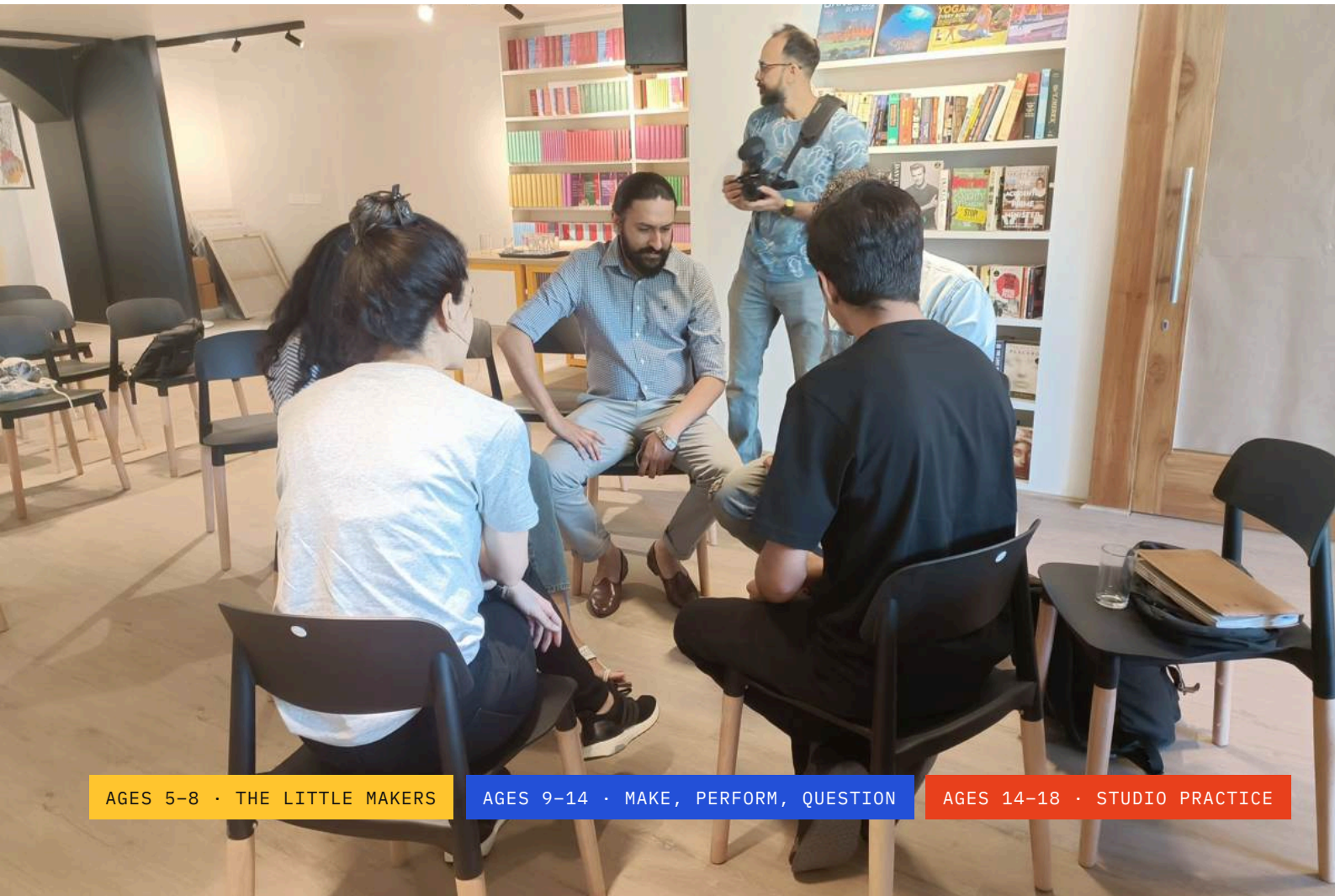
नया Canvas

Creative Arts Exploration for Schools. Artist-led residencies, workshops and courses in puppetry, theatre, sound, movement, film and live code, for ages 5 to 18.



AGES 5–8 · THE LITTLE MAKERS

AGES 9–14 · MAKE, PERFORM, QUESTION

AGES 14–18 · STUDIO PRACTICE

W.I.P Labs brings practising artists into your school for a day, two weeks, a term or a whole year. Children make, perform and listen, instead of only studying the arts. No child needs prior experience, and every programme ends in a public sharing for parents, peers and teachers.

AGES

5–8

The Little Makers

For the youngest children the arts are play with a purpose: hands, ears and bodies first, words second.

AGES

9–14

Make, Perform, Question

This is the age when children want real tools and real audiences.

AGES

14–18

Studio Practice

Older students are ready to treat the arts as serious practice, and to build the portfolios, projects and leadership record that universities look for.

FOUR FORMATS, ONE METHOD

FORMAT	DURATION	BEST FOR
Workshop Series	4–6 weekly sessions of 90 min	Co-curricular slots, clubs, term enrichment
Two-Week Residency FLAGSHIP	10 school days, 3–4 hrs a day	Project weeks, summer or winter intensives, inter-term breaks
Term Elective	8–10 weeks, 2 sessions a week	Electives, CAS, project components
Annual Artist Partnership	One academic year	Schools building a signature arts identity

IN THIS PROPOSAL

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EVERY PROGRAMME INCLUDES

- A complete teaching team, professional equipment and all studio materials.
- Photo and video documentation, with usage rights for admissions, newsletters and social media (subject to parental consent).
- A parents' sharing at the end of every programme.
- A short impact report within 30 days: participation, completion, student feedback, audience response and recommendations for the next cycle.

Children learn the arts best by making them, alongside people who make them for a living.

01

What schools already have

Good schools run strong art, music and dance periods, with committed teachers and decent rooms.

