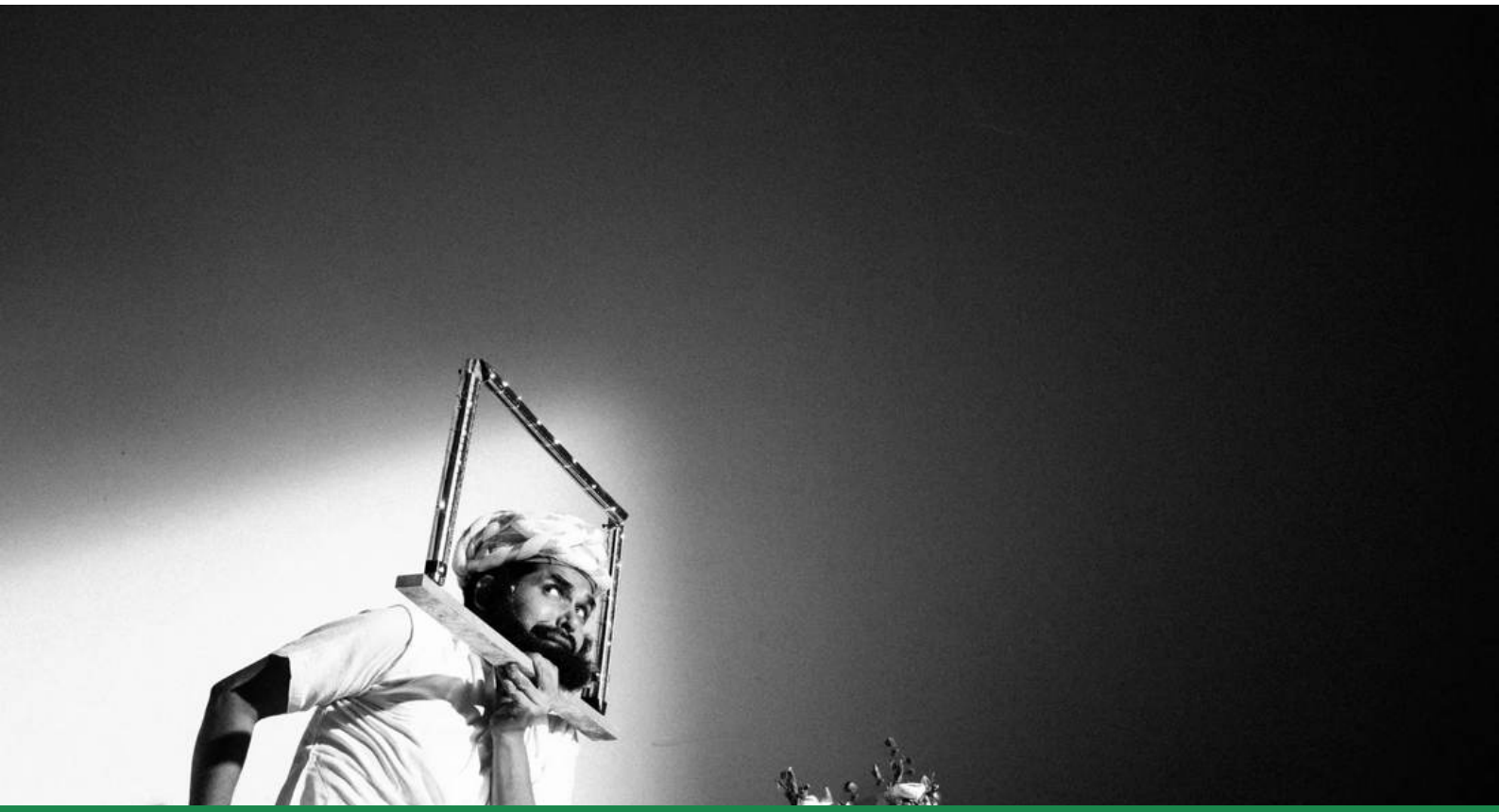


A W.I.P Labs practice

art immersion

Behaviour isn't taught. It's rehearsed.

Artist-led programmes on well-being, mindful AI, leadership, inclusion, teams and the pitch. Designed and led by working artists, diagnosed first, measured after.

The problem

Everyone agreed with the slides. Nothing changed.

The behaviours that cost teams most happen faster than anyone can think about them. You can't lecture them away.

In the meeting

The same three people speak first.

Some voices are interrupted, or their idea comes back later with someone else's name on it.

In the pitch

Six weeks on the deck. No rehearsal.

The content is right. The transitions, the timing and the recovery from a hard question were never practised.

In the team

Nobody assigned the role.

Someone takes the pen, the front and the summary within seconds. It is usually the same person.

Telling people about a dynamic rarely changes it. Making them experience it does.

The record

25

Years of practice in the founding team, across the arts and industry, since 2001.

20+

Organisations our team has worked with, across industry, education and culture.

700+

Artists presented at W.I.P altFEST: the network we cast from.

Venice to Edinburgh

Where work from our founder and artist network has been shown.

What it is

Corporate learning designed and led by working artists.

ART Immersion is the corporate practice of W.I.P Labs, an artist-run collective in New Delhi. We bring genuine artistic practice into organisational learning, rather than dressing corporate training up as art.

Diagnosis first

We name the behaviour before we design anything.

Working artists

Practitioners of national standing, matched to your problem.

Built from your work

Your real meetings, pitches and scenes. No off-the-shelf content.

Measured

Indicators agreed up front, reviewed at 30 to 90 days.

Authentic

Not a ~~forced combination~~ of corporate training and art.

Beyond icebreakers

Not ~~superficial theatre games~~ or generic team-building.

Deep

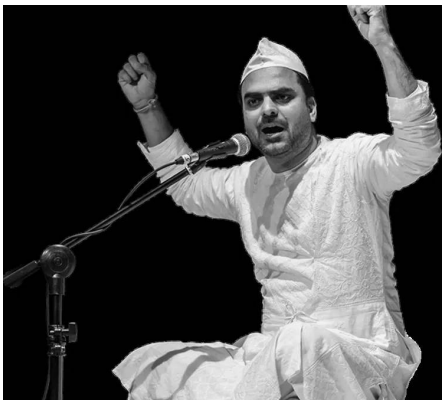
Not an ~~introduction~~ to an art form.

Practice-led

Not art repackaged as ~~corporate entertainment~~.

Why artists

Artists have spent careers on exactly this.



How someone holds a room

Theatre and voice work on presence, pace and the moment a speaker loses the audience.



