio are conducted. Tarang's activities include a. Dance – with more than 300 participants taking part in its three year program. b. Theatre - with more than 100 participants taking part in the past three years. c. Music- completed two years of collaboration with Music Basti (an organization which promotes community musicians).with over 30 participants. d. Photography and radio – with training in photography, voice over, script writing and photo, video and sound editing. e. CIRC- Community information recourse center is a part of the Tarang activities related to digital literacy of the community. f. Tarang Performance Hub - Tarang has created its own performance hub into the premises of Tarang Kala Kendra hosting Film screenings and performances throughout the month. Tarang reaches to the youth age between 10-25 and there is no age restriction for the upper limit. Most of the participants are the kids of migrants workers and few of them are factory workers as well. The goal is now to create Tarang as community space where awareness of different contents such as roots and migration, labor and aspiration, cultural identity, awareness on social, political and economical issues may be developed along with skill development through creative arts.

Annex D: List of other partners of Music Basti project

1. Adobe
2. Shri Netar Kapur Scholarship, Ethno India and Reverence
3. Lost and Found Festival, Delhi
4. DIY Day Festival
5. I Heart Delhi Festival
6. CREA
7. I Haat Delhi Festival
8. World Economic Forum
9. OML Pvt Ltd
10. Ethno India and Reverence
11. Global Music Institute

Annex E: Activity schedule for Music Basti project (May 2014 - April 2015)

Music Basti: Activity Schedule

<i>Objectives/ Purpose</i>	<i>Outcomes</i>	<i>Verifiable Indicators</i>	<i>Assumptions</i>
Engage and enroll 100 at-risk children as students in the ReSound program.	<ol style="list-style-type: none"> 1. Identify prospective students (between 8 – 14 years) through NGOs/CBOs 2. Conduct a baseline/ needs-assessment with selected child and youth participants. 3. Creates student groups for placement of teachers 	<ol style="list-style-type: none"> 1. Number of children enrolled 2. Partnerships with institutions/ NGOs 3. Data collected as part of the baseline surveys 	Previous year's experience has seen partnership formulation with grassroots NGO partners to be time-consuming and slow. Renewal of partnerships with existing partner NGOs or incorporating more children part of their shelters or programs will be ideal.
Recruit and train 15 musicians as teachers to teach the ReSound program	<ol style="list-style-type: none"> 1. Teacher application and recruitment process 2. Annual training program for teachers 3. Placement of teachers with NGOs/CBOs 4. Program audio, video and photo documentation 	<ol style="list-style-type: none"> 1. Teaching-Artist applications and CVs, and interviews. 2. Teacher training program documentation and feedback data 3. Mentors, trainers network and resource material for teachers 	<ol style="list-style-type: none"> 1. Smooth placement and introduction of Teaching Artists to their appointed groups of children in selected communities/ NGOs. 2. Teachers attendance challenges at training programs due to work or educational commitments 3. First time teachers ability to be effective in the classroom
Curriculum design for the annual ReSound program focused on teaching life-skills through music.	<ol style="list-style-type: none"> 1. Identify staff for research and curriculum development. 2. Implement feedback, monitoring and evaluation activities with 100 child participants. 3. Present an annual evaluative report on 8-month music learning course program. 	<ol style="list-style-type: none"> 1. Research report on best practices of selected existing systems and curricula on music education, education modules for children at-risk, etc. 2. Curriculum for 8-month music-learning program. 3. Monitoring and evaluation tools. 4. Evaluation Report for 8-month music learning course program. 	<ol style="list-style-type: none"> 1. Documentation of program activities and learnings, with expert consultancy and/or help. 2. Assistance through experts and/or volunteers on continued research for monitoring and evaluation purposes. 3. Ease of data collection for evaluation.
Engage volunteers and other partner organizations			
Document and share stories compiled over the course of the project through audio-visual media, blogs, etc.			

Annex F: Proposed Activity schedule for Music Basti project (May 2015 - April 2016)