02

What is hard to build alone

Standing access to working artists in puppetry, theatre, sound, movement, film and live code. These are the forms where contemporary Indian performance is changing fastest, and the people who practise them rarely sit on a school's vendor list.

03

What we do

We find, brief, contract and host the artists, design the programme with your arts and academic leads, bring the equipment, document the work and report on it. Your teachers work alongside us and keep the method after we leave.

HOW IT FITS YOUR CURRICULUM

NEP 2020

Art-integrated, experiential and multidisciplinary learning, delivered by practitioners rather than described in a textbook.

CBSE & ICSE schools

Fits art-integrated projects, co-curricular slots, clubs, activity weeks and annual days.

IB & Cambridge schools

Built for CAS experiences and projects, MYP and DP arts components, and Extended Project style work for older students.

Every board

A process book for every child and a short impact report for the school, so the work can be assessed and shown.



Participants at a live coding workshop with Padmanabhan (Beatnyk), New Delhi, 2023.

What the research says.

Arts learning is not a soft extra. The strongest studies show gains in writing, behaviour, empathy and engagement. They do not show that the arts raise maths or reading scores on their own, and we will not claim they do.

RCT

Fewer discipline problems, better writing, more compassion

In Houston, 42 schools were chosen by lottery to receive about five more arts partnerships a year, from field trips to artist residencies. Pupils had 3.6 percentage points fewer disciplinary infractions, higher writing scores (+0.13 SD) and more compassion for others. 10,000+ pupils, grades 3 to 8.

Bowen and Kisida, randomised trial, Journal of Policy Analysis and Management (2022)

REVIEW

About three months of extra progress

The UK Education Endowment Foundation's review of 80 studies finds that arts participation adds roughly three months of progress in other subjects, at very low cost, with drama linked to better writing.

Education Endowment Foundation, Teaching and Learning Toolkit

REVIEW

Drama builds verbal skills

The OECD's review of the evidence finds that classroom drama, where children act out stories, strengthens verbal skills, and that music has a causal effect on verbal skills. It also cautions that transfer should not be the main reason to teach the arts.

OECD, Art for Art's Sake? (2013)

TRIAL

Arts-integrated science is remembered longer

In 16 Baltimore classrooms, fifth graders taught science through the arts retained content better at a delayed test, with the largest benefit for weaker readers, and no one learned less.

Hardiman et al., Johns Hopkins, Trends in Neuroscience and Education (2019)

SMALL TRIAL

Dance improves self-control in young children

Eight weeks of twice-weekly school dance improved 6 to 7 year olds' inhibitory control and working memory.

Rudd et al., Psychology of Sport and Exercise (2020)

CORRELATIONAL

Creative thinkers are not only top scorers

PISA's first creative-thinking assessment covered 64 countries and economies. Pupils who did art, drama, creative writing or programming about once a week scored higher.

OECD, PISA 2022 Results Volume III (2024)

WHY NOW, FOR CBSE SCHOOLS

NEP 2020, para 4.7

Art-integration is named as a cross-curricular pedagogical approach to be built into classroom teaching.

CBSE, Acad-33/2020

Classes IX and X: at least one Art-Integrated Project in every subject, counted in internal assessment.

CBSE, Acad-43/2025

Projects for Classes I to X use art forms of the paired State or UT, and must be reported on the KALASETU portal before admit cards are issued.

How schools elsewhere do it.

SINGAPORE

NAC Arts Education Programme

A national directory of 1,400+ programmes by 300+ artists and groups, used by 95% of government schools, with co-funding and an Artist-in-School scheme.

ENGLAND

Creative Partnerships

Creative practitioners placed in schools for cross-curricular projects. The national evaluation found slightly better progress than comparable pupils at all three key stages.

ITALY

Reggio Emilia

Every preschool has an atelier and an atelierista, a trained artist who works alongside class teachers.

IB AND FINLAND

Interdisciplinary units

IB MYP schools must run at least one interdisciplinary unit each year; Finnish schools must offer at least one multidisciplinary module. A Naya Canvas residency can be that unit.

DELHI

Delhi Arts Curriculum Pilot, 2022-23

Five art-education approaches tested in 9 government schools with 3,988 pupils and 89 teachers, led by the Delhi government with NalandaWay.

FARIDABAD

Shiv Nadar School, Funkaar 2025

An Integrated Arts Programme for Grades 1 to 5 pairing English with dance and visual arts, and Hindi with theatre.

AN HONEST NOTE

The honest reading: five UK randomised trials found no significant gain in English scores, the claim that music makes children smarter does not survive careful meta-analysis, and many positive studies are small. The case for the arts rests on engagement, behaviour, writing, empathy and the work itself.

SOURCES (CHECKED NOVEMBER 2026)