When to lead and when to follow

Ensemble music cannot be held by one person. Handing over the lead is the skill.



When to let the system run

Live coders decide, second by second, when to step in. That is the AI question too.

Never tell people something about themselves that the room can show them instead.

Programmes

Six areas of work. Start with the behaviour.

Each area holds a set of modules. Every module is a starting design, shaped to your brief at the Diagnose stage. The next six pages set out each area: what changes, the modules, what each one tracks, and the precedent behind it.

01

Self and well-being

Attention, recovery and steadiness under pressure.

Movement, sound, making by hand

4 MODULES · PAGE 05

02

Mindful AI and technology

Use the tools. Keep the judgement.

Live coding, sound design, writing

4 MODULES · PAGE 06

03

Leadership and presence

Hold a room. Pass the lead. Make strategy repeatable.

Voice, theatre, ensemble music, film

4 MODULES · PAGE 07

04

Inclusion and voice

Behaviour, not blame.

Physical theatre, forum theatre, voice

4 MODULES · PAGE 08

05

Teams and generations

Teams that actually listen to each other.

Ensemble music, songwriting, improvisation

4 MODULES · PAGE 09

06

Sales and the pitch

Bring the real pitch. We'll rehearse it until it survives the room.

Theatre rehearsal, improvisation

2 MODULES · PAGE 10

DELIVERED Run for a client.

DESIGNED Ready to run, built on our artists' established practice.

PILOT A new design. We run it first with a small group at a reduced fee and share the results before scaling.

IN DEVELOPMENT Scoped with a client, designed after diagnosis.

Art is the wrong tool for skills gaps, process failures or policy questions. If a diagnosis points there, we will say so.

01 · Self and well-being

Attention, recovery and steadiness under pressure.

Fatigue at work is rarely about one long week. It is the habit of never fully stopping, never listening fully, and carrying tension nobody notices. Movement artists, sound practitioners and makers work on these habits through the body and the senses, so people leave with practices they can use on a Tuesday afternoon.

Teams under sustained pressure · Managers · Wellness and EX teams · After a restructure





Skills people build

- Breath and pacing they can use before a hard conversation
- Noticing stress in the body early, before it shows in their work
- Short attention and listening practices that fit a working day
- Making something by hand, start to finish, without a screen

Attitudes that shift

- Pausing is part of performing well, not a break from it
- Attention is a resource the team can protect together
- A calmer relationship with being watched and judged
- Rest can be planned, not only recovered from

Grounded

PILOT

Discipline Movement, Kalaripayattu, somatic practice
Duration Half-day to 1 day
For Teams in long, high-pressure stretches

Breath, weight and balance work, then simple partner exercises that show people how tension travels through a group. The session ends with a five-minute practice each person can run at their desk.

What we track Self-rated stress in three named work situations, before and at 30 days; use of the practice, reported in a short pulse.

Deep Listening

DESIGNED

Discipline Sound practice, ensemble music
Duration Half-day to 1 day
For Cross-functional teams

Sound practitioners train attention to what is actually heard, including silence and timing. Listening exercises lead into structured pair and group work where people restate each other's points before adding their own.

What we track Paraphrase accuracy at start and end; a team pulse question on feeling heard, before and 60 days after.

Making Together

PILOT

Discipline Clay, bamboo, puppetry, visual art
Duration Half-day to 1 day
For Teams that have lost a shared sense of purpose

A team makes one object together with a master maker, by hand. Who leads, who waits and who rescues the work becomes visible, and the finished piece stays in the office as a reference point.

What we track Facilitator observation of participation patterns; a team pulse on belonging at 60 days.

The Reset Residency

PILOT

Discipline Movement, sound, food and landscape
Duration 3 to 5 days, away
For Teams after a merger, restructure or rapid growth

Mornings of practice, afternoons applying it to the team's real working patterns, unstructured late afternoons, and evenings with working artists. It ends with team agreements on pace and recovery, written as behaviours.

What we track The agreements themselves, and how many are still in use at the 90-day review.

This is not therapy and not a wellness retreat. We work on attention and recovery habits in a group. Where a diagnosis shows clinical needs, we say so and point to the right professional help.

Precedent

World Health Organization: Arts engagement is low-cost and multi-modal, which suits complex problems. **EPFL+ECAL Lab × Pro Senectute Vaud:** Design that starts from how people feel gets used.

From our own work

Our movement, sound and making practitioners run W.I.P's festivals, the AutumnSKUL residency in the Kangra Valley, and W.I.P aDDa in Delhi.

02 · Mindful AI and technology

Use the tools. Keep the judgement.





Teams are adopting generative AI faster than they are agreeing how to use it. The risk is quiet: drafts nobody owns, a house voice that sounds like everyone else's, and decisions handed to a system nobody questioned. Artists who work with code, sound and generative systems have been dealing with this for years. Our live coders, sound designers and writers bring that practice to your teams, as hands-on skill and as a change in attitude.

Teams adopting GenAI | Product and innovation | Marketing and content | Leadership teams setting AI policy

Art
Authorship Artists know where their own voice lives in a piece of work, and when a tool has taken over.

Technology
Making with code Creative coding turns software into something you shape by hand, with immediate feedback.

Culture
House voice Every organisation has a way it sounds and decides. AI can flatten it or carry it.

Skills people build

- Prototyping an idea in code in an afternoon, with tools such as p5.js and Strudel
- Treating AI output as a draft to critique, not an answer to accept
- Giving a generative tool clear constraints, then judging what came back
- Writing a team norm: where AI helps, where a person must decide

Attitudes that shift

- Curiosity about the tools instead of fear or blind enthusiasm
- Ownership: my name on it means my judgement is in it
- Comfort with ambiguity and with early, rough versions
- Knowing which parts of the work carry the organisation's voice

Sound and Creative Coding Lab — DELIVERED

Discipline Sound design, creative coding
Duration 2 to 3 days
For Innovation and product teams, graduate cohorts

Deep listening, then modelling a real system in sound, then rapid prototypes in Processing, p5.js and Strudel, ending in a showing. Adapted from the three-day lab we ran at a leading Indian business school.

What we track Number and range of prototypes; a before-and-after self-assessment of comfort with ambiguity.

Human in the Loop — PILOT

Discipline Live coding, algorithmic music
Duration 1 day
For Teams building AI into their workflows

Live coders make music by writing code in real time, deciding second by second when to let the system run and when to step in. Teams learn the basics and play together, then map the same decisions onto one of their own AI-assisted processes.

What we track A written set of intervention rules for the chosen process, and whether the team still uses it at 60 days.