Activities	Objectively verifiable indicators	Timeline
a. Develop the ReSound program model to make it scalable:		
i. Design a one-year curriculum framework to impart life-skills education to children through music learning.	<p>i. Research: Research existing curricula of community music programs for mapping best practices.</p> <p>ii. Design: Meet with experts and teachers to innovate and test teaching content and methods.</p> <p>iii. Test: Test and modify the curriculum through the course of the ReSound program 2015-16.</p> <p>iv. Evaluate: Design systems for collecting basic data from students through base-line and end-line evaluations, as well as conducting more qualitative story-telling based projects to document the curriculum impact.</p> <p>v. Present the first edition of the ReSound curriculum framework.</p>	<p>May - October 2015</p> <p>October 2016 – March 2016</p> <p>August 2015 – April 2016</p> <p>November 2015 – January 2016</p> <p>May 2016</p>
ii. Develop a one-year corresponding teacher-training program, to build the skills and knowledge of musicians to teach music using improvisatory and engaging teaching methods.	<p>i. Research: Research existing teacher training programs being used by community music organizations for mapping best practices.</p> <p>ii. Design: Meet with experts and teachers to design the training program content and methodology, as well as participate as trainers in the program.</p> <p>iii. Implement and test: Implement the training program with the batch of teachers working with the ReSound 2015-16 program.</p> <p>iv. Evaluate: Examine the impact of the teacher training program in building musicians' skills as teachers, as well as in increasing their abilities to effectively teach the curriculum.</p> <p>v. Present a training module spanning 14 days (approx. 100 hours) for musicians seeking to teach the ReSound program.</p>	<p>June 2015 – March 2016</p> <p>August 2015 – April 2016</p> <p>March 2016 – May 2016</p> <p>May 2016</p>
iii. Design and document the processes for program partnerships, implementation, monitoring and management.	<p>Create a toolkit of the program processes for:</p> <p>i. Community partnerships: Streamline systems for NGO or school partnerships and relationships so that they are more effective in ensuring program delivery.</p> <p>ii. Teachers' recruitment and management</p> <p>iii. Program monitoring and evaluation</p>	<p>June 2016</p>

Activities	Objectively verifiable indicators	Timeline
iv. Test program in public school(s) as a partner in an after-school capacity.	<p>i. Explore the feasibility and requirements for partnerships with government and MCD schools for program implementation in an after-school capacity</p> <p>ii. Test the program in one government school through ReSound 2015-16</p>	<p>October 2015 – March 2016</p> <p>August 2015 – April 2016</p>
b. Implement the annual Resound community music program activities:		
i. Reach out to 250 students directly through the annual program across Delhi.	<p>i. Identify students through community partnerships with (a) NGOs, (b) residential care centers and (c) public schools for program implementation.</p> <p>ii. Recruit up to 30 musicians, who receive training through the program and work as teachers implementing the curriculum.</p> <p>iii. Document student participation: Collect systematized student data and information to help track students in and outside the program.</p>	<p>July 2015</p> <p>July 2015</p> <p>September 2015</p>
ii. Test a one-year music curriculum framework geared towards encouraging life-skills through the course of the program.	<p>i. Implement the curriculum with 250 children across Delhi.</p> <p>ii. Train up to 30 teachers on the curriculum and its implementation.</p> <p>iii. Monitor the efficacy of the curriculum in achieving its goals through teacher reports, feedback meetings, lesson observation, etc.</p> <p>iv. Collect regular feedback form students on the curriculum and corresponding program activities.</p>	<p>August 2015 – April 2016</p> <p>July 2015 – April 2016</p> <p>August 2015 – April 2016</p> <p>August 2015 – April 2016</p>
iii. Test teacher-training program for musicians working as teachers.	<p>i. Collect regular feedback form teachers on the training planning, content and delivery.</p> <p>ii. Evaluate teachers' growth, pedagogical development and skills through the program.</p>	August 2015 – April 2016
iv. Host community concerts and the annual ReSound concert.	<p>i. Host mid-year community concert(s)</p> <p>ii. Host the annual ReSound concert in April 2016</p>	<p>November 2015 & January 2016</p> <p>April 2016</p>

Annex G: List of staff for Agenda1 project

Music Basti: List of Agenda1 staff

S No	Name	Position
1	Faith Gonsalves	Program Associate
2	Pattie Gonsalves	Research Associate
3	Rachit Sai Barak	Media Associate
4	Praachi Pathak	Research Assistant
5	Disha Sethi	Workshop Facilitator

Annex H: List of data collection for Agenda1 project

Agenda1: List of data collection

Data Collection Tool	Group	Details	Total Participants
Focused Group Discussions (6)	MCD School-Going Children aged 13-17	X 1 community @ 8 participants per discussion	16
Focused Group Discussions (6)	NCR Public School-Going Children aged 13-17	X 2 schools @ 8 participants per discussion	32
Student Survey	NCR Public School-Going Children aged 13-17	X 2 schools @ 150 participants per school	300
Audio Interviews	NCR-Based Non-Profit Organizations aged 18-30	Conducted at selected NGOs	15