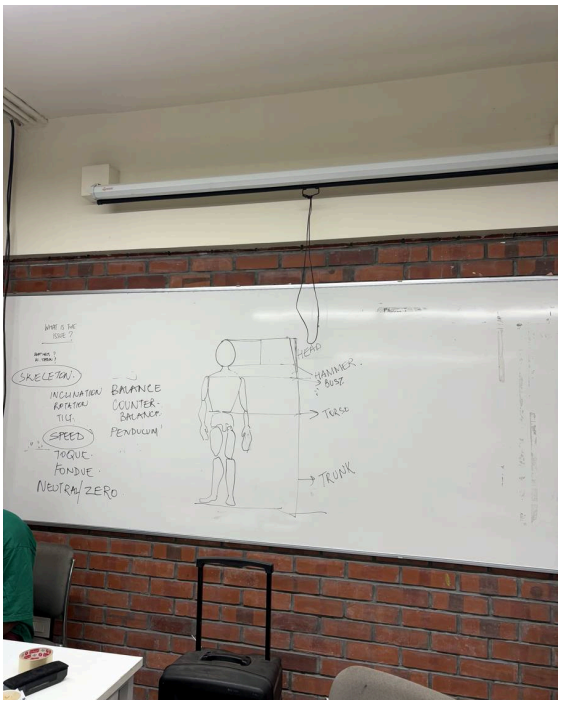
1. Bowen and Kisida, Houston Arts Access Initiative: https://www.educationnext.org/new-evidence-bolsters-argument-arts-education/
2. Education Endowment Foundation, Arts participation: https://educationendowmentfoundation.org.uk/education-evidence/teaching-learning-toolkit/arts-participation
3. OECD, Art for Art's Sake?: https://oecdedutoday.com/arts-education-in-innovation-driven-societies/
4. Hardiman et al. 2019 (summary): https://neurosciencenews.com/singing-for-science-helps-students-10850
5. Rudd et al. 2020: https://researchonline.ljmu.ac.uk/id/eprint/14099/
6. OECD PISA 2022 Volume III: https://www.oecd.org/en/publications/pisa-2022-results-volume-iii_765ee8c2-en.html
7. CBSE Circular Acad-33/2020: https://cbseacademic.nic.in/web_material/Circulars/2020/Art_Integration_Circular.pdf
8. CBSE Circular Acad-43/2025: https://cbseacademic.nic.in/web_material/Circulars/2025/43_Circular_2025.pdf
9. CBSE Circular Acad-78/2020 (quotes NEP 4.7): https://www.cbseacademic.nic.in/web_material/Circulars/2020/78_Circular_2020.pdf
10. NAC-AEP Singapore: https://nac.gov.sg/singapore-arts-scene/arts-education/national-arts-council-arts-education-programme-(nac-aep)
11. NFER, Creative Partnerships evaluation: https://www.nfer.ac.uk/publications/national-evaluation-of-creative-partnerships-final-report/
12. Reggio Children / NAREA: https://www.reggioalliance.org/philosophical-questions/
13. IB MYP interdisciplinary learning: https://www.ibo.org/globalassets/new-structure/brochures-and-infographics/pdfs/myp-brief-interdisciplinary-learning_en.pdf
14. Delhi Arts Curriculum Pilot summary: https://nalandaway.org/wp-content/uploads/2023/04/Summary-of-Findings-from-the-Delhi-Arts-Curriculum-Pilot.pdf
15. Shiv Nadar School, Funkaar 2025: https://shivnadarschool.edu.in/funkaar-2025-celebration-learning-through-arts
16. RSA, Learning About Culture trials: https://thersa.org/blog/2021/11/the-impact-of-arts-based-education
17. Sala and Gobet 2020, music training meta-analysis: https://researchonline.lse.ac.uk/id/eprint/104996

Process you can see, work you can show.

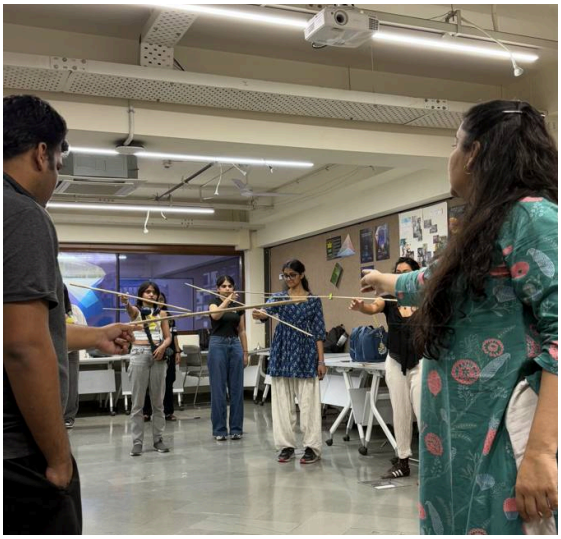
At IIAD, a four-week elective took about 100 students across puppetry, immersive media and sound design to a public showcase. Students who had never built a puppet performed original puppet works four weeks later. Every Naya Canvas programme keeps this shape: build the skill, make the work, show it.



Building a jointed puppet from card and found material, IIAD puppetry elective.



Working out how a puppet balances and moves: the mechanics on the board, IIAD.



Movement work before puppet work: students find the body first, IIAD.



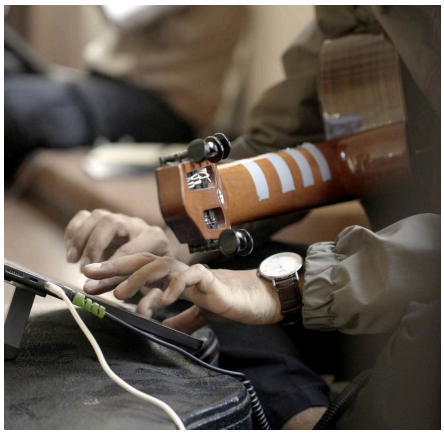
Zig Zags to Earth, a shadow-puppetry show about the water cycle by Adheep Das, V Aarti and collaborators. Image courtesy KNMA.

More than two decades of practice.

W.I.P Labs grows out of more than twenty years of making, teaching and producing experimental and contemporary art by its founders and the artists around them. Naya Canvas is not a vendor programme: it is run by working artists and producers, and it draws on a network of some of India's most respected practitioners.

W.I.P Labs (Work In Progress Labs) is a New Delhi-based, artist-run collective and creative studio for experimental, interdisciplinary and critical art. We curate, produce and teach, and we build platforms where artists, audiences and institutions meet.

Our work runs across festivals, residencies, productions, installations and education. Creative Arts Exploration (CAE), our education wing, designs courses, labs and electives with universities and design schools. Naya Canvas brings that work into schools.