Authorship and AI — PILOT

Discipline Writing and sound practice
Duration Half-day
For Teams producing content, reports or proposals

Participants make the same piece of work with and without AI tools, then critique what was gained and what was lost. Writers and sound artists show how they keep their voice when they work with generative tools.

What we track A team norm on where human judgement is required, written in the session; adoption checked at 60 days.

The Culture Brief — PILOT

Discipline Artists working with generative systems
Duration Half-day
For Leadership teams setting AI direction

Leaders see and discuss work by artists who use generative systems, then name what their own organisation's voice and judgement consist of. The output is a short brief that sits alongside your AI policy and says what must stay human.

What we track The brief itself, and how it is used in the next AI decision the team makes.

Precedent
Stanford University × Yamaha: The licence earned Stanford more than $20 million, its second most lucrative ever at the time. **MIT Media Lab, Opera of the Future:** Research led by an artistic question produced products, companies and new forms of participation.

From our own work
W.I.P ran a three-day Sound and Creative Coding Lab at a leading Indian business school, and programmes live coding at W.I.P altFEST.

03 · Leadership and presence

Hold a room. Pass the lead. Make strategy repeatable.

Senior people are skilled at giving the right answer in a discussion. In rehearsal, the right answer doesn't help; only the behaviour does. Directors, voice and movement practitioners, musicians and filmmakers work on how leaders sound, stand, listen and tell the story of where the organisation is going.

New and mid-level leaders | Senior leadership teams | Leadership development cohorts





Skills people build

- Steady pace, audible voice and grounded posture in high-stakes moments
- Handing over the lead deliberately in a meeting
- Shaping strategy into a story people can repeat accurately
- Starting hard conversations earlier, with more than one way in

Attitudes that shift

- Seniority creates space rather than filling it
- Presence is practised, not a personality trait
- Difficult conversations are a skill to rehearse, not avoid

Body, Voice, Breath

DESIGNED

Discipline Voice, movement, theatre
Duration 1 to 2 days
For New and mid-level leaders

Voice work and status exercises, then a rehearsal of a real moment coming up: a town hall, a board update, a difficult announcement.

What we track A short talk on video at start and end, rated against a simple rubric; peer feedback from the real event.

Leading in Ensemble

DESIGNED

Discipline Music improvisation
Duration 1 day
For Leadership teams

In ensemble improvisation nobody can hold the music alone. Structured exercises make leading, following and handover explicit, then the team debriefs against its own meeting habits.

What we track A Floor Audit of a real leadership meeting before and after.

Narrative Leadership

DESIGNED

Discipline Storytelling, film
Duration 1 to 2 days
For Senior leaders

Leaders find the story in their strategy, then tell it and are coached through several runs by storytellers and filmmakers.

What we track How accurately teams restate the message two weeks later.

The Difficult Scene

DESIGNED

Discipline Forum theatre
Duration 1 day
For Managers

A realistic scene from your context is played, stopped, and replayed with a different move. Options are tested, not discussed.

What we track Self-reported avoided conversations before and after; direct-report feedback at 90 days.

Precedent

RADA Business, London: Presence and communication can be trained the way actors train them. **The Music Paradigm:** Leadership becomes visible when you sit inside the ensemble.

From our own work

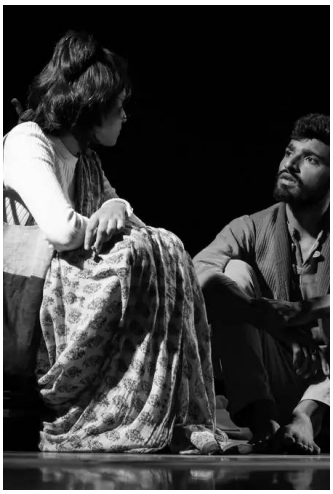
Our theatre, voice and film faculty includes a Sangeet Natak Akademi awardee and a National Award-winning filmmaker.

04 · Inclusion and voice

Behaviour, not blame.

Awareness training tells people what they already know. The everyday patterns that shape inclusion (who interrupts whom, whose idea gets credited, who is quietly protected from difficult assignments) are automatic. In male-majority workplaces they are nearly invisible to the people who benefit from them. Theatre, movement and live observation let a room see its own patterns, without anyone being accused and without asking the few women in the room to testify.

DEI leaders · Women in male-majority roles · Mixed-gender teams and their managers





Skills people build

- Clearer boundary-setting with colleagues and customers
- A stronger voice in meetings, practised in real scenarios
- Noticing and redistributing airtime and roles
- Giving the same feedback well to different colleagues

Attitudes that shift

- From fixing the people who are excluded to changing what everyone does
- Expression over self-regulation
- Inclusion as a daily practice, not an annual session

Voice and Agency — DELIVERED

Discipline Physical theatre, vocal practice
Duration 2 days
For Women in male-majority roles

Voice and body work, scenes built from participants' everyday interactions, rehearsal of assertive responses, and a peer support structure that continues after the programme. Delivered for women professionals at a large FMCG conglomerate.

What we track Before-and-after self-assessment on named situations; participation in team meetings at 60 days.

The Floor — DESIGNED

Discipline Forum theatre, rhythm, live observation
Duration 2 days, a week apart
For Mixed-gender frontline teams and managers

Day one uses the Floor Audit and Nine Seconds to show the room its own patterns. Participants carry three observation prompts through a normal working week. Day two rebuilds real scenes from what they saw, rehearses alternatives, and logs commitments with HR.

What we track Airtime spot audits in regular meetings; assignment distribution over a quarter; commitments completed at 90 days.

The Ground You Stand On — DESIGNED

Discipline Theatre, movement, visual mapping
Duration 1 day
For Senior managers

Policy changes at the top, but culture changes in the middle, where unit heads decide who gets stretch assignments. The morning makes structural advantage physical through movement; the afternoon maps access in each manager's own team and rehearses an equitable meeting.

What we track The commitment log, one named person each manager sponsors for 90 days, and a follow-up Floor Audit in one of their meetings.

A module for all-male cohorts — IN DEVELOPMENT

Discipline To be cast at Diagnose
Duration To be scoped
For All-male teams

Scoped around three areas a client named: digital communication behaviour, unconscious role assumption, and workspace dynamics among men. Designed once seniority and questionnaire responses are in.

What we track Set at Diagnose.

> Our design rules for this work: women are never made the evidence; data comes from observed behaviour; a separate women's caucus controls what reaches the main room; facilitation is always mixed-gender, one male and one female practitioner, so the room sees the dynamic it is working towards.