Annex I: List of Agenda1 films and outreach

Theme	Audio Content	Visual Story	Analytics via youtube
<p>Is It Okay If Parents Hit Their Children? Definitions of Violence:</p> <ul style="list-style-type: none"> - In what situation being hit by your parents is justified. - Exploring children's perspective on how they feel when they are hit by their parents. - Understanding socio-cultural norms around parenting. 	<p>The film features voices of different individuals who shared their stories related to a pervasive culture of violence and abuse, and the silence around it.</p>	<p>The film shows images of games that we used to play as children and how each of these activities came with a set of instructions For example- color within the line, if you take a wrong step a snake would bite you down pulling you down in life.</p>	<p>Total Views- 14644</p> <p>Top Location by views India-6938</p> <p>Male- 46% Female-54%</p> <p>46% Viewers between the ages of 18-24 years</p> <p>39% Viewers between the ages of 25-35 years</p>
<p>Two Inch Sleeves- The distance to dignity Gender based Violence</p> <ul style="list-style-type: none"> - Understanding what kind of restrictions are faced by women in Delhi - Justifications we give to women and to ourselves to practice these restrictions. - What is the change we want to see? - Different forms of abuse 	<p>The film features the voices of two young women from Delhi. The first is the youngest of three daughters and the first amongst her sisters to be allowed to attend a day college that involves her leaving home every day on her own to attend Delhi University. She is 19 years old. The second is 26 years old, a young mother of two and teacher in a local NGO. Both the women live in a large low-income semi-urban community in Delhi.</p>	<p>The film visuals are based on the ideas of Mahadeviyka- a saint associated with Bhakti movement who questioned the ideas of gender and sex. The film shows a mannequin placed in different public and private settings to highlight how by imposing various restrictions we have stopped valuing the person behind its physical form.</p>	<p>Total Views -14,890</p> <p>Top Location – India 12,461 views.</p> <p>Male - 67%</p> <p>Female -33%</p> <p>53% Of viewers between the ages of 18-24 years</p> <p>37% of viewers between the ages of 25-35 years.</p>
<p>Have You Done Something To Your Body To 'Fit In' That You Didn't Want To?</p> <p>The third film in the series was being produced together with the research findings. The film explores various gender stereotypes that as children we ascribe to.</p>	<p>We live in culture that has and enforces strict codes of behavior and standards for physical appearance. "Manched" is the story of two women from Delhi sharing their negotiations with these ideals for how they look, should be treated by men and perceive their place in the world.</p>	<p>The film juxtaposes the audio with images of a man dressing like a woman and a woman dressing like a man. The aim was to suggest how we have created limiting roles for both men and women that restrict expression, freedom and our perception of the other gender.</p>	<p>Total Views 3113</p> <p>Top Locations by views 2652</p> <p>Male- 48%</p> <p>Female -52%</p> <p>57% between the ages of 18-24 years</p> <p>35% between the ages of 25- 35 years</p>

Theme	Audio Content	Visual Story	Analytics via youtube
<p>लातों के भूत बातों से नहीं मानते? // Black or White?</p> <p>The film follows up on the first film and further explores situations where violence is warranted.</p>	<p>The audio features young women and men talking about violence being justified as a form of self – defense or protecting others around you.</p>	<p>The aim of the film is to understand why we feel violence is justified in certain situations. Visually, the film shows young wrestlers charging up and hitting each other. The film also uses power of silence as a tool highlight the moment before we decide to hit someone.</p>	<p>Total Views 1167</p> <p>Top Locations by views 997</p> <p>Male- 73%</p> <p>Female -27%</p> <p>53% between the ages of 18-24 years</p> <p>38% between the ages of 25- 35 years</p>
<p>Papa Wala Darr:</p> <p>The film specifically focuses on parent-child relationship and how violence is perpetuated when children are suggested to remain silent</p>	<p>The film shares the voices of three young people who share some hard-hitting insights into the reality of silence around violence and abuse in our families. Looking at Parent-children relationship, the contributors discuss different reasons as to why children find it difficult to communicate with elders in their family.</p>	<p>The film uses dominos, balloons and bubbles to evoke the feeling of aggravation. It is used as a tool to symbolize how trauma of violence and abuse is passed on through generations in a family.</p>	<p>Total Views: 577</p> <p>Top location by View: India, 418 Views</p> <p>Male: 49%</p> <p>Female: 51%</p> <p>45% Viewers between the ages of 18-24 years</p> <p>43% between the ages of 25- 35 years</p>
<p>Be a Man!</p> <p>Information and our understanding on forms of abuse, including systematic statistics on sexual violence against boys, are woefully lacking.</p> <p>The film focuses on the idea of masculinity, violence faced by men and the lack of reporting/coping mechanisms.</p>	<p>This video features the voices of three young men from Delhi, on a shared experience of violence, mostly suffered in silence.</p>	<p>The film uses power of gaze as a technique to compliment the voice over. The purpose is to juxtapose fast cuts with still frames to allow the audience to connect directly with the narrative</p> <p>Multiple individuals and VIBGYOR colors are used to represent diversity.</p>	<p>Total Views: 3057</p> <p>Top location by View: India, 3461 Views</p> <p>Male: 71%</p> <p>Female: 29%</p> <p>53% Viewers between the ages of 18-24 years</p> <p>39% between the ages of 25- 35 years</p>