Hands-on sound making, Common Breath lab.

500+
shows and concerts produced

70+
film screenings

5
festivals, including W.I.P alt.FEST across Delhi and Bengaluru

4
editions of PORTALS, a year-long programme at Goethe-Institut / Max Mueller Bhavan

WHERE WE HAVE TAUGHT

IIAD, New Delhi	Electives in Puppetry and Animation, Sound Design and Computational Arts, and Immersive Art. A four-week CAE elective for about 100 students across puppetry, immersive media and sound design, ending in a public showcase. Students who had never built a puppet performed original puppet works four weeks later.
CEPT University, Ahmedabad	The Critical Sound Design studio, which received the CEPT Excellence Award.
IIM Ahmedabad	Sound as Storytelling and Listening as Leadership, for PGP and PGPX students.
Ashoka University	Visiting faculty, Department of Performing Arts: Critical Sound Design and Creative Music Exploration.
UID, Karnavati University	Headed the Sound Department and studio for Bachelor's students in Animation, Film and Game Design.
O.P. Jindal and Shiv Nadar universities	Visiting teaching in sound and performance.
Schools	Workshops at Shiv Nadar School, Pathways School and The Heritage School, plus Sri Ram Centre for Performing Arts and Triveni Kala Sangam.

A NOTE Most of our recent teaching has been at university level. Naya Canvas takes the same methods, practitioners and studio rhythm into schools, with pacing, materials and safeguarding set for each age.

What we make, when we are not in classrooms.

The artists who teach in Naya Canvas are the same people who make and present this work. Children learn from practice that is live, current and shown in public.

W.I.P alt.FEST

Our flagship multi-arts festival of alternative and experimental practice, across Bengaluru and New Delhi.

Dilli Improvisers Orchestra

India's first improvisers orchestra, founded by Baan G and Vaibhav Batra under the mentorship of Raymond MacDonald of the Glasgow Improvisers Orchestra. Part of GIO Fest 2025.

Listening Otherwise

India's first international, practice-led conference on improvised music, at CEPT University and Kanoria Centre for Arts, Ahmedabad (Feb 2026).

Common Breath

A co-creation lab on sound, ecology and climate with Soumik Datta Arts, at Triveni Kala Sangam (Dec 2025).

PORTALS

A curated programme of workshops, performances and talks at Goethe-Institut / Max Mueller Bhavan, New Delhi.

Kabira Khada Bazaar Mein

Dastaan LIVE's rock opera with M.K. Raina, produced by W.I.P Labs: more than 50 shows across 15 cities.

Chayaa'r Dwaar

A sensor-driven bamboo installation at Bengaluru International Airport, Terminal 2.

Art Immersion for Organisations

Artist-led programmes for teams, most recently two-day workshops for women professionals at ITC Limited.

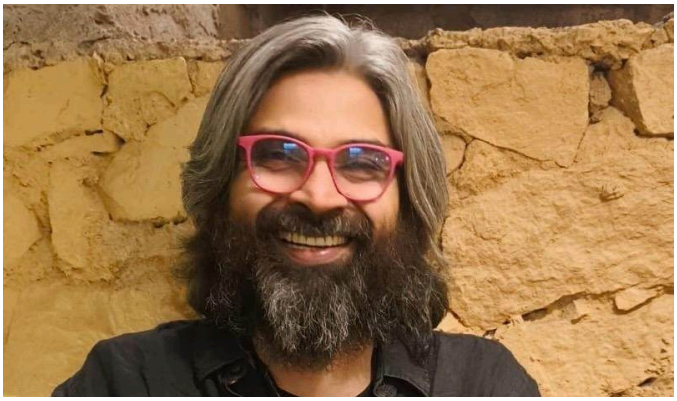


The Common Breath co-creation lab cohort, Triveni Kala Sangam.



Live coding concert and open studio at a CAE university programme.

The people you will work with.



Anirban Ghosh (Baan G)

FOUNDER & ARTISTIC DIRECTOR

ARTIST AND SOUND DESIGNER SINCE 2001

VENICE · EDINBURGH · KAMPNAGEL

ASHOKA · CEPT · IIAD · IIM-A

Baan G is an interdisciplinary artist, sound designer and composer who has worked in music, performance and experimental arts since 2001. He has performed and recorded with Grammy winner Ricky Kej, Bernie Marsden (ex-Whitesnake), Shubha Mudgal and Rabbi Shergill, and his sound work has been presented at the Venice Architecture Biennale, Edinburgh Fringe, Kampnagel Hamburg, the Singapore Arts Festival and WORM Rotterdam.

He founded the art-rock project Dastaan LIVE and co-founded the Dilli Improvisers Orchestra. He has taught at Ashoka University, CEPT University, IIAD and IIM Ahmedabad, and headed the Sound Department at UID, Karnavati University. He is an ARThink South Asia Fellow and a Fellow of the RSA (UK), and received the British Council's Young Creative Entrepreneur award.



Kirti Sharma

FOUNDING PARTNER & MANAGING DIRECTOR

300+ PROGRAMMES PRODUCED

IP LAWYER, NLU LUCKNOW

TEACHING ASSOCIATE, CEPT

Kirti is an arts producer and curator with a background in intellectual property and corporate law. She trained at Dr. Ram Manohar Lohiya National Law University and worked as an associate at Cyril Amarchand Mangaldas and Bharucha & Partners before moving into cultural production.

At W.I.P Labs she has programmed and produced more than 300 workshops, performances, talks and installations, 100+ film screenings and four festivals, and leads contracts, partnerships and production. She was Teaching Associate for the Critical Sound studio at CEPT University in 2026, and earlier ran media, content and legal for the Mahindra Sanatkada Lucknow Festival.