Precedent

IFAD (United Nations): People rehearse a better response before they need it. **WZB Berlin review:** They found no case where management set success criteria in advance. We do that first.

From our own work

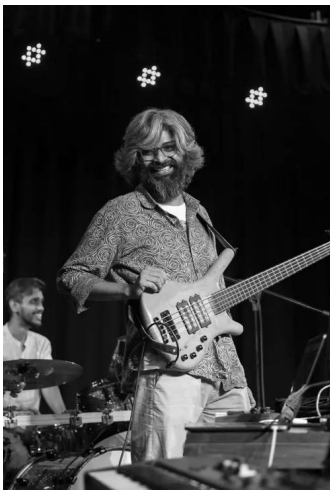
Two-day programmes for women professionals at a large FMCG conglomerate, followed by a mixed-gender design.

05 · Teams and generations

Teams that actually listen to each other.

Four generations, three working styles and two offices make for meetings full of sequential monologues. Friction between managers and younger employees is usually misread as attitude; it is a collision of mental models. Musicians know this problem well: an ensemble only works when people listen while they play. We use music, sound and collective making to work on how teams think, decide and belong together.

Cross-functional teams | Managers with Gen Z teams | Whole sites and business units





Six patterns across generations

Authority is earned, not assumed
Managers who explain their reasoning earn loyalty. Managers who invoke rank lose the room.

Boundaries are a value
The task is channelling performance within boundaries, not removing them.

Work must have meaning
"Why does this matter?" is a reasonable question, not a complaint.

They need to see a future
Without a visible path or a role model, they leave, as strategy rather than disloyalty.

Feedback is continuous
Silence from a manager reads as abandonment, not as "all is well".

Different, not worse
Voice notes and short messages are a style, not a lapse in professionalism.

Skills people build

- Building on others' ideas instead of waiting to speak
- Translating between working styles across age groups
- Exploring several options before converging on the first safe one

Attitudes that shift

- Difference in style is information, not friction
- Everyone contributes to the result, not only the loudest
- A shared reason for the team to exist

The Company Song — DELIVERED

Discipline Mass songwriting and performance
Duration Half-day to 1 day, up to several hundred people
For Whole sites or business units

Section-by-section songwriting, rehearsal, and a company-wide performance. Delivered in an aircraft hangar for a global life-sciences technology company. HR receives an observation brief on who led spontaneously. Sold as a culture experience, not as training.

What we track Participation rate; how HR uses the leadership-pattern brief.

Different Frequencies — DESIGNED

Discipline Ensemble music, playback theatre, improvisation
Duration 1 to 2 days
For Mixed cohorts of managers and Gen Z employees, 25 to 40

Both sides tell their stories in separate groups first. Playback theatre performs a manager's frustration from the younger employee's view, and the reverse, so nobody has to defend themselves. The group then makes music across its different rhythms and agrees a manager toolkit for the most common friction points.

What we track A short pulse on cross-generation trust before and at 60 days; use of the toolkit.

Leading Across Difference — DESIGNED

Discipline Playback and forum theatre, storytelling
Duration 1 to 2 days
For Managers only, 20 to 30

Without their teams in the room, managers can be honest about frustration. They test their hardest situations against the six patterns and rehearse the conversations until new responses feel usable. Each leaves with a personal communication card and two behaviour changes shared with a peer.

What we track The two behaviour changes, checked with the peer at 30 days.

Think in Sound — PILOT

Discipline Improvisation, devising
Duration 1 day
For Teams whose ideas die early

Improvisation and devising exercises that reward building on an offer. The team applies them to a live problem and generates options before choosing.

What we track Number of options generated on the live problem compared with the team's usual process.

Precedent

Orpheus Chamber Orchestra, New York: Shared, rotating leadership is a practice, not a slogan. **AIRIS, Sweden:** It works when both sides commit, and effects need to be measured, not assumed.

From our own work

A mass songwriting workshop in an aircraft hangar for a global life-sciences technology company, ending in a performance by the whole workforce.

06 · Sales and the pitch

Bring the real pitch. We'll rehearse it until it survives the room.

Theatre rehearsal is a method for turning material into a performance that holds under pressure. Improvisation trains the one move every objection needs: accept the unexpected offer and build on it. Both are taught by directors and improvisers who do this for a living.

Pitch and bid teams | Sales and client-facing teams | Founders before a raise





Skills people build

- Clean handovers, controlled pace and timing against the slot
- Recovering from an interruption without losing the thread
- Shorter, clearer answers to objections

Attitudes that shift

- The pitch is a performance worth rehearsing, not just a deck
- An objection is an offer to respond to, not an attack
- Listening for intent before answering

The Pitch Rehearsal

DESIGNED

Discipline Theatre rehearsal practice
Duration 1 day, or 2 half-days before a live pitch
For Pitch and bid teams

The team runs its real pitch, takes notes from a director, and runs it again. A technical rehearsal covers handovers, clickers and what happens when something fails.

What we track Timed run against the slot; handover stumbles from first to final run; the pitch result, reported by you.

Objection Room

DESIGNED

Discipline Improvisation
Duration Half-day to 1 day
For Sales and client-facing teams

Improvisation fundamentals, then escalating role-play using your team's real objections, collected at Diagnose.

What we track Facilitator-coded responses across the day; manager observation of two live calls at 30 days.

Precedent

RADA Business, London: Presence and communication can be trained the way actors train them.

From our own work

Directors and improvisers from our theatre faculty run The Pitch Rehearsal on your real material.

How it works

The W.I.P Rehearsal Method.

Five stages, in the language of a theatre production. The content changes with each organisation; the discipline of how we build it does not. The indicators set at Diagnose are the ones reported at Review.

1	**Diagnose**	Conversations with the sponsor, HR and a sample of participants. The behaviour named precisely.	*You get* A one-page brief with 3 to 5 agreed indicators.
2	**Cast**	We choose practitioners whose discipline works on that behaviour, and tell you why.	*You get* A named team, with the reason for each discipline.
3	**Devise**	The programme is built with your team, from your real meetings, pitches and scenes.	*You get* A session plan you sign off.
4	**Rehearse**	Delivery in rehearsal conditions: on your site, at W.I.P aDDa in Delhi, or on residency.	*You get* The programme and facilitator notes.
5	**Review**	A report against the agreed indicators, and a follow-up at 30 to 90 days.	*You get* Patterns (never individuals), a commitment log and a recommendation.