Annex J: List of funding institutions & donors

Music Basti expresses its deep appreciation to the following institutions and donors that fund our work to make our vision a reality:

Institutions:

1. Enabling Leadership Foundation
2. Adobe Foundation
3. Global Family California Network
4. The YP Foundation
5. Oxfam India
6. Grow Talent Co. Ltd.
7. CREA
8. Chimes Group Pvt Ltd
9. TWF Studios Pvt Ltd
10. D. Imam Sound Factory
11. D. Imam & Co.

Individuals:

1. Vijay Nair
2. Vishal Dadlani
3. Elizabeth Bolognino
4. Gulraj Singh

Annex K: Financial Statement for the financial year 2014-15

Consolidated Statement of Activities

Year ended on 31st March 2015 (in INR)

Support and donations:

Contributions and Grants (Local)	2301159
Contributions and Grants (FCRA)	3690945
Bank Interest (FCRA)	54424
Bank Interest (Local)	26342
Total	60,72,870

Expenses:

Music Basti program	22,17,304
Agenda1 program	10,28,359
Other projects	3,74,512
Capital expenses	1,18,800
Total	37,38,975

Consolidated Balance Sheet

Year ended on 31st March 2015 (in INR)

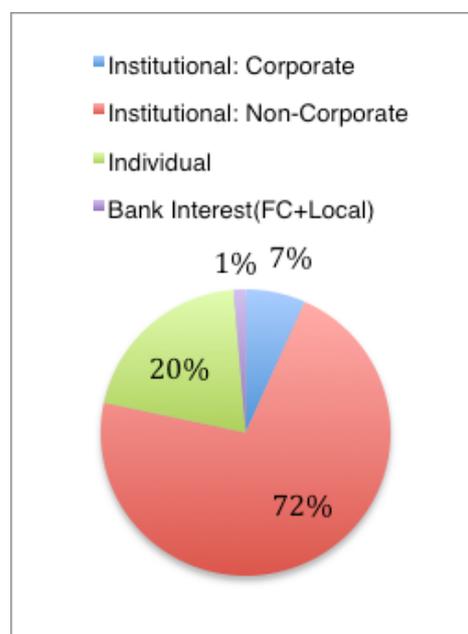
<u>Liabilities</u>	
Capital Fund & Reserve Fund	6075678
Current Liabilities	2100
Total	6077778
<u>Assets</u>	
Cash & Cash equivalents	35,72,794
Property and equipment	25,04,984
Total	60,77,778

Net Assets

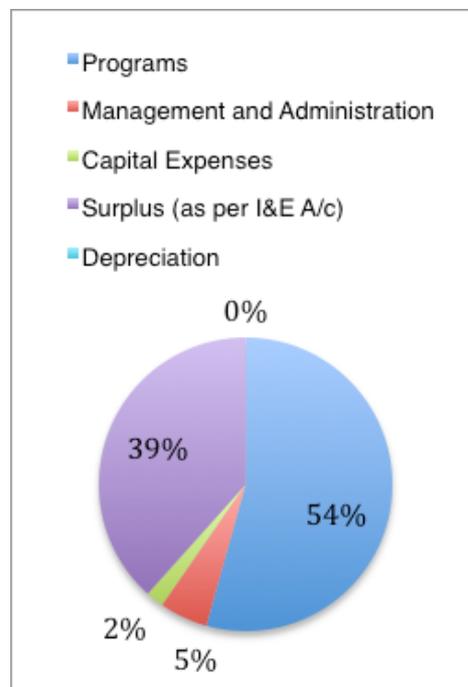
Beginning: INR 36,22,983

Ending: INR 60,75,678

Income



Expenditure



Contact:

Faith Gonsalves

Executive Director

Integrated Development Education Association (IDEA)

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