Tanu

PROJECT MANAGER, NAYA CANVAS

NET-JRF QUALIFIED RESEARCHER

6+ YEARS IN CULTURE AND COMMUNITY PROGRAMMES

YOUR SINGLE POINT OF CONTACT

Tanu is a feminist practitioner and NET-JRF qualified researcher with more than six years across development, culture, field research and community programming. Her work sits where research, gender justice, culture and community meet: turning careful listening into programmes, stories and structures people can actually use.

At Naya Canvas she runs each programme day to day, from the first call to the final impact report, and is the school's single point of contact.

A studio, not a lecture. Children make something every day, share it unfinished, and look at it together the next morning.

01

Process over product

Children are assessed on curiosity, risk-taking and reflection, not on a polished final piece.

02

Daily making

Something gets made every day and shown unfinished. Nothing rests on one big performance.

03

Practitioner led

Every session is led by a working artist, with a class teacher in the room who learns the method too.

04

No experience needed

Every studio is designed for children who arrive with no background in the form.

05

A public sharing

Parents, peers and teachers see the work at the end, and we document it for the school.

06

A record of thinking

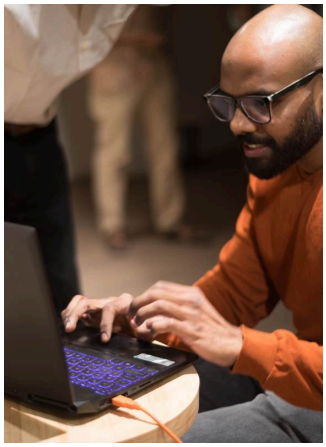
Every child keeps a process book: written, drawn or recorded.



Movement and listening exercise, Common Breath lab.



Reading each other's process books.



Live coding: writing music in real time, New Delhi, 2023.

One method, four lengths.

The flagship is a two-week residency of ten school days. Every other format is a shorter or longer version of the same studio method.

FORMAT	DURATION	WHAT IT IS	BEST FOR
Workshop Series	4–6 weekly sessions of 90 min	One art form explored in depth, ending in a small showing.	Co-curricular slots, clubs, term enrichment
Two-Week Residency FLAGSHIP	10 school days, 3–4 hrs a day	A full studio on campus. Children work in one or two art forms, build original work and present it publicly.	Project weeks, summer or winter intensives, inter-term breaks
Term Elective	8–10 weeks, 2 sessions a week	A credit or co-curricular studio course with a process journal, a mid-point review and a public showcase.	Electives, CAS, project components
Annual Artist Partnership	One academic year	A visiting artist every month, one residency, and a resident ensemble such as the Dilli Improvisers Orchestra.	Schools building a signature arts identity

Every programme is designed and costed with the school after a conversation, based on the grades, group sizes, art forms and dates you choose. Artist fees, materials, equipment and documentation are included.

Schedule a call with us to understand more and how we can bring this to your school.

LEARN@WIPCOLLECTIVE.IN · +91 73887 28268

THE PATH MOST PARTNERS TAKE

1 START

A conversation, then a Workshop Series

We listen to what your school needs, then begin with one art form and one group.

2 DEEPEN

Two-Week Residency

One grade, one or two art forms, a public sharing.

3 EMBED

Term Elective

A credit or co-curricular studio with assessment built in.

4 SUSTAIN

Annual Artist Partnership

Monthly artists, a residency, a resident ensemble, teacher development.

Most of our university partnerships began as a single module and grew from there. We recommend the same for schools: start small, see the work, then build a sustained presence.

AGES · 05

5–8

The Little Makers

For the youngest children the arts are play with a purpose: hands, ears and bodies first, words second. Shorter sessions, more movement, and a finished piece by the end of the week.

SESSION SHAPE

45–60 minute sessions, groups of up to 20, a class teacher in the room, a quiet corner and a movement break built in. A residency day holds two or three sessions with a snack break between them.

WHAT CHILDREN DEVELOP

Close attention and listening, fine motor skills, storytelling with and without words, taking turns, and the confidence to show unfinished work.

PROGRAMMES — 6 STUDIOS

Objects That Speak	Build simple puppets from cloth, card, paper and found objects, then bring them to life and tell a short story without words. Puppetry and object theatre, drawing on the methods of Anurupa Roy (Katkatha Puppet Arts Trust) and Adheep Das. LEAVES WITH A puppet they made and a two-minute puppet show for their class.
Listening Walks	Walk the school with ears open, record the sounds they find, and arrange them into a sound map and a short sound story. Sound design and acoustic ecology, led by Baan G (Anirban Ghosh) and the Listening as Practice method. LEAVES WITH A class sound map and a recorded sound story.
Sound Makers	Make drums, shakers and rattles from everyday objects, then learn simple call-and-response rhythms. Rhythm and folk percussion, with practitioners including Adavi Arts Collective. LEAVES WITH A class rhythm piece performed together.
Body and Story	Move like animals, weather and machines, then build a short moving story with a beginning, middle and end. Contemporary dance and somatic practice, adapted for early years from the work of Diya Naidu and Surjit Nongmeikapam. LEAVES WITH A moving story shown at assembly.
The Little Orchestra	Play instruments, voices and found sounds together, deciding as a group when to start, stop, get louder or go quiet. Free improvisation, adapted from the Dilli Improvisers Orchestra method. No audition, no prior skill. LEAVES WITH A short improvised concert for parents.
Our Story Box	Combine puppets, sound and movement into one small performance made by the whole class. Residency capstone: puppetry, sound and movement together over ten days. LEAVES WITH A 20-minute shared performance and a printed process book.

SUGGESTED TWO-WEEK RESIDENCY

Objects That Speak and Listening Walks run as parallel studios in week one. In week two the groups swap, then come together for Our Story Box, with a parents' sharing on the last afternoon.