Inside every session: four movements

1. Ground	2. Surface	3. Rehearse	4. Commit
Agreements and somatic grounding. Neither compliance training nor a tribunal.	The behaviour made visible, using the room's own conduct.	The alternative practised repeatedly, with notes.	Specific, dated commitments handed to the organisation.

Signature tools

Tools that let a room see itself.

The Floor Audit Observers code a live discussion: who speaks first, airtime, interruptions, and ideas later credited to someone else.	**Nine Seconds** A timed leaderless task. Who takes the pen, the front and the summary, and how fast.	**The Register Switch** The same feedback delivered to two different colleagues, performed and played back.
The Observation Week Three narrow prompts carried into a normal working week between two workshop days.	**The Commitment Log** Every behavioural commitment, held by HR for follow-up.	**The Culture Map** Five dimensions of team culture rated from Absent to Embedded, at baseline and review.

The Creative Cultural Audit

For longer engagements, interviews, facilitated observation and a qualitative survey feed the Culture Map: the organisation's own reference point for the year, measured at baseline, mid-point and end of year. After the first cycle the method passes to your HR team.

Dimension	*Absent*	*Emerging*	*Developing*	*Embedded*
Voice and participation Who speaks, who is heard, who defers	Some groups routinely dominate. Interruptions go unremarked.	Some advocates for equal participation, but it depends on the manager.	Broadly encouraged. Meeting norms exist. Quieter voices still struggle.	All voices actively drawn out. Leaders model listening.
Power and hierarchy How rank shapes communication	Hierarchy is rigid. Junior staff never challenge upward.	Some open teams, but power differentials dominate most interactions.	Upward communication possible. Structural deference remains.	Power exercised with accountability. Dissent is safe and valued.
Psychological safety Whether people can speak and fail honestly	People self-censor routinely. Honesty is a career risk.	Safety exists in close teams. Candid in private, not in rooms.	Most feel they can raise concerns. Sensitive issues remain unsafe.	People name problems without fear. Failures discussed openly.
Representation and visibility Whether diverse identities are seen and valued	Absent at senior levels. Difference ignored or treated as exceptional.	Present at junior levels. Senior leadership remains homogeneous.	Acknowledged, but visibility is uneven across groups.	Diverse identities present at all levels. Difference is an asset.
Peer support and solidarity Whether colleagues support each other across difference	No culture of allyship. Support is transactional.	Some individual allies. No shared language for support.	Some peer support culture. Cross-group solidarity is weak.	Allyship practised across difference, with a shared language.

Formats

Three ways to bring us in.

Any programme area can run in any format. Most organisations start with an Intervention on their own turf.

Start here

Interventions

A focused programme on one diagnosed behaviour.

Length Half-day to 2 days, optionally split by an observation week
Group 12 to 30 per facilitation team; larger in pods
Where Your site or W.I.P aDDa, Delhi
For L&D, DEI and sales leaders

Away from the office

Residencies

A team leaves the workplace for an artistic environment built around its brief.

Length 3 to 5 days
Group 12 to 30
Where Venues in the Himalayas and beyond, chosen per brief
For Culture heads; teams after change

For the top team

Leadership Studio

Senior teams with senior artists, including international faculty.

Length 2 to 3 days, often residential, plus follow-up
Group 6 to 16
Where Residential or private studio
For CHRO, CEO, leadership development

Residencies

A residency, not a resort.

One question, one lead discipline, one real decision. The days repeat a pattern, because repetition is where behaviour changes.







Mornings
Three hours of practice in the lead discipline.

Afternoons
The same practice applied to the team's real material.

Late day
Walks, foraging, rest. Part of the design.

Evenings
Working artists: a performance, a listening session, a chef's meal.

After
A Review at 30 to 90 days against the indicators.

Residencies

Where we take teams.

Venues are chosen for each client's brief, group size and budget, from Himalayan mountain lodges to heritage palaces and luxury resorts. W.I.P handles travel, stay, food and beverage. We are not tied to any one property; these are the kinds of places we work in.

Day 1	*Day 2*	*Day 3*	*Day 4*	*Day 5*
Ground	**Surface**	**Rehearse**	**Apply**	**Commit**
Arrival, agreements, a first session together.	The team sees how it actually talks and decides.	Practising the alternative, with notes.	Working the real question under new norms.	A charter written as behaviours, and a date for review.

Mountain lodges

Banjara Experiences

Himachal Pradesh

Lodges in less-visited Himachal valleys, including the Banjara Valley Retreat in an apple orchard on the Baspa river in Sangla.

Heritage boutique

Brij Hotels

Rajasthan, Himachal, Uttarakhand

Restored heritage properties, among them Brij Lakshman Sagar, a 19th-century hunting lodge by a lake in Pali.

Luxury

Wildflower Hall, an Oberoi resort

Near Shimla

A former Lord Kitchener estate at 8,250 feet in cedar and pine forest, suited to small executive retreats.

Luxury

Ananda in the Himalayas

Near Rishikesh

A destination spa resort in the foothills, for leadership teams who want rest built into the programme.

Around the work



Udit Maheshwari

Chef and food researcher working at the intersection of culture and cuisine.



Kush Sethi

Wilderness educator and forager across the Himalayas and the Western Ghats.



Gagan Sharma

Sommelier and wine educator, certified by the Court of Master Sommeliers, with a master's in hospitality from Victoria University, Melbourne. Tastings and food pairing on residency evenings, where the client wants them.

What we have done, described carefully.

Client work is confidential, so we describe it by sector, scale and problem. Named references are available one-to-one once we are in serious discussion.



Flagship · DEI in male-majority field sales

Two-day programmes for women professionals at a large FMCG conglomerate.

Problem
Frontline women in a male-dominated sales environment struggled to assert boundaries, communicate confidently and be consistently heard.

What we did
Two two-day workshops for ground-level women frontline workers, with a peer support structure that the women kept using afterwards.

Reported outcome
More confidence in difficult conversations, stronger voice and presence, more active participation and less emotional fatigue, as reported by participants and the client.

> *"After the workshop we kept supporting each other. It helped us understand ourselves, and now I handle difficult situations better: I am more assertive, I control my voice, and I know what my body is saying."*
>
> **A frontline sales participant. Paraphrased from participant feedback.**

What happened next
The client came back with a harder brief: bring the men into the room. How men talk to women in male-dominated spaces, and how men take over roles without being assigned them.

How we designed it
Two cohorts at two levels, two days a week apart, with the Floor Audit, Nine Seconds and the Register Switch, and commitments logged with HR.

What it shows
Design from a named behaviour, adapted to hard constraints such as group size, gender ratio and field schedules, with measures set before delivery.

Life sciences · whole workforce

A company song in an aircraft hangar

A mass songwriting workshop for a global life-sciences technology company, ending in a performance by the whole workforce. HR received the patterns of who led spontaneously.

Corporate team · male-majority

Listening, rhythm and improvisation

For a team where women were less vocal. During the session, more decisions and musical cues came from women, and HR gained a clearer view of gendered dynamics.

Management education

A three-day Sound and Creative Coding Lab

For a leading Indian business school: deep listening, sonic modelling and prototyping in Processing, Strudel and p5.js.

Sectors our team has worked with

FMCG · Technology · Life sciences · Consulting and professional services · Energy and public sector · Media and entertainment · Aviation and travel · Automotive · Healthcare · Luxury and hospitality · Manufacturing and engineering · Higher education · Government and development

Artists inside organisations is not a new idea.

From an AI lab at Stanford to a drama school in London, organisations have brought artists in and changed what they make and how they work. These are the precedents our programmes build on, with sources.

TECHNOLOGY AND AI · 1967 TO 1983

Stanford University × Yamaha

A composer in an AI lab changed the sound of pop music.

Composer John Chowning discovered FM synthesis in 1967 while making music on the computers of Stanford's Artificial Intelligence Laboratory. Stanford patented the method and licensed it exclusively to Yamaha, whose DX7 synthesiser launched in 1983.

The licence earned Stanford more than $20 million, its second most lucrative ever at the time.

Source: Stanford News Service; Computer History Museum

TECHNOLOGY AND AI · ONGOING

MIT Media Lab, Opera of the Future

Instruments built for musicians became a games industry.

Tod Machover's group builds hyperinstruments, used by Yo-Yo Ma, Prince and Peter Gabriel. Two of his students founded Harmonix, which made Guitar Hero (2005) and Rock Band.

Research led by an artistic question produced products, companies and new forms of participation.

Source: MIT Media Lab; MIT News

TECHNOLOGY AND AI · 2007 ONWARDS

EPFL+ECAL Lab, Switzerland

Designers, engineers and psychologists in one room.

The lab joins Switzerland's federal institute of technology with the art school ECAL to study how people actually experience new technology. Partners include Vacheron Constantin, Logitech, Microsoft and Richemont.

Design research turned emerging technology into something customers want to touch.

Source: EPFL+ECAL Lab

TECHNOLOGY AND AI · 1966 TO 1970

Bell Labs × E.A.T.

Thirty engineers, ten artists, nine evenings.

In 1966 ten New York artists worked with 30 engineers and scientists from Bell Telephone Laboratories on 9 Evenings: Theatre and Engineering. It led to Experiments in Art and Technology and the Pepsi Pavilion at Expo '70 in Osaka.

Engineers working to an artist's brief built things no specification would have asked for.

Source: E.A.T. overview

TECHNOLOGY AND AI · 1990S

Xerox PARC, PAIR programme

Artists paired one-to-one with researchers.

PARC's Artist in Residence programme placed artists alongside its scientists in one-to-one pairings, using technology as a common language between disciplines that rarely meet.

The pairing itself, not a workshop, was the method.

Source: ISEA archive

TECHNOLOGY AND AI · 2016 ONWARDS

Google, Artists + Machine Intelligence

Artists and engineers making work with machine learning.

Google launched AMI in 2016 to bring artists and engineers together to make new work with machine learning, opening with a DeepDream exhibition in San Francisco with Gray Area.

Even the largest AI companies use artists to explore what the technology means.

Source: 9to5Google

What happened when they did.

The research is clear on one gap: organisations rarely set success criteria before bringing artists in. We do that first.

WELL-BEING · 2019

World Health Organization

More than 3,000 studies on the arts and health.

A WHO Europe scoping review led by Daisy Fancourt and Saoirse Finn synthesised over 3,000 studies and found a role for the arts in preventing ill health, promoting health and managing illness.

Arts engagement is low-cost and multi-modal, which suits complex problems.

Source: WHO Europe; Jameel Arts & Health Lab

WELL-BEING · RECENT

EPFL+ECAL Lab × Pro Senectute Vaud

Design against loneliness.

The Resoli app, designed with a Swiss foundation for older people, now counts more than 5,000 events organised by older people in the canton of Vaud.

Design that starts from how people feel gets used.

Source: EPFL+ECAL Lab

LEADERSHIP · 2001 ONWARDS

RADA Business, London

A drama school's methods in boardrooms.

The Royal Academy of Dramatic Art has trained people at work since 2001, for law firms, retailers, media companies, universities and governments in more than 30 countries. Profits fund the training of actors and technicians.

Presence and communication can be trained the way actors train them.

Source: RADA Business

LEADERSHIP · LATE 1990S ONWARDS

The Music Paradigm

Executives sit inside a working orchestra.

Conductor Roger Nierenberg's programme embeds corporate professionals inside a symphony orchestra so they can watch how musicians and conductor actually lead and follow.

Leadership becomes visible when you sit inside the ensemble.

Source: Princeton Alumni Weekly

TEAMS · ONGOING

Orpheus Chamber Orchestra, New York

An orchestra with no conductor.

Orpheus works without a conductor. Leadership rotates to whoever the music needs, and its former executive director Harvey Seifter set out the method for managers in the book Leadership Ensemble.

Shared, rotating leadership is a practice, not a slogan.

Source: HR Reporter

TEAMS · 2000S

AIRIS, Sweden

Artists in residence inside ordinary companies.

Musicians, actors, painters and choreographers worked inside Swedish companies for ten months. Staff responded positively; the 2005 evaluation found limited effect on workplace climate, the 2006 evaluation more positive effects.

It works when both sides commit, and effects need to be measured, not assumed.

Source: Chalmers research

INCLUSION · 2021

IFAD (United Nations)

Forum theatre on unconscious gender bias.

The UN's International Fund for Agricultural Development used Augusto Boal's forum theatre with staff to examine gender bias at work. Participants stepped into the scene to try alternatives.

People rehearse a better response before they need it.

Source: FAO / IFAD

THE RESEARCH · 2013

WZB Berlin review

What 268 studies say, and what they miss.

Ariane Berthoin Antal and Anke Strauß reviewed 268 publications on artistic interventions covering 205 organisations. The most documented effects were people seeing more and differently, and a sense of activation.

They found no case where management set success criteria in advance. We do that first.

Source: WZB Discussion Paper

Measurement

We agree what counts before we start.