AGES · 06

9–14

Make, Perform, Question

This is the age when children want real tools and real audiences. These studios give them both: professional kit, working artists, and a public showing they are responsible for.

SESSION SHAPE

90 minutes to three hours with a break, groups of 15–20, a daily process journal (written, drawn or recorded) and a short sharing at the end of each day.

WHAT CHILDREN DEVELOP

Making across disciplines, collaboration, critical listening, digital fluency, and the habit of presenting unfinished work to an audience.

PROGRAMMES — 9 STUDIOS

Puppetry and Object Theatre	Write a story, design a character, build a jointed puppet, then rehearse and perform it with live sound. Based on the four-week IIAD puppetry elective, with Anurupa Roy and Adheep Das. LEAVES WITH An original puppet and a live puppet show.
Sound Design and Radio	Record school and neighbourhood sounds, design sound for a scene, and produce a short radio feature. Sound for storytelling with Baan G and Vaibhav Batra (Psychopanda), plus the community radio workshop Demystifying the Mic, developed with RJ Sarthak. LEAVES WITH A sound piece and a broadcast-ready radio feature.
Theatre and Devising	Play ensemble games, use image and forum theatre techniques, then devise a short play from the students' own questions. Applied theatre, drawing on Aagaz Theatre Trust (Sanyukta Saha) and the Theatre of Presence studio. LEAVES WITH A devised performance for the school.
The Improvising Body	Explore free improvisation through movement, voice and instruments: listening, leading and following without a script. The Dilli Improvisers Orchestra method. No performance background needed. LEAVES WITH A public improvised performance.
Code as Material	Write simple programs that make images and sound, then perform them as a live coding set. Creative and live coding with Abhinay Khoparzi of Algo Rave India (TidalCycles, Strudel). No coding background needed. LEAVES WITH A generative artwork and a live coding mini-concert.
Space, Body, Screen	Use projection, light and sensors to turn a room into an interactive experience. Immersive media, led by Hasan Shahrukh (Curiouswala Studio). LEAVES WITH A small interactive installation.
Movement and Yangshak	Learn strength, balance and rhythm from Manipuri martial arts and contemporary dance, then build a short piece. Yangshak Movement, developed by Surjit Nongmeikapam (Nachom Arts Foundation). LEAVES WITH A group choreography.
Rhythm and Folk Percussion	Learn foundational rhythms on the parai and other hand drums, and talk about where the instrument comes from. Folk percussion with Naren of Adavi Arts Collective. Cultural history is taught at an age-appropriate level, agreed with the school. LEAVES WITH A percussion piece performed live.
Common Breath Junior	Record the school's air, water and wildlife, then make sound and visual responses to what they find. Adapted from the Common Breath ecology and music residency. LEAVES WITH A sonic and visual ecology exhibit.

SUGGESTED TWO-WEEK RESIDENCY

Students choose two of the nine strands. Week one teaches the craft; week two builds one shared work that combines both, for example a puppet show with a live sound score, ending in an evening sharing.

AGES · 07

14–18

Studio Practice

Older students are ready to treat the arts as serious practice, and to build the portfolios, projects and leadership record that universities look for. These studios are close to what we teach at university, adjusted for school timetables.

SESSION SHAPE

Three to four hours a day, groups of 12–20, a daily submission, one critique session a week, and a public showing or screening at the end.

WHAT CHILDREN DEVELOP

Independent creative practice, critique, collaboration in crews, technical skill in a medium, and a documented portfolio piece.

PROGRAMMES — 9 STUDIOS

Sound Design for Performance	Treat sound as a dramatic instrument: field recording, acoustic ecology, spatial audio and live sound for a scene. Led by Baan G, with a masterclass from Vidhaat Raman, sound recordist on the Oscar-winning The Elephant Whisperers. LEAVES WITH An original sound work for a live performance.
Short Film Intensive	Find an idea, write it, shoot it on location, edit it and premiere it, as fiction, documentary or experiment. A school edition of Gali Gali Cinema, with Imon Raza and mentors Poshali Goel and Vidhaat Raman, scaled to a two- to three-minute film. LEAVES WITH A finished short film and a public screening.
Live Coding and Algorithmic Performance	Write code in real time to generate music and visuals, building to a live set. Led by Abhinay Khoparzi of Algo Rave India (TidalCycles, Strudel, SuperCollider). No coding background needed. LEAVES WITH A live coding performance.
Immersive Art and Generative Systems	Build a collective immersive work with projection mapping, sensors, generative visuals and sound. Led by Hasan Shahrukh (Curiouswala Studio). LEAVES WITH An interactive installation shown on campus.
Object Theatre and Puppetry	Use objects and puppets as serious dramatic material: dramaturgy, design, movement and sound. Led by Anurupa Roy and Adheep Das. LEAVES WITH An original object theatre piece.
Theatre, Politics and the Body	Make performance about identity, power and memory through devising and ensemble work. Led by KP Lakshmana and Jangama Collective. Themes and scope agreed with the school in advance. LEAVES WITH A devised performance and a written reflection.
Contemporary Dance and Somatic Practice	Build movement vocabulary, choreographic thinking and body awareness. Led by Diya Naidu or Surjit Nongmeikapam. No dance training required. LEAVES WITH A short choreographic work.
Radio and Podcasting	Record, interview, edit and broadcast a feature, and learn recording ethics and independent media practice. Based on Demystifying the Mic, developed with RJ Sarthak and Baan G. LEAVES WITH A broadcast-ready audio feature.
Practice as Exhibition	Document process, write an artist statement, then curate and install an open studio. A capstone or portfolio course. LEAVES WITH A portfolio and a curated exhibition.