Five levels. We report the first four directly. The fifth is yours to track, and we never claim it as our effect.

Level	*What is measured*	*How*	*When*	*What we claim*
1. Response	Relevance, safety, intent to apply	A short exit survey with specific items	End of programme	Reported directly
2. Observed behaviour	Change during the programme	Facilitator coding, first versus final run, video rubric	During	Reported as patterns, never individuals
3. Team dynamics	How the group works	Floor Audit, Nine Seconds, ensemble observation	During, and in one real meeting after	Reported, as a snapshot
4. Workplace application	Use at work	Self-assessment, manager observation, commitment log	30 to 90 days	Reported as association, not cause
5. Organisational indicators	Business-level signals you choose	Assignment spread, segment attrition, survey items, pitch win rate	3 to 12 months	**Tracked by you; never claimed by us**

No invented ROI.

Too much else moves at the same time. Any rupee figure from a single programme would be made up.

No individual assessment.

Observations are never used for appraisal. If they were, the room would stop being honest.

No "people loved it" as evidence.

Most people enjoy artistic work. We report behaviour, not applause.

What your organisation walks away with

01
A precise name for the behaviour
A one-page brief and agreed indicators.

02
A module built from your real situations
Nothing off the shelf.

03
People who have rehearsed, not just listened
Several runs, with notes.

04
Commitments your HR team holds
Dated, logged, followed up at 30 to 90 days.

05
A report against what we agreed
Patterns, never individuals.

06
The method, handed over
Your HR team can run the measurement after the first cycle.

People

Who you will work with.

ART Immersion is run by the team behind W.I.P Labs: people trained in engineering, law and management who have spent careers making art at a high level. Every programme has a W.I.P learning lead who owns the brief, the measures and the Review.



Founder and Artistic Director

Anirban (Baan) Ghosh

25 years of practice · FRSA · IIM Lucknow · CCBP, IIM Ahmedabad · Managing Trustee, Aagaaz Theatre Trust · CEPT Excellence Award 2026

Anirban Ghosh (Baan G) is the founder and artistic director of W.I.P Labs, where he curates and produces W.I.P altFEST, PORTALS at the Goethe-Institut / Max Mueller Bhavan, the Listening Otherwise conference and the programme at W.I.P aDDa. He is the founder of the art-rock collective Dastaan LIVE, whose rock opera Kabira Khada Bazaar Mein has played more than 50 stages in 15 cities; founder of the Dilli Improvisers Orchestra, India's first improvisers' orchestra, formed with Raymond MacDonald of the Glasgow Improvisers Orchestra; and Managing Trustee of the Aagaaz Theatre Trust.

He came to the arts through technology and business. A computer science graduate who started at HCL Technologies, he studied at IIM Lucknow and on the Creative and Cultural Business Programme (CCBP) at IIM Ahmedabad, and was an Executive Producer at a national TV channel in Mumbai. He was offered places on programmes at Harvard, Goldman Sachs, Leuphana University and THNK, which he declined. Before W.I.P he ran workshops for corporate clients, from drum circles to employee-engagement sessions; ART Immersion is the in-depth practice that grew from that work.

His sound and music have been presented at the Venice Architecture Biennale, the Edinburgh Fringe, Kampnagel in Hamburg, Trinity Laban and the Southbank Centre in London, GIO Fest in Glasgow and the Graz International Improvisation Festival, on a European tour through Paris, Rennes, Barcelona, Berlin and Rotterdam, and across seven African countries on an ICCR tour. In 2026 he was part of Pro Helvetia's international delegation to ETH Zurich, EPFL+ECAL Lab, ZHdK and CERN. He is a Fellow of the Royal Society of Arts and was named one of India's seven Young Creative Entrepreneurs by the British Council.



Founding Partner and Managing Director

Kirti Sharma

Law, National Law University · IP lawyer · Goldman Sachs 10,000 Women, IIM Lucknow · Teaches at CEPT University · 300+ shows produced and curated

Kirti studied law at a National Law University and practised at Amarchand Mangaldas, one of India's tier-one law firms. As an intellectual property lawyer she works with artists on their rights and contracts, and has worked on intellectual property policy for a university. She is part of the Goldman Sachs 10,000 Women programme at IIM Lucknow, and teaches at CEPT University.

She led national media and press for the Mahindra Sanatkada Lucknow Festival 2023, and has since produced and curated more than 300 shows. At W.I.P she runs partnerships, operations and programmes, including the W.I.P CAE university programme, Gali Gali Cinema and the W.I.P WinterSKUL on Majuli. On ART Immersion she leads partnerships, contracts and client relationships.



Project Manager, ART Immersion

Pallavi Verma

B.E., NSIT · MA Performance Practice, Ambedkar University · Kathak, 9 years · Doordarshan Grade B · Dr. Sunil Kothari Emerging Artist Award 2025

Pallavi is your day-to-day contact, from scoping and scheduling to delivery and follow-up. She holds a B.E. in Computer Engineering from NSIT, Delhi University, and worked in the corporate sector before moving into performance. She trained in Kathak for nine years at Bharatiya Kala Kendra, is an empanelled Doordarshan Kathak artist, and holds a Master's in Performance Practice (Dance) from Ambedkar University Delhi. She was selected for the Kampnagel Dance Education Biennale in Hamburg and has presented work at Serendipity Arts Festival and India Art Fair.

Faculty

Practitioners, not trainers playing artists.

The people in your room include a Sangeet Natak Akademi awardee, a National Award-winning filmmaker and the production sound mixer on an Oscar-winning documentary. Facilitators are confirmed at the Cast stage, subject to availability.



Sound and music

Anirban "Baan" Ghosh

Interdisciplinary artist, composer, sound designer and educator. Founder and Artistic Director, W.I.P Labs.



Dance and movement

Navtej Singh Johar

Sangeet Natak Akademi awardee; dancer and yoga practitioner.



Film

Gurvinder Singh

National Award-winning filmmaker working on memory, landscape and community.



Puppetry

Md. Shameem

Master puppeteer in the Kathputli tradition, with more than 20 years of practice.



Movement and theatre

Deepika Arvind

Berlin-based playwright and theatre practitioner; artistic director of the Lost Post Initiative.



Theatre and somatics

Rency Philip

Theatre practitioner and puppeteer; international fellow at Theatertreffen, Berlin.



Theatre

Nimmi Ravindran

Writer and theatre practitioner; co-founder of Sandbox Collective.



Movement

Diya Naidu

Choreographer and somatic practitioner; founder of Citizens of Stage Co Lab. Has performed at Kampnagel, Hamburg.



Martial arts and somatics

Aditya Roy

Kalaripayattu practitioner and somatic educator.



Percussion

Nathulal Solanki

Nagara player from Pushkar, from a family that has played at the town\'s Brahma Temple for thirteen generations. Recorded on Master Drummers of Rajasthan.



Visual art

Ikroop Sandhu

Visual artist and educator working across identity, print and public art.

The wider network and international practitioners



Vidhaat Raman
Sound recording and design



Abhinay Khoparzi
Live coding



Hasan Shahrukh
Immersive and interactive art



Vaibhav Batra
Modular synthesis and listening



Anurupa Roy
Puppetry and theatre direction



Adheep Das
Puppetry and movement



Surjit Nongmeikapam
Choreography



KP Lakshmana
Theatre and devising



Naren
Folk percussion



Rahul Singh
Music technology



Siddharth Dubey
Sound and creative coding



Ankit Thapa
Sound and creative coding



Raymond MacDonald
United Kingdom



Chris Salter
Switzerland



Soumik Datta
United Kingdom and India



Jay Kreimer
United States



Aldo Ahmad
Improviser

Live coders and music technologists from W.I.P altFEST lead the Mindful AI programmes. Artists we have made work with include Navtej Singh Johar, M.K. Raina, Shubha Mudgal, Ranjit Barot, Mandeep Raikhy, Surjit Nongmeikapam, Neel Chaudhuri, Shilppika Bordoloi, Adishakti, Katkatha Puppet Arts Trust and Algorave India.

About W.I.P Labs

An artists' organisation that understands business.







500+ performances programmed

700+ artists at W.I.P altFEST

70+ film screenings

30+ workshops and electives

15 cities for Kabira Khada Bazaar Mein

1st improvisers' orchestra in India

We teach at

CEPT University (Critical Sound Studio, CEPT Excellence Award 2026), Ashoka University, IIM Ahmedabad, IIAD, UID, Nirma and Jindal.

Platforms we run

W.I.P altFEST; PORTALS at the Goethe-Institut / Max Mueller Bhavan; Listening Otherwise; W.I.P aDDa, our studio in Delhi; the AutumnSKUL residency.

International

COMMON BREATH with Soumik Datta Arts; the Dilli Improvisers Orchestra with the Glasgow Improvisers Orchestra; Pro Helvetia's 2026 delegation to ETH Zurich, EPFL+ECAL Lab, ZHdK and CERN.

Organisations our team has worked with

Across corporate programmes, education and performance. Not every logo is an ART Immersion client; we will tell you which work was which.

ITC Limited · TATA · Network18 · CWT · Vistara · CAIRN (We Fuel Amazing) · Ashoka University

McKinsey & Company · Coal India · FORE School of Management · impact (Research & Measurement) · Agilent Technologies · Schneider Electric · HITACHI

Moët & Chandon · SAP · NHPC · NTPC · GAIL · pwc

Where work from our network has been shown, and where we teach

La Biennale di Venezia di Architettura · Sadler's · fringe · Tanz im August · Kyoto Experiment · Kampnagel · Singapore Arts Festival · Kochi-Muziris Biennale · Nita Mukesh Ambani Cultural Centre · Kiran Nadar Museum of Art · ifa

Jaipur Literature Festival · UID (Ignite your ambition) · Karnavati University · IIAD Indian Institute of Art & Design · CEPT University · Ashoka University · IIMA · Goethe-Institut · British Council · swiss arts council prohelvetia · Alliance Française · Instituto Cervantes

Buying it

How an engagement runs.

1

A 30-minute call

What the behaviour looks like in your team. No slides.

2

A paid diagnostic

Sponsor interviews, a participant pulse and a one-page brief. Credited if you go ahead.

3

A proposal in three depths

Programme alone; with observation week and Review; with a 90-day follow-up.

4

Delivery

On your site, at W.I.P aDDa, or on residency.

5

Review

A report against the indicators agreed at the start.

We quote per programme, not per head. For residencies, venue, travel and meals are quoted separately from the programme fee.

What buyers ask us

Why spend on art when we can hire a trainer?

If the gap is knowledge, hire the trainer. We work where people already know what to do and still don't do it: interrupting, freezing in a pitch, taking over a room. Those are behaviours, and artists have spent careers changing behaviour in real time.

Is this team building?

Team building aims at goodwill. We aim at a named behaviour, measured before and after. People often enjoy it, but we don't count that as evidence.

Can it work for senior leadership?

Often best there. Senior teams are good at the right answer in a discussion. In rehearsal only the behaviour counts. Leadership Studio is built for that group.

How do we know it changed anything at work?

We agree three to five indicators before we design anything, report the first four measurement levels ourselves, and review at 30 to 90 days. Business-level results are yours to track; we never claim them as our effect.

Can it run online?

Diagnose and Review, yes. The practice itself is designed for a room.

Our employees are not artists.

They don't need to be. Nobody performs for an audience or is judged on talent. The artistic practice is the method; the material is your team's real work.

Will people feel uncomfortable?

Some discomfort is how people see their own patterns; humiliation isn't, and the design prevents it. Every programme opens with agreements, participation is by invitation, and nobody is singled out or asked to testify about personal experience.

Can it fit into our existing leadership programme?

Yes. A single Intervention works well as the practice module inside a longer journey, and we can align with your competency framework.

How many people, and where?

12 to 30 per facilitation team, larger groups in pods. The Company Song scales to several hundred. We work at your site, at W.I.P aDDa in Delhi, or at a residential venue chosen for your brief.

How is it priced?

Per programme, not per head. A fixed-fee diagnostic comes first and is credited against the programme if you go ahead. Every proposal offers three depths, with venue, travel and logistics shown as a separate line.

Behaviour isn't taught. It's rehearsed.



Tell us the behaviour.

We'll tell you whether art is the right tool, and if it isn't, what is. Write with the problem you are seeing and we will set up a 30-minute call.

You'll speak to



Kirti Sharma
Founding Partner and Managing Director



Anirban "Baan" Ghosh
Founder and Artistic Director



Pallavi Verma
Project Manager, ART Immersion

training@wipcollective.in

wipcollective.in · @wip_labs · W.I.P aDDa, Lado Sarai, New Delhi



W.I.P Labs is run by Kirti Sharma and Baan G, with a network of working artists cast for each programme. Here, with artists and faculty from Listening Otherwise at CEPT University, Ahmedabad, 2026, including Raymond MacDonald and Jay Kreimer.

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