SUGGESTED TWO-WEEK RESIDENCY

A studio of two strands (for example Sound Design for Performance with the Short Film Intensive), with leadership sessions woven through week two and a closing public showing, screening or exhibition.

Leadership and social change.

Drawn from the arts-based learning programmes we run for management students at IIM Ahmedabad and elsewhere. A natural fit for student councils, prefects, service learning and CAS projects. Usually for ages 14–18; some modules work from age 12.

MODULE	FORMAT	WHAT STUDENTS BUILD
The Improvising Leader	1 day – 1 week	Deep listening, decisions without a script, leading and following in a group.
Theatre of Presence	2 days – 1 week	Presence, public speaking, reading a room, handling ambiguity.
Listening as Leadership	1 day, or an elective	Active listening and attention, first developed for IIM Ahmedabad.
Sound, Story and Strategy	2 days – 1 week	Narrative, pitching and persuasion through sound, rhythm and silence.
Object, Material and Making	2 days	Systems thinking and problem solving by building objects and stories together.
Arts for Social Change Sprint	1 week, one practitioner a day	Theatre, public art, storytelling, folk arts and ecology, closing with a collective public intervention. With practitioners from Aagaz Theatre Trust, Aravani Art Project, Khabar Lahariya and Adavi Arts Collective.

Beyond two weeks.

Visiting Artist Series
One practitioner a month across the year: masterclasses, open studios and performances open to every student. We find, contract, host and introduce each artist.

Resident ensemble
The Dilli Improvisers Orchestra, India's first improvisers orchestra, runs open weekly rehearsals any student can join without an audition, and performs each term.

Common Breath on campus
An ecology and sound programme in which students record and respond to the school's own environment, building an archive over the year.

A school arts festival
A student-led festival or listening day produced with W.I.P Labs, modelled on W.I.P alt.FEST and the Listening Otherwise conference.

Teacher development
Co-teaching and short training sessions so your faculty can carry the methods into regular classes.



A live music performance produced by W.I.P Labs.

Ten days, three ways.

Each residency runs ten school days and ends with a public sharing. These are starting points. We co-design the final plan with your arts and academic leads.

DAY	AGES 5–8 **Our Story Box**	AGES 9–14 **Puppets with a Sound Score**	AGES 14–18 **Sound and Screen**
01	Meet the artists, first sound walk	Ensemble games, story seeds	Landmark works, listening exercise, Improvising Leader session
02	Make puppet bodies from found materials	Character design and puppet mechanics	Field recording, story fundamentals
03	Faces, voices and puppet movement	Puppet fabrication	Pitch ideas, choose a form
04	Record the sounds of the school	Field recording and sound design basics	Writing, sound design plans
05	First sharing: puppets meet the sound map	Work-in-progress critique	Guest masterclass and critique
06	Swap studios, try the other art form	Script, structure and sound score	Pre-production, crews assigned
07	Choose the story, build the story box	Rehearse with live sound	Shoot day
08	Rehearse with puppets, sound and movement	Technical rehearsal	Edit and sound mix
09	Dress rehearsal	Dress rehearsal and documentation	Picture lock, final mix, exhibition install
10	**Parents' sharing**	**Evening sharing for families**	**Public screening and exhibition, with certificates**

TEAM AND RATIOS Each residency uses three or four practitioners, with one adult for every 10 children aged 5–8 and one for every 15–20 older students. Class teachers join each studio so the school keeps the method.

The artists your students learn from.

Practitioners who have shaped Indian puppetry, theatre, music, dance and new media, many of them for over two decades. Practitioners are confirmed for each programme according to dates and the art forms you choose.

THEATRE, PUPPETRY AND STORYTELLING FOR YOUNG AUDIENCES



PUPPETRY

Anurupa Roy

One of the leading figures in Indian puppet theatre. Trained at the Dramatiska Institute, Stockholm, and in Guaratelle glove puppetry in Naples. Founded Katkatha in 1998, has directed over 15 shows for children and adults, and received the Sangeet Natak Akademi's Ustad Bismillah Khan Yuva Puraskar for puppetry (2006).



OBJECT THEATRE

Choiti Ghosh

Object theatre artist, puppeteer and writer, and artistic director of Tram Arts Trust (Mumbai and Delhi). Began in children's theatre with ANANT in 1998, performs with Katkatha, received the Ustad Bismillah Khan Yuva Puraskar and has served on ASSITEJ India's executive committee.



PUPPETRY

Mohd. Shameem

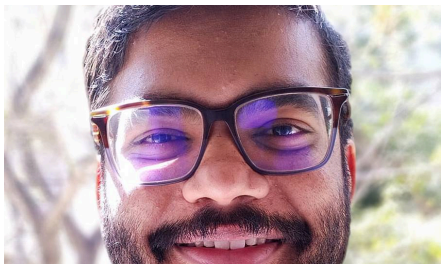
Delhi puppet builder, puppeteer and designer, and founder-director of Puppetshala Performing Arts (2009). Trained with Dadi Pudumjee and Anurupa Roy, received the Ustad Bismillah Khan Yuva Puraskar (2014), and leads participatory puppetry workshops for all ages.



THEATRE FOR CHILDREN

V Aarti

Delhi theatre artist, writer and translator who specialises in theatre for children, as actor, facilitator and assistant director. A core member of Khilona, she co-created Zig Zags to Earth, a shadow-puppetry show about the water cycle.



FILM AND SHADOW PUPPETRY

Adheep Das

FTII-trained filmmaker and artist working across film, animation, shadow puppetry and sound. Co-created Zig Zags to Earth with a collective that received the ThinkArts Grant for Children (2022); Serendipity Arts resident, 2024.



THEATRE

Lakshmana K.P.

Bengaluru actor, director, poet and theatre educator, and a founding member of Jangama Collective. Trained at Ninasam and Singapore's Intercultural Theatre Institute, works in storytelling and theatre-in-education with young people, and received the Shankar Nag Theatre Award (2023).

MUSIC, SOUND, MOVEMENT AND MEDIA



IMPROVISATION

Raymond MacDonald

Saxophonist, composer and academic, and a key figure in the Glasgow Improvisers Orchestra. Has worked with Marilyn Crispell, David Byrne and Damo Suzuki. Mentor to the Dilli Improvisers Orchestra.



PERCUSSION

Charu Hariharan

Percussionist, singer and composer rooted in Carnatic music: mridangam, konnakol and world percussion. OneBeat fellow (US State Department); has worked with A.R. Rahman and M.M. Keeravani, featured on Coke Studio Tamil, and taught masterclasses at Berklee.



DANCE

Mandeep Raikhy

Dance practitioner working across performance, research and pedagogy. Trained at Laban, toured with Shobana Jeyasingh Dance Company, and helped build Gati Dance Forum and the MA Performance Practice (Dance) at Ambedkar University.



SOUND & IMPROVISATION

Vaibhav Batra

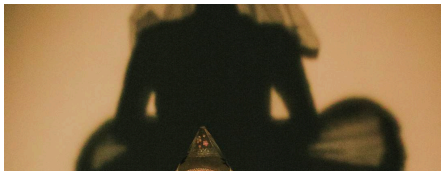
Sound artist and educator who performs with modular synthesisers and field recordings as Psychopanda. A proponent of free improvisation and deep listening, and co-founder of the Dilli Improvisers Orchestra.



LIVE CODING

Abhinay Khoparzi

Creative technologist across film, music and the web, active in Mumbai's electronic music scene since 2008. Co-founder of Algorave India, which promotes live coding as performance.



MOVEMENT

Surjit Nongmeikapam

Choreographer and founder of Nachom Arts Foundation in Manipur, whose Yangshak Movement draws on Manipuri martial arts and contemporary dance.



DANCE

Diya Naidu

Choreographer and dancer whose work draws on deep listening and expressive arts practice. Her performance Suraiya is a Country turns the oral histories of elders into live dance.



IMMERSIVE MEDIA

Hasan Shahrukh

Immersive media artist at Curiouswala Studio, working with projection, light, sensors and interactive installation.



MUSIC & AI

Manaswi Mishra

Researcher in the Opera of the Future group at the MIT Media Lab and a LEGO Papert Fellow, working on composing, performing and learning music with AI. Studied at MIT, UPF Barcelona and IIT Madras.

ALSO IN THE NETWORK

Fouzia Dastango	Dastangoi storyteller; India's first woman dastango, 500+ performances since 2006
Sananda Mukhopadhyaya	Theatre for the Early Years (ages 0 to 6); faculty, Drama School Mumbai
Vidhaat Raman	Sound recordist and filmmaker; The Elephant Whisperers
Sanyukta Saha	Applied theatre, Aagaz Theatre Trust
Imon Raza	Filmmaker; lead facilitator, Gali Gali Cinema
Naren	Folk percussion, Adavi Arts Collective
Soumik Datta	Composer and sarod player, Soumik Datta Arts (London)
Sarover Zaidi	Anthropologist; ecology and architecture
Ajaib Ghar	Creative technology studio for arts and culture (Nanditi Khilnani, Ambika Joshi)
RJ Sarthak	Radio and community media

Who does what.

We take on the artistic, logistical and documentation work. The school provides the children, the rooms and a teacher in every studio.

Before

W.I.P LABS

Scoping call; programme design with your arts and academic leads; artist selection and contracts; safeguarding clearance to your requirements; kit and materials list; schedule and room plan; parent note.

SCHOOL

One point of contact; grades, group sizes and dates; rooms and timetable slots; your child protection policy; consent forms sent home.

During

W.I.P LABS

Three or four practitioners on site; all specialist equipment and materials; daily sessions and sharings; a project manager on call; daily session log; photo and video documentation.

SCHOOL

A class teacher in every studio; access to rooms and power; a darkened room for projection and sound; help with assembly or parent sharing logistics.

After

W.I.P LABS

The public sharing; edited photos and video with usage rights (subject to consent); every child's process book returned; an impact report within 30 days with recommendations.

SCHOOL

Feedback from teachers and students; a review conversation about the next cycle.

SAFEGUARDING

- We follow your child protection policy and POCSO guidelines.
- Practitioners are cleared to your school's requirements before they arrive.
- A class teacher is present in every studio. No artist is alone with a child.
- Photographs of children are taken and used only with the school's and parents' consent.
- Sensitive themes in the older bands are agreed with you in writing beforehand.

WE NEED FROM THE SCHOOL

- One point of contact for scheduling and logistics.
- Studio rooms with tables and power, and one room that can be darkened for projection and sound.
- Projectors and speakers where available. We bring the specialist equipment.
- Travel and stay arranged or covered if the school is outside Delhi NCR.

Schedule a call with us to understand more and how we can bring this to your school.

1

Schedule a call

30 minutes with your arts and academic leads to understand what you need.

2

Choose

A format, the age bands and the art forms.

3

Co-design

We draft the programme, scope and costs for your approval.

4

Begin

Confirm dates; we handle artists, kit and documentation.

EVERY PROGRAMME INCLUDES

- A complete teaching team, professional equipment and all studio materials.
- Photo and video documentation, with usage rights for admissions, newsletters and social media (subject to parental consent).
- A parents' sharing at the end of every programme.
- A short impact report within 30 days: participation, completion, student feedback, audience response and recommendations for the next cycle.

Most schools fix next year's budgets in February and March. Talk to us by January for an April start.

नया Canvas

CREATIVE ARTS EXPLORATION FOR SCHOOLS

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